

The origin of dance

Introduction

We live at the moment in time of Hi-Tech civilization and Hi-Democratic society which is based on achievement of industrial and technology revolution, meaning on revolutionary discoveries of steam machine and automatic loom machine, what is brought it to appearance of enormous surplus of the free time. Working time has drastically reduced on all level, and even lower layers of society had opportunity to be a part of any kind of social life. If we look strictly for and about the dance, that was the time when also and common people had a opportunity to began to dance, meaning practice of dance as well as creating, researching and think about it. Before that time, logically thinking and analyzing, dance belonged to layers of people who had enough free time for fun, and who had a need for all kind of entertainment. Also logically thinking and analyzing, we told about nobility and them who work for nobility, better says, them who were paid to entertain nobility. And, going further with this direction, but this time we will consider social sciences, we can said that parallel with industrial revolution we had a beginning of ruining of, till that, traditional social order characteristic for Middle Age, based on division of society on:

- Nobility, or landowners
- Serfs, or them who works on land
- Middle class, who lived in citties, meaning of tradespeople, clergy and all others „free“ people, but without much freedom in full sense of that word

Of course, there we talk about French burgeois revolution which was almost parallel with English industrial revolution. And, since than, beside of dance, also other categories of art were accessible for

all layers of society. Also, we can say, and education and science were freed from nobilities and clergies chains, and that was time of beginning of, as we said before, entrance of dance in all layers of society, but also and beginning of research of dance, and we had a plenty of theories, books and others ways of presentation of knowledge about of the dance. So, considering about that, may intense is to present all of that what was before of that period, especially beginning of dance, or moment when the dance begin to be a cultural category, not just unconsciously and unduly movements and steps.

One of the important chapter of that book it shall be, for example, my try to described relationship between dance and religions, and then we will explain more of that period, from the earliest ancient religions till the emergency of Christianity, and, also important, emergency of Judaism, Hinduism, Buddhism, Islam and all others existing religion. We will try to prove that in one moment of history, dance became a great danger for religions and very small numbers of religions use dance like a part of religious service. Also, after the English Industrial and French Burgeois Revolutions, things became to change. Of course, if we don't mentioned others religions, that doesn't mean that that religions had a smaller influence in developing a dance like a cultural category, on the contrary, in chapter about relationship dance and religion we will explained all existing and ancients religions important and connected with dance in all forms.

Also, we must say that nations we will mention here is not a nation in today's sense, because, as the today's science said, we can talk about nations just from 19-th centuries, which is also connect with revolutions we mentioned before. In many ways, before, religions, states and official politics didn't recognize dance as the elite and noble art, for many reason, and we will explain that.

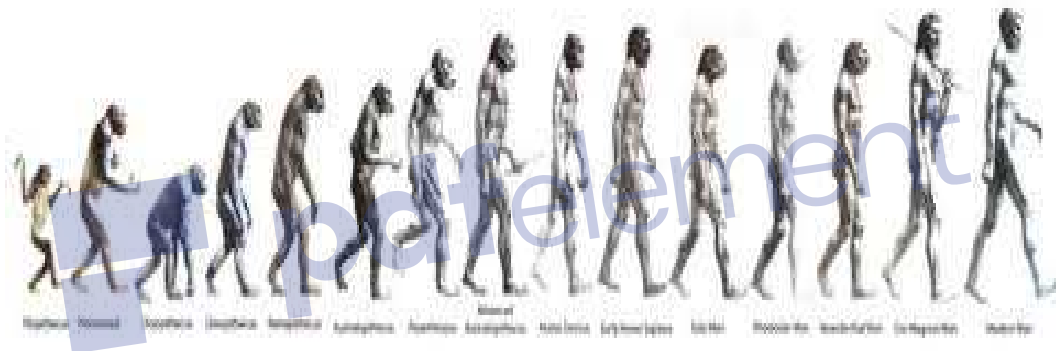
But, we will see, dance remains in many ways similar as it was in beginning, and, if we know important facts, it is relatively easy to follow main characteristics of dance from beginning till now. So we can say that dance changed as well as mankind, in some ways dance was and before his own time, and, knowing the some other facts from anthropology, sociology, ethnology and philosophy from which they came about, we can say that is one of the reason why dance not was recognized in properly way. Of course, it shall be explained more in chapter dedicated to that.

And last, but not least, and also connected with nations, but also with many other things, we must emphasize that we will present theme by the principles and methods of philosophy of dance founded by Dr. Alkis Raftis which allows us to see and other side of things, not just in straight line like permits us a mainstream science. Also, we shall use all advantages and methods of community studies, one of the latest science, and let us say more in that way, anthropology is science about the individuals, sociology is science about the society, and that, community science is study a relations between individuals and groups in community, or, we will study a group developing theory starting from ideas about a dancers as the members of same or different groups. Let's say that in more romantic way, we will not look down to find a facts about the dance, like archeologist work, to research a dance we will lift head to the sky, particularly, as we will prove, in the night sky what is in many ways important for theory of dance!

Chapter I.

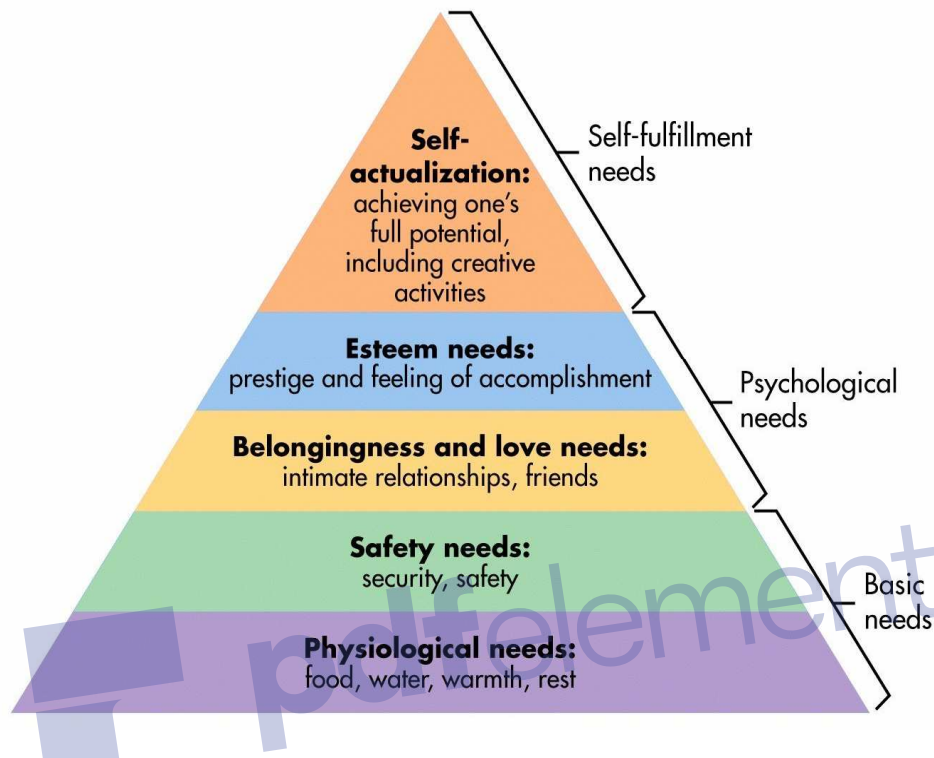
-“...at first there was a step...”-

I was thinking a lot what and how much word I shall use for this my attempt to make allusion on Holly Bible. My dilemma it was: movement, step, or maybe both? At the end I choose just a step because the movement is something that had also and animals and plants, but in many sciences we told about differences from that moment when the first man was up, or, since appearance of Homo erectus and Homo sapiens. That's mean, step is great advantage what our ancestors did in the way of separating from animals and creating something that today we call a mankind.



Further In that direction, we will follow way of thinking that our ancestors, or, maybe better to say, we will monitor the development of their needs till the moments when we can talk the step was transformed to something we can call dance. And more further, maybe we can say that erecting is one of the condition who bring to the beginning of thinking process, and that's mean that when the man began to think, that is time when the movement began to be a step. And, first result of thinking was that man began to think about his needs. To better understanding of that we talk about first must to understand a development of human needs. In the earlier time we told about 3 basic needs, primary, secondary and tertiary but in last time, thanks to American psychologist Abraham Maslow we can say that also and need for non-material things is very important for our story

and, of course, for development of mankind, especially if we are focused in origin and development of dance. So, there is one of the simplest examples of Maslow's pyramid:



And, based on that we will analyze, through the time, development of step and when and why it became a dance.

As we see in pyramid, on the base is just physiological needs, and it is logic to think that it was took through the longest period to fit completely how to satisfy and to be conscious of that needs, and that it was basic prerequisite to move to a higher level of thinking about solving the problems.

There we will try to focused just on that what is important for dance, meaning, to not to interfere in others areas of science, we will follow just a step. That's mean, we will analyze just step developing and influence that step made in process of thinking, trying to put ourselves in the position of the then man. But, we must say that step was first departure and separate from animals, and main reason why

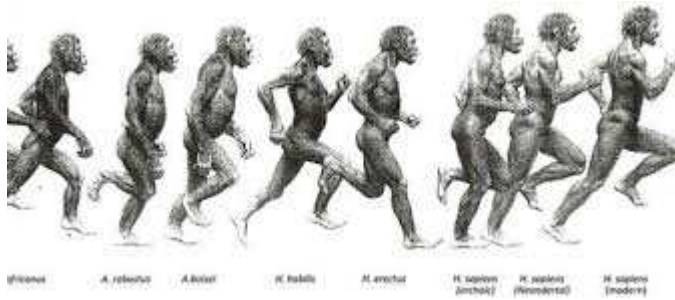
men straighten up was, in fact, his trying to ease fulfilling they needs. Following that logic, we can say when the men facilitate satisfying needs, in this period of developing they made another needs, and, at the end, when the circle was closed in some way, from that kind of primitive thinking, and finding ways to make it easier to meet your needs can became a kind of needs. In the some ways today we can call that a beginning of creative thinking, but also a try to fulfill a free time, or, simpler, maybe that is time when we can talk about appearance a need for fun!

Later we will more about that, now let's start with a step and first of all how many steps we know? Under the term step first association for all of us is step how we walk. But, we need to put ourselves in position of Homo sapiens 200 000 years from now, and to ask ourselves what was first purpose of step? Maybe the first step was run, because first purpose of step was to run away from possible enemy? Or, maybe, purpose could be to catch the spoil, in the beginning of his hunting career? But, if we talk about the hunting, that step had to be connected with the jump. So, till now, we mentioned 3 types of steps:

1- Walking step



2- Running step



3- Jumping step



and, we couldn't tell exactly what is oldest, but, we can say that is all types of steps was, in a sociological sense, just a means to meet the physiological needs, and, there I want to emphasize one movement which we also call step, and which is maybe most important element for our story of dance, in same time probably and oldest.



Maybe we can say on better way, let's try to find the answer little lower, so, story of the squat follows, and first question which we will ask it shell be, is the squat step? According to the valid and current dance theories – step is every movement which in any way disturbs of balance – we can say that squat is step also. Looking at the sociological standpoint, we can say that squat had a very important role in developing processes of thinking and raising awareness, much

more than others kinds of step, and, based on that fact, we can freely say that the squat is oldest step. Of course, we will not mentioned which physiological need we most easily meet by squatting, but, proof of what we have said before about importance of squat, shall be fact that when we are in position of squatting the concentration increase, and surely that has led it to the some kind of primitive thinking, and further to the development of aware of the possibilities of using and other kinds of step to meet the other needs. So, that's mean, from a four-legged to a upright position sure we came through the position of squatting, and, by the step theory we proved that squat is step, and in many ways we can say that squat is first and most important step which plays a very important role in transforming steps in the dance. The vitality of the squat can be demonstrated by the fact that it is still an important and very alive element of many dances all over the world, for example, Russian dances.



