

## **Introduction to the theory of origin of the dance**

Dance is a type of art whose field of action is the *stylization* of steps, movements, body postures, facial expressions, as well as any other *movements* that we can act on it *willingly*. As is with any other art, the *dancing* can also mean exploring the history of dance, and, that will serve us if we are dancers, or at least if we want to be, as a guideline for the further development of our art, but also to help explain to others and ourselves, the principles and reasons why we do dance and not occupied with other art. That's mean, in order to do dance, it would be at the very least decent, if not obligatory, to know how, where and why *dance* came about, and, after all, to know how to make the best progress as artists and to develop *dance* in order that this art of ours will contribute to the development of us, our community and universal culture, which will enable us as an individual, our family and friends, but also our community to have a better position in society, greater opportunities for advancement, and why not say it openly, and material gain, because in our day and age, culture and art are considered to be a product of material value.

### **1. Why do we dance?**

As we said in the introduction, *dance* is a stylization of *steps*, *movements*, and other things that can be consciously controlled, with emphasis on the word stylization. If we analyze this term well again we will see that the basic meaning is connected with some *conscious* activity, therefore, which means that, like any other art, dance satisfies more personal needs which can be explained first through so-called. the pyramid of basic human needs. Although there are some new authors and some new theories that need to be appreciated, never the less, this time we will show the pyramid of the American psychologist Abraham Maslow, who will most clearly explain dance as one of the basic human needs.

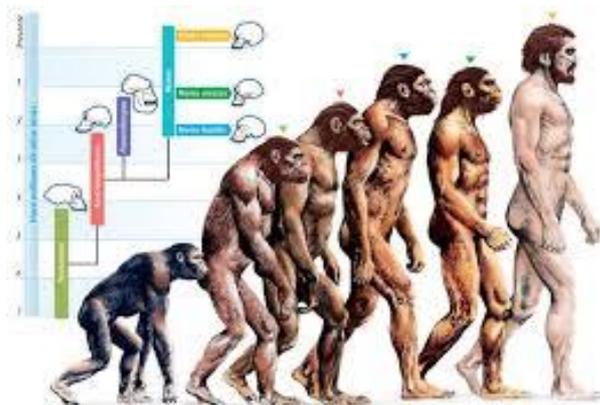


If we analyze the pyramid well and try to find the reasons why we dance, or, as Maslow said, the motive, we can easily come to the conclusion that doing dance meets our basic needs from the level of need for belonging and love and everything else to the top of the pyramid. First, to emphasize the meaning of the word motive, since it is in the name of the pyramid, and it is very important for us to understand that motive is what drives us, and which can be influenced by our own choices, but since it takes certain talents to dance we should recognize in ourselves, just like the need for dance, we can say that there is a genetic basis that instinctively tells us and indicates that in us there is a burning need for dance, which means that there are some elements that we cannot consciously act on. In short, as the conclusion of this chapter, we dance because we have to meet some of our needs, but we also dance because we want to do it the way we like best.

## **2. What is dance?**

So we identified the reasons why we dance, and do we know what dance is? At the very outset, we outlined the basic theory of *dance* and promised to clarify the concept of stylization. And then to start with, there have been several theories over the centuries that explain the essence and therefore the origins of *dance*, and the basic difference in these theories is that they have been interpreted differently since the time of the first stylization. Or, to be more clear, some earlier theories

about *dance* have told us that every *movement, step, attitude* or *expression* of a *face* is actually a dance. These are all basic elements of *dance*, but, even animals move, walk, change body postures, and some even change facial expressions, does that mean animals dance too? So it makes sense to conclude that every movement or step is not a dance, but only one which is made consciously and with the intention of satisfying some human needs. And, following this same logic, we can conclude that stylization, at least as far as dance is concerned, is the humanization of the elements of dance, to put it more simply and clearly, to bring about unconscious bodily movements for the purpose of satisfying higher human needs. Let us emphasize and explain one possible doubt around steps as a basic element of dance. Someone could, and that with a lot of rights, to see and notice that, according to some theories, in fact upright walking and stride make people different from animals, so every step in the upright posture could be called dance. Yes, maybe, but the pace, especially its shape – running - are also serve the purpose of meeting basic and minimum needs, as well running away from danger or finding food while dancing serves meeting the needs at higher levels. This process was ongoing very slowly, as science tells us, because currently valid theories say that man began to stand up to about 100.000 years until the first beginnings of civilization and the notion of dancing as it today we know they can only to set 5.000 years ago.



