

**“There Will Be Another Song for Me”:
The Significance of the Orpheus Myth in *Angel*’s “Orpheus”**

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Introduction: It’s a Classic!

The extensive use of the symbolic archives and cultural heritage of classical antiquity in Joss Whedon’s works, especially *Buffy the Vampire Slayer* (1997-2003) and *Angel* (1999-2004), has often been noted in Whedon scholarship as well as in scholarship on popular reception of Greek and Roman classics.¹In fact, Thomas E. Jenkins begins his book-length study of the topic, entitled *Antiquity Now: The Classical World in the Contemporary American Imagination*, with the example of *Buffy*’s episode “Restless” (4.22), where Willow is shown drawing “Hymn to Aphrodite,” the most complete surviving fragment of the poetry of Sappho of Lesbos, the famous Greek poet from the sixth century BC, in its original Greek on Tara’s back (Jenkins 3). As Jenkins notes, “the Greek—excepting perhaps an errant iota—is epigraphic and absolutely legible (to those, of course, who know Greek). For about six seconds, the camera travels the length of Tara’s back, in effect, ‘reading’ the Greek for the audience, and allowing the viewer a moment’s rumination on the text” (1). The issue of legibility here is not only a linguistic one but also cultural and literary, and goes right to the heart of the interpretation of the episode as a whole as well as the text within the text. Such intertextual interpretative frameworks create feedback loops of differing complexity, as Jenkins points out: “For most readers, [...] the Greek poem is a signifier of magic, setting the scene for that particular episode’s heavily oneiric and fantastic story

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arc. Yet the Greek is assuredly not content-less, but is rather an *authentically* ancient poem, calculatedly included by series creator Whedon in this most postmodern of narratives” (1, emphasis in the original). And as anyone who ever took a closer look at them will know, postmodern texts are not interested in simple citations.²

Keeping all this in mind, this essay focuses specifically on the *Angel* episode “Orpheus” (4.15) and its uses of the Orpheus myth in order to advance the narrative and to tie several strands of the plot together into a complex relationality. “Orpheus,” the fifteenth episode of the fourth season of *Angel*, written by Mere Smith and directed by Terrence O’Hara, originally aired on March 19, 2003. In the DVD commentary to the episode O’Hara speaks of “Orpheus” as “*the* most challenging” episode, while co-executive producer Jeffrey Bell gives credit to the writer Mere Smith, calling “Orpheus” “maybe [...] her best episode, just really dense and complicated and really interesting.” Indeed, “Orpheus” is without a doubt an outstanding episode, due largely to the complexity of its narrative, its fine-tuned intertextuality, and well-crafted relational framework of characters and themes.

Within the narrative progression of *Angel*, “Orpheus” is the closing episode of what can be considered a three-part feature comprised of “Salvage” (4.13), “Release” (4.14), and “Orpheus.” This mini-trilogy is centered around the task of capturing and re-ensouling Angel after his team’s ill-advised decision to awaken the evil Angelus persona of their leader goes awry, resulting in the loss of Angel’s soul and Angelus’s escape.³ It is unified by the character of Faith, who escapes prison and joins the team for the duration of the mini-trilogy, taking upon herself the task of bringing in Angelus, with Wesley’s help. After a period of hide and seek and a few confrontations, Faith finally manages to capture Angelus by shooting herself up with an overdose of an enchanted drug known as Orpheus and tricking him into drinking her spiked blood. At the start of “Orpheus,” Faith and Angelus, both unconscious from the drug, are brought back into The Hyperion (the hotel that houses Angel Investigations), where they spend most of the episode in a drug-induced delirium accompanied by a joint hallucination that takes them on a tour of Angel and Angelus’s memories. By the end of the episode, Faith manages to wake up from what was supposed to be a lethal slumber while Angel’s team successfully re-ensouls Angel with the help of Willow, who has crossed over from *Buffy*. The crisis successfully overcome, Faith and Willow

then leave for Sunnydale to join Buffy and her team of Potential Slayers in their epic battle against the First Evil.

Strictly speaking, “Orpheus” cannot be considered a classic example of what Stacey Abbott calls “standalone ‘event’ episodes” (93) the purpose of which, within the cult TV context, is “to undermine, albeit briefly, the conventions of the series and to rupture its narrative diegesis, laying bare the construction of meaning within the text” (94). In its formal and narrative strategies, “Orpheus” mostly follows the trends already established by the show over the course of previous episodes and seasons: the flashbacks that tell bits and pieces of Angel and Angelus’s lives prior to meeting Buffy had become a common feature by that time, and grew especially extensive during the Holtz storyline in the third season of *Angel*; likewise, the blending of waking and dream lives and realities are a common narrative strategy for *Angel*, as illustrated, for example, by Darla’s covert attempts to seduce Angel in his sleep in Season Two.⁴ Compared to such pronounced examples of event episodes as “Hush” (4.10) and “Once More, With Feeling” (6.07) on *Buffy* or “Waiting in the Wings” (3.13), “Spin the Bottle” (4.06), and “Smile Time” (5.14) on *Angel*, to name a few, “Orpheus” lacks the degree of formal innovation that these, and many others, standalone examples display.

However, as the above cited DVD commentary by O’Hara and Bell indicates, if not a standalone episode, “Orpheus” is still very much an episode that stands out. The reasons for that, I argue, are less formal and more textual, in that the main force of the episode lies in its carefully crafted narrative that not only uncovers layer upon layer of meaning but also, though the fight goes on, provides a certain intermittent closure for some of the central conflicts of both *Angel* and *Buffy*. Some of these developments are associated with the re-introduction of Faith into the narrative, a character that has a deep and troubled history with some of the members of Angel Investigations, and has been mostly dormant since the beginning of *Angel*’s second season. The final honest reconciliation of Faith and Wesley after the trauma she inflicted on him by brutally torturing him in “Five by Five” (1.18), for instance, is one of the most significant outcomes of the episode. Moreover, by the end of “Orpheus” Faith is not only out of prison but on a path of purpose, returning to Sunnydale with Willow to aid Buffy, which is also the beginning of the eventual healing of possibly the most troubled relationship of them all: the relationship

between Faith and Buffy. “Orpheus” is thus also one of the relatively rare points of convergence between *Angel* and *Buffy*. Perhaps most importantly, the episode sheds an unprecedented light on the complicated relationality between Angel and Angelus, the two personalities that make up the show’s champion, the vampire with a soul. “Orpheus” proves a turning point in our understanding of their complex doppelganger entanglement by virtue of a more nuanced discussion of the issue than a simple soul/no soul dichotomy that characterizes most of this theme’s treatment up to this point in the narrative. This topic will be addressed in detail later in the article.