Of course, at the moment we talk in text about squat as step, which was transformed later in dance element, and remain until today. And, last but not least in first chapter, we have to point up a time distance from today, and that period is very large. Archeology and anthropology teach us that the Homo sapiens exist from before 200 000 years, that's mean, if we look carefully and logic on Maslow's pyramid, we can conclude that the phase of satisfying only physiological needs lasted not less than 100 000 years. Next level, when beside the physiological, satisfied and first psychological needs, in proportion as say Maslow, should have lasted about 50 000-60 000

years. And further, next level about 20 000-25 000 years, than 10 000-15 000 years, at the end, top level when we could say that step became a dance, was about 5 000 years ago, and, that's mean that thinking through how to best meet his needs led to acceleration of new discoveries, but, one more time to emphasize, we are investigating strictly dance and all about dancing, and we will keep stick to that principle. Also, we can see that and today all that kind of steps is very important elements of the dance, and now, can we exactly say when the step became a dance?

Chapter II.

“Dance over the Partridge nest”

And after about 195 000 years of developing of step they got the conditions and time was come for mankind to begin to dance. First of all, as in the first chapter, we will start with one allusion, this time on famous movies. That is because of some kind of bad karma which followed the dance almost from beginning, just like main character in “Flight over the cuckoo-bird nest” movie, maybe even a worse! Let's start with spatial determinate as we started with time. Here we must to say that we will go a little upstream of today's science but for that we have some strong evidence, and, one more we will repeat, we only look at things related to dance, and following the principles of philosophy of dance we had right to do that. So far it has been considered according the mainstream science that is the oldest civilization was created in Asia on banks of rivers Tigris and Euphrates, first, than in India and China, also in Indus Valley and Yellow River Valley.



That theory is based on conclusion that for development of civilization is we need to develop agriculture, and to develop the agriculture main thing is irrigation, and, on first view it seems logical. That's mean, all the time we need to look down, main object in the sky is sun, and all life is related to the day. But, in the case of dance, we have to turn to the other side.

Here, the other side meaning other continent, and more, other occupation, so, first dance we will looked up was created in Europe, and, in the world of metallurgy. And, this time we will follow mainstream science rules, at least that which says that –“...it exists just that what is written”- which I saw in many museums in Europe. So, first mentioning of dance we have in early part of Herodotus, when he said that companions of the God's Hephaestus cannot walk by step from port Piraeus to his temple on Agora hill in Athens. They all have to dance called “Partridge Dance” all the way to there!



That's mean that first dance in the world was Partridge Dance which was dedicated to Hephaestus, ancient God of metallurgy. Later we will back on more detailed analysis of myth of Hephaestus, which was

just an introduction of chapter when we want to emphasize with many evidences, that the birthplace of dance is Europe, precisely, the Valley of Middle Danube and its Neolithic civilizations.



More precisely, on the basis of the lots of evidence we can undoubtedly conclude that nest of the first dance was archaeological site Vuchedol (originally Vučedol) near city of Vukovar in today's state Croatia.



We said a lots of evidence, and, let's begin with its. Till now is mentioned Hephaestus and Partridge and how can we connect it with Vuchedol?



First of all, as we know, or, as mainstream science says, Hephaestus is ancient Greek God of blacksmiths, metalworking, craftsmen, carpenters, artisans, sculptors and, the most important, metallurgy. As we said, others information about Hephaestus we will leave to the others branch of sciences, just one more thing, Hephaestus was excluded from world of the gods because Hephaestus is gave the people a secret of making the bronze, and we will see, that was very important moment in the process of development of dance. So, first conclusion which is imposed is that the metallurgy was main human activity which initiated born of dance, but, following the assumed course of thinking development, we had to go further back few hundred years ago and few hundred miles away and we are in the time of Baden Culture in the Middle Europe when was created, or, better says born a wheel.



We followed a way of thinking: the wheel enable us to develop faster ways to satisfied also basic needs, that brings to free time what we used for developing a non-physiological needs, first of all, as Maslow

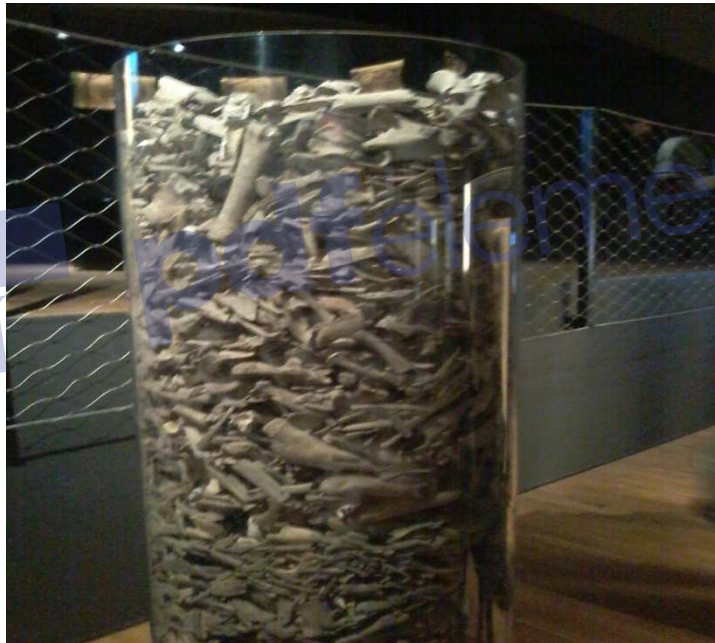
said, esteem needs and self actualization, after that we exchange impression with others people, and that exchange of impressions bring us to idea how to exchange and material goods, and trade is appeared on the big door, or better says, on the big carts with four wheels.

But, if we put ourselves in kind of thinking of these days men it is sure that they saw the difference between traveling by carts and traveling by Danube, or, if I imagine myself living at this time, I think I would be conscious of benefits using my carts just to come to nearest river bank and continue easy and comfortable my trip to Vuchedol. And, what we have so important there to connect it to Hephaestus? Let's start from the beginning, the oldest bronze melting furnace was founded in archeological site Vinkovci about 20 km. from Vuchedol, and it was dated at the time of start of flourishing of Vuchedol's culture. As we know, bronze is first known alloy made by two metals, in that case we talk about mix of cooper and tin, also, in case of Vuchedol, bronze include and one non metal content, expertly said metalloid, arsenic. Later we will explained importance of arsenic in developing of dance, and, about the bronze, we have to emphasize importance of changing ways of thinking, or maybe better to say, what a huge jump made a mankind realizing the importance of making bronze. This way of thinking has led to other discoveries on Vuchedol that we can accommodate in 3000 years before Christ which is a sure proof that dance was born at the same time in the same place. That discovery, beside bronze, is the next:

- Calendar



- Salting and smoked meat and fish



- Decorating clothes and footwear



- Bagpipes



And, on the base of that we can make a lot of conclusion, the most important is that change of way of thinking, as the ancient Vuchedol's people does, represent the big jump for all mankind. For me, it is obviously in what direction mankind made a jump, but, to be sure, let's make one more time a sociological analysis to see what these inventions, inclusiv and bronze, made in progress and development of all mankind. At the same time, it is logic to think, and iti is prove, that also and dance is born at the that time on that place.

That story we will begin with the calendar. In the mainstream science we told that oldest civilization is based on agriculture, that's mean that mankind had thinking in way to look in the sun as the centar of the world and day like a main time for activities. In case of

Vuchedol we talk about civilization based in the first place on cattle breeding, and later on metalurgy than on trade.



As we know, to be a shepherd isn't particularly demanding or hard work, and just that gave to the people first free time for the first games, funs or thinking about fulfillment of free time, process today known as entertainment. Calendar is, as we see, mean of meetings all kinds of meets, high and low level, from determining the time of calving and purring for animals, or the time most appropriate for catching a particular species of fish, and we can conclude that, if you know how to increase material assets, there is growing need to meet immaterial needs.

Related to it, creating surplus of material goods bring us to the problem of retention and, on that example we can follow the way of thinking based on that need connected with knowledge of calendar. So, if we know when is best time for slaughter of cattle and pigs, we can have a big production, and if we know how to preserved that supplies, we are greatly increasing free time, but also we have a lesser need for physical activities, and we do not need so much sleep, and evening has become the right time to satisfy the need for

entertainment, and watching the stars in the evenings is a favorite fun even today!

Everything that we can say for the things before, we can said and for decorating clothes and footwear, but, if we look better there first time in mankind history we can notice need to be diferent, or, first try to be original, that it differs, and so it rises above nature. If we analyze a bit better here we will see beginning of something we can call a fashion, or, first time clothes wasn't a thing that protects against cold, it begin to be, among other, a means a satisfying the need to be original. And, as I mention before, we will focus just on dance, but there, if we anlyze in anthropological-sociological way, we can easy conclude that also theese days is born and trade as logical continuation of the thinking of the people at the time. So, as far as dancing is concerned, the appearance of decoration of clothing and footwear means a clear proof of the development of the level of reflection who led to the appearance of dance. That way made cloth and footwear became a precious trading goods, as well as bronze or smoked meat, and that is fact that proves how the ancient Vuchedolians raised the price, thanks to creative mode of thinking, when it fully acquired the time and conditions to attend the dance as a cultural category.

Chapter III.

-,,... we have a dance...“-

Ones more we shall repeat that main intention of this book is to explain origin of the dance, and we will not get to far of that topic. So, on the base of facts that Vuchedol's discoveries: first bronze, first salting and smoking meat and fish, first cloth and footwear decoration and first bagpipe become the wanted goods for exchange, also, calendar is very good means of increasing value of trading goods because when we know when is suitable time for trading, price it will be bigger. According to that it is easy to conclude that, one night in Vuchedol when diviner, who was also and leader of community,

