

Studying Traditional Transportation Tool Artifacts in Cirebon, Indonesia

Hendhy Nansha^{1*}, Agus Sachari², Setiawan Sabana³, Y. Martinus Pasaribu⁴
Doctoral program in visual Arts and Design, Faculty of Arts and Design, Institut Teknologi Bandung,
Ganesha Street No.10, Lb. Siliwangi, Coblong District, Bandung City, West Java 40132,
E-mail: hendhy.nansha@students.itb.ac.id

Abstract

Cirebon is one of popular Indonesia's regions for its cultural richness. This is a port area that served as a route of International traffic trade at the time. Cirebon became an important trade and shipping hub. Cirebon's location, which borders West Java and Central Java, grants it a very strategic role as a port and also bridges Javanese and Sundanese Cultures so that Cirebon's distinctive culture is formed.

Cirebon has a myriad of cultural items that have been preserved, such as historical structures, modes of transportation, musical instruments, and historical vital types of equipment that are all carefully conserved at many museums and sites. This research focuses on the discussion of Cirebon's traditional transportation tool artifacts. Some of the artifacts discovered describe historical-cultural acculturation. This can be seen based on the ornaments depicted on the artifacts.

The purpose of this research is to raise awareness among Indonesians about the cultural richness that exists in Cirebon, particularly among Cirebon residents, since many Cirebon residents are unaware of the existence of these historical artifacts. These artifacts are truly priceless cultural treasures.

The historical archeology method which in its application is a combination of historical, archaeological, geographic, and ethnographic methods is used in this research. Data were obtained through field observations, literature reviews, and interviews with experts in this field.

A Culturalist, T.D. Sudjana stated that the Pedati during the Indraprahasta kingdom was the oldest mode of transportation that had existed since the 2nd century, but there was no evidence of that legacy could be found. This research concluded that Pedati Gede Pekalangan is the oldest traditional transportation tool in Cirebon and the artifacts are still can be found today. This Pedati is older than the Paksi Naga Liman Carriage and the Jempana Carriage in Kanoman Palace, as well as the Singa Barong Carriage in Kasepuhan Palace.

Keywords: Traditional Transportation Tool, Cirebon, Pedati Gede Pekalangan, History

DOI: 10.7176/ADS/101-03

Publication date: June 30th 2022

1. Introduction

Cirebon consists of the Municipality of Cirebon, Cirebon Regency, Kuningan Regency, Majalengka Regency, and Indramayu Regency which are members of Region III in West Java Province. This region covers 5,642,569 km². Cirebon is bordered to the north by the Java Sea, to the south by Ciamis Regency, to the west by Sumedang and Indramayu Regencies, as well as to the east and northeast by Central Java Province. In the center of this area, there is Mount Ciremai which rises to a height of 3,070 m and is surrounded by lowlands and a series of rocky hills at the foot of the mountain to the west (Abdurachman, 1982).

Cirebon's growth is strongly linked to international trade known as the "Jalur Sutra", whether by land or sea, as well as numerous other places in Nusantara (Ambary, 1996). Moreover, Cirebon became an important port on trade and shipping routes in the 15th and 16th centuries. Due to its location which borders West Java and Central Java, Cirebon has a very strategic role as a port and also as a bridging Javanese and Sundanese cultures so that a distinctive Cirebon culture is formed. Cirebon port used to be a major international trading route (Lubis, 2003).