Thus, if read closely, “Orpheus” is a culmination episode, a high point of a narrative arc that has been building up tension over the course of not only several episodes but in fact several seasons of two shows. In “Orpheus,” this tension finally comes to a head in such an entangled complexity, not only relational but psychological, that it suggests a thick layer of metaphor and intra- and intertextual connections that push a great deal of meaning to the surface in an ever-increasing drumroll of intensity that finally facilitates an explosion, bringing about a resolution. The episode, accordingly, shows a high degree of tightly woven intertextuality, utilizing and cross-referencing other texts on an above-average scale in order to advance its own narrative. Note, for instance, the references to Charles Dickens’s famous *Christmas Carol*, which appears both on the textual level (with Angelus angrily asking Faith, with whom he shares a drug-induced hallucination, “Why do you get to be Marley’s ghost?”) and in the DVD commentary to the episode, where O’Hara summarizes their shared flashbacks: “It’s *Christmas Carol*.” Alongside *A Christmas Carol*, the Orpheus myth also provides such metaphoric, symbolic, and intertextual connection for the episode: both these references, by virtue of their respective narratives, give the characters’ entanglements, and especially Angelus and Faith’s shared hallucinatory trip, a grave, almost fated quality. In fact, central themes of two of the most prominent tragic ancient Greek myths are woven into the narrative fabric of “Orpheus”: the myth of King Oedipus and the myth of Orpheus, eponymous to the episode. Although it is possible to follow the narrative without knowing both myths, the story acquires new depth if read in dialogue with the classical mythological tradition. My analysis concentrates on Orpheus, because in this particular episode the orphic theme is much more prominent, while the Oedipus theme works more

as a frame arc that unfolds throughout the fourth season and spans several episodes.⁵

In doing so, my aim is not simply, and in fact not so much, to trace the intertextual references in “Orpheus” that cite the classical Orpheus myth, but to attempt to expose the meaning-making workings of the creative energies of the myth in *Angel*’s universe. In other words, I want to trace the way the myth moves between the episodes of *Angel*, and sometimes also between *Angel* and *Buffy*, not as a direct reference but rather as a subtle presence, culminating and becoming explicit in the episode “Orpheus.” Such an approach contributes to an in-depth understanding of the uses of myth in Whedon’s shows because the ways in which myth is incorporated into their plots resist simplistic notions of quotation and archival authenticity in favor of a dialogic, multidirectional, and frequently self-referential narrative movement. While harnessing the symbolic archive of the Orpheus myth in order to address the themes that are central to *Angel*’s narrative, the episode (and, indeed, the show at large) not only uses the symbolic intertextuality to enrich its own narrative fabric but also reflects back to the myth, critiquing and revising it.

Aspects of Orpheus and Aspects of “Orpheus”

In the classical mythological lore, Orpheus is a complex figure associated with several distinct themes. In the contemporary collective imagination, he is known as an extraordinary singer, possessing powers of music that are divine and enchanting; the fellow traveler of the Argonauts on their journey in search of the Golden Fleece; a husband who braved death and the Underworld in order to bring back his beloved Eurydice, only to fail on a technicality; a personage whose life and violent death are clad in mystery, and possibly a founder of a mystic religious movement. In her book *Orpheus: The Song of Life*, an example of a narrativized exploration of the cultural life and impact of the Orpheus myth, Ann Wroe writes:

To the Thracians, among whom perhaps he really lived thirty centuries ago, he was a king, a shaman, and a traveler through the realms of the dead. To the ancient Greeks he was the first singer of holy songs and the founder of their mysteries, an

enchanter who could make the stones skip, the trees dance and the bird waver in the air. [...] He was the companion of the Argonauts and their priest on the voyage to find the Golden Fleece: a teacher of beauty and order who was eventually torn apart, in Thrace, by the followers of the wine god Dionysus and the devotees of chaos. By the fifth century BC he acquired a wife, Eurydice, and when she died he went down to Hades, armed only with his music, to bargain for her with the rulers of the Underworld. [...] Both his love and his art were pitted against annihilation, and though he failed, they became immortal. This is mostly why the world remembers him. (3-4)

Throughout her book, Wroe argues and demonstrates that Orpheus is indeed a hero with a thousand faces who is continuously reimagined by artists, mystics, alchemists, scientists, and psychologists (Wroe 4). In this long chain of re-imaginings and reiterations of the figure of Orpheus, *Angel's* "Orpheus" is one of the most recent, highly imaginative examples.

Consistent with its title, the episode "Orpheus" clearly uses central aspects of the Orpheus myth as the structuring principle of its narrative. However, when read against the common themes of Orpheus' mythology, an attempt to find a single stand-in for Orpheus among the characters of *Angel* quickly fails. This is the case because the orphic theme in the episode is not singular, and is much more complex than any single character solely representing Orpheus. Since the mythological Orpheus, if not a straightforwardly heroic figure, is certainly a larger-than-life personage whose story is surrounded by an aura of metaphysical mystery, of all the characters on the show *Angel* would seem a natural choice for an Orpheus stand-in, but this is not how the episode operates. Instead, the mythic figure of Orpheus is split into its aspects by the episode's narrative, so that in the course of its story several characters try on an orphic guise: Faith, Angelus, Angel, Willow, Wesley, Lorne, and, of course, the eponymous drug itself. The episode writer Mere Smith cleverly arranges the entire core group of characters around the Orpheus myth, having each of them reflect and/or personify one or several of the myth's aspects. As these mythic energies flow through different characters, they make them represent different aspects of the mythic Orpheus figure and his symbolic and narrative lore: teacher and philosopher (*Angel*, in relation to Faith), the

divine singer (Lorne), traveler to the underworld (Faith, Angelus, Angel, and Wesley), the redeemer (Angel, Faith, and Willow), the mystic (the drug). The episode masterfully juggles these characters, tropes, symbols, and mythological aspects in order to construct its own meaning around the myth, and the resulting layers of adaptation and meaning are really quite remarkable. It goes so far that even the drug itself, for all intents and purposes, becomes a character in the narrative, or at the very least a powerful catalyst for character development. At the same time, the relationship of each character to each single strand of the orphic theme serves to advance characterization and the viewers' understanding of and insight into the characters' inner worlds and struggles. The result is a complex network of meanings that interact with one another in semiotically dynamic ways.

