



RELIGIOUS VALUE IN THE TRAINING MATERIALS OF THE RAMPAK BEDUG DANCE AT SANGGAR HARUM SARI

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Abstract

This study aims to describe the religious value of the Rampak Bedug Dance as a training material in the Sanggar Fragrant Sari. The object of this research is Rampak Bedug Dance. This research is focused on problems related to Religious Values in Rampak Bedug Dance. This study uses a descriptive research methodology through a qualitative approach. The subjects of this study were the manager of the Harum Sari studio, trainees and musicians. The data collection technique used is triangulation of data derived from observations, interviews, documentation and literature studies. The description of this research discusses dance movements, dance accompaniment, fashion, dance properties, and floor patterns. From the data that has been obtained, interpreted according to Koentjaraningrat's theory into 5 discussions, namely 1) religious emotions, 2) belief systems, 3) rites and ceremonies system, 4) rites and ceremonies equipment, 5) religious people. Based on the data obtained, it is concluded that the Rampak Bedug dance in Sanggar Harum Sari contains religious values which refer to the 5 religious components of Koentjaraningrat. The existence of religious values in the Rampak Bedug Dance is also based on the background of Pandeglang Regency which is part of the Banten province area which was formerly an Islamic kingdom on the island of Java. It can be concluded that the Rampak Bedug dance in Sanggar Harum Sari contains religious values which refer to the 5 religious components of Koentjaraningrat. The existence of religious values in the Rampak Bedug Dance is also based on the background of Pandeglang Regency which is part of the Banten province area which was formerly an Islamic kingdom on the island of Java. It can be concluded that the Rampak Bedug dance in Sanggar Harum Sari contains religious values which refer to the 5 religious components of Koentjaraningrat. The existence of religious values in the Rampak Bedug Dance is also based on the background of Pandeglang Regency which is part of the Banten province area which was formerly an Islamic kingdom on the island of Java.

Keywords: Religious Values, Rampak Bedug Dance, Training Materials, Sanggar Harum Sari

1. INTRODUCTION

Banten Province has many diverse cultures and arts which are influenced by people's habits and the history of folklore. Banten inherited a very strong Islamic culture. Therefore, each work of art originating from their respective regions has the characteristics of their respective regions, including the arts in Pandeglang. This is reinforced by Sudibyo's opinion:

“Art that is born from the people of an area must not be separated from the habits of the community, because based on its history, traditional art native to an area is a type of art that grows and originates and develops in that area.”

So Pandeglang Regency is rich in a variety of arts, such as Rampak Bedug, Ubrug, Pencak Silat, Beluk, Debus and Zikir Saman. This art is widely developed in studios in Pandeglang Regency with their own characteristics and existence, one of which is the Harum Sari Studio, which was founded by H Ilen, an artist in Pandeglang Regency. Sanggar Harum Sari is the studio that first created the Rampak Bedug dance movement, and the originality

or authenticity of the Rampak Bedug movement is still maintained, as well as the music in the Rampak Bedug dance with the melody of the prophet's prayer that can be applied in everyday life. This departs from the Core Competencies (KI 1.1) Curriculum 2013 Arts and Culture SMP/SMA which reads "Appreciating and living the teachings of the religion he adheres to" and Basic Competence 1.1 (KD 1. 1) The 2013 Curriculum for Middle/High School Arts and Culture which reads "Appreciating the diversity and uniqueness of regional art works as a form of gratitude for God's grace and having a sense of pride in the nation and homeland" which is related to religious values, so this research was conducted. So that research on the Religious Values of Rampak Bedug Dance as a Training Material at Sanggar Harum Sari is important because it can find out the religious values contained in the Rampak Bedug Dance training material.

To find out what religious values are in dance training, this study uses the Theory of Five Components of Religion from Koentjaraningrat, as referred to in the journal Trias Politica regarding "Religious Systems as Socio-Cultural Identity of the People of South Sumatra in a Sociological Perspective" (Dendi Sutarto, 2020). namely Religious Emotions, Belief Systems, Rite and Ceremonial Systems, Ritual and Ceremonial Equipment, Religious People:

1) Religious Emotions

That humans have an all-religious attitude, is a vibration that moves the human soul, an attitude of "fear mixed with belief" in the unseen and sacred, without giving further explanation. This component of religious emotion is the main component of religious phenomena, which distinguishes a religious system from all other socio-cultural systems in human society.

