"Love Will Tear Us Apart … Again": The Endurance of the Orpheus Myth in Goth Subculture

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Abstract

Toward the end of the 1970s a group of morbidly flamboyant aesthetes emerged out of the socioeconomic depression and Thatcherite politics that was overtaking Britain. The goth subculture was immediately recognizable for its predilection toward anything associated with death, darkness and perverse sexuality. As many popular cultural theorists have pointed out, goths drew inspiration from Gothic literary traditions from vampires to ghostly apparitions, as well as looking to Celtic, Pagan, Egyptian and Christian mythology to complement their style of dress and comportment. While goths freely draw upon Western mythology and history to inform their identity as a subculture, the myth of Orpheus and Eurydice is implicated in the broader representation of the subculture as a whole. Orpheus' descent into and subsequently out of the Underworld is literally figured into the fashion, music and identity of goth subculture.

KEYWORDS: Orpheus; Orphism; Eurydice; Aesthetics; goth subculture; death; sexuality; youth culture.

Introduction

This paper examines the literature, music and fashion which inspired and continues to inspire the goth subculture. In particular, it follows the classical mythological tale of Orpheus and Eurydice, whose tragic love story has arguably laid the blueprint for this subculture's aesthetic. The goth subculture emerged from the remnants of the British punk and glam rock scenes of the 1970s, and its specific brand of death chic still remains influential across the globe. While much has been written about goth subculture – ranging from topics as diverse as the supernatural to Siouxsie & the Banshees, surprisingly little has been written about how certain myths have informed much of the make up (one could say literally and figuratively) of the entire goth scene.

In *Classical Mythology: Images and Insights*, Stephen L. Harris and Gloria Platzner astutely note: "Precisely because they have lasted so long, myths, in whatever form they have been transmitted, can be extremely useful tools for students of cultural history. For example, because so many myths continue to be adapted and reinterpreted, historians can study the various revisions as barometers of social change" (990). For centuries the story of Orpheus and Eurydice has been subject to interpretation and reinterpretation through the arts whether in opera, literature, theatre or film. In each retelling often different aspects of the narrative are explored or retold from another character's point of view; nevertheless the central motif of death in the form of the Underworld remains a constant presence. While these various treatments of the story have been constantly re-assessed and examined, few studies have researched the cultural implications of the myth for contemporary society, from the journey to the Underworld to the search for beauty and identity in the mortal world.

This paper is therefore concerned with how the Orpheus myth has been adopted and reinterpreted by goth subculture. I will illustrate that goths are perpetually performing Orpheus' tragic and decadent narrative transmedially through music, literature and fashion. By

freely invoking the Orpheus myth, goths are deliberately engaging in their own form of myth making and aligning themselves with the ultimate hero of the undead.

Underworlds and Subcultures

On the website for *Club Orpheus* in Baltimore large letters broadcast: "We are not your average night club. We are for the Misfits, the Outcasts, and the Strange" (http://cluborpheus.webs.com/). Photos from the website display youth dressed in various shades of black – a familiar uniform in the goth subculture scene – dancing and enjoying each other's company. One girl announces on the club's online message board: "Club Orpheus is my home away from home!" The idea of the club's space as a "home" is reminiscent of the original Orpheus' plea to the rulers of the Underworld for the return of his wife to the land of the living: "To you we all, people and things, belong, / Sooner or later, to this single dwelling/ All of us come, to our last home;" (*Metamorphoses,* Book X, lines 34-36); "Our last home," of course, refers to the underworld.

Club Orpheus exists as an escape from what its customers regard as the mainstream; they see themselves as an alternative to the "normal" people outside its walls. David Shumway and Heather Arnet argue, "All youth subcultures represent a certain degree of alienation from the larger, adult culture. In choosing to identify oneself with a subculture, one also explicitly rejects and distances oneself from the mainstream in an act of what might be called self-alienation" (135). The windowless dark club presents itself as a metaphoric underworld that keeps its inhabitants from the realities of the mundane mortal realm. In naming the venue as it has, *Club Orpheus* assumes its patrons have some knowledge of its mythical namesake. Orpheus was the tragic artist whose musical talents were able to emotionally affect the various sovereigns of the Underworld, allowing him to retrieve his slain wife, Eurydice, under the condition that he did not look back at her until they had both reached the exit from the Land of the Dead. Just as the two lovers are about to be reunited, Orpheus turns back too soon only to have Eurydice die a second time, and thus loses her forever to the Underworld. Once back in the mortal realm, Orpheus refuses relationships with other women and turns his affection to

younger boys – angering the women he has spurned. In vengeance, the women come upon Orpheus and tear him limb from limb, which finally allows him to return to the Underworld to be with his beloved Eurydice. While *Club Orpheus* could have been simply called "Orpheus," the preface "Club" imagines a community bonded by this mythical tragic figure – one that is definitely characterized as being an outcast, as well as a misfit and certainly strange.