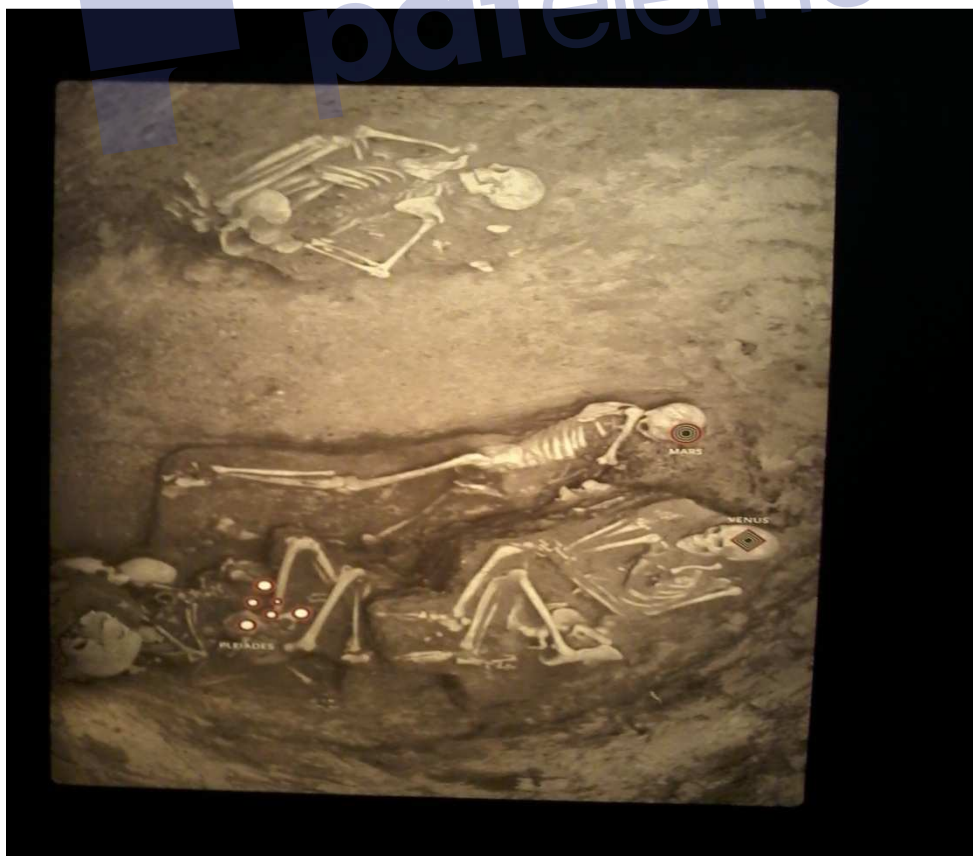
announced word which everybody expect – „...we have a bronze...“ – they said that in front of crowd on evening gathering in front of temple who was, at the same time and metallurgical workshop, and thereby got a thundering applause when he get back with his lame step, in that moment, that laming step became a first dance! In the other words, same way as the that divine, I will repeat, that diviner who was also and a leader of Vuchedol's community, understood a power of applause when he said a „magic words“ and added up that with importance of others Vuchedol's dicoveries, it was clear that in dance he has a strong instrumentality which can be used in more purposes. So, from that time every sequence of steps or movements, accompanied with music or not, when is performed with some purpose, has the right to be called dance. Let us repeat important things related to dance and on Vuchedol:

- First mentioned dance in writting is „Partridge Dance“
- Figure in shape of partridge is one of the symbols of Vuchedol
- Partridge Dance was dedicated to Heaphestus
- First bronze is founded in Vuchedol's Culture
- Bronze is first alloy who need a higher temperature of melting, and better is that melting is doing by night.
- First calendar is another symbol of Vuchedol's culture and it is based on moon and stars.

And, if that is not enough evidencies to determine that first dance is made on Vuchedol at time of flourishing of Vuchedol's Civilization, there is even more.

Let us to recall some facts about the Myth of Hephaestus what will proved his origin on the Vuchedol in the time of flourishing of Vuchedol's Culture. First of all, to emphasize the importance of Hephaestus in the world of ancient gods, let's say that, although he was lame and weary face because work with the fire, his wife was, neighter less or more, the most beatuful goddess, Aprhrodite! As we

see, the ugliest god had a prettiest wife and a dance dedicated to him, and, can we assume that also Partridge Dance was one of things which attracted her? Further, if we followed myth, we know that Hephaestus found one day in his bed beside his wife also and god of war Ares. Than, he made of bronze invizible net and recovered them. After that he gathered all gods to judge for this act. But, as in the ordinary life, and in the world of ancient gods, family's relations was stronger than justice. One of the consequences of Zeus anger because Hephaestus was tempted to embarrass his favorite daughter was to take away from him a Partridge dance, and share them to Dionysius, god of vine and Pan, god of wildeness, but, the more interested facts, conected with Vuchedol, is that we can precisely determine the time of occurnce of myth! First of all we have to know that ancient Vuchedolians didn't have graveyards in the sense of special place for entombment its deceased, so, very interested was finding of pothole with 8 skeleton in it.



After several years of very seriously analysing, thinking and discussing about it, many mainstream scientists are agreed about that that pothole representing de-facto a Hephaestus Myth! The most important key to solving this mystery came from the sky, and not the daily sky, but night sky. Way of thinking was simple, somebody from science team gave to skeletons name of stars, so, if we have skeleton representing Mars and skeleton representing Venus between 6 others skeletons, what represent this others 6 skeletons? One more time simply by summing up known facts about the partridge, bronze, calendar and others, it was logic to suppose that there is word about presentation of Hephaestus Myth. On ancient Greek dictionary that's mean in pothole in Vuchedol we have a Ares (Mars) together with Aphrodite (Venus) among 6 stars what representing the constellation of Pleiades, which according to the myth only could be a house of Hephaestus! In astronomy it exist a normal occurrence in the night sky when Mars entered in path of Venus and enter the constellation Pleiades together. This event is repeated periodically every 4906 years, and it happened last time in the beginning of 2017. year, so, with 100% conviction we can be sure that that is a date of birth of Hephaestus Myth, and if it is Partridge dance dedicated to Hephaestus, we are sure that and dance was born at that time, maybe 40-50 years before, also, following a mainstream science, we know that just from area of Middle Danube River Valley is visible 6 stars in Pleiades, in the other European region is different, so, that is one more prove that Partridge Dance as the oldest written mention dance, is born on Vuchedol in time of flourishing of homonymous culture!

Chapter IV.

The ways of the dance are strange

Now, evidences about the place of birth, and some more! Knowing all of this we mentioned before, we can say that also and

dance and Vučedol too much of the common which overcomes the possibility of coincidence, yet we will make a comparison and tell that symbols of Vuchedol are:

- First bronze
- Figurine of partridge
- Pothole representing Hephaestus Myth

And, it is obvious, the Hephaestus Myth was created on Vuchedol, he is god of metallurgy punished for revealing the secret of bronze to the people, Partridge dance was dedicated to him, and I don't see a reason for any doubt if we said that nest of Partridge Dance is archeological site Vuchedol near Vukovar!

So, we know time and place of formation of Partridge Dance, do we know the form of dancing, or, how can we know the form of dance with certainty? First of all, we will explain something from the mainstream science area, that is fact that for ancient Vuchedolians was of vital importance was 3 ways:

- Path of ore, which they supplied with necessary raw-material for their valuest trade goods – bronze.
- Path of salt, which they supplied with other raw-material valued for making profit from others goods.
- Path of bronze, most important trade route.

Based on a lot of evidence we can say that it was direction where most of populated moved in Asia Minor area and there founded settlement today most known as Troy.



But in the history exist one more name, Illios on Greek or Illion on Latin language, and beside the name, on the base and other facts we can connected that ancient Vuchedol's people with Illyric group of ancient nations. That paths will be very important for understanding many things beside Partridge Dance, but, as I said many time before, we will leave it to for the mainstream scientist. So, let us back to the dance, particularly to the Partridge Dance, and to our question, do we know the exact dance form of Partridge Dance?

Other thing important for this story, as we said in the introduction, seriously researching the dance is begin started too late, in the time after Franch Burgeois Revolution and many facts about dance wasn't written down. And much later some of the facts concerning the origin and the development of dance they were not completely clear. Later we will analyze in more detail facts about earlier principles of research of dance, but, till 2016. we had a situation in theory of dance that we knew for sure origin for 3 basic form of dance:

- Polka



For which from name we can deduce the origin.

- Waltz



Which originates from Alpine noble houses.

- Quadrille



Which, also, was clear where, why and how is formed, and we can with certainty said that from that 3 dance designed all others dances which we can connect with European dance tradition. But... every

time exist some but... beside this 3 dances, exist on all Balkan area dance in 6 step pattern with many names, but unknown origine and every nation or national minority who live in that area pulled to their side, mostly for unjust and selfish reason, and, also, all that reasons did not have a clear scientific basis or background. Most of that were based on romantic patriotism, some was quasi-scientific or politically colored, but, most important reason for that unknowledge was thing that no one theory not dared dare deeper than a millenium.



And from 44. World Congress on Dance Research in Athens 2016. when it was presented and proved theory of origin of Partridge Dance, the oldest written dance, we had a more or less clear situation, and, on the basis of which this book is written. Absorbing well known an proven facts and symbols of Vuchedol, like:

- Hephaestus, proven by first discovering a first bronze
- Partridge figurine
- Number 6 representing myth of Hephaestus
- Fact that diviner from Vuchedol's Culture worked with arsenic and whith big percentage we can conclude that they were lame
- Plus still living dances we do not know about origin

Based on that it is possible to say that we resolved the puzzle and now we know even and form of ancient Partridge Dance what was described by Herodotus in Hephaestus Myth. Now, at the end, specifically about the form, on the base of this fact we can say that main characteristics of Partridge Dance is:

- 6 step pattern as the symbol of Hephaestus
- One of steps is looks like limping
- Steps isn't too big, but very decorated, in first place because first dance stage wasn't big, and because steps were designed with a lot of crative energy.

So, since then, we can say with a lot of reliability, that every dance in 6-step pattern, from every part of world or any nation, represents direct sucessor of Partridge Dance! And, considering the title of chapter, we can say that the before mentioned paths, important for ancient Vuchedolians, fully coincide with the paths it spread Partridge Dance. That's mean, exactly were even today exist 6-step pattern dance, precisely, from Wiena to the Ankara, maybe some miles further, that was a primary zone of spread Vuchedols Culture, and from that zones spread across the many parts of globe, that we shall show and prove.

Chapter V.

Who is an older hen or egg?

When we are allready in ancient Vuchedol in the time of formation of Partridge Dance, now it is a right time to explain something and about the music. So, if we have enough evidence to explain the origin of the dance, and dance is in most cases related to music, can we on the base of same evidences explain and the origin

of the music? Or, can we solve, at least on examples of dance and music, the ancient enigma what is older hen or egg, like it is on title of that chapter? First of all, we shall use Wikipedia as the source and said that – „Music is sound that has been organized using by rhythm, melody and harmony“– and on the base of that theory is clear that isn't every sound music, just like we said that every step or movement is not dance. Key word of that Wikipedia theory of music is – organized – so, we can logic understand that mankind had to have clear developed self-fulfilled need, and maybe better said self-actualization need, or, more simple to say, it needs to be clearly seen that exist intention to play, not just to made a noise, accidentally or intentionally. If we stick to this theory it is easy to conclude that in this case bagpipes is first music instrument, because, making a some kind of drum, whistle or flute can be product of coincidence, and every shephard, even a kids could to pick some branch, drill it with primitive tool, and there is, we have some kind of flute, but, complexity of proces of making bagpipes means also complexity of way of thinking which brought it to first bagpipe.



So, than is logic to ask, if the oldest find of bagpipe happened in Vuchedol, and if we know story of Partridge Dance from Vuchedol, is that mean that and first music as the cultural category came from

Vuchedol? Last but not least, what is older, or who created who, music created dance or dance created music?