There is research that proves that the process of increasing the mass of the brain began with the erecting of a human, of course we will not go deeper into the analysis of this, but we will just say that this fact is

very important and we will return to it repeatedly in the context of the origin and development of dance.

Let's continue to follow the process of making a step as part of a dance and conclude that the basic element of upright walking is a step in terms of a simple or slow step, which is also one of the basic elements of dance, so let us ask ourselves, how many types of steps do we have? First of all, let's first determine by what elements we will divide. The basic and best division that would best explain a step as a basic dance element would be the one according to the intensity of the step, that is, the amount of energy that would be required to take the step. Therefore, basic the division would be:

- A simple, slow step, or just a *step*;



- Quick step, *running*;



- *Jumping, hopping or series of jumps.*



This would be a basic division of *steps* according to the degree of intensity.

The theory goes that *body posture* is also a basic element of *dance* here to clarify and to say that it applies only to those *body postures* that allow movement, and only when attitudes change at a certain set rhythm. So first we mean:

- Upright posture, *standing*;



- *Deflected attitude*



*Squat*, squatting attitude



We have to emphasize that these are basic attitudes that allow movement at a certain *rhythm*, what would be called *dance*, and, there are also *sitting* and *lying* which can only be understood in some conditional cases as *dancing*. Sitting if it implies changing with

getting up at a certain *rhythm*, and *lying down* if implying some kind of movement, we first think of spinning on the ground, *rolling* or *coasting*, also at a certain *rhythm*. Going beyond this logic of dance development, we can say that some other human activities that also serve to satisfy some needs may be included in *dance*, in the first place we can say this for *Yoga*, Eastern *martial arts* and *sports dance*, as such, but also *synchronously swimming*, *figure skating* and even certain branches of *gymnastics* and other forms of activity where the synchronization and stylization of the *movements*, *steps* or *postures* of the human *body* is required.

### **3. When and how did the *dance* come about?**

In the chapter above, we have identified the facts of what dance is and what seems different from *steps*, *movements*, *posture* and other elements of *dance*, but here we will answer the question of when all of these elements become what we today mean by the term *dance*. At first view, it seems impossible to answer that question because everyone can find reasons that might speak differently, and anyone could find a reason to confirm the validity of their theory. Especially today, when we live in a time where data from many fields of science are available to us, and when we live in an era of liberal democracy, and everyone has the right to think with own head and to express opinions freely, and we know that was not quite the case in the past. We can say that the dance until the French Bourgeois Revolution, or, perhaps better than the English Industrial Revolution, was purely a matter of fun and leisure only of the ruling class, since then the ordinary people, the lowest class, have acquired the right to at least a little free time that was used, among other things, to get to meet and learn that *dance* could be a way to fill that short time of leisure. In order to reconcile all positions for or against particular theories, we will use the methods of this, what would be called our official or mainstream science, and follow its principle to look at what was first written as *dance*. So, the first mention of the dance was brought to us by Herodotus, also called the father of history, who lived in the 5th century BC and says something like this: - "... worshipers and priests of the god Hephaestus



who were coming to his temple on Mount Agora



in Athens they should not have come to him by the ordinary walk. They had to go all the way from the port of Piraeus to the temple,



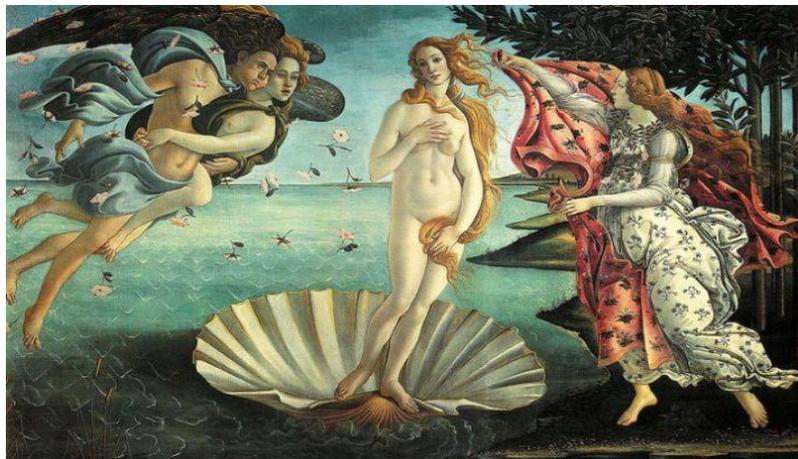
to dance *Partridge Dance*... ”- Which means, by these and such standards, principles and rules, *Partridge Dance* is the oldest dance in the world!