Orpheus was a great prophet, religious teacher and founder, at least according to legend, of a religious sect called Orphism. Most modern scholars believe that Orphism was less a formal religion than a highly diverse set of occult beliefs and practices based on Orphic literature. Orphism's doctrine was based upon the belief that the soul underwent a series of rebirths in new bodies, turning the Underworld into a place of ultimate regeneration (Platzner and Harris 261). In the historical development of the myth, Orphism tends to take a different route from the stories associated with Orpheus the man. According to John Warden, "Orphism, floating free of its putative originator, suffers from centuries of loose usage, until it becomes, as it tends to be today, a vague catch-all term for certain kinds of mystical attitude" (ix). For a venue such as *Club Orpheus,* the mythical figure represents the escape from the real world into the underworld of club goers with shared ideals. As more people participate in the club atmosphere, the subculture expands and, as if following Orphic doctrine, gives birth to new bodies with similar beliefs. The subculture that breeds in this underworld is often referred to as goth.

The goth subculture that emerged in the 1970s is not affiliated with the Goths from the third and fourth centuries BCE, although some ideological similarities do exist. The Goths were a notorious and destructive tribe that roamed Europe near the end of the Roman Empire, causing destruction and chaos. In the sixteenth century high-minded Italian artists referring to the style of French architecture used "Gothic" as a pejorative. Gothic was therefore considered synonymous with barbaric. The style was revived in the nineteenth century, influencing British art, literature and fashion, and was designed to evoke the spiritual and ethical values of the Middle Ages. Maggie Kilgour points out that, "in general, the gothic has been associated with a rebellion against a constraining neoclassical aesthetic ideal of order and unity, in order to recover a suppressed primitive and barbaric imaginative freedom" (3).

It is precisely the gothic principles that emerged in the nineteenth century that influenced the rise of the goth subculture. Drawing upon the rebellious nature of the British punk scene in the mid 1970s, goths adopted a similar contempt for mass-marketed music and culture; yet unlike their nihilistic predecessors the goths found beauty in despair. Dick Hebdige reminds us that "subcultures represent 'noise' (as opposed to sound): interference in the orderly sequence which leads from real events and phenomena to their representation in the media" (90). Whereas punk had reassembled the sartorial history of postwar working-class youth cultures "in 'cut up' form" (26), goth launched an ongoing extension and revision of this practice. Goths, therefore, saw themselves as an expression of the disruption and disharmony in modern postindustrial society (Lenig 122). Many goth groups agreed that "normal" society was more frightening than the abnormal. At least the suffering of human anguish meant you were alive, or at least "undead" (123).

Lauren Goodlad and Michael Bibby write:

> [I]t is also worth noting that the goth tendency to embrace gothic literature and art has made the subculture more dialectically engaged with the past than is typical of most youth cultures, providing yet another source of exceptional vitality. The antique and archaic are central to a gothic sensibility, just as death itself is typically perceived as a source or inspiration rather than a terminus. (4)

In this regard, the Orpheus myth may be read as an implicit narrative within the subculture whether consciously or subconsciously. Orpheus embodies the role of the tortured artist who has been to the underworld and beyond. The ancient themes of love, loss, death and beauty have clearly stood out over the centuries, making this particular myth one of the ones that is most reproduced transmedially. Nevertheless, while a sense of spectacular style and historical sensibility are clearly central to goths, to borrow a lyric from the classic goth band Bauhaus, the subculture, as with the Orpheus myth, is mostly regarded as "Undead, undead, undead."[1]

Portrait of the Artist as the Damned

The figure of Orpheus is problematic, as Warden rightfully notes: "The original myth of Orpheus is not available to us. By the time that Orpheus emerges as a figure with a recognizable physiognomy and biography his myth has already been through the hands of generations of artists literary and plastic" (viii). Over the centuries Orpheus has been rendered in many different forms. In the Middle Ages he was depicted as a Christ figure, overcoming death. From the Renaissance on, he was the very incarnation of the power of music. Also, in this very same period he becomes the patron of the newly emergent art of opera. To the Romantics up until the present he has come to symbolize resistance against imposed social boundaries (Robbins 4).