Moreover, refusing to identify a single heroic counterpart to Orpheus in the character cast, the episode remains faithful to one of the most central premises of both *Angel* and *Buffy*: that though there are designated champions in the world, they can only be truly effective when surrounded by a dedicated support group comprised of individuals who are heroic in their own right, perhaps more so precisely *because* they have not been "called" or endowed with any special powers, but are nevertheless devoted to the task and to each other. As Angel succinctly puts it, "if you separate yourself from the ones you love, the monster wins" ("Unleashed" 5.3, 0.38.36). "World saveage," to use the famous Scoobie term, in the Whedonverse is never successful as a purely individualistic enterprise;⁶ so in "Orpheus," too, it takes a village to finally free Angel from the grip of Angelus and bring him back from the underworld. The hero may be the one wielding supernatural powers, but he needs his friends to keep him from looking back at an inopportune time and losing, literally and figuratively. Perhaps this is the reason why the mythological Orpheus failed in his Underworld quest, but Angel and his crew did not.

The Hades Trip: Wesley, Angel, Angelus, and the Orpheus Drug

The two aspects of the classical Orpheus myth that are most likely to immediately come to mind upon hearing the title of the episode are Orpheus' association with sublime music and the story of

his descent into Hell in order to bring back his prematurely deceased wife Eurydice. The story of Orpheus and Eurydice and Orpheus' journey to the underworld goes as follows:

Like most myths, the story of Orpheus and Eurydice exists in several different versions, but the essence of the myth is that Orpheus was a great musician, the son of a human king and the muse Calliope [...] He married Eurydice, but she died after having been bitten by a snake (in some versions of the myth it happened because she was being pursued by Aristeus, who wanted to force himself upon her). Orpheus pursued her into the underworld where Hades and his wife, Persephone, were so enchanted by the sound of his lament that Hades agreed to release Eurydice from death. He made one condition, that Orpheus not look back at Eurydice until he had led her out of the underworld, but on the journey back to the land of the living, Orpheus looked back and so Eurydice was lost to him forever. (Halfyard 2014, 41)⁷

This part of the Orpheus myth, thus, revolves around entering the underworld in order to save a loved one which, hopeless as it seems, ultimately can be done by way of the power of intense affection, persuasion, and skill. Orpheus' impassioned plea, combined with the power of his musical talent, achieve the impossible:

As he sang these tender strains, the very ghosts shed tears. Tantalus, in spite of his thirst, stopped for a moment his efforts for water, Ixion's wheel stood still, the vulture ceased to tear the giant's liver, the daughters of Danaus rested from their task of drawing water in a sieve, and Sysiphus sat on his rock to listen. Then for the first time, it is said, the cheeks of the Furies were wet with tears. Proserpine could not resist, and Pluto himself gave way. (Bulfinch 145)⁸

The real trick, however, is for both Orpheus and Eurydice to successfully return to the world of the living. There exist different versions of the explanation as to why Orpheus looked back at the last moment, breaking the only rule he had to follow and losing his beloved forever as a result. Some accounts say it was because he was overtaken

with extreme doubt as to whether she was still behind him. Other interpretations speculate that Orpheus was so glad to see the sun again that he inadvertently, instinctively turned to share the joy with his wife. What both these versions have in common is the fact that it is the lack of the discipline of mind and ability to stay alert to the task at hand that caused Orpheus' failure.

In "Orpheus," the three characters most affected by this theme are Angel, Angelus, and Faith, whose journey to hell comes in the form of a drug-induced trip down Angelus's memory lane. Wesley, too, plays a role in this trip into hell, which, though marginal compared to the others, is still of great importance for the narrative. It is Wesley who first leads Faith into the drug den behind the demon club where the Orpheus drug is being dealt and consumed. It is also Wesley who explains to Faith the nature of the drug and the way it functions. Though it is never shown explicitly, there is a definite implication that Faith may not have come up with the plan to overdose and use her own body as a filter to drug Angelus on her own. This implication is especially evident in the fact that Lorne blames Wesley for allowing Faith to do it:

Lorne: And speaking of sense, have you gone on permanent sabbatical from yours? Tell me you did not shoot that girl full of junk and then feed her to Angelus.

Wesley: It was her choice. Faith knew the risks.

Lorne: Oh, she couldn't! Wesley, I know what that drug does to people. Especially when they supersize the dosage to make sure they really get the job done. And you damn well know it too. ("Orpheus" 4.15, 00:05:59 – 06:25)

Lorne and Wesley then together explain the Orpheus drug to the rest of the group:

Lorne: Orpheus.

Connor: Orpheus?

Fred: Some kind of opiate?

- Lorne: Mystical variety. Humans inject it, vampires feed off the humans. Folks tried to deal it at Caritas. The only folks I ever banned from my club.
- Fred: So if ordinary humans do this junk, Slayers are all super, right?
- Lorne: That's what makes it so dangerous. Orpheus isn't entirely physical, it's an enchanted drug. [...] That, plus the biting, makes for some serious psychic psychedelia. The more you take, the deeper you sink.
- Wesley: It leads you down to Hell. And leaves you there. ("Orpheus" 4.15, 00:08:05-55)

The intertextual relationship between the qualities of the drug and the Orpheus myth are explicit here, and it is Wesley who establishes the connection. As much as this scene is focused on the fate of Faith, there is a definite emphasis put on Wesley too. This is achieved, first through the slow motion sequence of him carrying the unconscious Faith through the corridors of *The Hyperion*, where, although they are surrounded by other characters, the camera focuses on Wesley by placing him squarely in the middle of the frame and emphasizing the dark, tortured resolve on his face, and later by this very comment that identifies the place where Faith and Angel/Angelus are as hell.

But this is not only about them; as Wesley speaks, it becomes increasingly obvious that he is referring to himself as well. It is important to bear in mind that the events of "Orpheus" take place after the baby Connor storyline which culminated in Wesley being rejected by Angel and the rest of his group of friends for kidnapping Connor. Though well-intentioned, this kidnapping resulted in the loss of the child to Holtz and the near-death of Wesley himself.⁹ It is clear that Wesley is deeply, perhaps permanently, emotionally scarred by these events,¹⁰ carrying with him both the guilt of the misguided kidnapping and the bitterness of the experience of a complete abandonment by his friends while he was, for all any of them knew, on his deathbed (in fact, in "Forgiving" [3.17], Angel went so far as to try to finish him off when Wesley did not die from his slit throat). This emotional baggage delivered the final push in the extreme change in Wesley's character, from a gentle, if clumsy, soul, to a morbidly sarcastic person with a well

of darkness in him, and a resolve to do whatever it takes, however morally objectionable, to get the job done.