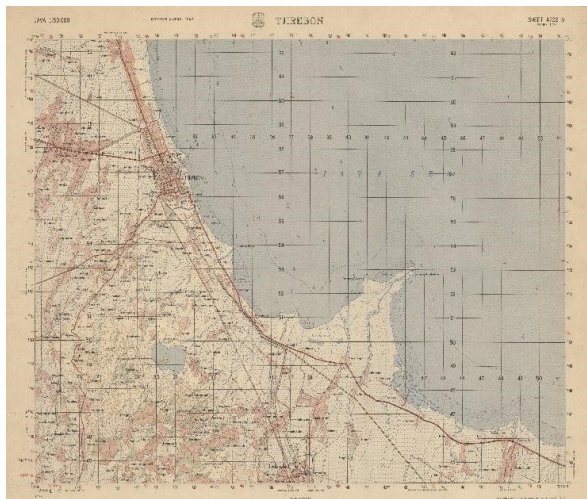


Figure 1. Cirebon Area Map

Cirebon also called a port city (Thomas Stamford Raffles, 2008: 6) is used as a stopover for domestic and foreign traders. The influences of foreign cultures such as Arabic, Chinese, Indian, to Persian are depicted through the symbols found in the artifacts. Hinduism and Buddhism also had a great influence as the main beliefs. Cirebon is also known as the city of Wali (Atja, 1986: 29). Therefore, the Cirebon people had their own signs that controlled what could be accepted, what was proper, and what was not. Once, Islamic ornaments represented preferred to provide tolerance. Islamic ideals are often embedded in symbols that are universally accepted by the Cirebon people. This is closely related to Tarekat Islam, which was the dominant belief of the Cirebon people. Tarekat Islam has tended to prioritize a flexible culture and a greater appreciation for pre-Islamic cultures and arts (Sofiyawati, 2017). The efforts to spread Islam occurred significantly in Cirebon, whose peak was in the era of Syarif Hidayatullah's leadership or also known as Sunan Gunung Jati (Matthew Isaac Cohen, 1997: 7). There are myriad artifacts that can be found in Cirebon. However, this research will focus on artifacts of a traditional transportation tool.

The term transport is derived from the Latin word *transportare*. 'trans' refers to the other side, while 'portare' means to carry. Thus, transportation can be defined as the activity of moving or transporting things from one location to another (Kadir, 2006). Specifically, transportation is the activity to move goods or people needed from one place to another (Bawersox, 1981). Transportation can also be defined more technically as a method by which humans move goods or people from one place to another, whether using tools or not. The tools in this topic can be in the form of human power, animals, nature, or other objects whether they are engined or not (Salim, 1993).

Artifacts of traditional transportation tool, like other historical treasures, can still be discovered in a decent and well-maintained form in Cirebon such as the Paksi Naga Liman Carriage, the Jempana Carriage, and the Singa Barong Carriage are a few examples. These artifacts are closely associated with historical transportation in Cirebon since they were used by the King or Sultan throughout his reign. Moreover, the storage position is located at the Kanoman Palace and the Kasepuhan Palace.

This research aims to reveal the artifacts of other traditional modes of transportation in Cirebon, because apparently one carriage was also found in the Pekalangan area, Cirebon, and another carriage was found at Krangkeng village in Indramayu which was also an important transportation tool for Cirebon history. These two carriages are not well known even to the Cirebon people themselves, therefore they need to be researched and introduced.

2. Method

The historical archeology technique was used for this research, which blends history, archeology, geography, and ethnography. This technique focuses more on the study of archaeological artifacts with written sources referring to the history of these artifacts (Funari in Marzuki, 2020). This method was applied by conducting field observations to the sites of Pekalangan Pedati Gede, Krangkeng Ancient Pedati, Singa Barong Carriage, Paksi Naga Liman Carriage, and Jempana Carriage. Data sources were collected in the form of photos from field observations, literature studies, and interviews with philologists, Cirebon historians, Cirebon Culturalists, Keraton families, tour guides, and caretakers who guard these historic objects.

3. Results and Discussion

The transportation tool is inseparable from human life. Through this transportation tool, human can facilitate their activities in economic, social, and cultural aspects.

3.1 Traditional Transportation Tool

In the beginning, transportation was carried out only with manpower using his hands and feet. The legs are used to change places, while the hands are used to carry things. This lasted for thousands of years (Manuscript Drafting Team, 2017) Humans rely on their hands to lift and their backs to transport. Human hands and backs play a huge role in holding, pulling, carrying, and lifting things from one place to another. This happened in prehistoric times around 6.000 BC (Author, 2014).

In the Paleolithic age, prehistoric humans lived in a nomadic way (moving from one place to another) on foot. However, as they entered the Neolithic age, they began to get acquainted with farming and sedentary life. Then, prehistoric humans began to make traditional transportation tools to support the needs of their lives. They made a transportation tool by using materials derived from the surrounding nature as raw materials. Because they frequently travel long distances and took a long time, the idea of using their cattle as movers arose (Soekmono, 1973).

