

The Gate of Ki Ranggo Wirosentiko's Grave: Traces of Non-Islamic Cultural Acculturation in the Material Culture Heritage of the Palembang Sultanate

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Abstrak

Palembang dikenal sebagai salah satu pusat Kesultanan Palembang. Salah satu tinggalan budaya yang banyak ditemukan di kota Palembang adalah kompleks Pemakaman para sultan Palembang. Setiap kompleks pemakaman tersebut memiliki bentuk arsitektur makam yang berbeda, salah satunya adalah kompleks makam Ki Ranggo Wirosentiko. Perbedaan mencolok pada makam ini adalah bentuk bangunan gerbang kompleks makam yang menggambarkan pengaruh di budaya non-Islam. Tulisan ini akan menjelaskan perbedaan bentuk pada bangunan gerbang dan pengaruh budaya non-Islam pada bentuk gerbang makam Ki Ranggo Wirosentiko. Metode yang digunakan adalah metode arkeologi dengan menggunakan analisis stilistik berupa pengamatan ragam hias yang terdapat di gerbang kompleks ini. Hasil penelitian ini menunjukkan bahwa bangunan gerbang makam Ki Ranggo Wirosentiko menunjukkan adanya akulturasi dengan budaya non-Islam. Pada profil gerbang bagian luar menggambarkan adanya pengaruh Hindu ditandai dengan adanya kesamaan dengan unsur stilistik di Candi Bentar dan Candi Paduraksa, Jawa Timur. Kemiripan tersebut juga tampak pada profil bagian kaki dan pada mustika gerbang menyerupai profil yang ditemukan di Candi Paduraksa. Pada profil bangunan gerbang ketiga tertulis inskripsi tertahun 1142 H atau 1730 M dengan menggunakan huruf arab. Pengaruh local tampak pada gerbang ke tiga yang menunjukkan adanya mustika teratai. Berdasarkan profil bangunan gerbang makam Ki Ranggo Wirosentiko menampilkan pengaruh budaya Hindu, Budha, Arab, dan local pada ragam hias bangunan gerbang makam Ki Ranggo Wirosentiko.

Kata kunci: Palembang, sultan, makam, ki ranggo wirosentiko, akulturasi

Abstract

Palembang is known as one of the centers of the Palembang Sultanate. One of the most important cultural relics in Palembang is the Palembang Sultan Cemetery complex. Each of these cemetery complexes has a different architectural shape of the tomb, one of which is the tomb complex of Ki Ranggo Wirosentiko. A striking distinction in this tomb is the shape of the tomb gate complex building that depicts influences in non-Islam culture. This article will explain the differences in shape in the building of the gate and the influence of non-Islamic culture on the shape of the tomb gate of Ki Ranggo Wirosentiko. The method used is the archeological method using a stylistic analysis of the observation of the ornaments found in the gates of this complex. The results of this study show that the building of the tomb gate of Ki Ranggo Wirosentiko shows acculturation with non-Islamic culture. The profile of the outer gate depicting Hindu influence is marked by the similarity with the stylistic elements in the Bentar temple and Paduraksa Temple, East Java. The resemblance is also visible on the profile of the foot and the mould of the gate resembling the profile found in the Paduraksa Temple. On the profile of the third gate, there is an inscription of the year 1142 H or 1730 M using Arabic letters. The local influence appears on the third gate's appearance, indicating the presence of mustak. Based on the profile of the building of the tomb gate Ki Ranggo Wirosentiko shows the influence of Hindu, Buddhist, Arab, and local cultures on the decorative range of the construction of the grave of the temple.

Keywords: Palembang, sultanate, Ki Ranggo Wirosentiko, acculturation

A. INTRODUCTION

Historically, Palembang has been known as a significant trading center in the Strait of Malacca. During the Palembang Sultanate, commodities from the Ulu region were traded in Palembang, and conversely, export goods brought by foreign traders were also traded there¹. The role of Palembang as a trading center and the presence of foreign traders profoundly impacted the lives of the Palembang people. One of the most influential cultures in shaping the Palembang society

¹ Mertika Zed, *Kepialangan Politik Dan Revolusi: Palembang 1900-1950* (Jakarta: Pustaka LP3ES, 2003).

was the presence of Arab traders. Arab traders played a crucial role in the Palembang Sultanate². Palembang's status as a trading hub was also well-known during the heyday of the Srivijaya Kingdom, as evidenced by archaeological remains indicating the presence of Buddhist influence in the region³. Based on history, contacts with the cultures of these traders left cultural traces in the lives of the Palembang people, serving as evidence of the glory of the kingdoms that dominated this region in trade. The prosperity of Palembang as a trading center was inseparable from the role of the Palembang Sultanate, which controlled the area in 1659 under Pangeran Ario Kesuma, who separated from the Mataram Kingdom⁴.