And then, can we ask a question from the previous paragraph, when and how did step and other elements become *dance*? To explained that, we will return again to the term *stylization*. So, if we look at the semantic side of the word stylization we notice the dominant role of the word style, which certainly symbolizes the desire for by their own proof and originality. We used to be explained *stylization* as a *humanization* of the *movement*, and in many theories as the basic *initiator* of human community development is thought and process *thinking*, which is also on the way to reaching the conclusion that the development of a ways of *thinking* leads to the need for originality and by creating your own *style*. Meaning, at one moment, the process thinking has come to such a high level that from the steps, movement and other elements result the human need to the use of these elements to complement a certain need for *artistic* action. Here we will return to the one of the earlier claim that people walking upright increased range and mass the brain, then, led such and such a move to develop a way of *thinking* who departed the man from the animal. Going along that trail and that one by logic we can easily conclude that the *dance* originated at some location associated with *partridge*, *Hephaestus*, *bronze* and more some things, do we know

what that place is? Where they were found the oldest traces of bronze melting? Whose symbol is the *partridge*? Do we know the entire *Hephaestus Myth*? We'll start from the end, do we know the myth of Hephaestus? We will not go into detail, but only briefly, Hephaestus is the Ancient Greek god of metallurgy



but also some other human activities, but about that other time, and he was punished by the took away of divine powers because of two reasons, first because it betrayed to the people the divine secret of making bronze, and the second reason is imposed in the Hephaestus Myth which needs to be explained in more detail. First, let's briefly recapitulate it: So, Hephaestus was a god who worked with fire, and where there was smoke there was smoke, then, to see when the true color of the flames had to work at night, many people presented him as lame. We could easily conclude, based on these facts, that he was the ugliest god. And, again, he married no less than Aphrodite,



the most beautiful of all goddesses on Olympus. And then finding out about her infidelity with the god of war Ares,



Hephaestus made an invisible net and covered them in a moment of deception, and later called on the other gods to judge them. But since these ancient gods were perhaps a little too subjective, and not at all divinely righteous, especially if we knew that Aphrodite was the daughter of Zeus, instead of punishing the unbelievers, Hephaestus personally was misfortunate. This is, briefly convinced, the myth of Hephaestus, and scientific facts tell us that the earliest traces of bronze smelting were found in Vinkovci, one of the circles of settlements around the then center of civilization, and the metropolitan area, Vucedol.



and they date from the time of the so-called Vučedol culture, which is named after that archeological site Vučedol near Vukovar, means that the term and depiction of Hephaestus can be easily attributed to Vučedol.

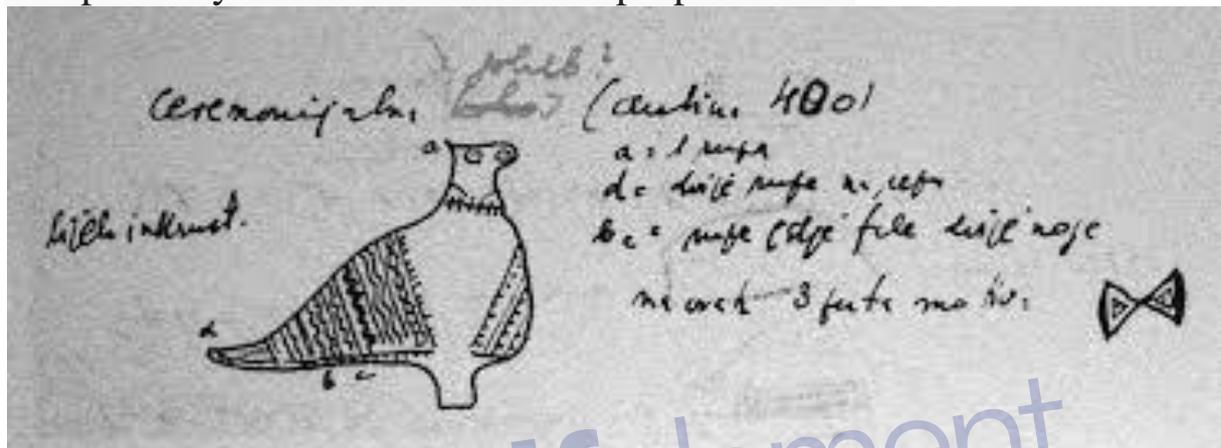
So Hephaestus is the symbol of Vučedol, and so we move on, can we answer question about the partridge? Whose symbol is the partridge?