3.1.1 Manpower Traditional Transportation Tool

A traditional mode of transportation in the shape of stretchers evolved as a result of innovation. Following the invention of wheel technology around 3200 BC, several sorts of human-powered modes of transportation began to appear, including those operated by being pulled and pedaled like a pedicab.



Figure 2. Stretchers, Pulled and Pedaled Pedicab (Source: Pinterest, Oud Indie & Ika Utari, Tropen Museum, 1936)

3.1.2 Traditional Transportation Tool Powered by Animals

Since Humans mastered the skill of taming large animals such as horses, cows, camels, elephants, and others. The source of power for transportation tool was transferred from animals. Humans can put luggage on top of animals, or even ride on animals. Until, ultimately, the wheel technology was invented then greatly influenced the development transportation tool with animal power. The types of traditional transportation tool powered by animals are: Sado, Andong, Pedati, and others (Manuscript Drafting Team, 2017).



Figure 3. Sado (Source: Tempo, 2002). Andong (Source: Asriyati, 2019). Pedati (Sumber: Kompasiana.com, 2020)

3.2 Cirebon's Traditional Transportation Tool

There are three traditional transportation tools that are quite well known and the artifacts can still be found today in Cirebon, namely the Paksi Naga Liman Carriage and the Jempuna Carriage which are housed at the Kanoman Palace, then the Singa Barong Carriage which is stored at the Kasepuhan Palace. Those historical artifacts housed in the Palace not only had artistic and practical worth as art-cultural products but were also linked closely to religious-magical symbolic values (Yudoseputro, 2008).

In addition to these three artifacts, it was discovered that there are two more traditional transportation tools with historical stories that are older, namely Pedati Gede Pekalangan, which is preserved in the Pekalangan region, and Krangkeng Ancient Pedati, which is stored in Krangkeng village, Indramayu. The researcher will next discuss in the last session about the earliest traditional transportation tool in Cirebon around the 2nd century, as described by T.D Sudjana.

Cirebon culturalist Made Casta claims that all traditional Cirebon transportation tools utilize buffalo power as a puller. Because the buffalo represents the Indonesian nation's wealth and identity. As a result, many parents in the past gave their descendants the names Munding and Mahesa (another word for buffalo). Meanwhile, cows were not utilized as a traditional transportation vehicle back then since the majority of people practiced Hindu Buddhism. Casta further disclosed that the ornaments found in Cirebon's historic transportation equipment are also symbols of *jatiningsalira*, which implies self-perfection in Cirebon.

3.2.1 Paksi Naga Liman Carriage

According to the Cirebon Philologist, Opan Safari, Paksi Naga Liman is a historical carriage from Sunan Gunung jati built by Prince Losari in 1530 Saka or 1608 AD. This carriage was used in various ceremonies at the Cirebon Kanoman Palace. The necklace on the neck of the Paksi Naga Liman that reads "*raksa luhur wedaning jagad*" has the meaning of a mighty giant guardian of the universe.

The Paksi Naga Liman is a combination of the Paksi (bird), Naga (snake), and Liman shapes (elephant). Historically, it is also representing of acculturation from numerous civilizations, including Islam from Egypt (represented by birds/buraqs/paksi), Konghuchu from China (represented by dragons), and Hindus from India (represented by elephants/limans). This hybridity represents the harmonious representation of Cirebon civilization towards the background of many cultures. The Paksi Naga Liman Carriage was painted entirely in black. The black tint begins to fade and resembles a mangosteen skin color. (Sofiyawati, 2017).



Figure 4. The Paksi Naga Liman Carriage (Source: Hendhy Nansha, 2020)

The combination of these ornaments built by Prince Losari was inspired by Prince Wangsakerta, who, as a Panembahan (great religious leader in Cirebon), had a high tolerance for different religions. The wangsakerta prince always used the term Awighnamastu, Swatyastu, or any other ancient word that had the connotation of such an introductory greeting for his opening words. This became a reference for Prince Losari in the process of creating the Paksi Naga Liman Carriage, since his purpose was to unify the Cirebon people (Y. Iskandar, 2000).