Let us back to Wikipedia's theory of music where we see that rhythm is on the first place, and if we follow logic it is clear that rhythm is oldest part of music, fact what is very easy to explain. Going further with that logic it is easy to conclude that any kind of drum should to be first instrument. But, despite this logic with the music and, like as with the dance, things are different. In the case of bagpipes according to the facts and with the presumption for their way of thinking, it is sure that metallurgy was that trigger in physically and mentally sense who bring to discovery of bagpipes. First of all let's mentioned few facts important for that discovery:

- Hephaestus gave to the people secret of bronze
- Bronze is first known alloy and one important age of development of mankind got is called by the bronze
- For the bronze we need a higher temperature than for copper, at that time the only known metal

Exists some more other important fact, but this time we will not mentioned it because that 3 is enough as prove for this theory. And, there is most possible story about the formation the oldest real music instrument, bagpipe based on these evidences. First of all, just exact we said already, for the making bronze it is necessary a higher temperature than usual, and diviner from Vuchedol understood very well physical laws and he assumed it temperature would be achieved by the blowing in the fire. So, it is very possible that in the first time diviner had a few assistants which, with tools, blow up to the fire and on that way they make proper temperature. Later we will explain more about assistants, because they are very important for story of music but maybe more important for story of dance, but very interesting is story of bagpipe connected with tools for blowing. If we look at the elements from which today's bagpipe are made, beside bag, we have

some hollow pipe known under the name drone, firmly connected to the bag and good sealed to prevent leakage of air. Maybe the best way to prevent leakage of air, even today, is to spread out end of pipe with mud. That mud, also can be very good high temperature protection, so, with a very high percentage of beliefs, we can say that hollow pipe were used and for blowing the fire to achieve required temperature for making a bronze. So, we had hollow pipe and bag of leather who got idea to put it together and why?

Following the way of thinking of Vuchedolians we can imagine next screenplay: to achieve high temperatures to make a bronze Vuchedolian diviner invented system for blowing the air in the fire with the hollow pipes cover on one side by mud, but he couldn't alone to do everything. So, he had to have few assistants for that, and, also following that way of thinking, that assistants were, in fact, his students. And here we are going to turn bit from main theme, so, diviners from Vuchedol at this time was a leaders of community, let's recall some facts, for example, we said that they were lame and two are main reasons for this. One is, as we mention before, that diviners worked with arsenic which is extremely poisonous, especially in gaseous state, and causes muscle and nervous system disorders. And second thing what we are referring to the assistants, is that what was the common in that time, children with any physical disabilities have been sent to some kind of education on diviner, and that is assistants we talk about, that's mean immature and in the worst years, and, because of disabilities, full of complexes. Now, let's get back to the story – it is night when the diviner decided to make the bronze, and for that reason diviner called his young assistants to blow in fire to achieve a proper temperature what is possible just in case of perfect synchronization, and it is logical to assume that his hands were occupied holding the ore to fall in proper time into the fire, which means it could be diriged just with legs, and that kind of movements we can call dance, so, first composer of music, also and player was

diviner from Vuchedol, meaning that music was created by dance, and both, dance and music, of the same persons, in a small period of time!

And further, following the same story, we can conclude that, for various reasons, that diviner had decided to try to eliminate his annoying and disturbing teenage assistants and try to make a bronze completely alone. And so he came up with the idea to put together the hollow pipe, or several of them, and based on coincidence and several laws of physics, the world oldest music instrument was created. Now, let's explain that laws, and, by the way and that coincidence. So, we said before that any kind of percussion can not be a product of serious intent, but a coincidence related to other motives, different than the intention of playing, also, any kind of flute, whistle or some kind of simple aerofonic instruments may be a consequence of coincidence. For example, even today exist one instrument, in South-East Europe and its name is „kaval“



which in fact is hollow tube. So, if we take into account all these evidence, let us assume that we have understood the way of thinking of the old Vuchedolians and the progress they came from it, that's mean that bagpipe is first music instrument with a clear intention to use for playing, which connects the finder of dance, music and bagpipe as the symbol of intention to play, and further, the conclusion itself imposes - metallurgy has created dance - dance created music.

Chapter VI.

Consequences of unjust judgement

And now, after a small excursion in the origin of music, let's go back to the story of dance. Last we mention about the dance was a fact about primary spread of Vuchedol's Civilization which fully coincidences with spread of Partridge Dance and that zone in Europe where we can still find clear elements of it. Also, we mentioned, briefly, main features of Hephaestus Myth and main technical features of Partridge Dance dedicated to him. We can say we know how to dance Partridge Dance, but, in this book it was more important question why than how. First, we will repeat, briefly, main things relevated to dance in Hephaestus Myth. So, Hephaestus surprised in his home, in a very innapropriate situation, his wife Aphrodite and Ares, the god of war, and very quckly he made an invisible net and covered them with it. After that he called a court composed of the gods himself expecting justice and satisfaction to inflict shame on him. But, maybe first of all because Aphrodite was not just a favorite daughter of Zeus, but much more than that, and that was the strongest reason why this unjust judgement was made, but that we will, again, leave for the mainstream science. We wil now analyze just influence what that judgement mean for dance, that's mean, one of punishment for Hephaestus was that he loose Partridge Dance which was assigned to Dionysus God of Wine and Pan God of Wildness. Same way as we interpret the skeletons in pothole in a completely sociological way we can interpret what exactly mean that owner change of dance, in the first place Partridge Dance, and later all the other dance that came out of it, or otherwise created. The easiest way to do it is to look the dance on sociological way, and to explain the basic spiritual being and the spirit of the Partridge Dance itself, that will explain on best way why the Partridge Dance is first who deserves to be called first dance, meaning that all before it was just steps and movements.

That's mean, main characteristics of Partridge Dance from the first moment on its origin was:

- Professionalism
- Nobleness and urbanism
- High artistic and spiritual stylization

What further mean, item by item, professionalism mean that diviner from Vuchedol, we are even free to can call them and Hephaestus from Vuchedol, he understood very well use value of the applause and enthusiasm of the audience which connected limping walk and magic words about bronze, and for that diviner or Hephaestus was clear that can very good „sold“ that series of steps, just like he find a additional value for „mistake“ when he put two kind of rocks in fire, or when he understood how can „sold“ the smoke if they „put“ it on salted meat or fish, or some others coincidence for who also found purpose and price.

Think about the nobleness and urbanism is also enough clear because at that stage development that diviners or Hephaestus were leaders of community in all areas of social life, and that wasn't easy at all because, if we talk about Vuchedol, we are talking about the 2000 housing units so far found, and also we are talking about at least 300 years before starting the building of Egypt Pyramids, and that's mean that ancient megalopolis had a cultural importance of today's Paris. That give the urban note for the Partridge dance, and, other thing, nobleness, we can assume and conclude that this diviner who were leaders of community and they had no direct descendants or heirs, because of its merits in community development they had a lot of powers to determine who will inherit them. In any case, those heirs if they were not in kinship, they were their spiritual children. To recall, diviners from Vuchedol's Civilization was lame for 2 reasons, first, for working with dangerous chemicals, and other reason was then the system of education. That's mean, when a child was born with some disability, and when that disability became apparent, they were given to this Hephaestuses to education, and depending on the level they have achieved in education were arranged all over the spreading areas

of Vuchedol's Civilization. That's mean that they were some kind of nobility which it did not realize by its birth, but because of its education and merit of ancestors who were the leaders of community in all areas. In many ways and for many reasons we have a lot of rights to say that they were the first nobility, and considering that their effect and work in urban enviroment second characteristic is confirmed.

That all lead us to conclusion about very strong personality of diviners when he had control of big and sensitive community, and most important thing, how it managed to make from very simple products through very simple processes very valuable merchandise. That is another proof that is possible to get rid creative energy and free time to focus properly on community wellbeing. Also that is very strong proof that the person of such abilities was able to create an art called a dance that is even today felt int the form of creative spirituality. So, if we analyze well one of the main characteristic of dance from the beginning it was a creativity.

We all agree that is for now enough to explain the third characteristic. Than we will repeat that we analyze just thing connected with dance, and other thing about unjust judgement we will leave to mainstream science. Hephaestus Myth said that Partridge Dance was confiscated from him and divided between God of wine Dionysus,



and Pan or Satyr God of Wildeness.



Logically thinking that's mean the Zeus took away dance from one manufacturer who lived in urban organized enviroment, and gave it to the one winegrower who live in wineryard, and to the forest man from wildeness and both of them did not have the same skills and abillities as Hephaestus had. Considering of this, we can say that and further development of dance was in 2 parts. Part of Dionysus gone by Path of bronze on the ultimate south-east of Europe and further to Asia, we can follow him by studying the ancient Greek dance tradition or through other traditional arts.



There is a lot traces and evidences about the dance and thing is more or less clear thanks to many researchers to which we will leave further elaboration, but we will mention it when shall be necessary in some purpose.



Quite different things are with Pan's part of dance. At the extreme southwest of Europe, including and west part of Asia, there were not some particularly drastic and disturbing turmoil of peoples. We mention before that on Vuchedol lived Illyrian group of people, one of the oldest Indo-European peoples group, and most of them went by bronze path and founded Troy, but we also can suppose that some of them remained on this area. Proof for it is old name of settlement Dalj, about 15 km. north-west from Vuchedol which was mentioned during Roman Empire as Teutoburgium, and it is well-known story about Teuta, Illyrian Queen which had semi-divine attributes.



In Dalj is also founded traces of neolithic settlement but smaller than Vuchedol. Beside them there we know for migrations and present on this area of Dacians, Slavics, Celts and many others, and to all of them, or all nations that come from them, is common special respect of God of woods, wildness or similar areas, and name of him has a linguistic root in words Pan or Satyr. Therefore, the conclusion is that these peoples and nation derived from them preserved the Pan's part of dance and developed to their own needs, no matter what later

religions drove dance from important areas of social life, so that dance remained only in the entertainment domain. That's mean that dance was very quickly accepted by ordinary man, even though it was created by a high layer of society, but, if we analized well this sutuation, we can read the clear message of Vuchedol's Hephaestus that then mankind enter int he phase of initial accumulation of capital, social relations gone some other way, and, as we said in introduction, as well as dance, all European social, cultural and economic life was captured by an unfair social order, and was eliberate by the English Industral, and Franch Burgeois Revolution. From the Hephaestus Myth, respectively its consequences on dance, we will switch on next myth, Iliad, most due to following the fact that ancient Vuchedolians founded Troy or Illium, what is plase of action oft hat myth. Iliad does not have much to do with dance, but, we can follow the way of thinkig of people who live din ancient Greek this days. One more time, we will not make deeper sociological or anthropological analyzes, we will leave it to the official mainstream sciences, but, as far as dancing is concerned, the fact is that Hephaestus Myth it has nothing to do with war but with love, though inexcusable but still in love. Next, none of the gods from Haphaestus Myth did not participate int hat war. Indeed, tha cause of conflict in both myths is women, and we can find and a certain connection with romance, but in Hephaestus Myth it is certain that there are no dead, neither men nor gods.

Chapter VII.

-, La divina commedia“-

If we take into account these facts, plus these from the conclusion from the end of the previous chapter we shall see a certain intensification of wariness of the ancient Troyans since when they moved in Troy. Looking at the dancing side that's mean that when the dance was a holy thing and a means of mass management were not

wars. On the other hand, when the gods took the dance away from Hephaestus, proven to be creative, hard-working and dedicated to people, and give it to Dionysus, fond of alcoholism and parties, and to Pan who is known for the seduction of both sexes who walk at night in the zones under his control, and also by some other perversions, this was a sign that the transition of humanity into a higher phase of technological development did more evil than god. It would be easiest to explain the fact that the first thing man did with bronze which Hephaestus had given them, was the perfecting of weapons, and when we look on that way maybe the gods were right to punish him. But, on the other hand, the gods themselves were used to the advantages of modern weaponry to increase the intensity of warfare, so, most oft he blame is on them, not on Hephaestus.

With that we shall try to explain relations between dance and religions, first with ancient European religions, because the Europe is birthplace of dance, but and religions where the dance spread. From all this previously written about dance, if viewed from the corner of religion it is realistic to say that:

- Ancient Illyric religion made the dance as the tool for managing and control the people.
- Ancient Greek's religion, which came out of Illyric religion, didn't accept dance as a serious thing.
- Pre-Christian European religion, also came out of Illyric religion, nor do they mention dance as a cultural category
- Christianity, they tottaly give up of the dance, even forbidding it.