Goths have re-adapted and restructured the Orpheus myth in order to create a mythological narrative that adequately represents the subculture. The mythological Orpheus was regarded as a demi-god: his mother was a Muse, usually identified as Calliope; his father was either a Thracian king or, in a few accounts, the god Apollo himself (Graf and Johnston 165). In goth narratives, any deific allusions are removed in favour of the darker image of the hero as "undead." As with the mythological Orpheus, the gothic Orpheus emerges as an outsider straddling the border of the underworld and mortal territory.

In *The Crow*, James O'Barr updates the Orpheus myth in graphic novel form. Orpheus becomes Eric, a poetic guitarist who becomes the victim of an appalling crime: his fiancée the Eurydician Shelly is brutally raped and murdered by a gang of junkies while he helplessly lays watching as he is left for dead. This traumatic experience becomes the trigger for his transformation into a visibly androgynous figure of the undead (Goodlad 95). With the help of a supernatural crow, Eric rises from the grave to avenge and mourn his loss. In one particular

1 "Bela Lugosi's Dead," 1979.

scene in the graphic novel Eric succumbs to his guilt for not being able to help Shelly. The crow, acting the part of Hades, tells Eric not to "look back" at the violence, but to "break . . . off" his compulsive mourning, all the while inciting further painful remembrance (Goodlad 97). O'Barr effectively revises the Orpheus myth for his modern gothic audience yet maintains the protagonist's anxieties toward sexuality and mortality that exists in the original myth. Incidentally, there is a scene in the *Republic* in which Er witnesses the souls of the departed preparing to return to this world after a long period of purification. He sees among them the soul of Orpheus choosing the life of a swan for his next incarnation because of his refusal to be born of the sex that had been responsible for his death (Robbins 13). Whereas the crow in O'Barr's text symbolizes vengeance for Eric, the swan in the *Republic* represents defeat for Orpheus.

A similar narrative plays out in many of the songs by the highly influential goth band The Cure. In particular the song "Just Like Heaven" describes the singer falling in love with a woman whom he implores to "run away" with him, only to wake up and find himself "Alone above a raging sea / That stole the only girl I loved / And drowned her deep inside of me." The accompanying 1987 music video depicts the lead singer, Robert Smith, as an Orphic figure, dancing among the rocks and crags above the sea with a transparent bride. She asks, "Why are you so far away?" as if invoking Eurydice's pain at seeing her beloved turn around as she disappears. While Lauren M. E. Goodlad argues that "Cure lyrics provide a valuable key to exploring goth's subject constituting narratives" (93), the revision of the Orpheus and Eurydice myth would seem to provide a foundation for the subculture's narrative.

In *The Challenges of Orpheus,* Heather Dubrow jests that, "Orpheus clearly has a much better press agent than either Arion or Amphion" (19), referring to the musician's enduring popularity with various types of artists. The Orphic figure often exists as an alter ego for poets in search of their muse, or struggling to find their own proper voice and identity. As an outsider figure he provides an objective view of the world around him, all the while maintaining a sense of ambivalence toward his current state of being. Orpheus' inclusion on Jason's Argo exemplifies these two states. As an intermediary between the earthly world and the land of the dead, Orpheus can lead the Argo to the Underworld without fear of mortality (Robbins 8). Emmet Robbins claims "Orpheus cuts a strange figure among the heroes. He seems tame if weak in comparison, […] He restores to life instead of killing; he is surrounded by the fiercest of animals which, far from slaying, he leads from savagery to docility and meekness by his music" (18-19). In this regard, Orpheus himself becomes a subculture within hero culture. He rejects the prescribed hero path and instead follows his music and his passions.