The influence of foreign traders is still evident today through archaeological remains that reveal Palembang's role during the Palembang Sultanate. One of the significant cultural relics is the widespread presence of tombs of the sultans and their families⁵. These cultural relics can unveil the cultural influences of that era. This paper will discuss the influence of non-Islamic culture on the cultural heritage within the Ki Ranggo Wirosentiko complex. This study aims to demonstrate the role of cultural acculturation during the Palembang Sultanate period.

B. LITERATURE REVIEW

Tombs are a material cultural product of a society. As a cultural product, tombs reflect the cultural formation process experienced by a society. According to Koentjaraningrat, there are three forms of culture: (1) ideas, values, and norms system, which are abstract and exist at the cognitive level of society members; (2) action system, which includes patterned behaviors of the society, manifested in daily behaviors and accepted as part of their life; and (3) human-made artifacts intended to facilitate human life, which possess functions and meanings for their owners⁶. These three forms of culture are inseparable in any cultural product, where material culture always encompasses the other two forms. These forms of culture are not permanent but continuously evolve along with societal changes⁷.

Tombs, as one of the cultural products, serve the function of being the resting place for the deceased. They also signify the identity of the person buried and can reveal the cultural history of the deceased⁸. Ancient tombs reveal how societies underwent cultural encounters with newcomers, leading to acculturation processes. Evidence of such cultural contact is indicated by the presence of foreign cultural symbols in the decorative elements of ancient tombs⁹.

Research on ancient tombs has mostly focused on the decorative styles of tombstones. Tombstones are cultural relics associated with belief systems regarding the relationship between life on earth and the afterlife, expressed in burial traditions. Tombstones not only mark the burial site of an individual but also indicate their social status within the community.

The age of an archaeological relic can often be determined by its decorative elements. One of the

² Lodewijk van den Berg, *Orang Arab Di Nusantara* (Jakarta: Komonitas Bambu, 2010).

³ O.W. Wolter, *Kemaharajaan Maritim Sriwijaya Dan Perniagaan Dunia Abad III-VII* (Jakarta: Komonitas Bambu, 2011).

⁴ P de Roo de la Faille, *From the Age of the Palembang Sultanate*, ed. by Soegarda Poerbakawatja and Aryani Agata Batara (Yogyakarta: Ombak publisher, 2020).

⁵ Retno Purwanti and dkk, *Pengaruh Hindu-Budha Pada Makam-Makam Di Palembang* (Palembang: (Kementerian Pendidikan dan Kebudayaan Badan Penelitian dan Pengembangan Balar Arkeologi Palembang, 2020).

⁶ Koentjaraningrat, *Pengantar Ilmu Antropologi* (Jakarta: Rineka Cipta, 2009).

⁷ David Kaplan, *Teori Budaya* (Yogyakarta: Pustaka Pelajar, 2002).

⁸ Amilda Amilda and Sri Suriana, *KAWAH TEKUREP REPRESENTASI KEBHINNEKAAN KESULTANAN PALEMBANG Kajian Etnoarkeologi Terhadap Ragam Hias Nisan Di Kompleks Makam Kawah Tekurep* (Palembang: UIN Raden Fatah Press, 2022).

⁹ Amilda Amilda and Sri Suriana, 'Kawah Tekurep: Representasi Kebhinnekaan Kesultanan Palembang Kajian Etnografi Terhadap Ragam Hias Nisan Di Komplek Makam Kawah Tekurep', *Tamaddun: Jurnal Kebudayaan Dan Sastra Islam*, 21.2 (2021), 113–23.

oldest Islamic tombstones found in Aceh from the 13th century, known as the Aceh tombstone type, belongs to the tomb of Sultan Malik As-Saleh¹⁰. Generally, there are four types of ancient tombstones in Indonesia: Aceh, Demak, and Troloyo.

Discussion about ancient tombs in Indonesia is inseparable from the arrival of Islam in the region. The influence of Islam is evident in the decorative styles found in many ancient tombs, depicted in the ornaments of the tombstones¹¹.