2) Belief System

The belief system in a religion in the form of human thoughts and ideas, which involves human beliefs and conceptions about the attributes of God, about the existence of the supernatural world (cosmology), about the occurrence of nature and the world (cosmogony), about the afterlife (eschatology), about existence and the characteristics of supernatural powers, ancestral spirits, natural spirits, gods, evil spirits, ghosts and other spirits.

3) Rite and Ceremony System

The system of rituals and ceremonies in a religion is in the form of human activities and actions against God, gods, ancestral spirits, or other spirits and their efforts to communicate with God and other inhabitants of the unseen world. Such as: praying, prostrating, offering, sacrificing, eating together, dancing and singing, procession, performing holy dramas, fasting intoxication, meditating and meditating.



4) Ritual and Ceremonial Equipment

In religious rites and ceremonies, various facilities and equipment are usually used, such as: places or buildings of worship (mosques, langars, churches, stupas, etc.), statues of gods, statues of saints, instruments of sacred sounds (orgels, drums, etc.) sacred, drum, gong, holy flute, sacred gamelan, bells, etc.), and the performers of the ceremony often have to wear clothes that are also considered to have sacred qualities (priest's robes, monk's robes, mukenah and others).

5) Religious People

The fifth component of the religious system is the people, or social unit that adheres to a belief system and who carries out the system of rituals and ceremonies.

According to Koentjaraningrat, the five components above are useful as an Analysis of Religious Values in Rampak Bedug Dance as Training Materials at Sanggar Harum Sari. It can be said that religion is a bond of belief between humans and God. It also includes human relationships with others that can be seen through the activities or behavior of the individual concerned. Traditional dance has a relationship with religion, because it is often used as an intermediary in religious rituals for various ethnic groups in Indonesia (Nursilah, 2015). This type of dance is very important for artists, because it can be used as a source of new creation (Nursilah, 2018), and has a tremendous impact when used as a commodity in cultural tourism (Nursilah, 2014).

In which there is a section that concerns religious emotions, belief systems, rites and ceremonies, rites and ceremonies, and people. This explanation shows a fact that religious activities cannot be separated from human life.

2. RESEARCH METHOD

The research method used is a qualitative method. This research was carried out at Sanggar Harum Sari on March 23, 2021, there are 4 collection techniques in this study, namely interviews, observations, literature studies and document studies. The sources are Endang Suhendar as the owner of the studio as well as the manager of the studio, the analytical techniques used are data reduction, data classification, and data display, the data validity technique used is source triangulation.

3. RESULTS AND DISCUSSION

Pandeglang in the historical arena of the Sultanate of Banten is a strategic area. This can be seen from various historical relics in Pandeglang Regency such as in Teluk Lada Pandeglang which is the place where the Salakanagara kingdom (Silver Country) was founded in 130-362 AD) in the Pandeglang region.

The historical heritage that exists is not only imprinted on tangible objects, but also on the life culture of the Pandeglang community. Because the historical heritage of the Banten sultanate can still be seen from the cultural arts in Pandeglang, such as Pandeglang Regency is a City of Santri and Pandeglang is famous for its historical, patriotic and religious

areas. This nickname does not necessarily arise by itself, but is a stretch of history that has recorded it.

From the data obtained, the name Pandeglang comes from the words *pande* and *geulang* or clever bracelet, which means a craftsman or a place for forging bracelets. This meaning is associated with the legend of Mariam Ki Amuk, namely the bracelet that is wrapped around the Ki Amuk Cannon is said to have been made by a blacksmith from Kadupandak Village and the people around him are called Pandeglang people. Furthermore, Pandeglang also comes from the word *bangs* or bracelet flour. The word is associated with the emergence of the event of the transfer of the capital of the Sultanate of Banten to Ciekek Pandeglang during the reign of Sultan Muhammad, at the end of the heyday of the Sultanate of Banten. This transfer meeting is what is meant by ring flour.