Many of these similar contradictions and ambivalences exist within goth subculture. Like the poet in search of his/her muse or alter ego, goths cloak themselves in black, pierce and tattoo their bodies, and powder their faces white not only to cultivate a certain persona but also to make themselves easily identifiable to likeminded individuals. From an outsider's perspective the subculture may appear frightening and threatening. However, as Amy C. Wilkins attests, "goths describe their look as an *aesthetic*, positioning themselves as a *taste* culture, rather than as rejecting the principle of taste. Indeed, they use the notion of an aesthetic to claim that they have *better* taste, that their sense of beauty is more evolved than that of people who follow

other fashions" (37). Like Orpheus' rejection of human relationships[2] in favour of his art, goths are not rejecting life but rather the mainstream values and practices that society tries to place upon them.

"My Intention is to Tell of Bodies Changed"[3]: Orpheus as the Ideal Goth Body

The Crückshadows, a popular goth band, bases much of their music on Greco-Roman and Egyptian mythology. In the song "Eurydice," the lead singer takes on the role of Orpheus and sings plaintively:

> Eurydice, don't follow me! (Don't follow me…)
> The world has grown so cold!
> Eurydice, don't follow me! (Don't follow me…)
> My love I'm losing hold…[4]

Sporting a long black tunic held together by safety pins and half a shaved head with the rest of his black hair completely askew, the lead singer of The Crückshadows looks the part of the typical goth rocker. Although youth of both sexes are drawn to the subculture, goth's most arresting stylistic signature is arguably the conspicuous display of androgynous masculinity. Male goths' appropriation of various feminine signs – for example, long or teased hair, makeup, flowing skirts, bridal costumes, jewellery – aims to emphasize the feminine spaces within the subculture, which allows men to show their feelings (Goodlad 92).

2 In some versions of the myth Orpheus rejects both female and male relationships.

3 Introduction to Ovid's *Metamorphoses* trans. Rolfe Humphries

4 See Appendix A for full song lyrics.

After the death of Eurydice, Orpheus emerges as a similar androgynous being. In Ovid's retelling, "For seven days he sat there / Beside the bank, in filthy garments, and tasting / No food whatever. Trouble, grief, and tears / Were all his sustenance" (Book X, lines 73-6). Orpheus' body begins to waste away and with it his desire for women. In Ovid's version, "His love was given / To young boys only, and he told the Thracians / That was the better way" (lines 82-83). Left in this state, Orpheus is at once sexless and bisexual. His masculinity is compromised by his emaciated state and his affections for women only return when he meets Eurydice once again in the Underworld after his death.

From a sartorial point of view, Orpheus is the physical manifestation of "death chic" – death chic is the stylistic ideal of a pale, deathlike pallor and a thin and (seemingly) sickly body. It is a popular style in goth circles. To goths, the ability to mortify or modify one's body in gothic performance seems empowering because they are able to actualize beauty in ways that do not depend on the body (Gunn 59). For goths, the popular use of heavy white foundation, eyeliner, and other cosmetics used by both men and women provides an alternative to mainstream obsessions with beauty. In gothic scenes men find a space in which to alleviate anxieties about living up to masculine norms, as they provide opportunities to explore androgynous modes of dress and behaviour. Self-described straight male goths often sport the classic gothic ensemble of a black goth band T-shirt and a flowing black skirt (Gunn 46).

In the revision of the Orpheus myth as a mythological subtext in goth subculture, Orpheus stands out as a proto goth body. In the *Metamorphoses*, the speaker describes Orpheus' descent into the underworld for the last time:

> The fields of the blessed, found Eurydice
> And took her in his arms, and now together
> And side by side they wander, or Orpheus follows
> Or goes ahead, and may, with perfect safety,
> Look back for his Eurydice. (Book XI, lines 63-7)

Only in death can Orpheus finally feel happiness and paradoxically a sense of vitality versus his moribund state in the mortal realm. Within the confines of the Underworld Orpheus can finally be free from the social pressures of relationships and regain his sense of self.

Arguably Orpheus represents the "living dead" or as aforementioned, the "undead." This statement should not be confused with the popular zombie phenomenon. That is, unlike the characters that feature in *Night of the Living Dead*, Orpheus embraces his life in death and does not terrorize others for his entertainment. Often the goth aesthetic is misunderstood as a coveting of death, but rather it is at most a representation of a desire to escape everyday life, which is often not very beautiful and too often intimidating and confusing for youth. The use of the macabre in goth should be understood as expressing a desire for some other world, rather than for the extinction of self that actual death implies (Shumway and Arnet 139). The Orpheus narrative consequently provides a blueprint for proper conduct in the subculture. As an androgynous outsider and inhabitant of both the underworld and the land of the living, Orpheus anticipates the rise of the twentieth-century gothic body.