It is this change that made Wesley's plan with Faith and the Orpheus drug possible in the first place. His bitter remark that "It leads you down to Hell. And leaves you there" throws his own wounds into sharp focus and reflects back to the myth of Orpheus. For it is clear that, for Wesley, the worst hurt results not from the descent into hell itself, but from the abandonment, from being left there, from thwarted hopes for a reunion, understanding, redemption. When looked at through Wesley's eyes, Orpheus' looking back is an act of carelessness, of insufficient concern for Eurydice, and thus not an accidental clumsiness, but a transgression against the bond and connection Orpheus and Eurydice shared. This point of view shifts the spotlight from Orpheus to Eurydice: Orpheus is forever pitied for having lost his love for the second time on a technicality, but what did Eurydice feel, losing life and the sunshine for the second time, not through any fault of her own, but by virtue of her companion's lack of self-discipline and trust? In this scenario, Wesley puts himself in Eurydice's place, and from that vantage point he speaks back to the events of the show as well as to the myth of Orpheus, questioning both. This scene affords the audience one of the most profound insights into Wesley's character development, in a subtle yet significant way.

While Wesley makes his pronouncement about the Orpheus drug leading people into hell, the scene shifts from Faith's sickbed to Angelus being shackled and locked up in the basement of the hotel, and focuses on his face as the picture slowly fades and an image of a ship at sea is superimposed over the image of Angelus. This interplay of camera work, editing, and dialogue signals the moment of Angelus' entry into hell. It is quickly revealed that Angelus is inside Angel's memory of his arrival to America through the United States Immigration Station on Ellis Island in 1902. Here Angelus meets Faith. Earlier in the episode, the scene cuts back and forth between shots of Faith lying on the bed and Angelus lying on the floor of his cage in the basement, suggesting that they are connected. With the scene on Ellis Island it becomes clear that they are trapped in a shared hallucination, and for the rest of the episode Faith and Angelus wander Angel's memories together, engaged in a snappy battle of wills and wits.

With what follows, "Orpheus" problematizes the idea of hell as an absolute, a singular space, presenting it instead as a concept that is

deeply personal. The notion of hell in “Orpheus” is a contested and multifaceted one. As the events unfold, it becomes evident that all three of the characters involved are in one way or another traversing their own personal hell. Angel is in hell on two separate levels: in the past of the flashbacks, reliving the hopelessness, the struggle, and some of the lowest points of his post-ensoulment biography, and in the present, living through possibly the worst of his nightmares—once again being subdued by Angelus. Faith, too, is travelling through multiple hells at once: not only the hellish experience of the drug and dying, and, as Nikki Stafford puts it, “the underworld of Angelus’ mind” (276), but also her own struggle to find a way of breaking free from guilt, remorse, and the inner darkness that cloud her past and her present.

Angelus’ hell is perhaps the most complex. For one, it lies in the immediacy of his first-hand experience of Angel’s struggles to find a way of reconciling his human soul and his vampire nature in a hallucination. As Faith and Angelus traverse Angel/Angelus’s past, witnessing different episodes from it in a *Christmas Carol* fashion, Angelus clearly experiences it as hell:

Faith: Dude! You just rescued a puppy! [...]
Angelus: I’m in Hell. This is Hell, and I’m in it. [...] We haven’t fed on a human in decades. She’s begging for it, you moron! [...]
Faith: You’re reliving Angel’s good deeds, you *are* in Hell! Wicked. (“Orpheus” 4.15, 00:11:55-12:38)

Reliving Angel’s good deeds is certainly torture enough for Angelus, but the nature of his hell is more complex than that. In the diner scene, arguably one of the pivotal scenes of the episode, Angelus explains to Faith the complicated relationship between Angel and Angelus:

Angelus: You know what that’s like? Every time *he* gets close, *I* feel it. Wanting to tear their flesh apart, the hunger, it’s like a blade in *my* gut!
Faith: Only it’s not your gut, princess. Angel’s the one that belongs on the outside, and not you.
Angelus: You think it’s that cut-and-dry, don’t you? That if Angel gets his soul back...
Faith: *When* he gets it back.

Angelus: [...] you'll just hang up your spurs and ride off into the sunset knowing you put the monster back in his cage. But I'm always here, Faithy. Deep in. ("Orpheus" 4.15, 00:18:27-19:12)

This exchange emphasizes the conditions under which Angel and Angelus exist together, as does Angelus' later sarcastic remark: "You didn't think my Hell was private, did you?" ("Orpheus" 4.15, 00:23:23). The hell, for both Angelus and Angel, far transcends the confines of one drugged hallucination in which they are locked together. Rather, depending on who is at the wheel at any given time, one of them is always living in a hell of hatred for the other one and fear of losing the upper hand at any moment. Thus, the Orpheus trip, instead of being simply a singular occurrence, allows Faith and the audience a glimpse of Angelus' reality when Angel takes over and he is forced into passivity. By extension, keeping in mind that Angelus has been the active one for the past few episodes, "Soulless" (4.11) through "Orpheus" (4.15), it also provides insight into Angel's reality at the very moment during which the diner scene takes place and beyond. The crucial information this scene offers is that neither Angel nor Angelus are ever completely gone, but rather are buried inside one another, conscious of everything that happens and partaking in each other's feelings. That means that Angel is never free, even when he appears to be. The whole gravity of this condition in all its wide-reaching implications is summarized in Angelus' statement: "I'm deep in, Faith. Soul or no soul" ("Orpheus" 4.15, 00:22:46). The hell for Angel and Angelus may be personal, but it is never private, and what is more, it is endless and inescapable.

As noted earlier, the complexities of the entanglement of Angel and Angelus as two parts of the same individual being—a vampire with a soul—receive a more thorough treatment in "Orpheus" than has been the case up to this point in the narrative. The episode clearly not only addresses but also attempts to resolve the question of the relational and power dynamic between Angel and Angelus. In this, "Orpheus" brings the discussion to a new level of complexity by having the two parts of the vampire with a soul to actually have a face-off with one another rather than having the decision about who is to be at the wheel be made entirely by the outside forces of magic. This time, the alter ego dichotomy is treated as a psychologically complex question

rather than a purely supernatural intervention, and the fact that Angel's re-ensoulment is successful (and, in fact, that Faith is alive to witness it) is due as much to Angel's active interference into the events within the hallucination (i.e. within Angel/Angelus's and Faith's interlinked subconscious) as to Willow's magical skills.