On special occasions, the Sultan would drive a carriage pulled by six "Albino" buffaloes through the city. The carriage was last utilized in 1933, during the reign of Sri Sultan Kanoman VIII, namely Sultan Raja Muhammad Dzulkarnaen, due to the age of the wood.

Paksi Naga Liman Carriage replicas were first made in 1986, with the intention of exhibiting them at a Canadian fair. The duplicate carriage was later handed to the province of West Java by the Ministry of Finance,

and it is currently on display at the Sri Baduga Museum. The Paksi Naga Liman Carriage was duplicated again in 1997 and can be found in the Kanoman Palace Museum alongside the original Paksi Naga Liman Carriage, Jempana Carriage, and other historical artifacts. Every day, a lot of visitors come to meditate and burn frankincense under the carriages of Paksi Naga Liman and Jempana.

3.2.2 Jempana Carriage

A Jempana Carriage was built in the same year as the Paksi Naga Liman Carriage. This Carriage was designed to be the empress's carriage while accompanying the Sultan in the Paksi Naga Liman Carriage. Jempana is an abbreviation for *Jemjeming Pangagem Manahayang*, which means "determination" in Cirebon language. Jampana means "carrying stretcher" in Sundanese. The name Jampana was eventually changed to Jempana due to the influx of migrants from outside Sunda, as well as changes in the Cirebon people's indigenous language, which was originally Sundanese but later changed to Cirebon.

The top (roof) of this carriage is decorated with megamendung ornaments, while the body is decorated with wadasan ornaments depicting earth elements (underworld) and angina elements (upper world) (Triawan, 2011). Then it was decorated with sulur (tendrils) ornaments on the carriage's footsteps, lotus flower ornaments on the axles, and elephant ornaments on the seats.



Figure 5. Jempana Carriage (Source: indonesiakaya.com dan tracker mobile)

3.2.3 Singa Barong Carriage

The Singa Barong Carriage was built by order of Prince Mas Zainul Arifin in 1571 Saka or 1649 AD (Tjandrasasmita, 2009). This carriage represents cultural acculturation, religious tolerance, and global fellowship (Suardana & Fikriyyati, 2020). This carriage has a dragon head to represent friendship with China, an elephant trunk to represent friendship with India, and a Buroq body and wing to represent friendship with Egypt. The elephant's trunk is wrapped around a trident, which represents the sharpness of creativity, taste, and human nature.

The Singa Barong Carriage was frequently utilized for the first of Muharram *kirab* and at the Sultan's inauguration. The original Singa Barong Carriage, however, has been replaced with a replica carriage since 1945. The replica carriage is kept at the back of the Kasepuhan Palace museum, while the original Singa Barong Carriage is kept in the center and is protected by glass walls.

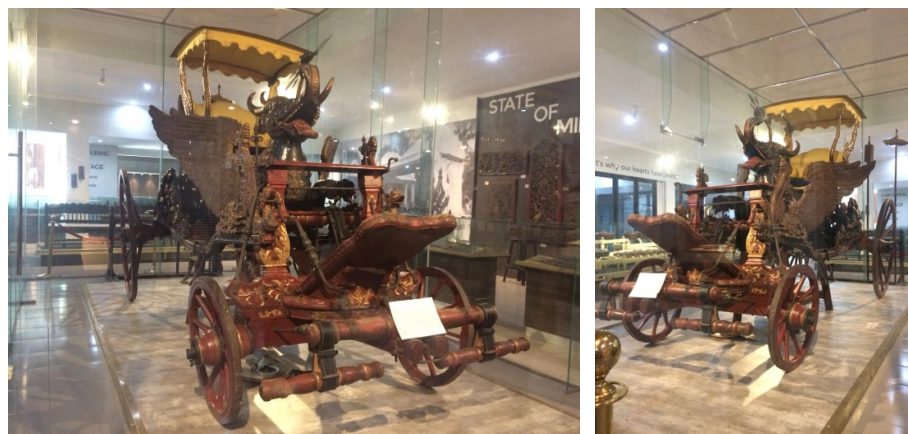


Figure 6. Singa Barong Carriage (Source: Hendhy Nansha, 2020)

Singa Barong Carriage has four colors, and the first is black, which is applied to the body portion describing the nature of *lauwamah* (the ability to overcome difficulties and also serves as a counterweight). As a representation of the passion of rage, red is painted to the eyes, mouth, gums, nails, and the bottom of the train chassis. The use of gold on the throne, hair, wings, fangs, and the floral decorative variation on the carriage represents *sufiyah* desire (both mind and everlasting power), while the use of green on the rock motif represents the nature of *mulhimah* (barrier to bad lust)(Sofiyawati, 2017).