On the other hand, with the drop in popularity of dance, growing the popularity of warfare, reaching the peak in the dark Middle Ages with the Crusaders wars. Equally ugly sounds the expression „Art of warfare“ that is in use probably since the Roman Empire age. And, there are countless other examples that confirm this relationship of dance replacement with war, not only in religious concept, indeed,

but, in Europe, from the breakup of Roman Empire all the time to previously often mentioned, England and France Revolution, philosophical, sociological, theoretical and practically ruled the Christian Religion. It is very interesting to analyze and other kinds of arts that, unlike the dance, just emerged and developed in that time. How religion used this arts instead of dance? Let's start with arts related to language and just language, and not related to music. First, as we can conclude from this previously written, in the whole area where the old Vucedolians travelled and trade it is certain that the same or very similar language were spoken. If we add to this areas that were passing through their trade route to the newly established colony of Troy, it is certain that we can say that the whole civilized Europe, at that time, spoke the same or very similar language. Therefore, it was logical that the same skills used by Vucedolians traders to get the most expensive price for their goods, religion take over and use for their own purposes. In that sense we can say that literature as art came from the skill of assimilating the potential buyers of Vucedol's travelling traders and probably, from talking their experiences or stories, truthfully or fictitious, from these trade routes when they return home to Vucedol. Generally speaking, if we talk about literature differentiate between prose and poetry, and it is more than logical to assume that the prose is older. And of course, in that time we talk about oral literature because the literacy came much after, and by the arrival of literacy to broad masses, the dance is further distancing of the spiritual life, and that the repulsive attitude towards dance is intensifying. Later, when literacy expanded and religion became only the means of controlling the mass, and lost its function as a leader in society, new myths, stories, legends, even a poetry were born that distancing dance from the ordinary people, and they was pushed into a „forbidden zone“ of religious life. This story of expulsion of dance from social and religious life can be traced back to transformation of the religion from the Ancient-Greek that created Ancient-Roman, and those two together with some parts of Paganism

and all ancient European pre-Christian religions create the Christianity, so, that's mean untill the Middle Age, and that shell be story of literature in the service of religion and together in conspiracy against the dance.

Just to mention and poetry where is little different thing than with prose. By the Ancient-Greek mythology God of poetry was Apollo,



also God of sun, light, knowledge, archery, beauty and some more areas, but what is important thing about dance, he is a God of music, so the dance is divided between Dionysus and Pan, and music as another Hefest gifts, was awarded to Apollo. There are 4 more things to tell about the dance and Apollo, first, although he was a God of music, somehow it is mentioned that he had a nickname Dancer. Further, in some version of Hephaestus Myth it is said that he, Apollo, discovered Aphrodite's deception with Ares and perhaps that is why he was honored to be a God of music. The next things is that the Ancient Romans have not changed his name, but they simply have taken from Ancient Greek, and that talking enough about the importance of areas he was leading. And, last but very important is fact that Apollo is also God of medicine, or, looking from today's point of view, better said the pharmacy, because in most cases disease was treated with plants. In case of dance that fact is very important because we have in example from tradition of North-American Indians where there was connection to the treatment of herbs and dances, so, the one who treated also and teach the dance. Later we will analyze more, when we will talk about Americans religion and dance.

We will not analyze it in more detail visual art like painting, sculpture or architecture because their civilization was based on cattle breeding and trade, later on metalurgy, but still connect with trade, and development of these arts, especially the architecture, occurred only after their departure to the new homeland, Troy. Also, first use of bronze was for the tip of the arrow and the spear, and for the axes, meaning for weapons rather than for tools. Next reason was sure that the area when they lived was, and today is, grassy and even swampy, due to proximity of Danube, and that was suitable for, as we said before, cattle breeding, and, in particular the advantages of the Danube as, for that time, some kind of highway or fast track for transportation of peoples and goods before mentioned routes important for community development. But, there we have to mention one important proof of the intention of religion to move dance away from social and religious life, as happened in case of literature.

We begin here story of presentation of Pan's part of dance in painting and sculpturing. We will behave a harmony with the behaviour of Hogwart's students and we will not mention immediately what we are talking about, and let the reader conclude what it is about. So, fact from Hephaestus Myth, dance was taken from Hephaestus and split between Dionysus the God of wine,



and Pan God of wilderness.



It is clear which of this Gods is better presented in art. And, one question, which would be the first impression of a good believer when she or he sees these photos? It is true that even in Hephaestus Myth there were the certain facts that would make the same or similar conclusion like in the case of Pan.



Meaning the image of metallurgist who work at night, black or red in face because of high temperature, lame and with uncontrolled hand movements resulting from work with arsenic, and beside metallurgy, also deals with others secret jobs. Maybe and his house in constellation

of Pleiades also raises the suspicion, and we know what in Christianity mean number 6.



And one more thing, probably and construction that served as a metallurgical workshop, an administrative building, probably some kind of school, and for many other purpose, one word, center of social life of the community, and it almost sure that it was ornamented by antlers made from long-horn cattle that were than breeding.



And, now, if somebody didn't recognize, that all is symbol of devil, and all that went so far that we had even in nineteen century we have an example from the book of Karl May „In Balkan's glens“ where he mentions –„the people who worship the devil“- and also, even today, there are many customs and traditions that certainly originate from pre-Christian period which would look for the conservative Christian believer, if nothing else, at least strange, for example „Jocul Ielelor“ in Romanian Tradition, or „Ljelje“ other name is „Queens“ from Eastern Slavonia, Western Sirmium even in Bosnian Sava Valley areas, where both Catholics and Orthodox Christians accepted the

pagan tradition that strongly resembles the pre-Christian era and Hephaestus Myth. This was one of the topic at the 53rd World Dance Research Congress and we will specially publish it as one of the addition at the end of this book.



So, we can say in the conclusion of this chapter, that all European religions, from Ancient-Greeks religion to the Christianity, had a constant tendency to try to move dance from social life as they have succeeded in religious life, but, dance has proved to be very vital and flexible so we can say that even before French and English Revolutions the first sign of revitalization and come back in social life has been shown since the Renaissance and Baroque times. That was come back just in high layer of society, but still it was come back, which has shown its true value for the social life, but also the correctness of its author's thinking as well as the progressiveness of the way of thinking of mankind from the time and place of the making of the dance. We will continue to analyze this relationship between dance and religion in others chapter, and we will end up these with the notion that only religion created in Europe we dealt with, or that religion which mostly affected on the social development in Europe,

for example Christianity, and now, we will cross on others religions also important for distribute and development dance as the oldest human art.

Chapter VIII.

Nataraja, supreme dancer

In the first idea of writting this book my intention was to, in one single chapter on religion, try to explain relationships between dances and religions all over the world, as short as possible, but, when I started writting I realized that it was impossible. First of all because of respect for dance as a universal art, second, Indian culture is too important for the overall development of man kind to make the relationship between the dance culture and religions in that culture to devoted only to them just part of one chapter, and third, we will see very big similarities with the myths about origin of dancing, and we need to show very clearly and transparently that link between Partridge Dance and Indian myths about the dance, is different as much as cultures of Europe and India are different, also and differences between Indians and Europeans religions is visible through the differences on dance. And, of course, the most important reason, we had to explain from our point of view that and Yoga is dance too, and to look at it in the context of explaining the relationship between religions and dance. In this chapter we will describe the relationship between European and Asian dance, generally speaking, and place of dance in Indian and European cultures and religions.

When we talk about India we think on wide area from Afghanistan to China, and, on 3 religions: Hinduism,



Buddhism



and Jainism,



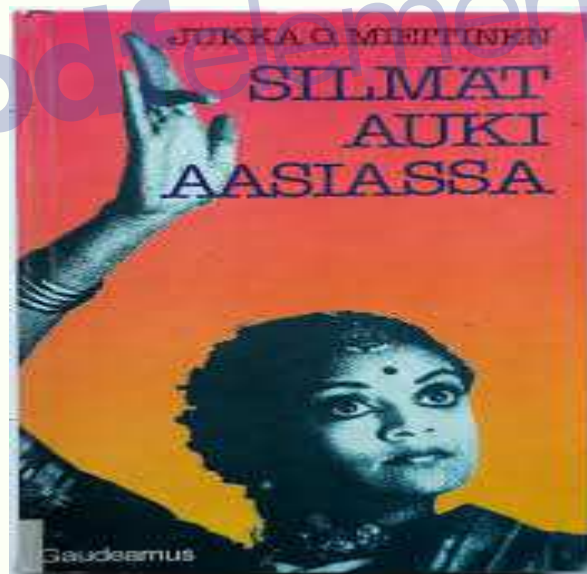
and, of course, on all sects, shizms, cults and similar religions organizations arising from this religions. And, of course, as we said many time, we will not launch any spiritual, anthropological, sociological, political or linguistic anlysis, we will leave it to a mainstream sciences, we are only interested in dancing and all around it which would facilitate the understanding of a slightly different way of thinking about the dance. Exist one fact from India about the

Bhimbetka cave in *Madhya Pradesh* area where there are pictures that are thought to represent a dance performance.



The assumption is that the images were created between seventh and ninth millenium BC, and, according to information from Internet sources, theme of image represent celebration after the hunt. And that is key-word for explanation – hunting - we can catch by, explaining the fact that it is on low-level on scale of development of human activity, also and way of thinking, so, this images can not be explained as a dance. On the basis of the first chapter of this book, of course, we can say that this series of movements, probably and steps, we can call a some sort of proto-dance which announcing the arrival of dance on stage of social life, but, only after the many discoveries that contributed to mankind to jump in higher degree of way of thinking, than we can talk about the dance.

According to Dr. *Jukka O. Miettinen* (Asian Traditional Theater and Dance website, Theatre Academy Helsinki)



citation: -, „The oldest hard evidence of Indian dance are bas-relief depictions of dance found in *Barhut*, *Sanchi* and *Amaravati*, which date from the 2nd century B.C. to A. D. third century, and *Natvasastra* of *Bharata*, a treatise on drama and dance written between the AD 2nd and 4th century and sometimes referred to as the fifth *Veda*.



Dance in India is guided by the elaborate codes in the *Natya Shastra* and by mythology, legend and classical literature.“- end of citation. So, that's mean the first mentions of dance as the cultural category in Indian culture and religions was at least 8-10 centuries after creation of Hephaestus Myth. Does not it suggested to us that is the same Hephaestus Myth, just written in accordance with Indian culture and religion? Or, better says, if we have in mind contention that dance is universal, even the oldest language, and if Indians religions myth said that the Sarajana, supreme dancer, created the world in his dance enthusiasm, can we compare that with –,,...at first there was the *WORD* and the darkness over the abyss...“- as is in Christianity? That's mean, looking carefully, if we change expression *WORD* with expression *DANCE* we get Asian religious teaching about origin of the World. Where would be, than, the difference of the relationship to dance between the European and Asian religions? On first sight we can say that the relationship between Asian religions and dance was better, but, ...always some but...if we look at the things from sociological point of view, and knowing social organization in India, as it was and still today, we can find a lot of similiraties in the behavior of religions toward dancing. To understand the following explanation, we must first say something about the Indian social system of caste, and, as many time before, we will emphasize that we will not enter to much into the sociological analysis of the Indian social and religious life, we will leave it to the official mainstream

science, but, for better understanding, some basic facts we need to mention. It would be best if we initially cite Wikipedia, main article – *caste* - which says:

-, „The term *caste* is not originally an Indian word, though it is now widely used, both in English and in Indian languages. According to the „Oxford English Dictionary“ it is derived from the Portuguese – *casta* – meaning „race, lineage, breed“ and, originally – pure or unixed (stock or breed) – there is no exact translation on Indian languages but – *varna* – and – *jati* – are two most proximate terms.“- end of citation. *Varna* literally means type, order, colour or class, and was a one kind of framework for grouping people into classes, first we will explain. The simplest explanation would be, in fact, just listed as they are recorded in history. So, four main castes by the ancient Indian texts it was:

- Priestly people (*Brahmins*)
- Rulers, administrators and warriors (*Kshatriyas* or *Rajanas*)
- Merchants and tradesmen (*Vaishyas*)
- Artisans, farmers and workers (*Shudras*)

And, categorisation had and fifth element, those who did not deserve to be described to much –, „...those people deemed to be entirely outside its scope...“- tribal people and „famous“ untouchables.