For one, this, as Angelus put it, "battle with [the] alter ego" ("Orpheus" 4.15, 00:34:00-02) has plainly shown that Angel is not gone completely when Angelus is in control. This information is crucial, for, although it has been asserted on other occasions that Angelus is never fully absent from Angel's personality, this is the first time that more than a passing hint is made to the effect that neither is Angel fully absent from Angelus's.¹¹ Not only the fact that Angel was able to intervene within the hallucination implies that at least some part of his consciousness still lingers in Angelus even when Angel's soul is gone, the same is suggested by the fact that Angel retains all of Angelus's memories even in his absence. Treating the Angel/Angelus question in this manner, the episode arguably transcends the sometimes simplistic discourse of both *Angel* and *Buffy* that up to this point understood the soul/no soul situation as a metaphysical absolute, and complicates it by framing the problem as primarily a psychological one.¹²

Even more interestingly, however, in "Orpheus" Angel is not only present if silent, but is eventually able to speak up and intervene in Angelus's doings, which, for the first time ever, brings Angel and Angelus together in the same "room" in an open confrontation, prompting both of them to exclaim in unison: "I've been waiting a long time for this" ("Orpheus" 4.15, 00:30:45). With Faith's help, this confrontation tips in Angel's favor, and this period of upper hand is enough for Willow to finish her spell and restore Angel's soul. It is significant that "Orpheus" marks the last occasion that the audience ever sees Angelus on the loose. After this singular face-to-face with his alter ego, Angelus never manages to resurface again. In fact, the formerly omnipresent threat of a possible relapse of Angel into Angelus seems to have lost its edge after the events of "Orpheus," even to the extent that allows Angel to attempt to resume his relationship with Buffy on the eve of the final battle with the First Evil in Sunnydale ("Chosen" 7.22). This suggests that the resolution and the settlement between Angel and Angelus achieved through their direct confrontation in "Orpheus" is of a significantly different quality than it was ever the case in the past. How exactly this confrontation

suddenly became possible and why it never happened before remains unexplained, but it stands to reason that this psychological event had been triggered by the merging of Angel's, Angelus's, and Faith's subconscious as a result of the effects of the drug. Perhaps, this is the last unsolved mystery of Orpheus.

“Worst Were the Concerts”: Angel, Angelus, and Barry Manilow

If the Orpheus drug has a narrative significance in the plot of the episode that almost elevates it to the status of a character, so do music and song. The important role music plays in “Orpheus” harkens back to the musical aspect of the Orpheus myth, with Orpheus being legendary for his divine musical talent: “The beauty of his music and his voice was so great that it could charm wild beasts, and even the rocks and trees would move from their places to follow the sound of his music” (Halfyard 2014, 41). It is this extraordinary power of his music that prompts Hades to allow Eurydice to return to the world of the living in the first place—such is the beauty of Orpheus’ lament. In *Angel*, too, music is a powerful carrier of meaning. As Matthew Mills observes, “music plays a pivotal role in *Angel*. It contributes to the unfolding of its narrative structure and thematic nexus as fully, in as many ways, and as subtly as a film score, and even more extensively, given the span of time over which thematic connections are developed” (42).

In “Orpheus,” music functions as an active narrative agent as well as a means of characterization.¹³ In particular, the difference between Angel and Angelus is carved out and demonstrated through their relationship to music, specifically Barry Manilow’s ballads. Angel’s love of “Mandy” has been thematized multiple times throughout the series and became something of a running gag among the characters as well as among the show’s fans. Angel’s emotional response to “Mandy” unveils him as a sentimental believer in love, underneath all that broody detachment and the superhero coolness he emanates. The song hints at the fact that, although he chose to dedicate his life to helping the helpless and working to make the world a better place, what Angel really wants is a conventional happiness with Buffy in the comfort of a run-of-the-mill coupledness. For his part, Angelus also shows an intense emotional response to Manilow and “Mandy,” but that response is

heavily on the negative side; in fact, it is downright hateful. On several occasions in “Orpheus” Angelus makes clear that Angel’s Manilow fandom constitutes one of the most intense grudges Angelus holds against Angel. The extent of both Angel’s admiration for Manilow’s music and Angelus’ suffering as a result is demonstrated when Angelus barks at Faith: “Worst were the concerts” (“Orpheus” 4.15, 00:18:09).

While Angel, in Faith’s words, has “got a jones for the power ballads” (“Orpheus” 4.15, 00:08:03), Angelus’ aesthetic tastes are supposedly more sophisticated.¹⁴ In the mythology of the show, Angelus is presented as the demonstratively erudite one in terms of the classics of literature: in the course of “Soulless” (4.11) alone, Angelus alludes to Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner,” Sophocles’ *Oedipus Rex*, and Shakespeare’s *Othello*. In “Orpheus,” he quotes Dylan Thomas’ famous poem “Do Not Go Gentle into That Good Night.” This opposition of aesthetic tastes between Angel and Angelus serves to advance characterization of both characters’ individual personalities as well as of their troubled relationship to each other: while Angel is shown as emotional and sentimental, Angelus is coded as intellectual and literarily savvy—a soulless genius, literally. Cordelia brings this aspect of both characters to the point in “Awakening” (4.10):

Angel: I am already a danger to you. All of you.
Cordelia: Well... not like Angelus would be. I mean, he is... he’s smart...
Angel: Excuse me?
Cordelia: Well, you know what I mean.
Angel: You’re saying Angelus is smarter than me.
Cordelia: No! I [...] I mean [...] you’re smart. He’s just [...]
Angel: Ingenious.
Cordelia: But in that twisted, sadistic, ruthless kind of way.
Angel: Like the Beast.
Cordelia: Yes. Exactly. They think alike. Always a step or two ahead of us. I mean, what is it about evil that jacks up the IQ points? (00:10:26-11:01)

Even though at this point in the story Cordelia is likely already possessed by Jasmine and is (successfully) attempting to manipulate Angel into agreeing to resurrect Angelus, her words still ring true when

measured against the way *Angel* uses aesthetic tastes to make a point about and offer insight into a character. Angel's partiality to cheesy love stories, frequently in the form of popular music, characterizes him as prone to melancholy, sentimental, and emotional, and therefore more human and ensouled.¹⁵ Angelus' intellectualism and cerebral ingenuity, demonstrated through his effortless ability to quote from the canon of the classics of Western literary tradition, on the other hand, serve as markers of a psychopath, as Cordelia points out in the above dialogue. Angelus' visceral rejection of Barry Manilow, thus, is not so much an issue of aesthetics per se as it is a riot against Angel's humanity, against the soul that traps Angelus in his own personal hell.