Out of all the bodies of artists who have emerged from the goth subculture the most "Orphic" would have to be the ever-protean performer, David Bowie. Hebdige claims:

> Not only was Bowie patently uninterested either in contemporary political and social issues or in working-class life in general, but his entire aesthetic was predicated upon a deliberate avoidance of the 'real' world. [. . .] Bowie's meta-message was escape – from class, from sex, from personality, from obvious commitment – into a fantasy past . . . or a science fiction future. (61)

If Orpheus is an ideal gothic body, then David Bowie would be the ultimate manifestation of Orpheus. The Bowie role that had the greatest impact on goth was Ziggy Stardust. From the red shaggy hair to the knee-high boots, Bowie's Ziggy Stardust was designed to be purely androgynous and otherworldly. While Bowie's songs lack the more somber tone typical of most goth bands, his lyrics focus on themes of alienation, which speaks to the subculture.

Although the album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* predates the rise of the goth subculture by five years, Bowie effectively predicts the emergence of a disaffected youth culture defined by its melancholic aesthetic. Bowie's Ziggy Stardust tells the tale of a futuristic pop star's rise, decline, and fall. Throughout the album Bowie reflects that the character of Ziggy is absorbed in his ego and refers to himself as a "leper messiah."[5] Bowie ends the song by claiming that the "kids killed the man" (ibid.). Either their adoration or

5 "Ziggy Stardust" from Ziggy Stardust and the Spiders from Mars, 1972.

overwhelming expectations were too much for him. Bowie explains that Ziggy carried his performance too far, but that he was a gifted musician. Stuart Lenig contends, "Bowie is examining the myth he's creating as he's manufacturing it around the character. In that sense, Bowie's power is self-referential – a meta-reference to the narcissistic energy of rock music" (55). In the end Bowie is alienated from his own creation and closes the album with the song "Rock'n'Roll Suicide," as he is unwilling to fully identify with Ziggy or to own the role of rock star.

In effect *Ziggy Stardust* is the modern musical revision of the Orpheus myth. Orpheus, the poet-musician, becomes Ziggy Stardust, the rock star. Both musicians recognize the futility of their art in a superficial society and subsequently pay the ultimate price for their social perversions at the hands of others. W.S Anderson further articulates:

> But Orpheus is for Ovid more than a flawed lover: he is also a flawed poet. […] Hades and the animals and trees do not respond so much to his art as to the vital human warmth of his love. Ovid's Orpheus is a performer, egotistic, calculating, self-dramatizing. Having decided that he has sung enough to the unresponding upper air, he descends to Hades and tries his dubious art on a new audience. His patent devices turn passionate love into clever frigidity, but, ironically, his audience is so undiscriminating – like so many contemporary Roman audiences of performing poets and *rhetores* – that he bewitches it. (47)

Anderson's assessment of Orpheus exposes the inherent egoism of the mythic figure and attaches an even harsher indictment on audiences, who have become anaesthetised to the effects of art and who have become way more enamoured with spectacle. As in the Ziggy Stardust myth, Orpheus miscalculates his audience. Even the animals that Orpheus once charmed abandon him as soon as the Ciconian women attack him. Ovid writes, "The Maenads stole the show" (Book XI, line 23), recognizing the pageantry that surrounds Orpheus. In revising the Orpheus myth over the centuries until the present, his narrative is easily reduced to simply detailing his rise and fall.

Beyond Hades

Orpheus' cult of celebrity no doubt depends upon his followers. Given the preceding examples one would assume that Orpheus' popularity as gothic muse was primarily evident between the years 1970s and 1980s. Nevertheless, traces of the Orpheus myth currently exist in the many ways in which the subculture congregates. Every year since 1992, goths from around the world descend upon the city of Leipzig for the *Wave-Gotik-Treffen*, or the Wave-Gothic Festival. It is known as the largest Goth festival of its kind. The major attraction of the festival is the musical performances which brings the community together to share in the different variations of "dark music." Incidentally, Leipzig is known as a city of music and the cityscape easily lends itself as a gothic backdrop with its winding streets and high ceilinged arcades. In the basement of the *Mädlerpassage,* a shopping arcade, resides the second oldest restaurant in the city. *Auerbachs Keller* was made famous in Goethe's *Faust* as the first place Mephistopheles takes Faust on