Some archaeological findings suggest that in addition to Islamic influences, there are traces of megalithic traditions that developed in Indonesia, indicated by the discovery of ancient tombstones in the form of menhirs. The use of large stones or megaliths as a cultural trait of Neolithic societies continued into the Hindu, Buddhist, and Islamic periods, even persisting to the present day¹². This continuity is marked by the use of upright stones or menhirs in the tombs of Islamic kings of the Hitu kingdom in South Maluku¹³. The use of upright stones is also evident in ancient tombs in Kuningan, featuring plain and decorated flat tombstones. The tombstones in Kuningan also show Javanese influence, particularly in the Demak and Troloyo tombstone types¹⁴. The pre-Islamic cultural influence on the tombs of Islamic kings is evident in the tomb complex of I Patimang Ratu and La Ubeng's tomb in Barru Regency, South Sulawesi, where ancient tombs in the form of menhirs are located in highlands, indicating pre-Islamic cultural influence.

The Hindu-Buddhist influence on ancient tombs in Palembang is seen in the tombs of the kings of Palembang, such as the tomb of Ki Ranggo Wirosentiko. The tomb of Ki Ranggo Wirosentiko illustrates the continuous interaction between the pre-Islamic Palembang society and Islamic traders. According to Idris et al., there was an ideological shift among the rulers and inhabitants of Palembang during that time towards Islam¹⁵. This ideological shift is reflected in the transformation of tombs in Palembang, where Malay-Indian cultural symbols were replaced by Malay-Arab symbols¹⁶.

The Hindu influence is also evident in the tombstones at the Sultanate of Palembang's Kawah Tekurep cemetery, where some tombstones feature the medallion of Surya Majapahit, a symbol of the Hindu deity. The medallion of Surya Majapahit, depicted as a flower, is frequently found in the ornaments of Hindu temples from the Singosari and Majapahit periods in East Java. The Buddhist influence is indicated by tombstones with hammer-shaped decorations, topped with lotus or padma flowers, commonly found in Buddhist temple ornaments¹⁷.

C. RESEARCH METHOD

The methods used to address the research problem in this study are survey and observation methods. These methods aim to collect and describe archaeological data in the form of gate architecture at the Ki Ranggo Wirosentiko tomb complex. The survey involves identifying the characteristics of the gates to build interpretations. Data collection was conducted at the Ki

¹⁰ Libra Hari Inagurasi, 'Ragam Hias Batu Nisan Tipe Aceh Pada Makam-Makam Kuno Di Indonesia Abad 13-17', *KALPATARU: Majalah Arkeologi*, 26.1 (2017), 37–52.

¹¹ Hasan Muarif Ambari, 'Warisan Budaya Islam Di Indonesia Dan Kaitannya Dengan Dunia Islam', *Buletin Al-Turas*, 4.1 (1998), 16–24 <<http://journal.uinjkt.ac.id/index.php/al-turats/article/view/4352/3103>>.

¹² Haris Sukendar, 'Peranan Menhir Dalam Masyarakat Prasejarah Di Indonesia', in *Pertemuan Ilmiah Arkeologi III*, ed. by Satyawati Sulaeman (Jakarta: Pusat Penelitian Arkeologi Nasional, 1983).

¹³ Wuri Handoko, 'TRADISI NISAN MENHIR PADA MAKAM KUNO RAJA-RAJA DI WILAYAH KERAJAAN HITU', *KAPATA Arkeologi*, 10.1 (2014), 33–46.

¹⁴ Effie Latifundia, 'Jejak Budaya Pada Nisan Kuna Islam Di Kuningan', *Al-Turās*, XXI.1 (2015), 35–47.

¹⁵ Muhamad Idris, Eva Dina Chairunisa, and Riki Andi Saputro, 'Akulturasi Budaya Hindu-Budha Dan Islam Dalam Sejarah Kebudayaan Palembang', *Kalpataru Jurnal Sejarah Dan Pembelajaran Sejarah*, 5.2 (2019), 103–111.

¹⁶ Idris, Chairunisa, and Saputro.

¹⁷ Retno Purwanti, 'The Influence of Hindu-Buddhist on Islamic Tombs in Palembang', *Advances in Social Science, Education and Humanities Research*, 660 (2021), 169–73.

Ranggo Wirosentiko tomb complex located in Talang Keranggo, Ilir Barat II District, Palembang City. The survey and observation aim to examine the forms and decorative motifs of the gates in the Ki Ranggo Wirosentiko tomb complex. The survey and observation data are supplemented with secondary data from literature reviews of previous research. Analysis is conducted by identifying the forms and decorative motifs found. The subsequent analysis involves classifying these forms and motifs. This classification is intended to build interpretations regarding the influence of non-Islamic cultures.