As we can see, there is an obvious similarity between this two photographs, and therefore we will tell two *partridge* stories. The first is about finding a small pot of clay that was probably used for religious purposes, first assuming about that where it was found. And it was found by the German archeologist and paleontologist Robert Rudolph Schmidt at the central site of the Vučedol archeological site known as *Gradac*. Today it is known that it is in this place, in the science known as the Vučedol's *Megaron*,



was the seat of the religious life of the Vučedol people of that time, and the religious leaders were secular leaders at that time for many reasons, and we will not continue to deal with this in this introduction. For the most part, Mr. Schmidt's assistant was Miroslav Šeper, a student at the time, and later he was a famous archeologist, which is quite important for this story. So, when the figurine was unearthed, it was immediately clear that something very significant had been found, and in that excitement Miroslav Šeper wrote - "A figurine of a hen was probably found for ceremonial purposes ..." -



Later, when everyone gathered to analyze the findings, they remembered the fact that the hen was an indigenous bird of Asia, and that it only appeared in this part of Europe at the time of the Roman Empire, meaning just several centuries BC. Then Miroslav Šeper crossed the hen with a pen and wrote a dove above and put a question mark. The figurine was found in 1938 and for many years presented as a dove, though it never was, and it has always been debated in scientific circles what constitutes a found artifact. And then, it wasn't until the 1970s that several authors, realizing the meaning of another partridge story, started the partridge story again and managed to explain it scientifically.

That second story about the *partridge* is interesting also and tells us that *partridge*, in ordinary life, symbolizes intelligence, and in ancient Greek mythology it was even said that partridge was one of the symbols of the bond between the material and the spiritual world. Proof of this intelligence is a particular defensive tactic applied by *partridges*. The first trick is that after hatching the eggs, the male of *partridge* will take over the care of the young. The next thing is even more interesting, namely, the male defending the nest in the event of a

potential danger begins the game of distraction from the nest by escaping to the opposite side of the nest, and if it sees that this tactic does not help, at one point of escape it starts to slow down and visibly lame. The hunter who chases him at that moment probably already senses the taste of the hunt in his mouth, but then the prey takes off and runs away. So besides the hungry hunter, we can say we have happy end stories about *partridges*. If we think a bit more about this story, we see that apart from the obvious intelligence of the *partridge*, we can speak of the very great courage and even sacrifice he shows in the process of defending his territory and especially his posterity. Therefore, scientifically proven, we can also show the *partridge* as one of the symbols of Vučedol, which leads us to the conclusion that the dance probably originated in this region. Just one more little commentary on this story, then, that delusion of the esteemed Mr. Šeper put us in the face of a small dilemma, not looking at science, and asking, what do you think is better, or what do you prefer, a dove as a symbol of peace or *partridge* as a symbol of intelligence? But to return to the theme of *dance*, therefore, both *bronze* and *Hephaestus* and *partridge* are concepts related to Vučedol, and then, based on scientific facts, we conclude that the first *dance* as a cultural category, recorded by the ancient Greek historian and philosopher Herodotus and known as *Partridge Dance*, originated at the archaeological site of Vučedol near Vukovar.



So now we know when, how and why the *dance* came about and why we *dance* we might also take a look at the question about the most important characteristics of that first *dance*, and where and how the *dance* further evolved?

#### **4. What is Jarebice Dance?**

In this context, we could also ask what is left of the *Partridge Dance*, but for now, we will leave this question to explain, first of all, its basic features, but also to see that it is really a *dance* that created most types and shapes of the dances we know, but we can handle this in some theory workshops, and since this is only an introduction to *dance* theory, we will just bring out some facts without some deeper analysis. What you should notice from the facts presented so far is that the development of dance elements led to the Partridge Dance, which is:

- *Professional*
- *Creative*
- *Socially engaged*

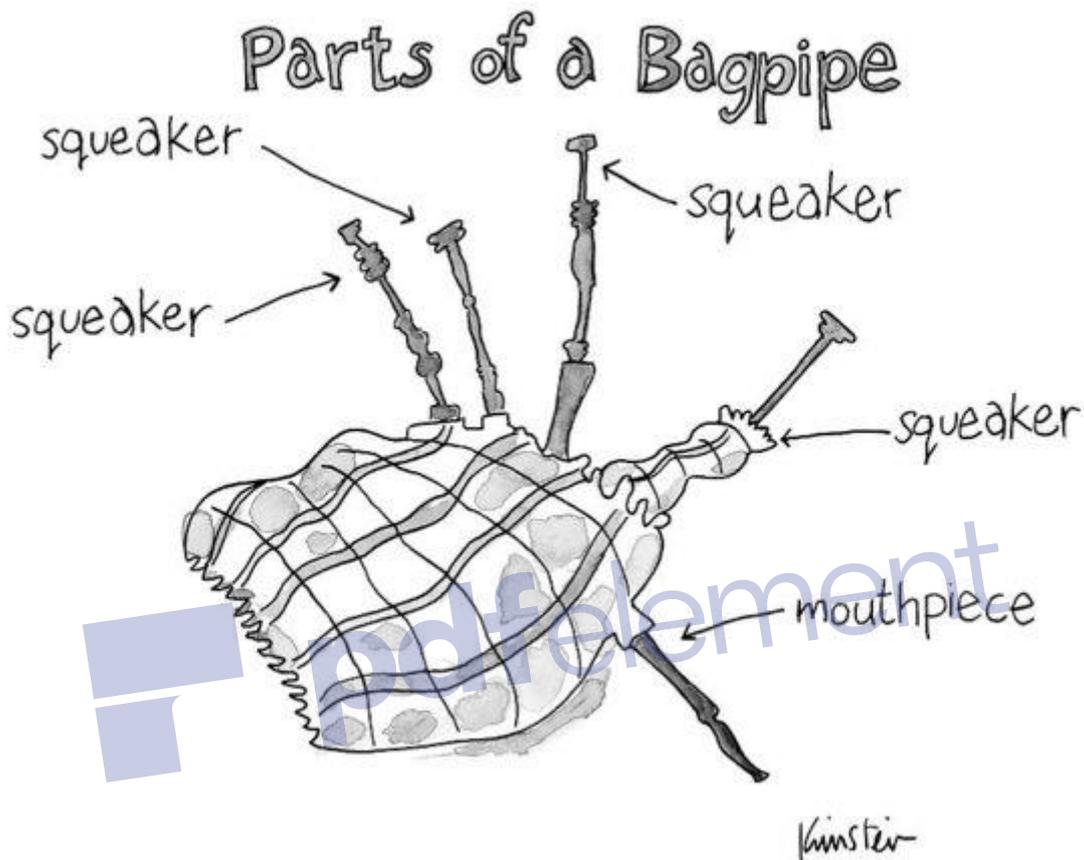
Going by that order, we will explain *professionalism* first. So it is clear that at the time about 5000 years ago, we are not talking about *payment*, or at least not *money*, but we are thinking about the intention to use the *dance* for some very specific purpose, or, in theory, we are talking about a clear use value of the *dance* and a clear intention to use the benefit that *dance* brings. We can say that the person who conceived the *dance* and *danced* knew why, for what purpose, and therefore what benefit he had from *dancing*. And if something has *value*, according to today's understanding, it means that it is a kind of *goods* and *goods* are *created* or produced by *professionals*, which means that the first dance is *professional*. It is especially important to emphasize the connection with the recognized benefit of *creativity* in other fields of life in community.

Except for the *dance* that his inventors found very clearly place in life, in a few more human activities are old Vuchedolians found useful *value*, thanks to the *creation*. Namely, except for dance, which is our

topic of research, but just of that transformation of *creativity* into *value*, we must mention them, and that is also the reason why Hephaestus, besides metallurgy, was an ancient Greek god of the few *crafts*. The first fact that is essential to prove the *creativity* of the old Vučedol people is found the oldest traces of *organized food conservation*. That's mean, first *salting* and *smoking* meat for the purpose of *creating added value* was on Vučedol and settlements, which were under their control or which they were and established. We will not further analyze the connection of this fact to *dance*, but the connection certainly exists, and, if one were interested in the theoretical treatment of *dance*, it is not a problem to organize several workshops on this subject.

The next thing that has to do with dance as well as with creative thinking is the fact that they are the first clues clothing and footwear *decorations* found on Vučedol. This fact is important, not least because we can say that it is and the first *fashion* created at Vučedol, but especially because of it the before mentioned facts, about *dance* where it was found *useful value of creativity*. The old Vuchedolians understood the importance of *trades as drivers* of community development, so we can comfortably to declare that they have greatly improved this *activity*, which is clear evidence of strong *creativity*, which led to *dance creation*. This activity of decorating clothing and footwear is also important because of the fact about the spread of *Partridge Dance* because, according to many pieces of evidence, the ancient Vuchedolians were founded *Troy*, and according to existing evidence, further have spread to form a *Phoenician* state that has been around for centuries leader in trade in the Mediterranean, which was then all known civilized world. The most important of this evidence is the fact that the word *Phoenician* in ancient Greek means *PURPLE*, and the most valuable commodity the *Phoenicians* traded was a *purple* cloth whose secret of the production was kept very strictly. Then, *Phenicia* is, geographically, the very beginning of the *SILKY WAY*, that was being sought for the most beautiful and ornamental cloth, and at the same time the path by which the *Partridge Dance* was spread, and the proof of that is the national symbol of the Kurds - and that is *partridge*.