their travels. In Goethe's text, *Auerbachs Keller* acts as a metaphorical border between the living and the underworld. Mephistopheles, a devil, tries to ruin the ambitious Faust while in this subterranean tavern. Traces of the Orpheus myth echo throughout Goethe's narrative which make it even more fitting that festival goers at the *Wave-Gotik-Treffen* participate in an annual ritual of descent and return into the city of Leipzig. It is almost as if the party goers are paying homage to the city's famous narrative while continuing the Orphic tradition of love, loss and escape from the self through a series of transmedial adaptations of both tales.

Conclusion

The sustainability of the Orpheus myth has never been in question. The story of the tragic hero who descends into the Underworld to retrieve his adored wife Eurydice, only to lose her once again, appeals to the emotions on a universal level. Orpheus is the archetypal creative artist, expressing powerful emotions in poetry and music concerned with irresistible beauty. In the twentieth century the story has been retold in films, such as Jean Cocteau's Orphic Trilogy and Marcel Camus's *Black Orpheus.* As well the myth has been reinterpreted in the theatre from Tenessee Williams's 1957 play *Orpheus Descending* to more recently in 2003 with Sarah Ruhl's *Eurydice*. In *The Hip-Hop Waltz of Eurydice* by Iranian-born playwright Reze Abdoh, the more gothic elements of the myth are recognized in this 1991 production. In Abdoh's play, the Underworld is portrayed as one segment of the contemporary homosexual subculture, complete with punk costumes and gender reversal (Orpheus is played by a woman, Eurydice by a man). The setting of the play takes place in a world living under the threat of AIDS, in which Hades is a fascist police captain and Orpheus goes to hell on a motorcycle (Harris and Platzner, 990).

While all subcultural identities are based upon the idea that they are somehow alternative to the "mainstream," it is precisely the manner in which goths fashion themselves through particular literary, cinematic and mythological traditions which make them stand apart from the rest. As a subculture, goths are highly performative and their method of expression often reflect and depend upon these greater traditions. In one sense, what I have outlined in this paper could be seen as representing only a facet of the many layers which make up the goth subculture. Nevertheless, I maintain that the Orpheus myth is a crucial element for understanding the underlying narrative of the subculture as a whole.

For instance, in the opening lines for "Love Will Tear Us Apart" (1979) from the proto goth band Joy Division the lead singer Ian Curtis, an emaciated Orphic figure in his own right, croons of failed romance and hopelessness, "When routine bites hard / And ambitions are low / And emotions won't grow / And we're changing our ways, / Taking different roads." The melancholic lyrics detailing the separation of two lovers easily provides a modern soundtrack for Orpheus' and Eurydice's ascent from the Underworld only to have him look back and discover that love has torn them apart once again. While feelings of alienation and intense desire are obviously not limited to the goth subculture – youth in general are often described in these terms, yet Orpheus' manifestation within the narrative of the goth subculture makes this group unique among the rest of the damned.

Appendix A

Eurydice
A focused voice reigns down, like a firestorm!
You know what you must do.
Venture down into the underworld,
To prove that love is true.

Eurydice, don't follow me! (Don't follow me...)
The world has grown so cold!
Eurydice, don't follow me! (Don't follow me...)
My love I'm losing hold...

If my voice won't move the Ferrymen,
On my affections alone I'll cross.
Then stare into the eyes of, Death Eternal,
No matter what the cost.

Eurydice, don't follow me! (Don't follow me...)
The world has grown so cold!
Eurydice, don't follow me! (Don't follow me...)
My love I'm losing hold...

Sacrifices and the light,
That leads me here, through this night.
As vision breaks, the world grows dim.
Persephone, argue my case to him!
I'll take his word. No looking back!
The bridge we cross; I will not look.
And her footsteps I do not hear.
Is she far behind me, or standing near?

Eurydice, don't follow me! (Don't follow me...)
The world has grown so cold!
Eurydice, don't follow me! (Don't follow me...)
My love I'm losing hold...

Eurydice, don't follow me! (Don't follow me...)
Now, that my dreams turn black!
Eurydice, don't follow me! (Don't follow me...)
There'll be no looking back...

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