Another kind of framework for grouping people into classes is – *jati* – which would literally mean birth, and in official ancient religious books is not often mentioned, but –, „everybody knows“- about the existence of such a type of castes. Because it is very complicated to explain, we will just say that exist 4 plus 1 *varnas*, and thousands of *jatis*, meaning we can say that all what ancient religious book can not clearly put into *varna* system of caste, can be explained secularly through the *jati* system.

And, in the conclusion of that chapter, we can argue that position of the dancer's cast in the Indian society was not ranking on high degree of respect, on lowest *varna* level, somewhere and sometime and lower, because such is interpretation from ancient books of all three Asian religions. Which lead us to the conclusion that the position of dance in Asian religions may be only slightly better than the

position of dance in European religions. Maybe the best example is Seungmu, dance of Korean Buddhist monks, and, because in Europeans religion there are no similar examples that made this small different.



And, there is also and many similarity, for example, it is very possible to clearly see the connection between myths about origin of both, the dance and the world, also the behavior of religions from both continents to dance. And, at the end, story of Yoga as dance or part of the dance, as we promised, we will narrate in any of the following chapters.

Chapter IX.

How the partridge is turned into the duck?

In this chapter we will remain on the field of religion but in different way, as we said many times before, we will focus only on dance, and we will leave other angles of view to the official mainstream scientist. First of all we need to emphasize the fact that we are moving in Africa and talking about Judaism, beginning of Christianity and the creation of Islam but, only in things that matters

of dance. We will begin by highlighting the essential facts we know so far:

- The oldest dance is Partridge Dance made on archeological site Vuchedol in Danube Valley in Europe
- Vuchedol residents in one moment of history left their homeland, moved in Asia Minor and founded Troy
- Beside the dance ancient Vuchedolians are also considered to be inventors of:
 1. meat and fish conservation
 2. decoration of clothing and footwear
 3. first serious music instrument – bagpipes
 4. star-based calendar
 5. and, of course, the most important discovery, bronze, which represent the most important trade commodity
- Their basic occupations, beside the metallurgy which was matter of religious and secular leaders, while ordinary people engaged in TRADE and cattle-breeding.

And now, let's start the story about the *Ugaritian* and *Phoenicians*, and we will do this first on the geographic side. So, here we see the exact position of *Ugarit* as a separate city-state, and also whole area today well known as *Phoenician* with the city of Tir as a center of it, and south of them, Jerusalem as the center of the Jewish Empire. And that is precisely the area where we will pay attention, to the peoples, religions, cultures and symbols which are, of course, closely related to dance and its development. The next map represents the Persian Empire at the time of the greatest ascension, to make it easier to understand the good position and links that have *Ugarit* and *Phoenician* in relation to both continents, then civilized Europe as well as Asia.



It knows very little or, better to say, very little is written down about the peoples who lived on this piece of Africa before the arrival of Jews, and, according the Holly Bible records, the land that God promised to Abraham was called *Canaan*. Not to interfere too much in the language discussions we will only say that according to the greatest number of lingusitic experts the most accurate interpretation of term *Canaan* is a land of *merchants*, or land of traders.

Is not a logically assuming who could be the *merchants* who inhabited the Phoenicia?



In the first photo we have a view of the Phoenician merchants and on the other we have display of the god Hephaestus, please, compare what they all have on their heads!

Also, referring to the same linguistic experts, the term Phoenicia means purple and it is connected to a special color for the textile that the *Phoenicians* produced from shells of a special type of mollusks.

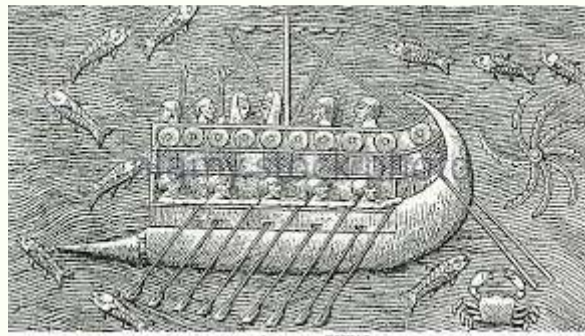


And do we know where the first traces of decoration clothes and footwear are found?



A special story is about the so called - *trirema* - Phoenicians ships. They were particularly firm and thoroughly built. They were big

but very movable and easy to maneuver, and could received many crews or cargoes, three decks with 170 rowers, meaning they were very suitable for both, big and strong rivers and sudden sea storms.



That ship have so good performances that still today's it is possible to find a model based on it.



Photo by Sanford Holst (c) 2004

And it is clear that *phoenicians ship* was able to sail and on Danube, even and through Danube Canyon through the heart of Carpathian Mountains, between today's state Romania and Bulgaria, where Danube was known by the strong currents and sharp curls what created special phenomena *caldrons* on English or *cazan* on Romanians as the people called them. And on Black Sea, known for its sudden and strong storms, which also required a particular firmness in construction.



Citation from Wikipedia – „The most important *Phoenicians* achievement in maritime affairs was the establishment of trade colonies throughout the Mediterranean (Cyprus, Italy, southern France, Spain, northern Africa, Malta, Balearic, ...) where *Phoenician* citizens inhabited their populations, which brought their own language and customs, and so the *Phoenician* culture and civilization spread to the Mediterranean.” - end of citation. So, I am convinced that among others contributions to the development of civilization and humanity was and a Partridge Dance, also spread throughout the Mediterranean. Another interesting fact that can be associated with dance and especially with the knowledge of the night sky is that Ancient Greeks called the *Northern Star*, base of navigation, *Phoenician Star*. Some researches even, on the basis of these facts, prove that the old *Phoenicians* were sailing around the Africa and were able to reach even land in Brazil!



Do we have any fact, information or evidence to connect Latino Dances with *Partridge Dance*? We will address this issue more in second volumes of this book, for now, we will look at the probable transformation of the original name of dance, *Partridge* in *Duck*, as the title of this chapter is. Based on the observation we can make a comparison between limped walking of partridge when it turns out to be hurt in order to expel the danger of the nest, and shuffling motion

of the duck. Further, the partridge is a bird of grassy and humid steppe areas, just like in Central, Eastern and Southeast Europe or the Asia Minor area, all up to the Pakistan and India, while *Ugarit* and other Phoenician cities and areas around them are more subtropical climate that is closer to deserts climate conditions. That leads us to the assumption that there was no partridge in all the Phoenician areas. What could then be a duck, what could it symbolize? Knowing all the facts about the spread of *Partridge Dance*, as well as the fact of the partridge as the national symbol of *Kurdish*, also and the area where they live today, we can logically conclude that the duck is actually a floating version of the partridge. Here we see a clear improvement in the way of thinking between the Vucedolian Culture from the Danube Valley with the partridge as a symbol of that time,



to the Phoenician Culture with duck as a symbol of Ugarit one of the largest cities of that culture.



As we know in both civilisations we talk, probably, about the same people, but on the other place, but still based on the Vucedolian inheritance such as trade, metallurgy and others, and cultural habits such as meat and fish conservation and decoration of clothing and footwear, and, of course, dance tradition which is the main theme of this

book. Probably the strongest evidence for these claims, as far as dancing is concerned, is that the Temple of God Pan was in this area, on the territory of *Phoenicians*.



The present name of the town where remains of temple is *Banias* (Syria) which is clearly associated with Pan, while the ancient name of *Banias* was *Cesarea Philippi*, again, clearly associates with Philip the Great, father of Alexander the Great by whom *Alexandria* in Egypt was named. Also, even today, in many parts of the Balkan and South-Eastern Europe *Duck Dance* is danced, and very interesting facts about the ancient Slavic name for duck, originally written – *šota* – or on English – *shota*. Dance with that name is still dancing today in the eastern part of Balkans, but in the west part it changes to – *šotić* – (a small ducks) on English – *shotich* – as is called at the Adriatic Sea, or – *šotiš* even *šrotiš* – English – *shotish* or *shrotish* – as is name in Northwest part of Balkan, and a likely translation would be a male duck. If we consider these facts about – *shota* – together with:

- The fact of the *duck* as a floating *partridge*



- The fact of the exceptional maritime skills of Phoenicians



- The the fact of Celtics as founder of Singidunum, today's Belgrade



- The fact about the beauty of the Scottish kilt ornamentations



-The fact about bagpipes as a Scottish national music instrument



- The fact about specific Scottish national dances that reminds on *Balkans dance*



Doesn't all this give us enough reason to ask whether Scotsmen, or Scottish people –,,...those who dance - *shota* - ...“- or, if *partridge* ran and flew so far even to China, was not the *duck* even able to swim so far away, to Scotland? Even and more, if we know the fact about one of the rhythm for – *shota* – somebody call *sa-sa*, we can see a connection even with latino dances, but more of that shall be in next volumes of this book.

Chapter X. Love, faith, hope

If we analyze this book through the style of its writing we will observe that previous chapter has no conclusion as everyone before had. This is done because the introduction to this, for this volume last chapter, will be the conclusion of the previous one. In short, last chapter shows us the way in which Partridge Dance went,

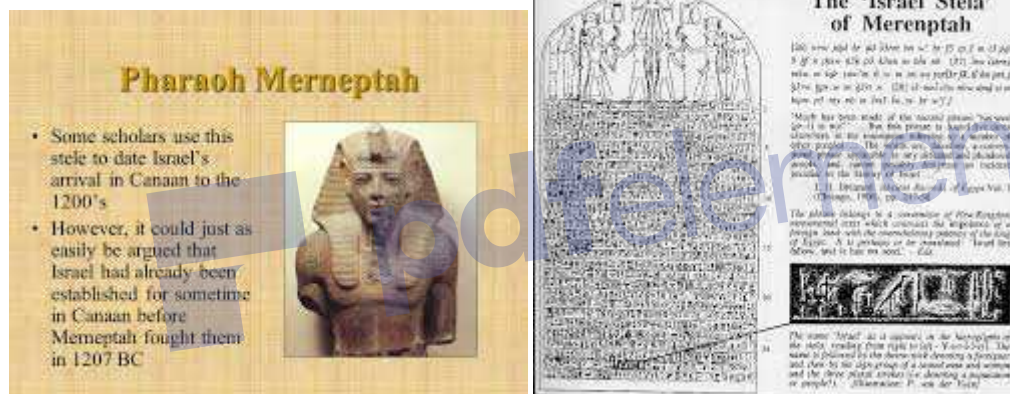
through the time and space, for a variety of reasons, from Danube Valley, most probably by the *Ancient Vuchedolians Bronze Route*, all Balkan, Greece and all its islands, Asia Minor and further to Asia, and ending maybe in Egypt (Africa) but still held, developed and transformed into *Duck Dance*, and as such found other ways back to all Europe, also all over the world. That development will be followed in the second volume of this book, as well as other consequences of changes in society that have changed in any way principles of the way of thinking, and, as we said earlier, the change of thinking which led us to the development of the original dance. In this chapter we will stay in the same place as the previous, meaning the area of the *Phoenician* and its colonies, but, we will look at the other, slightly humane side, so it is such a chapter title. Also, as in a few previous chapters, we will keep in mind religion, we think of Judaism, which is still a little more tied to dance in many ways than other religions, but more on this next volume, here we will only be most basic. And what will make our job much easier is the fact that there are many places in the Holy Bible that we can use for citation, and many other things have already better acquainted with this space and the time we talking about.