And another very important thing is happened on Vučedol, which shows and proves again, first - that fact of correlation of brain development with movement in an upright posture, and the second - about tremendous progress in change ways to think more creatively and purposefully, which is proved by creation the bagpipes.



Why does it matter? Perhaps it is best to explain this with another question - “what is older - *dance* or *music*? Which would be the same as the famous *philosophical question* about a hen and an egg. Specifically, finding the earliest traces of *bagpipes* is certainly another piece of evidence in favor of Vučedol as a dance establishment, as *bagpipes* are the first *instrument* to show people's *intention* to play. Simpler instruments than bagpipes, meaning some sort of *percussion*, *whistle* or *flute* can be the result of mere coincidence. So any shepherd can *brake* off a branch of wood in moments of boredom and hollow it out with some sharp object and start making some sound. The most obvious example of this is the instruments *tilinca* and *kaval*



which are essentially ordinary hollow tubes, the *tilinca* even without holes in the sides, and the pitch changes with the movement of the fingers. Unlike them, as we have said before, *bagpipes* are a sign of progress in the creative sense, because making *bagpipes* is an obvious *intention to create* a means that would serve the *purpose of playing*. Accordingly, there is an obvious link from accidental attempts to *create* sound to the *creative thinking* that led to the *invention of bagpipes*, and it is more than obvious that this happened on Vučedol.

In relation to all this in regards to *creativity*, we will ask the most philosophical of all questions, famous - "... which is older, chicken or egg..." - or, in relation to *dance* and *music*, what do you think is older *dance* or *music*? And again, we will repeat that we will not go into a deeper analysis, we will just say that based on all these facts and evidence that we have presented so far, the *creative process* looked like this:

- The blacksmith, a Vučedol metallurgist, devised a certain *rhythm* of blowing into the fire that he needed to create, together with his assistants, a sufficient temperature to melt the bronze.

- Metallurgists liked this *rhythm* and realized the *creative* and *useful* potential of this *rhythm*.

- For some reason, this metallurgist no longer wanted or could work with anyone but used animal skin *bellows* to blow air.

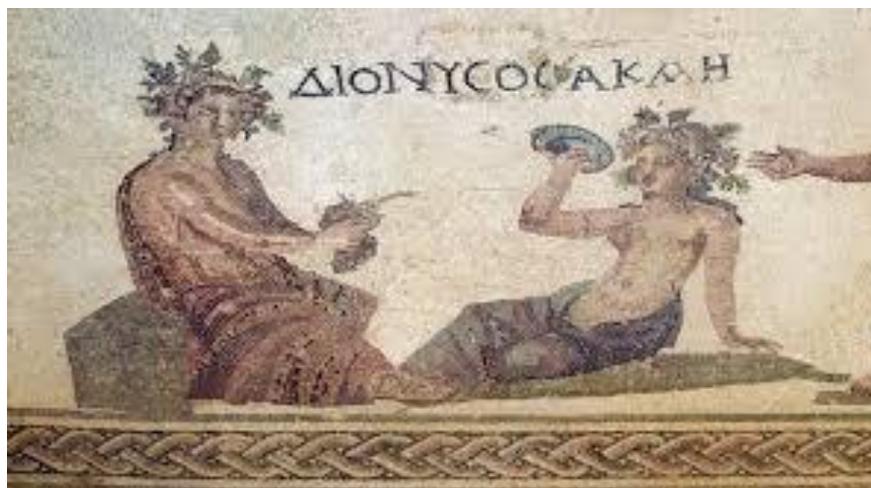
- Metallurgist realized the *value* of *rhythm ideas* and devised a *dance*, and by combining *rhythm* and *sound*, he also designed *music*, using an *instrument* made of air-blowing bellows.

So, according to the facts mentioned above, the order of development of *creative* activities was: - *metallurgy* - *dance* - *music* - and proof of these facts can be found in *ancient Greek myths*.