3.2.4 Pedati Gede Pekalangan

A pedati with more than four wheels can be found at RW 05 Pekalangan Selatan, Cirebon. The Pedati Gede Pekalangan, which was built in 1371 Saka or 1449 AD, features eight wheels. Pedati Gede Pekalangan is immersed in ceremonial rituals for Islamic festivals such as Maulid Nabi and the night of one Suro. Many people are rushing to receive the water from the ritual, believing that it might bring blessings from God the Almighty.

According to Taryi, the caretaker, Pedati is a vehicle utilized by Prince Cakrabuana to disseminate Islam to rural districts of Java. Sunan Gunung Jati also utilized this pedati to transport building materials during the construction of the Great Mosque of Sang Cipta Rasa.



Figure 7. Pedati Gede Pekalangan (Source: Hendhy Nansha, 2020)

Pedati Gede is a massive transportation tool used to transfer goods from one location to another. The state is also known symbolically as Pedati, which also serves as a means of transporting from one condition to another(Yani, 2011).

Pedati Gede Pakalangan has various ornaments as a combination of diverse cultures, including Arabic, Chinese, Indian, and Persian. According to the Cirebon historian, Elang Hilman, the ornament shown on Pedati

Gede Pakalangan is in the form of animals and vegetation was intended as an homage to living beings as fellow creations of God. This pedati is decorated with *Kangkungan*, *Qilin*, and *Wadasan*. *Wadasan* is a portrayal of the underworld (mundane), *Qilin* is a depiction of middle life that can serve as a way or vehicle to Illahiah, and *Kangkungan* is a depiction of higher life (Divine)

In 1997, P. H. Yusuf Denbrata created a full-scale replica of Pedati Gede. This replica was awarded the largest pedati in Indonesia. He further stated that Prince Cakrabuana used to conduct Islamic religious *shia* using this Pedati Gede a long time ago. Prince Cakrabuana lectured on *mande mangu* (pedati house), which eventually inspired the creation of khutbah podium in Cirebon's old mosques. The ancient Pedati had big wheels. This huge wheel diameter is used to cover terrain that is still dominated by forests and wetlands (Salam & Dkk, 2000).

3.2.5 Pedati Kuno Krangkeng



Figure 8. Ancient Pedati Kerangkeng site (Source: Hendhy Nansha, 2020)

The Pedati Kuno Krangkeng site is located just across the street from the Krangkeng village hall, Indramayu. Despite its location in Indramayu, this pedati is on the list of traditional Cirebon's Pedati. Because this pedati is no longer intact, this study will explain how this palace-owned pedati ended up in Indramayu.

The Sultans of Cirebon had trouble running their government in ancient times because they were tied by a deal with the Dutch, which led the people to suffer more and more. Sultan Sepuh IV Tajul Asyikin Amir Sena Zaenuddin, who reigned from 1753 to 1773, was the first Sultan to publicly criticize the contract with the Dutch (Hasyim, 2019).

Due to the death of Sultan Amir Sena, Prince Amir Shidik was named Sultan Sepuh V, with the title Sultan Sepuh Muhammad Shofiuddin. Sultan Shofiuddin carried on his father's beliefs by fighting for his people's rights. Sultan Shofiuddin was extremely tough to defeat and capture. Finally, the Dutch approached Sultan Shofiuddin to negotiate through Ki Muda, Sultan Shofiuddin's uncle. When Sultan Shofiuddin arrived at the deliberation site, he discovered that the Dutch were firing at him and his soldiers.

After Sultan Shofiuddin died, the Dutch administration nominated Ki Muda as an official interim of the Sultanate of Kasepuhan. Since he did not agree, in 1786, Prince Arya Panengah Suryakusuma (Prince Suryanegara), the younger brother of Sultan Shofiuddin from separate mothers, chose to depart the palace with the treasures and artifacts of the palace using two Pedatis

They arrived in Krangkeng Village while on the run. Prince Suryanegara developed agriculture in this village. In addition to food security, the people of Krangkeng are taught martial arts, *kanuragan*, to protect the country (Hasyim, 2019).