Based on Staatsblad 1874 NO. 73 The Ordinance dated March 1, 1874, came into force on April 1, 1874, stipulating the division of regions, including Pandeglang Regency which was divided into 9 districts or *kewedanaan*. This division is divided into *Kewedanaan Pandeglang*, Baros, Ciomas, Kolelet, Cimanuk, Caringin, Panimbang, Menes and Cibaliung. According to the data above, since April 1, 1874, Pandeglang has had a government and on that date the birthday of Pandeglang Regency was determined. It is even clearer in the 1877 ordinance Number 224 concerning the boundaries of the Banten residency, including the boundaries of the Pandeglang Regency in 1925 by the decision of the Governor General of the Dutch East Indies dated August 14, 1925 number XI. So it is clear that Pandeglang Regency has been independent, not under the control of the Residency of Banten.

According to the website of Pandeglang Regency, it was found that Pandeglang Regency is famous for its wildlife reserves, one of the rare animals, which is famous and has become a symbol of Pandeglang Regency, namely the One-horned Rhinoceros in Ujung Kulon National Park. In addition, Pandeglang Regency has beautiful tourist attractions, such as Pasir Putih Beach, Liwuang Island, Teluk Lada, and so on, as well as natural tourist attractions in the mountains such as Mount Aseupan which is a habitat for pitcher plants, Mount Pulosari, Mount Karang, waterfalls, hot springs. Because Pandeglang Regency is famous for its religion, in Pandeglang Regency there are also religious and historical tourist attractions such as Mount Cupu, Batu Rajang, Batu Goong Site, Lingga Stone, Cidaresi Scratched Stone, Munjul Inscription.

In addition to tourist attractions in Pandeglang Regency, there are arts that also do not escape the elements of history, religion, and community habits, such as Rampak Bedug which is a type of traditional Pandeglang art rooted in the tradition of beating the drum when prayer time arrives, Dhikr Saman which is a saman dance originating from the Sultanate of Banten brought by scholars in the 18th century as a religious ceremony, Dodot which is a performing art that describes community activities when planting rice, and so on.

The location of the Harum Sari Studio is located on Jalan Ahmad Yani Km. 1 No. 09 Cikondang, Juhut sub-district, Karang Tanjung sub-district, Pandeglang Regency, to be precise next to the Pandeglang District Court, Banten Province. Sanggar Harum Sari was first named JUK (Juhut slave association), with the background of several people who have



a desire to maintain and preserve arts, especially those in Pandeglang Regency. On November 1, 1983, the beginning of the establishment of Sanggar Harum Sari. The composition of the management of Sanggar Harum Sari is:

Head/Studio Manager : Endang Suhendar. Secretary : acute.
Treasurer : Wife Endang.

Sanggar Harum Sari now most of the participants consist of elementary, middle, and high school students and even college students. Dance training activities at Sanggar Harum Sari are held every Sunday from 10.00-12.00 WIB for elementary, junior high and 13.00-16.00 WIB for high school, college level. Dance training activities at Sanggar Harum Sari consist of three activities, namely introduction, core activity, and closing activity. The initial step is usually the trainees before starting the dance practice, are asked to pray first then fill in the attendance, then warm up. After the warm-up activity is carried out, then the training participants enter the core activity.

No.	Activity	Type of activity	Time Implementation
1.	preliminary	<ul style="list-style-type: none"> • pray before starting the activity • fill in attendance • warm up 	Elementary Level Week 10.00-12.00 WIB
2.	Core	<ul style="list-style-type: none"> • Meeting 1: - introduce historydrum 	Middle/high school/college level 13.00-16.00 WIB
		<ul style="list-style-type: none"> • Meeting 2: Learn Rampak drum dance basic motion • Meetings 3 & 4: - learn basic movements - know the songs of Rampak Bedug • Meeting 5 - 8: - learn motion dancedrums - learn the pattern of the intro of the Rampak Bedug dance • Meeting 9 – 13: - learn the work of the Rampak Bedug dance 	