And again, without deeper engaging, just to state the myths about dancing by looking at the world through the eyes of the Olympian gods. The first dance was dedicated to Hephaestus, the god of metallurgy:



After the dance was taken over, Hephaestus was divided into two gods, Dionysus, the god of wine:



And to Pan the god of wildlife, forests, swamps and similar areas;



But there is another god in the game, Apollo,

**ΔΡΩΛΛΩ**  
 God of Light, Music, Poetry, Archery, Healing,  
 Prophecy

- Became known as the god of prophecy
- Like his sister Artemis, was an expert marksman and succeeded in his first Oracle of Delphi, and learned the art of conquest when he was only four days old - divination from Pan (the deity of the slaying the terrible serpent Python in wild places). In the Oracle's cave, Apollo retribution for molesting his mother, would select a priestess known as the Pythia
- Often an independent thinker, advising and foretell the future through her. The priestess would then slip into a trance and give a true self. He was fond of the saying Pan Metron Ariston - everything in would proceed to tell him the Oracle in the moderation, form of a riddle, and gain the young god's wisdom in return.

the god of the sun but also some other areas including *music*, and myth says that it was he who discovered Aphrodite's infidelity and went to tell Hephaestus. So there are myths and myth parts that tell us that Apollo also had a share in the *dance* sharing that was taken to Hephaestus. The simplest way to explain this is that, as far as Hephaestus, Dionysus, and Pan are concerned, their *dances* that have no direct connection to the musical background are even *dances*

without music, while Apollo's *dances* are those that depend on it and strictly follow the *music*.

And to end this chapter with social engagement that also very important in this *dance* story. Again, to begin with the claim that we will not go into detail, we do not state the facts, and if one wants a further discussion, anything is possible. And the most important fact about the structure of society at the time of the flourishing of the Vučedol civilization, as well as the time when the *Partridge Dance* was conceived, was that it was at a high level of *democracy* which enabled the dance to be socially engaged. Proof of this is the fact that the leaders of that community were, as a rule, people with disability! Why is that important? First and basic because they were thought to have even supernatural powers, then, they were also the most educated part of society, because if a child was born with a physical disability or a problem, it means differently than the rest, he or she was given to that diviner, a shaman or whatever to call him, to have him educated and prepared to take on the role of leader in the future. So, here we see that the position is not inherited along lineage as it happens in the later empires, but by the level of education at least for those activities that are most important. Another thing that is important for disability is working with arsenic, which is not so dangerous in its solid or liquid state, but here we are talking about the release of arsenic gas from chalcopyrite ore, which contributed to diseases of the muscles, bones and nerves that led, apart from lameness, to the uncontrolled hand movements that have certainly contributed to the development of today's dance, where hand movements are often dominant. And when we add up all these facts, we would come to the same conclusion as Dr. Aleksandar Durman, the most famous Vučedol researcher, who calls these shamans and sorcerers Vučedol's Hephaestos, which underscores and emphasizes the importance of the Vučedol culture and the tremendously great *progress* and leap of *human consciousness* and *mindset* to a much higher level. this fact of a very high degree of *social engagement* and *sensitivity*, both by society and community leaders.

## **6. What happened to Partridge Dance?**

We have said earlier that the old Vučedol people, in search of perfecting their clothing and footwear, were most likely to have founded *Phenicia*, but before that, according to many evidences, the first that was after leaving the *Middle Danube* region as their homeland, they founded the settlement of *Troy* or *Elijah*. In this regard, the myths of the *Iliad* and the *Odyssey* are known, which speak of the naval skills of that people, especially the myth of the *Odyssey*, but also their curiosity and desire for exploration. There is even a story in official science that the ancient Phoenicians knew how to sail except the Mediterranean and the Atlantic, so there is some evidence that they visited the islands of South America, probably the coast of *Brazil*, but, again, who knows which way, we will not go deeper to get into that topic. We are primarily interested in dance, and there is evidence of a *Partridge Dance* journey through the Mediterranean, the Middle East even to India, because, for example, the *partridge* is a national symbol of the *Kurds* living today from Turkey to Pakistan

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and they probably lived there before. A very interesting fact is the transformation of the partridge into a duck, which was a symbol of the city of Ugarit and which was one of the capital cities of Phenicia.



This shows the desire of these descendants of ancient Vuchedolians for navigation and exploration, which proves many of our earlier claims.