Following the successful completion of Krangkeng Village, Prince Suryanegara and his soldiers constructed Tugu Village, Gadingan Village, Babadan Tenajar Village, Sleman Village, and Bulak Village. However, Prince Suryanegara's pedati was left behind at Krangkeng Village. This pedati became known as Pedati Kuno Krangkeng.

Unfortunately, Pedati Kuno Krangkeng has been damaged and is no longer intact. However, the diameter of the wheels indicates that this Krangkeng Ancient Pedati is also relatively enormous, despite the fact that the wheels are just four pieces.

3.2.6 Indraprahasta Kingdom's Pedati Gede

Pedati Gede is discovered in Cirebon as the first man-made technology that has existed since the 2nd century. According to Cirebon culturalist T.D. Sudjana stated that in the book *Rajya-Rajya I Bhumi Nuswantara* by Prince Wangsakerta there is a discussion about Pedati in general and Pedati Gede in particular (Salam & Dkk, 2000).

The book also depicts the story of the Tarumanegara Kingdom, which was located in the Bogor area in the nineteenth century. This was one of the early kingdoms in Nusantara, commanded by King Purnawarman. (Widyastuti, 2013). The King Purnawarman had a great connection with Indraprahasta's King, Raja Abimanyu from Cirebon Girang area. Furthermore, by marrying off their sons and daughters, these two kings intended to become *besan*. Purnawarman's younger brother, Sakiawarman, on the other hand, appears to initiate to murder Purnawarman and all his descendants. This was conducted in order to increase control of the Tarumanegara kingdom's throne. This terrible purpose was ultimately what sparked the fight between these brothers and sisters. Due to the urgency of the situation during the conflict, Sakiawarman and his forces escaped and hid in the Girinata (Palimanan) region, which was Indraprahasta's common association. When he realized what had happened, Purnawarman promptly requested Wiryabanyu's assistance in crushing the rebel army commanded by Sakiawarman. Wiryabanyu, a colleague and *besan* candidate, instructed his men to proceed to the Girinata region and utterly smash the rebel forces commanded by Sakiawaran. Pedati is mentioned as a logistical transportation method utilized by Wiryabanyu's forces. This Pedati serves as a fortress as well. Unfortunately, the Pedati are not extensively described in this book.

According to the description above, Pedati is a transportation tool that has been outstanding since that period. It is extremely possible that there are many Pedati that exist with various styles. Unfortunately, no artifact exists to support or prove this statement.

4. Conclusion

Cirebon has various historical artifacts, including treasures from its traditional transportation tool. According to research, the Paksi Naga Liman Carriage and Jempana Carriage were built by Prince Losari in 1530 Saka or 1608 AD and are currently preserved at the Kanoman Palace Museum. Then, the Kasepuhan Palace Museum also has the Singabarong Carriage, which is nearly identical in shape to the Paksi Naga Liman Carriage and was built by order of Prince Mas Zainul Arifin in 1571 Saka or 1649 AD. These carriages drew special attention since they were meant for the Sultan and empresses of his era.

Pedati Gede Pekalangan, different from the prior carriages, is actually enormous and stored in a building in a high populated village in the Pekalangan district, Cirebon. This Pedati was created in 1371 Saka or 1449 AD. This Pedati was utilized by Prince Cakrabuana during the early days of the introduction of Islam on the island of Java, particularly in Cirebon. This Pedati was not the Sultan's vehicle because there was no Sultanate in Cirebon at the time, but it had a significant history because Prince Cakrabuana was recognized as the founder (*Mbah Kuvu*) of Cirebon.

Then, at the village of Krangkeng in Indramayu, there is an ancient Pedati artifact whose age is unknown. According to the literature, the Pedati was carried away in 1786 by Prince Arya Panengah Suryakusuma (Prince Suryanegara), who chose to leave the palace along with its treasures and artifacts as a sign of protest against Dutch policies. Therefore, Prince Suryanegara carried two Pedati with him when he left the palace. The other Pedati has never been discovered since.