No.	Activity	Type of activity	Time Implementation
		<ul style="list-style-type: none"> - learn the patterns of the beats of the Rampak Bedug dance accompaniment • Meetings 14 & 15: - To do repetition material that has been given • Meeting 16: • Staging 	
3.	Closing	<ul style="list-style-type: none"> • review the material that has been given training evaluation • <i>sharing session</i> • pray before going home 	

Endang Suhendar said that the training in this studio uses a peer-to-peer system, namely for trainees who are considered to be faster at mastering the training material, they are asked to help train trainees who have not yet mastered the material. After the trainees are able to master the material for the Rampak Bedug Dance, then the trainees learn the Jaipong dance, Mapag Bride, and other creative dances.

Now the number of training participants who are still active at Sanggar Harum Sari is 50 people, all of them consist of elementary, junior high, high school, college levels. Based on the results of an interview by Endang Suhendar, training activities at the Harum Sari Studio since 2020 have been cancelled due to government regulations regarding the covid-19 virus.

Rampak Bedug art begins with the custom of the people of Pandeglang Regency during the month of Ramadan often coming to the villages with drums and beating them, so that they wake up the people there for sahur, until the habit becomes one of the arts in Pandeglang Regency every month of Ramadan. The drum used is a drum commonly used by Muslims as a marker for the call to prayer that will soon be sounded. This statement is similar to the explanation of the Cultural Sub-Department of the Banten Province Education Office "The drum is a tool used to show the five daily prayers, the drum is beaten before the call to prayer is sounded".

Rampak drum is a revolution of the 2 arts in Pandeglang Regency, namely the Ngadu Bedug and Nganjor arts. In its development, Ngadu Bedug became a more attractive performance, so the creativity or ideas of artists in Pandeglang Regency emerged to include elements of dance in the Ngadu Bedug art. In the end, the Ngadu Bedug art has now evolved into the Rampak Bedug Dance.



The artists involved in the development of Rampak Bedug art are H. Ilen and his three colleagues, namely Burhata, Juju, and Rahmat. Then between 1960-1970 H. Ilen created a dance that was created into the Rampak Bedug art. The dances that exist are a combination of several elements of silat, namely: Attitudes, Steps, Attacks, Defenses. Then the movement was created again by H. Ilen into an attack motion and a step motion, the development of a stab motion with a force step motion. The movements of the Rampak Bedug dance are: Catrok Movement, Combination Movement, Selup Movement, Gojlog Movement, Pamonyet Movement, Gada Movement, Pepedangan Turumbu Movement.

The Rampak Bedug dance accompaniment consists of a combination of musical instruments Gebrag Bedug (large), Gong Patingtung, Rebana Rudat, Terbang Gede, Tilingtit or Tingtit which consists of: Carang Earrings, Kerep Earrings, Drowsiness, Pongpet, Dolongdong, Gedug, which where each has a function, namely:

1. Carang Earrings and Kerep Earrings have a function as a melody
2. Antuk consists of two musical instruments one sounds tung and the other sounds ting, its function is to adjust the speed of a rhythm
3. Pongpet serves to start or end rhythm and can be called as head
4. Dolongdong and Gedug have a function as bass.

The clothes worn by the Rampak Bedug art dancers are Muslim and Muslim clothing where there are Islamic elements that adapt to them developments of the times and regional elements. The clothes used are also created according to the situation and the creativity of the fashion stylist. The fashion and accessories worn by Rampak Bedug dancers include:

1. Male Dancer Clothing: headband, long sleeve shirt, short satog shirt, long pants, dodot cloth
2. Dress for the female dancers: tiung/hood, long sleeves, trousers, dodot cloth, head accessories, clothes accessories.

The function of make-up in the Rampak Bedug dance is to strengthen the expression and character of the dancer. The main properties used in the Rampak Bedug dance are Bedug and Penakol. Other dance properties such as fans, tambourines, and so on are just supporting properties according to the needs of the performance. The bedug is made of coconut tree trunks and buffalo skin, while the penakol is made of wood. The floor pattern in Rampak Bedug Dance uses floor patterns that vary from vertical, horizontal, facing, diagonal, triangle, pentagon, and so on.