At the same time, "Mandy" specifically acquires a new meaning by virtue of the additional information about Angel's past provided through flashbacks in "Orpheus." In the diner scene, the viewers witness Angel drinking blood of a dying or already dead shooting victim while "Mandy" is playing softly on a jukebox in the background. Later in the episode Angel tells Faith that he considers this occurrence his lowest point, while for Angelus, on the contrary, this is one memory that he enjoys, as is evident from his sly exclamation: "God, I love this episode!" ("Orpheus" 4.15, 00:19:42). In the DVD commentary, producer Jeffrey Bell says about this scene: "The other thing I really like is that 'Mandy' is the song Angel sang in the past, when Lorne has read him, and the fact that it is in fact tied to this particular memory, I think, makes it much more complex, much more interesting." The director Terrence O'Hara adds to that, describing this decision as "Very effective." Matthew Mills, too, notes that "Angel's choice of Barry Manilow's 'Mandy' [...] because he knows the words and thinks it's 'kinda pretty', acquires a grislier edge in a flashback in 'Orpheus', when he puts the song on the jukebox shortly before drinking from a fresh corpse—surely something he could not have dissociated from the song later" (41). This is most certainly the case, and this interpretation is supported by the research into the triggering power of objects that has long been recognized in memory studies. As Jan Assman points out in the article "Communicative and Cultural Memory":

Our memory, which we possess as beings equipped with a human mind, exists only in constant interaction not only with other human memories but also with "things," outward symbols. With respect to things such as Marcel Proust's famous madeleine, or

artifacts, objects, anniversaries, feasts, icons, symbols, or landscapes, the term ‘memory’ is *not a metaphor but metonym* based on material contact between a remembering mind and a reminding object. Things do not “have” a memory of their own, but they may remind us, may trigger our memory, because they carry memories which we have invested into them, things such as dishes, feasts, rites, images, stories and other texts, landscapes, and other “lieux de mémoire.” (111, emphasis original)

For Angel, “Mandy” cannot help but be just such a madeleine, a sensory memory trigger, an “outward symbol” that invokes this traumatic episode in his biography. This information, revealed as it is quite late in the series (towards the end of the penultimate Season Four), forces the viewers to rethink the metaphorical and characterizing significance and content of “Mandy” for Angel. The song was already loaded with meaning for the series prior to this episode, but starting with “Orpheus” the relational and emotional dynamic that governs Angel’s choice of and affection for “Mandy” is irreversibly complicated. By virtue of this new piece of information, the meaning of “Mandy” within the series is propelled from an endearing quirk of Angel’s to an admonishing memorial, a solemn reminder of just how thin the line he walks can be. The “Mandy” theme, therefore, is a prime example of music functioning as an active narrative agent in “Orpheus,” and in the series at large.

The Singer of Singers: Lorne as Orpheus

Despite the important role music plays for the understanding of Angel and Angelus, it is arguably Lorne who most fully embodies the musical aspect of the Orpheus myth in “Orpheus.” Lorne’s voice and musical talent, embodied to perfection by Andy Hallett, have always been coded as extraordinary in the series: just as Orpheus could move stones, trees, and beasts with his singing, Lorne’s voice can affect beings not only emotionally but also on the material level (Lorne uses his voice as a literal weapon on several occasions in the series, for example in Pylea). Lorne can thus be interpreted as channeling Orpheus in many instances throughout the show, but perhaps most notably as he sings to the delirious, dying Faith in order to console her,

and perhaps as an attempt to ground her in reality as she sinks deeper and deeper into hell. The song Lorne chooses to sing in this situation is “MacArthur Park”; sitting next to the unconscious and immobile Faith, he sings to her a fragment of the song, with lyrics that say: “There’ll be another song for me, and I will sing it / There’ll be another dream for me, someone will bring it” (Orpheus 4.15, 00:17:23–37). The words are full of significance, considering the circumstances: in the face of death, Lorne is singing to Faith words of hope and continued life that will be brought about by music and is conceptualized as a song and linked to a dream—a hope for another song, a hope for another dream (one that is not a drugged nightmare), a hope for the possibility of a future.

Lorne’s gently flowing cadences seem to indicate that he is performing the softer original version of the song, recorded by Richard Harris in 1968. As the scene switches back inside Angelus and Faith’s dream hallucination, the song is picked up by the jukebox playing a more dynamic 1978 disco version by Donna Summer as Angel enters the diner. Significantly, the jukebox picks up the song on the same line where Lorne left off, and so a continuity is established between Lorne’s singing in Faith’s room and the melody playing inside the hallucination. As mentioned earlier, in the Orpheus myth, it is the beauty of Orpheus’ song that persuades Hades and Persephone to let Eurydice go: the power of his song penetrates into the underworld and melts the hearts of its rulers. Although it would appear that the disco version of the song serves mainly to embed the diner scene chronologically in the historical time-space of seventies America (as it certainly does), the symbolism is still strong here: in a truly orphic move, Lorne’s song, like Orpheus’ lament, penetrates into hell. The use of the same song and the correct, though edited, succession of lines in the two fragments that we hear creates continuity and connection between the hell Faith is moving through and the reality where she is kept anchored by Lorne’s care and his singing. The atmospheric differences between the softer original and the dynamic disco version of the song also emphasize the contrast between Faith’s incapacitated body lying next to Lorne and her active mind engaged in a fight inside the hallucination.

Significantly, the same song reappears again at a crucial moment in *Angel’s* narrative—in the last episode of the series, “Not Fade Away” (5.22), where the impact of the song, like everything else in the show, grows dark. Here Lorne once again uses “MacArthur Park” to fight

demons, although, as viewers, we never see that: after their successful joint assassination of the Circle of the Black Thorne members, Lindsey tells Lorne that he “couldn’t have done it without that high note in ‘MacArthur Park,’” to which Lorne replies darkly: “Slays them every time” (“Not Fade Away” 00.31.40-45), and shoots Lindsey on Angel’s orders shortly thereafter. Apart from the obvious reference to the massacre that just happened and the murder of Lindsey that is about to happen, the use of the verb “slay” by Lorne reflects back to the moment in the series when the same song was used to comfort and ground a dying Slayer. This narrative move achieves what Matthew Pateman calls an “involution,” functioning, together with the repeated use of the song itself, as the “sign that sparks recognition” (128) for the audience, creating a surplus of meaning in the process.