D. RESULT AND DISCUSSION

1. History of Ki Ranggo Wirosentiko's Dome

Ki Ranggo Wirosentiko, whose full name is Kiranggo Wiro Sentiko bin Kemas Ranggo Diwangso bin Kemas Ngabehi Rekso Upayo bin Kemang Temenggung Yuda Pati bin Pangeran Sido Ing Pesarean bin Pangeran Temenggung Manca Negara bin Pangeran Adipati Sumedang bin Tumenggung Mintik bin Sunan Giri, is known as a prominent Islamic scholar. It is believed that he was born during the reign of Sultan Agung Komaruddin (1714-1724). He constructed the Talang Kranggo Dome and was buried there. Sultan Mahmud Badaruddin I commissioned Ki Ranggo Wirosentiko to build a burial complex for him. However, Sultan Mahmud Badaruddin I ultimately rejected the dome as it was deemed to be a dome for women. Consequently, the Sultan gave the dome to Ki Ranggo Wirosentiko. Sultan Mahmud Badaruddin I then built a new burial complex in Lemah Abang, known as the Kawah Tekurep cemetery complex. The Sultan's rejection of the Talang Kranggo Dome was due to its design, which Ki Ranggo Wirosentiko constructed as a bridal dome intended for women.

2. Description of Talang Kerangga Cemetery Complex

Ki Ranggo Wirosentiko's cemetery complex is located in the Talang Kerangga burial area, precisely in the 30 Ilir sub-district, covering an area of 687 hectares. The Talang Kerangga burial area consists of three cemetery complexes, each with its own gate. Ki Ranggo Wirosentiko's grave is in the third cemetery complex with the third gate.

According to the sketch of the Talang Kerangga cemetery complex, there are three gates. The first gate, based on the survey results, is a new structure leading into the cemetery, containing ten ancient graves. The next cemetery complex includes the second gate or the outer gate, which contains 30 ancient graves. The third gate is the inner gate, which is the dome of Ki Ranggo Wirosentiko's grave

Inside this dome lies Ki Ranggo Wirosentiko's grave along with eight other ancient graves. Outside the dome, there are 19 ancient graves. The dome houses the graves of Ki Ranggo Wirosentiko's children. These graves are made of cement or brick. The graves inside the dome face northwest and southeast. The graves inside the dome are of the Demak type, and some use local gravestones made of natural oval-shaped stones. The current condition of the Talang Kerangga Dome has deteriorated due to natural factors and human behavior.

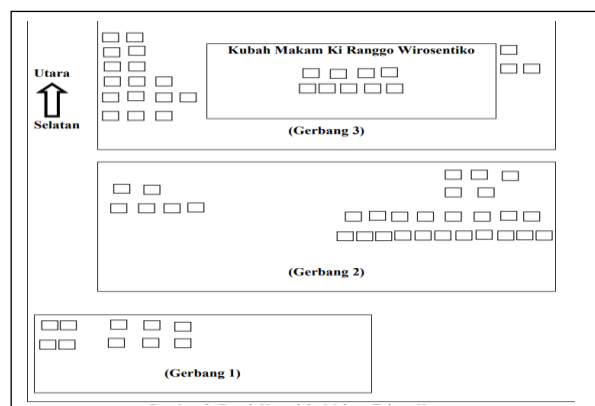


Figure 1. Plan of the Talang Kerangga Cemetery Complex



Figure 2. Demak type gravestone

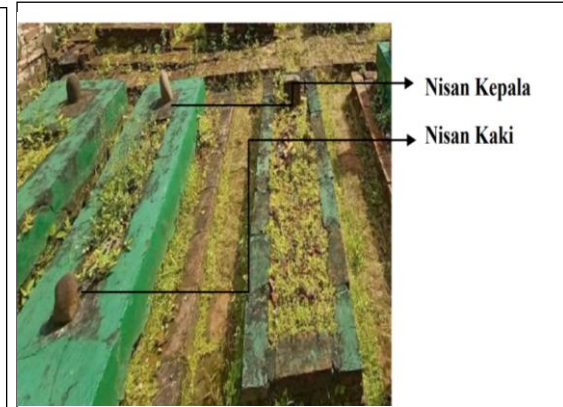


Figure 3. Local type grave

Based on the survey results, the tombstones within the dome of the Ki Ranggo Wirosentika mausoleum exhibit varying sizes.

3. Architecture of the Mausoleum Gate Building

The dome structure of the Ki Ranggo Wirosentika mausoleum features a profile on the base and window openings. The mausoleum gate lacks a profile, as does the body of the gate. The base of the dome combines square, quarter-circle, and half-circle shapes. The entire base structure is constructed from bricks measuring 30 cm x 30 cm with a thickness of 3 cm.