So, let's go to the topic, here we talk about the *Phoenicians*, and we have found that we are actually talking about the area that is mentioned in the Bible as Canaan. As many times so far, we will again say that we will give a deeper historical and sociological analysis to the official mainstream science, we will mention only some of the more important events and facts that suggest that in the time before and during Roman Empire most of the *Phoenician* population were Jews. According the Bible, Jewish history begins when *Abraham* has decided to take his people from North

Mesopotamia to *Canaan* 19-20 centuries BC.

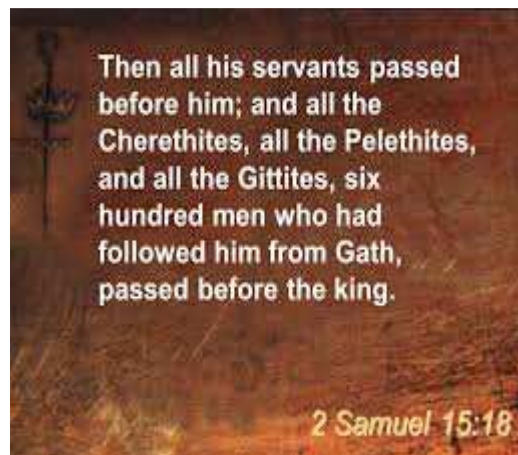
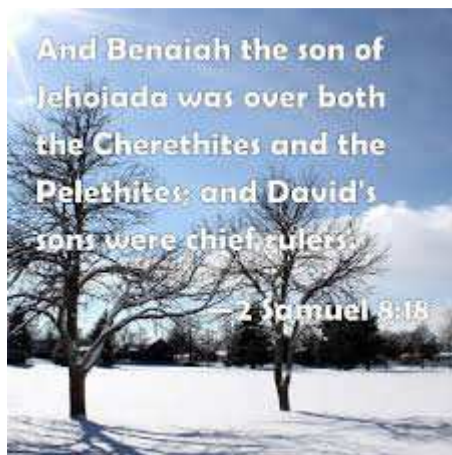


But, the earliest written evidence of the existence of the Jew is the record of Pharaoh *Merneptah* from 13th century BC, who speaks of the wicked country of *Israel*.



Our dance-related question will not be WHY he bring his people there, that is for mainstream scientist, than WHO live in *Canaan* before the arrival of the Jews and those seven centuries until *Israel* was destroyed? On this issue, or better says question, and knowing the story of *Partridge Dance* and later *Duck Dance*, also on some citations from the Bible, we can make a story about the influence of nations on each other and changing the way of thinking that led to beginning of what we could call the developed dance as serious cultural categories.

According the Bible, as Phoenician residents before the Jews first mentioned were Cherethites and Pelethites, two ethnic group, as Bible said, which are of origin from the Levant. Is not it logical to think that it is people who escaped from Troy after the defeat described in Illiade?



We will mention some facts about the *Cherestities* which could put some more light of that issue:

- In the explanation of the right photography it can be concluded that the *Cherestities* were the personal guard of the Emperor David, meaning they were physically very capable.
- According to the Bible, *Hiram*, King of *Tire* (Phoenicians) assured for King Solomon of Israel quality wood and temple builders. Maybe *Cherestities*?



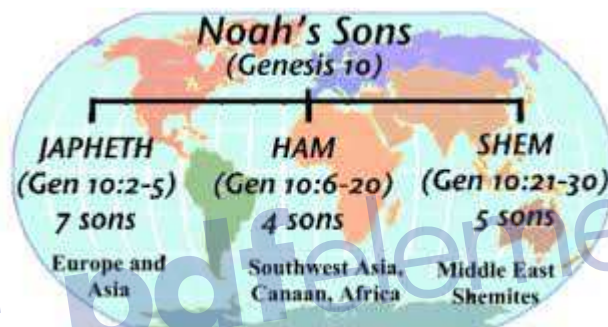
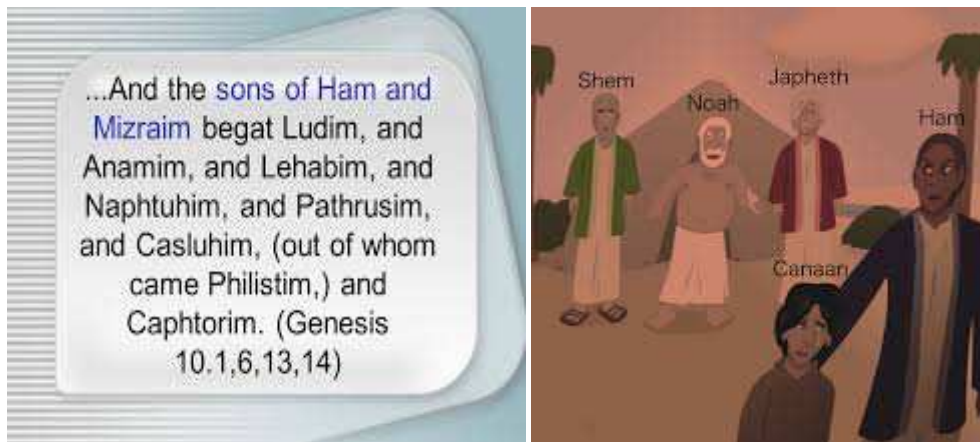
- In present-day in Romanian language dictionary there is word *cherestea* which literally means timbering or lumber.



Would it be too much to conclude, on the basis of these facts, that from the *Transilvanian* or *Carpathian* forests and the *Danube Valley*, or some other parts of *Balkan*, people whom is wood and timbering in the blood, came to Phoenicia, of course, via Greece, *Troy*, *Black Sea* area, or some others part of *Mediterranean*? Dance question, did they, maybe, from their original homeowner brought with them the *God Pan* and *Partridge Dance* as their emotional baggage?

Apart from the before mentioned *Cherestites* and *Pheletites*, the *Philistines* are often mention in the Bible or in the others sources, together with *Jews*. Also mentioned people is *Caphtoritians* and *Arameians* and story of them will be very interesting because the fact that Jesus spoken *Arameic*. Although evidence can be found against this claim, we accept the interpretation oft he official mainstream science that the *Pheletites* and *Philistines* are the same people. *Caphtoritians* are often referred to the Bible as the *Egyptian* slaves, just as *Jews*, and, about them, we accept the logic that this is probably the people we call *Coptus* today, and, from *Egypt* they moved to *Ethiopia*. Although, there are other theories about *Chaphtoritians*, the most interesting ones would be that they are the ancient core of a group of people that we now call *Rroma*, and best proof for it is the origin of the old English expression for them, *Gypsies*, because there are semantic logic that English expression *Gypsies* was creating by shortering of the expression *Egyptians*. Or, even today exist some parts of *Rroma's* people, better says some tribes of *Rroma's* who insist to call them *Egyptians*. But, like many times before, we will not go

into deeper analysis of that, let's leave it to the linguists and anthropologists.



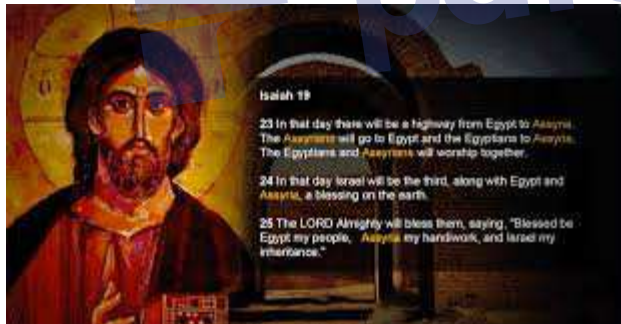
And now, story of *Arameians*. I think we don't need to emphasize again that we will only touch only myths, legends, stories and all others things which will help us to explain the origin of the dance, and we will not go into any historical, sociological, anthropological or even an ethnological analysis, possibly only a little linguistics, just for better understanding, at the end, dance is a universal language, and that fact gives us the right to use it for the purposes of dance research. That's why we will first start from it. When the *Arameian* is being mentioned, in most cases, they relate only to one of the models of interpretation, that which is the connection between the *Arameians* and the *Syrians*,



at best case and *Asyrians*,



probably because most of activities described in the Bible are on the field of the Middle East.



No one, or a just few of the researcher look at the fact that the same language root, or language base, meaning – *ara* – has the *Arameians*, but also and the *Armenians*



and, if we analyzed geographic terms together with myths, legends and stories, much more ancient nations, peoples or ethnic groups might say they derive the *Biblic Arameic* origine. We beleive in the researchers who claim that the word *ARAM* in many archaic languages means the *HEIGHT* and that lead us to the *Ararat* as the peaks top, also we know that *Noah's Ark* was stuck the peaks of the *Ararat*, so, can we all people around the *Ararat* call the *Biblic Arameian*?



But to maximally shorten the story, we will continue in conclusion of the book in volume 2, now, only to say most important. In the *Old Testament* it is claimed that many *Jewish* Kings and nobility married his sons to the *Arameians* brides, meant that they were very valued, even though the *Arameians* often waged war with the *Jews*. In the *ancient Greek* myths area where lived *Arameians* are mainly associated with myths of:

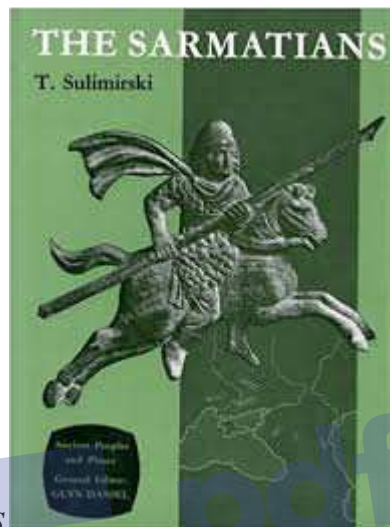
Jason, Argonauts, Golden Fleece,



Amazons,



Scythians



Sarmatians

and other ancient groups of people who are most recognized by their association with the Gods of the Sun, means *Helios* and *Apollo*,



and they were, as we know, very highly, maybe we can say very *ARA*. This gives us the right to claim that *Partridge Dance*, which is related to music and *Apollo*, circled north of the Black Sea along with the peoples and their migrations, in Mesopotamia, Persia and other parts of Asia Minor



where they mixed with the *Hebrews* or, as we said today *Jews*. On the other hand, when they migrated in *Canaan*, they met other peoples with same dance traditions of *Partridge Dance*, but, who came by another route, by sea, across Greece and its islands, arrived in *Phoenicia*. So, two direction of dance culture, basically the same principles, mixed in *Phoenicia* and created *Duck Dance*, and than, as a part of *Jewish* culture, over a long period of time, *Partridge/Duck Dance* has been restored to a place where it was created, but also widespread, in a various ways, around then known world.