Based on the research that has been done, it has been obtained results regarding the religious value of the Rampak Bedug dance training material. The existing religious values refer to Core Competence 1 (KI 1) Curriculum 2013 Cultural Arts SMP/SMA which reads "Respect and live the teachings of the religion they adhere to" and Basic Competence 1.1 (KD 1.1) Curriculum 2013 Arts and Culture SMP/SMA which reads "Appreciate the diversity and uniqueness of regional art works as a form of gratitude for God's grace and having a sense of pride for the nation and homeland". In the training material for the Rampak Bedug Dance, there are religious values that are the accompaniment material in the training.

The religious value is based on the theory of the Five Components of Religion. The study of the Five Components of Religion used as training material can be described as follows:

Religious Emotions

Religious emotions such as the understanding of Religious Emotions according to Koentjaraningrat That humans have an all-religious attitude, is a vibration that moves the human soul, an attitude of "fear mixed with belief" in the supernatural and sacred, without providing further explanation.³ This can be seen from the costumes. The dance for women is very closed, wearing a headscarf, and clothes that are not open, describing one of the requirements for Muslim women when they reach puberty to always cover their genitals. This shows that the Rampak Bedug Dance contains a religious component of Religious Emotions.

Belief System

Faith is a personal relationship between humans and God which aims to obey all his commands. In the form of the presentation of the Rampak Bedug Dance, it explains what is related to the Belief System. The belief system in the Rampak Bedug Dance is reflected in the shalawat poem which means "Give us your love, O God who is most merciful and most merciful, O substance that is most forgiving, give us your love and affection, we will not be able to live without your forgiveness." shows that the belief system of the Rampak Bedug dance is reflected in the shalawat poem which has the meaning and value of belief that humans should always believe in the creator, remember, ask forgiveness and give thanks for what Allah has given to humans by carrying out their mandates such as praying, reciting the Koran.

Rite and Ceremony System

The system of rituals and ceremonies in a religion is in the form of human activities and actions against God, gods, ancestral spirits, or other spirits and their efforts to communicate with God and other inhabitants of the unseen world. Such as: praying, prostrating, offering, sacrificing, eating together, dancing and singing, in processions, performing holy dramas, fasting intoxication, meditating and meditating. worship where the dance movement that raises both hands up, depicts human activity who is praying, as well as a gesture of gratitude for what God has given to humans. One form of depiction of humans communicating with God in the Rampak Bedug Dance movement,

Ritual and Ceremonial Equipment

In religious rites and ceremonies, various facilities and equipment are usually used, such as: places or buildings of worship (mosques, langars, churches, stupas, etc.), statues of gods, statues of saints, instruments of sacred sounds (orgels, drums, etc.) sacred music, drums, gongs, holy flutes, sacred gamelan, bells, etc.).⁵ In this case, the Rampak Bedug dance is also one of the ritual equipment contained in the five religious components, because



at first Rampak Bedug came from the mosque/mushala and used to indicate prayer times. As time goes by, besides being a tool to indicate prayer times, the drum has now become one of the art tools in Pandeglang Regency.

Religious People

In the religious component, the most important is the community, or a social unit that adheres to a belief system and carries out its teachings. In Islam, it is taught to interact with other humans properly, because humans are creatures social. With a good relationship, interaction will be formed and communication. In the Rampak Bedug Dance, there are religious people, namely there is social interaction, both from musicians and dancers, good interactions are created both from the start of the training process and performances, as well as praying before and after training and performances, showing a confident attitude and carrying out religious teachings.

CONCLUSION

Based on the results of the research that has been done, it can be concluded that in the training material the Rampak Bedug Dance has 5 religious' components. These components include a) Religious Emotions b) Belief System c) Rite and Ceremonial System d) Ritual and Ceremonial Equipment e) Religious People. Religious values in Rampak Bedug Dance can be seen from the music, song lyrics, and dance movements. The values contained in the Rampak Bedug Dance provide teachings to trainees and anyone who dances or who watches it to always remember, obey, and be grateful for what God has given to his servants, so that they can form good morals in the younger generation.

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