But the flashback and continuity, perhaps, work even further than that. It is never specified which part of the song Lorne sang during the massacre, which high note it was that he used for his musical slaying. Through the involution, the part of the song that is associated with Lorne is still the hopeful one he sang to Faith: “there will be another song for me,” “there will be another dream for me.” The content of the lyrics seems to stand in dialogue with the episode’s title “Not Fade Away,” which also refuses as it were to go gentle into that good night. With the ambiguous ending of the series on the brink of a battle, the future unsure and seemingly bleak, Lorne’s invocation of “MacArthur Park” perhaps provides a hint that points towards survival and a possibility of a future.

(Not) Your Eurydice: Faith and Angel, Out of Hell

“Orpheus” is, without a doubt, another episode that foregrounds, deepens, and further develops the special connection that Angel and Faith share. This connection ensures that the intertextuality of the episode and its involutions not only work in relation to external sources but also internally. That is, it invokes earlier episodes of the show, particularly of the first season, as well as *Angel’s* parent show *Buffy*, in order to establish complex connections between characters, events, and their relationship to each other and to the larger themes of the series, such as redemption or a war that can never be won, but must always be fought. In fact, the Orpheus myth can be read as a structuring

principle not only for the “Orpheus” episode itself but for the entire Angel-Faith narrative arc, from *Buffy* to *Angel* and back to *Buffy*. As Faith confronts Angelus in “Orpheus” (and the two episodes that precede it), her dedication to the task of returning Angel’s soul and thus saving him from the engulfing darkness and evil is reminiscent of the first season’s episode “Sanctuary” (1.19), where Angel plays a pivotal role in helping Faith overcome her own self-loathing and self-destructive, suicidal impulses stemming from her past traumas. In that instance, in another orphic move, Angel leads Faith out of a metaphorical hell. Through the character of Faith and her intervention into the events on Angel’s behalf, “Orpheus” also links back to *Buffy*, where Angel tried to save Faith unsuccessfully. When driving with Wesley after her prison break, Faith makes it clear that the fact that Angel is in trouble is the only motivator that could move her to cut short her penance in prison and join the battle, and that, specifically because of their history in the story arcs of both *Buffy* and *Angel*, saving Angel is her utmost priority: “I’m not gonna kill him, Wesley. Angelus. I don’t care what you thought you sprung me for. Angel’s the only one in my life who’s never given up on me” (“Salvage” 4.13, 00:25:00).

Significantly, despite any earlier attempts at dalliances, there is nothing romantic to Faith’s dedication to Angel and vice versa. Instead, these two characters have each other’s backs because they both know what hell is like and what it takes to escape it. In this manner, the orphic theme not only serves to connect different seasons of *Angel* but also provides a permanently active link to *Buffy*. At the end of “Orpheus,” Faith leaves with Willow for Sunnydale, to join the battle against the First Evil that is going into its final, most desperate stages. In the end, this battle will take Buffy and Faith and their army of Potential Slayers into the literal pits of hell as they go down into the Hellmouth for the final stand-off. In that moment, the orphic theme comes full circle.

However, though establishing continuity, this strand of the orphic theme in “Orpheus” also emphasizes the breaks that mark *Angel* as a series related to, but distinct and different from *Buffy*: Angel had to fail in the task of saving Faith in *Buffy* because, as the show’s heroine, Buffy was the one primarily responsible for dealing with the challenge of Faith. In *Angel*, the dark hero of his own show, Angel now has the framework from which to approach the challenge anew, and this time he succeeds in setting Faith on the path of redemption and personal restoration. It is no coincidence that, in order to save Faith, Angel has

to confront and physically fight Buffy herself. As Phil Colvin shows, the succession of episodes involving Faith from *Buffy* to *Angel* serves to establish the character Angel as a hero in his own right, and the show *Angel* as a fledgling but independent production: “‘Five by Five’ (1.18) and ‘Sanctuary’ (1:19) mark the watershed when Whedon and Greenwalt rejustify Angel’s role from being guardian to becoming a protagonist in a mythology” (23). To a large extent this effect is achieved by virtue of an orphic theme of a descent into the underworld in order to lead out a person trapped in it.

However, different from the Orpheus myth and defining for *Angel*’s stance, having failed, the characters do not stop trying. In the second season’s “Epiphany” (2.16), one of the central episodes of the season and indeed the entire series, Angel makes one of his most famous pronouncements: “If nothing we do matters, then all that matters is what we do” (00:38:26). So, in the face of overwhelming odds, the characters keep descending into hell in the hope of finding the way out, or at least making a difference. Another example of this is Angel entering a literal hell dimension in order to save Darla in “The Trial” (2.09). This descent is never undertaken for self-serving reasons; it is always to lead someone out. As the Orpheus myth itself demonstrates, this task cannot be achieved from a position of righteousness and superiority. This is the very reason why Buffy repeatedly fails in reaching Faith. Faith and Angel connect precisely because they are both not only imperfect characters but, in fact, glitches in the system: he a vampire with a soul, she an erroneously called Slayer double, they are both not supposed to be possible. This shared precarity, this fundamentally compromised position gives them an insight into each other’s character and reality not readily accessible to other characters. This paradoxical equality of otherness is what makes it possible for Angel and Faith to save each other.