Evidence for all these claims can be found in the Preface to the Christian Bible in relation to Jews. According to these records, we can recognize the 3 basic reason for dance, or, better to say, we can find 3 basic motifs that can justify dancing. That is:

- Ceremonial dances, we can say also and traditional or folk dances.
- Ecstating dance
- Victory dances.

And, maybe should be and other opinions, but, I have dealt with those motives that would match the feelings as in the title, and what would be three basic moral principles of Judaism but also of Christianity, means love, faith and hope.

We will begin with *Song of Songs* (7:1) when we can take from traditional wedding dance –,...*the dance of the two company...*– so, here we see that mentioned two groups of dancers, not two persons, which means that at that time there was a developed dance tradition. Further, we will mention from period of *Misnah*, festival of *Tebemacles* and reaching a climax in so called water-drawing festival –,...Who ever has not witnessed the joy of the festival of the water-drawing has seen no joy in life. Pious men and men of affairs danced

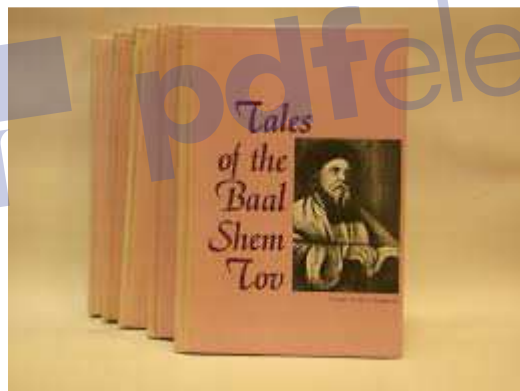
with torches in their hands, singing songs of joy and praise, and the *Levites* made music with lyre and harp and cymbals and trumpets and countless others instruments...“- (*Sukkah* 5:1b).

Now we will just list up chapters and pages of the Bible where we have mentioned that kind of dance. So, *The Book of Judges* (21:21) described a bride-choosing ceremonies in Shiloh, and also in Talmudic literature (*Ketubot* 17a) dance is described as part of bridal procession, and Day of Atonement when daughters of Jerusalem dance in white dresses in a circle in the *VINEYARDS* (*Taanit* 4:8) so, we can interpret, in the home of *Dyonisus* who inherited *Partridge Dance* from *Hephaestus*.

We can not say that the Bible explicitly mentions the ecstatic, passionate dance, but we have, in this case, some parts where specifically linked us to the feeling of faith and there are clear guidelines that point to it and allow us to read between the lines and find a facts and words about dance in exactly that particular form. We also can say that the most often biblical evidence of the power and passion of dance and music were those which inspiring ecstasy and the prophetic vision connected with *King Saul*, and parts from *Samuel* tells that *Saul* goes to the hill of God where he meets a group prophesizing while in motion, accompanied by several instruments. And, one of other texts adds – „...And the spirit of the *Lord* will come mightily upon thee, and thou shalt prophecy with them, and shalt be turned into another man“– (*Samuel I* 10:5-6). As we see, there is no mention of dancing, which typically accompanies ecstatic practices, but the movement that is situation described may well allude to its ritual nature. And, maybe the strongest example is *David's* dance before the Ark, that was an example of the religious ecstatic dances performed by men. The *Psalms* exhorted people to – „, praise God's name in the dance“– „,praise *Him* with timbrels and dance“– (*Psalms* 149:3, 150:4).

About Biblical victory dancing to the accompaniment of drums they are associated with the celebrations of military victories and welcoming home heroes who have routed an enemy. In that very important was a women's role to receive and extol the fighters, which is a clear proof of the influences bonds and marriages of the Jewish nobles with the Aramean brides. Further, after the triumphant crossing of the Red Sea – „, *Miriam*, the prophetess, the sister of *Aaron*, took a

timbrel in her hand, and all the women went out after her with timbrels and with dances...“- (*Exodus* 15:20-21). Or, on his triumphant return from battle to *Mizpah*, *Jephtah* was greeted by his daughter with timbrels and dancing (*Judges* 11:34). When David and Saul returned from the battle with the *Philistines*, -,the women came out of all the cities of Israel, singing and dancing, to meet *King Saul*, with timbrels, with joy and with rattles“- (*Samuel I* 18:6). Maybe the best example is a detailed description of a victory parade, where *Judith* leads the women in the dance, to the accompaniment of a special thanksgiving song –,...And all the women of *Israel* hurried to see her, and they praised her and made a dance for her...And she went out in the dance before all the people, leading all the women“- (*Judith* 15:12-13). At the end of this chapter we must mention also the *Hasidian dance* referring to the Bible and the biblical origin, but, as well as the very movement *Hasidism* were born in the 18th century. We will cite of *Israel ben Eliezer Ba'al Shem Tov*, the founder of *Hasidism*,



who said about the dance used to attain religious enthusiasm (*hitlahavut*) and devoted adherence to the followers that –,...the dance of the Jew before his Creator prayers,“- and quoted the Psalmist – „All my bones shall say: *Lord*, who is like unto *Thee*?“- *Almighty* (*devekut*), He taught his followers (*Psalms* 35:1).

At the end of this chapter remains to re-establish the fact of *Judaism* as the religion most concerned about dance for a number of reasons. These reasons could be divided in several ways, but, here we will only highlight what seems most important to us in the process of dance developing, as well as on the area from *Ararat* to *Egypt*, and for a certain time, since the beginning of writing the Jewish holy books to

the creation of Christianity. As we see and as we know, this space and this very time determined the course of mankind development. And to conclude, the conglomeration of the people who were mixed with the early *Hebrews* had the *Partridge Dance* as its emotional luggage brought from their ancient existence area, than it was transformed in its swimming form, *Duck Dance*, and continued its propagation path as Jewish nation. One of these ways was to return the *Partridge/Duck Dance* to the same repository, this time enriched with many more cultural, sociological and moral values.

Conclusion

And, at the end of this first volume of representation of the procreation and development of the dance, let's get back to the beginning. This book began with the words that we live today in the *Hi-Tech* era but also in the era of *high democracies*. Both of these facts are very important for these analysis of the *origin of dance*, although this does not seem on first sight. Generally speaking, we can say that we have proved the fact that after many years of the history of movement and walking just advancing leap in metallurgical field bring us to that movements and steps we can call *dance*, that's mean, just at this very moment of history dance becomes a *cultural category*, and, therefore the one of the human need. Even simpler, *metallurgy* has created *dance*, *dance* created a *music*, who by developing itself as a cultural category, but, music has also developed dance. I hope you have noticed another important thing that goes through the story of the dance, and that is tale of clothing decoration. As we know, first cases of this activity was founded on *Vuchedol* and continued through the founding of *Phoenician*, which is so named for its specific color for cloth material. We can later argue that this space of *Phoenician*, *Asia Minor*, *Israel*, *Middle East* and the rest are actually the beginning of the story of the *Way of Silk*, which was certainly where the dance was spread, whether *Partridge* or *Duck*. And, of course, that will be one of the topic in volume two of the book.

It is also easy to see that time was analyzed here by the 2nd or 3rd century, so we did not specifically deal with *Islam*, which we will also do in the volume 2. But, again, to emphasize, we will not enter into any discussion or analysis of thing that do not concern the dance,

and even less, we will not comment or try to give any judgement of any fact that is not directly related to the dance. And, as we said in the introduction, and many more time, we will work and react strictly according to the principles of the *Philosophy of Dance* as determined by *Alkis Ratis*, and according to the principles of *Comunicology*, science about the community, in the first instance according to the *Theory of development of the group*, and all other sociological, anthropological, ethnological, political or moralistic analyzes, discussions, opinions and comments we leave to other branches of science professionally for that than us. Because of all this we will not mention all the sources of information in the form of bibliography as should to be in every book, that's because the most of the materials, facts and conclusions were created by reading *E-books*, *Internet* and *Wikipedia*, so we will mention, in the first instance, that sources as the place we find informations. This is confirmation of the importance of fact about the present time in which we live, and *IT technologies* that have also enabled us to gather information to make this book.

And, finally, to announce what dominant topics will interest us in *Volume 2* of this book. First, we will analyze and process the *Partridge/Duck Dance* transition to higher shapes and levels, where dance is created by music, even though we have explained here, in *Volume 1* the earliest relationship where dance created music. As far as space and time is concerned, we will analyze and process for *Europe's dark Medieval time* until the start of the establishment of, as many human societies, during the *Renaissance*, *Humanism* and later *Baroque*, where we can already speak about the dance on the daylight time, and the beginning of its establishment which belongs to him. As far as Asia is concerned, all from *Turkey* to *China*, we will mostly deal with so-called Silk Way, which was at that time, during *Medieval time* in Europe, and, as we seen in *Volume 1*, there is much connection between seeking perfection in decorating of any kind of textile in this case silk, and dance, and now we know the fact that decoration of textile and dance has the same homeland. We will pay special attention to the theme of the potential origin of *Latin Dances* by mixing traditions of slave traders, initially *Phoenicians*, later probably *pirates* and *buccaneers* who acted in the *Silk Way* area, together with slaves fugitives, or, perhaps, those who have somehow

gained certain freedoms to be able to freely associate with slave traffickers. Also, possible mixed and with natives of areas of possible wandering around the *Atlantic*, probably *Bahamas* and all the way to the *South America*. Since we are aware that this is very sensitive topic, we will be very carefully and treat with it, and. We will invoke the principles of the *Philosophy of Dance* and *Comunicology* that will enable us to use efficient methods and tools to successfully achieve it. Because of the importance of dance development in these areas and those periods, we must say that we will not go to the other continents, at least not in *Volume 2*. On the other hand there is still a lot of work to research on *Africa*, except for *Ancient Egypt*, that we are not talking about material shortages for *Australian Aborigines*, *New Zealand*, *Polynesia* and others *Pacific's* regions, so we will present their *Dance Culture* and *Traditions* in later volumes of the book. Special attention will also be given to this shift in the development of the consciousness in mankind from *dance* as the fulfilling of leisure time to the *Dance Industry*, which, as we know today, is part of the big family of the *Entertainment Industry*, and, which is in many elements, principles and methods of work related to the *North America*, we will analyze, elaborate and present it in a special volume that will be devoted only to that continent, first of all, of course, this is meant on the *USA* area.

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In addition, I have read all the relevant works on the internet and on Wikipedia, with the subject of dance. I also followed texts with music and history topics, especially about the areas where I did research.

It is also worth remark the internet papers published on the CID website and the Academia.edu website dealing with similar topics. I would especially like to emphasize, because of the originality of the ideas I represent, conversations with many dance professionals, good in theory as well as in the practice, many of whom are authors of books I own.

I am especially proud of the conversations and acquaintance with:

- Dr. Alkis Raftis, actual president of CID
- Dr Ivan Ivančan
- Emilian Dumitru
- Dr. Aleksandar Durman
- Ciprian Cipu
- Jelena Dopuđa
- Branko Šegović
- Jicheran Victor
- Dragica Panić Kašanski

and many other eminent experts in the field of dance or history but which is unfortunately, in my opinion, less well known but equally noteworthy. In doing so, I first think of my deceased father, Čedomir Ristic, of whom I ,was a longtime associate, which guided me to draw conclusions and analytical way that led to the discovery of these facts.