This research also discussed what T.D. Sudjana has stated about Pedati gede has been around since the 2nd century. According to the literature this pedati is also utilized as a fortress during the war. Unfortunately, the Pedati are not well described. Ultimately, the Pedati has been a reliable mode of transportation since that period. According to the data collected, Pedati Gede Pekalangan is a traditional Cirebon transportation tool whose artifacts still can be found.

References

- Abdurachman, P. (1982). *Cerbon*. Sinar Harapan.
- Ambary, H. M. (1996). *Peran Cirebon sebagai Pusat Perkembangan dan Penyebaran Islam dalam Kumpulan Makalah Diskusi Ilmiah Cirebon sebagai Bandar Jalur Sutra*. Departemen Pendidikan dan Kebudayaan RI.
- Bawersox, C. (1981). *Introduction to Transportation*. Maemillan.
- Hasyim, R. A. O. S. (2019). *Kisah Perjuangan Pangeran Suryakusuma (Suryanegara)*. Dinas Kearsipan dan Perpustakaan Kabupaten Cirebon.
- Kadir, A. (2006). Transportasi: Peran dan Dampaknya dalam Pertumbuhan Ekonomi Nasional. *Jurnal Perencanaan Dan Pengembangan Wilayah WAHANA HIJAU*, 1(3), 121–131.
- Lubis, N. H. (2003). *Sejarah Tatar Sunda*. Lembaga Penelitian Universitas Padjajaran.
- Penyusun, T. (2014). *Inspirasi Majapahit*. Yayasan Arsari Djojohadikusumo.

- Salam, C., & Dkk. (2000). *Rekayasa Teknologi Abad ke-17: Pedati Gede*. Departemen Pendidikan Nasional Jawa Barat, Kantor Wilayah Propinsi Jawa Barat, Kantor Kota Cirebon.
- Salim, A. (1993). *Manajemen Transportasi*. PT. Grafindo Persada.
- Soekmono, R. (1973). *Pengantar Sejarah Kebudayaan Indonesia*. Yayasan Kanisius.
- Sofiyawati, N. (2017). Kajian Gaya Hias Singabarongdan Paksi Naga Liman dalam Estetika Estetika Hibriditas Kereta Kesultanan Cirebon. *Jurnal Sositoteknologi*, 16(3), 304–324.
- Suardana, W., & Fikriyyati, I. (2020). Naga Liman Pencana Kencana Train Caruban Nagari's Multicultural Symbols: Inculturalization of Nusantara Art in Cultural Arts Education. *International Journal of Psychosocial Rehabilitation*, 24(2).
- Tim Penyusun Naskah Sumber Arsip. (2017). *Moda Transportasi Tradisional*. Arsip Nasional Republik Indonesia.
- Tjandrasasmita, U. (2009). *Arkeologi Islam Nusantara*. Kepustakaan Populer Gramedia
- Triawan, D. W. (2011). *Pedati Gede Ki Gede Pekalangan* [Skripsi]. Universitas Pendidikan Indonesia.
- Widyastuti, E. (2013). Penguasaan Kerajaan Tarumanegara terhadap Kawasan Hulu di Ci Sadane. *Purbawidya: Jurnal Penelitian Dan Pengembangan Arkeologi*, 2(2), 142–150.
- Y. Iskandar. (2000). *Negara Gheng Islam Pakung Wati Cirebon*. Padepokan Sapta Rengga.
- Yani, A. (2011). Pengaruh Islam terhadap Makna Simbolik Budaya Keraton. *Holistik*, 12(181–196).
- Yudoseputro, W. (2008). *Jejak-jejak Seni Rupa Indonesia Lama*. Yayasan Seni Visual Indonesia IKJ.

Narasumber

- (Alm.) Dr. R. Achmad Opan Safari Hasyim M.Hum., 9 Mei 1967, Filolog Cirebon
- Dr. Made Casta, M.Pd., 9 Maret 1965, Budayawan Cirebon
- Raden Mohammad Hilman (Elang Hilman), 2 Juni 1960, Sejarawan Cirebon
- Taryi, 5 Desember 1950, juru kunci Pedati Gede Pekalangan