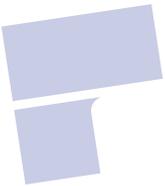
It is easy to conclude from this that the *Partridge Dance* spread from all its origins where the *Vučedol Culture* spread, and later went on to Troy and Phoenicia, through Greece, all the way to the Middle East, Asia Minor and even to Egypt, along the that southern route, which coincides with the trade routes of the old Vuchedolians. On the other hand, it is certain that there was another route, east, across the Transylvania and Carpath's Mountains, and again on the other side around the Black Sea to the same parts of Asia Minor, the Middle East, even India. As evidence of this, we can still say that in all these regions there are *dances* of the six-part dance pattern as well as the original *Partridge Dance*, which is of this form because Hephaestus is, according to myth, a constellation of the Pleiades. We might even list some of the most famous *dances* that are certainly exact direct extension, or better said echoes or successor of the *Partridge Dance*. First the most famous *Menuet*, a six-piece pattern *dance*, then, from west to east, *Kolo* from Bela Krajina in Slovenia, *Ličko Kolo*, (*dance* from Lika), *Kolo* from Ražanac in Dalmatia, *Nijemo Kolo* (mutely dance) from several parts of BiH, *Lindjo* from south Herzegovina and Dubrovnik, *Crnjički Oro* from Montenegro, *Shopsko Horo* from Bulgaria, Northern Macedonia and Serbia, *Sărba* from Romania, *Zonaradikos* from Greece, the famous *Šota* (Shota/Duck) that is appropriated by many nations, and the interesting thing is that in Turkey one of the most famous dances is called *Partridge Dance*. These are just the most famous, and under the direct successors and continuation of the *Partridge Dance* we can also mention all the *dances* which have the word *Duck* in their name, but also *šestica* (six), *šestorka* (six) or similar, all *dances* where the hands are intensively moved (the *dances* of Pontic Greeks, *Lindjo*,...) and all the dancing where we have imitated the limping, and some other groups of *dances*, but we will stop here for the time being, and once again it is now famous, if there is interest in further analysis it is possible to design workshops within the some projects.

If we consider more closely the proliferation of *Partridge Dance*, and we are aware of the fact that for a long time *dance* as an art has been unfairly neglected and even forbidden, especially I think of the era of the dark Middle Ages in Europe, where then is the presence of *Partridge Dance* here today? This proves its *cultural* and *artistic value*, and especially its *durability* and *endurance* for 5 millennia, which confirms these 3 qualities of *dance*, it means *professionalism*, *creativity* and social *engagement*, but also the proper analysis of needs and possibilities during its creation, which again shows us that we too should *stick* to these principles. But to return to the question, to answer, therefore, the *Partridge Dance* originated in the *Middle Danube Region*, transferred to *Troy* and then across *Phenicia* and *Asia Minor* to the Middle East and beyond to the countries of Buddhist culture. This process took about two, two and a half millennia, and then the conditions were created in the Middle East to create a large group of peoples collectively called *Jews* who, as the original *Jewish* tribes, came out of slavery in *Egypt* and, by accident or intentionally, assimilated some minor peoples from the Middle East, where *Phoenicia* was. Of course, they assimilated their culture and so did with the *Partridge Dance*, so in the waves of migration they returned it to its homeland. There have been several such waves of immigration to Europe, and, perhaps the most interesting example, occurred a little later, concerning the present *Hungarian* nation, which, in addition to the basic peoples, the *Hungarians*, the *Avars* and the remnants of the *Huns*, is also composed of the *Tatars*, *Kumans* and *Pechenegs*, who are probably descendants of the old *Vuchedolians* and came from the territory of *Asia Minor* and the *Middle East* to the territory of present-day Hungary, at the time of the most intensive settlement of the first mentioned peoples, so that they were completely assimilated together with their culture and where the *Partridge Dance* was an integral part.

## Conclusion

This text would only be the beginning, or, as the title implies, an introduction to explaining the history of *dance*, timed only to the time of its origin and primary spread throughout the then known world, until about the second or third century AD. In the introduction to my

book *The Origin of Dance*, I said that *dance* as an art has been very underestimated throughout history, and even today, it still does not have a place that belongs to it in many ways. Especially when one knows at the moment that in the world the *entertainment industry* is second in total earnings, just behind the IT industry, and in that *entertainment industry dance* takes a place in the lower part of the scale, although, as we have seen for sure the oldest in origin, before *acting, poetry* or *music*, not to mention *film* or *literature* that emerged millennia later and currently earns incomparably more than *dance*. That is why I am writing this as an attempt to promote the art that I practice, and especially my goal is to teach young people that from *dancing* it is possible to live, but only if the *dance* is viewed in the right way. If the first *dance* had the qualities of *professionalism, creativity* and *social engagement*, surely it can be here today only if we properly understand its essence, form and content, and especially the spirit of a person as an individual, manifested through engaging in any art, and especially by *dancing*. The true liberation of dance occurred at the time of the *English Industrial Revolution* and the *French Bourgeois Revolution*, and has since been in the possession of all the people of the world, and it can be seen from this text that this place where we live has the honor of being called the primeval dance of dance. just as the Vučedol *Hephaestos* showed us, in the best way to find and understand the true useful value of dance, and as I said in the introduction, to use it for the benefit of our own and our narrower and wider community.



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