The fact that this rescue is mutual and called for on both sides is emphasized by the obvious link between Faith’s and Angel’s fates in “Orpheus.” On several occasions in the episode it is made obvious that their survival is tied together, that Faith’s redemption is connected to Angel’s and the other way around. When Angel slips up in the diner scene, giving in to his blood lust and starting to feed on a murder victim, Faith’s throat suddenly starts bleeding again from the wounds of Angelus’ bite. During the final stand-off between Angel and Angelus, when Angel decides to fight back and is suddenly able to do

so, Faith stands up also. And it is only because Faith stood up that Angel is able to prevail over Angelus in the end. Herein lies another way in which “Orpheus” subverts the classical Orpheus myth. In a typically Whedonesque move, the episode enacts a gendered role reversal as compared to the story of Orpheus and Eurydice: it is Faith and Willow—two women—who undertake a desperate attempt to lead Angel out of the hell of Angelus’s control, and, unlike Orpheus, they succeed. In fact, Willow succeeds in this for the second time, remaining the only person alive to ever successfully re-ensoul Angel. Through this role reversal that shifts power to the female characters, the episode reflects back critically to the classical myth that relegates Eurydice to the role of a silent victim with no words and barely any agency while the voice of Orpheus never quiets. In *Angel*’s version of the mythic descent into hell, it is primarily Angel who is the damsel in distress, and it takes combined powers of two women to re-ensoul and thus rescue him from his own dark self.¹⁶

This move serves to subvert and interrogate the myth in a socio-critical manner, shifting points of view in favor of a feminist perspective, but it also complicates the simplistic dynamic of a one-way rescue theme that is so common for patriarchally charged narratives. Once again “Orpheus” reimagines classical narrative patterns by dispersing different aspects of mythological figures onto different characters on the show at once. In her discussion of the orphic themes in *Buffy*, Janet K. Halfyard argues that Buffy “sometimes seems to be playing out the roles of Orpheus and Eurydice simultaneously, their identities superimposed and intersecting, coexisting in the same space” (42). The same is true of Angel and Faith: in the course of the episode, they both switch between the guises of Orpheus and Eurydice multiple times, until the two mythological characters begin to virtually merge together. This is why the rescue from hell in “Orpheus” is not only successful but also mutual, and the line between the helper and the helpless is blurred. This is also why, when Angel tells Faith that he has a lot to thank her for at the end of the episode, her reply is “That vice is plenty versa” (“Orpheus” 4.15, 00:37:37). Significantly, in Bulfinch’s iteration of the story of Orpheus, Orpheus and Eurydice only achieve happiness when they meet again after Orpheus’ death: “His shade passed a second time to Tartarus, where he sought out his Eurydice and embraced her with eager arms. They roam the happy fields together now, sometimes he leading, sometimes she; and Orpheus

gazes as much as he will upon her, no longer incurring a penalty for a thoughtless glance” (145). It is therefore only when they meet on equal footing, both deceased souls and none of them the sole leader, that Orpheus and Eurydice truly find each other again. Similarly, only when the rescue is mutual and leadership interchangeable, passing freely back and forth between them, are Faith and Angel able to be effective champions and true friends.

Conclusion: Another Song

In her article on the Orpheus myth in Buffy, Janet K. Halfyard writes: “Our myths have been shaped by our culture, and we have in turn been shaped by them: it is a two-way process” (52). It is clear that the communication between the Orpheus myth and the narrative of *Angel* is also a two-way one. On the one hand, *Angel* incorporates aspects of the myth in order to weave its narrative and underscore it with additional meaning. On the other, *Angel*'s interaction with the mythic figure of Orpheus reflects back to it, feeding additional meaning into the classical myth and bringing it all the way into the present. By doing so, *Angel* asks interesting questions about the cultures that continuously shaped the myth of Orpheus and the significance of its rewriting while at the same time itself actively rewriting it.

Many of the questions and challenges that a reading of “Orpheus” through the lens of the myth poses have to do with power and disempowerment, with contesting simplistic notions grounded in dualisms, and with recognition of complexity. *Angel* does all of that in its own way, but it is not unique in doing so. In her book *Orpheus: The Song of Life*, Anne Wroe notes:

To some degree you could argue that each age revisits him. Yet none puts its stamp on him definitively, because the young man with the lyre is different for everyone who meets him. Each encounter makes him anew, until it is clear that the vulnerable human figure still conceals his most primal incarnation: the pulse of creation, the song of life, then, now, always. (5)

It is this dialogic relationship between the narratives of Orpheus and *Angel* that imbues both with true magic, and rings with the promise of

another song. For Orpheus, it seems, there will always be another song.

Notes

¹ For a detailed analysis of different classical themes in various series created by Joss Whedon, see, for example, Aberdein 2008; Bowman 2010; James 2009; Halfyard 2014; Koontz 2014.

² Significantly, Ihab Hassan uses the metaphor of the dismemberment of Orpheus in order to conceptualize the postmodern turn in literature.

³ The team of Angel Investigations decided to awaken Angelus in a controlled environment in hopes of extracting from him information about the Beast, their current adversary. The plan to swiftly re-ensoul him once they gathered the necessary intelligence goes awry when Angel's soul goes missing, and then Angelus escapes his iron cage.

⁴ In fact, the episode "Dear Boy" (2.5) combines both these elements, and has a structure and atmosphere that are somewhat similar to "Orpheus."

⁵ To those interested in the Oedipus connection, I recommend Laurel Bowman's insightful article "Whedon Meets Sophocles: Prophecy and *Angel*."

⁶ Both Buffy and Angel are supremely miserable and questionably effective in their role as champions whenever they strike out on their own. Examples of this include the episode "Anne" (3.01) on *Buffy* and episodes "Reunion" through "Epiphany" (2.10-2.16) on *Angel*.

⁷ In Bulfinch's version, Orpheus is the son of the god Apollo and the Muse Calliope, and Orpheus' lyre is a gift from his divine father (144).

⁸ In this passage, Thomas Bulfinch, the famous nineteenth-century mythographer from Massachusetts, refers to Persephone and Hades by their Roman names – Proserpine and Pluto.

⁹ See episodes "Sleep Tight" (3.16) and "Forgiving" (3.17).

¹⁰ The extent of his hurt finds an especially striking expression in "Spin the Bottle" (4.8), where, in response to Gunn's question "What happened to you, man?" Wesley answers: "I had my throat cut and all my friends abandoned me" (0.11.20–0.11.26).

¹¹ As, for instance, in the episode "Eternity" (1.17), and, of course, in "Orpheus" itself.

¹² For an in-depth discussion of representations of the idea of a soul in *Angel* and *Buffy*, consult, for example, Scott McLaren's 2005 article and Dean Kowalski's of 2018.

¹³ For an in-depth discussion of the uses and significance of music in *Angel*, see Mills 2005.

¹⁴ Though both Angel and Angelus like ballet, as demonstrated in "Waiting in the Wings" (3.13).

¹⁵ At one point he even admits to liking Spike's poems ("Hell Bound," 5.4, 14:30), which immediately reveals his past posturing about this topic as an attempt to hide both his emotional sensitivity and the sentimental streak in his literary tastes.

¹⁶ Three if you count Fred, the logical female scientist who had the idea to call Willow in the first place, based on the fact that she is the only person with experience in successfully re-ensouling Angel.

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