



Επιστήμη του Χορού

Τόμος 1, 2007

Ηλεκτρονικό Περιοδικό  
Electronic Journal

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Science of Dance

Volume 1, 2007

[www.elepex.gr](http://www.elepex.gr)

ISSN 1790-7527

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**Shamanism, Dionysiasm, Orphism and Pythagorism:  
The Invisible Sides of Music and Dance Ecstasy.**

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**Abstract**

The ecstatic dance is a total form of action, which mixes with the significance of holiness and constitutes part of dances of community of tribes of populations with oral history as well as of the traditional societies with written history. In the *first case*, the mythic background and the structure of the ecstatic dance account for a catholic type of an ancient immediately connected with the adorations of the Asia Minor or Medium-Eastern space, which in the frames of ancient Greek religion is identified with *Dionysus*. In the *second case* the ecstatic dance constitutes also part of primary "*trifyous*", is incorporated in the genuine type of orgiastic rituals of many tribes, is crossed in a lot of points with dionysiasm and is known as *shamanism*.

The aim of this paper is to appoint and to document of origin and common operations of ecstatic dance in the frames of dionysiasm and shamanism. It is a exploratory approach, which based on the parallel reading of two ritual types and using the historical-comparative method, shows the relations of kinship and resemblance between two ritual action, which appear to mix with the ecstatic practices of the orphism and pythagorism. Concluding, despite the ostensible differences, both types, present common ritual content, common functional aims and common ecstatic practices. Finally, both, shamanism and dionysiasm, are related via the common ecstatic therapeutics to orphism and pythagorism.

**Key-words:** ecstasy, ecstatic dance, ecstatic practice, ritual, orgiastic ritual, Dionysus, Orpheus, Pythagoras, Dionysiasm, Pythagorism, Orphism.