The window openings of the Ki Ranggo Wirosentika dome resemble the shapes of the letters "S" and "L" in half-circle forms. These window openings are damaged and no longer intact. The front part of the window measures 18 cm in length and 17 cm in width. The inner plaster height is 2 meters, while the outer plaster height reaches 4.5 meters. Four walls surround the dome. On the east side, there are two windows with intact front sections, but the back sections are only partially remaining. The eastern window profile, which is in a half-circle shape, uses bricks of the same size as those in the third gate. On the north side, the window opening remains visible on the back section. On the west side, the window opening is intact, but the back section is damaged. The window opening on the south side features doors on both the left and right. The left door is still intact, while the right door is only half remaining.

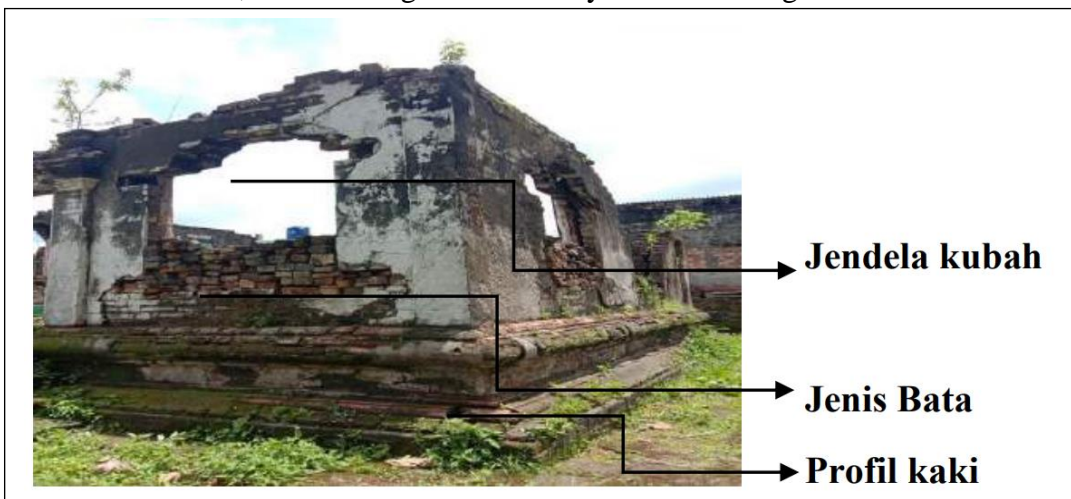


Figure 4. Profile of Ki Ranggo Wirosentiko's tomb dome

To enter the dome, one passes through a non-profiled dome door. The southern-facing gate measures 2.18 cm in height, 1.18 cm in width, and has a thickness of 40 cm. Five stairs of varying sizes lead up to the dome (Figure 3).



Figure 5. Stairs of Ki Ranggo Wirosentiko's tomb dome

Based on the plan shown in Figure 1, there are three gates in the Talang Kranggo dome complex, each with different profiles:

1) First Gate

The first gate serves as the entrance to the tomb area. This is a new structure, surrounded by an intact wall. There is no gateway structure, no base, body, or any profiled form. The first gate includes four brick steps.

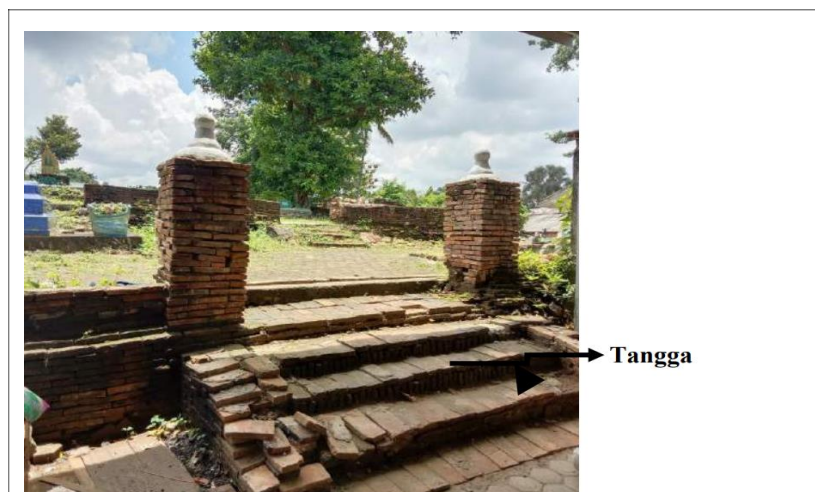


Figure 6. First Gate

2) Second Gate

The second gate is not far from the first one and remains largely intact. This gate, known as the outer dome gate, is made of bricks. Profiles resembling an "L" shape are found on the base of the gate, with three profiles on both the left and right sides, made using thick bricks and four columns (two on each side). The bricks have been coated with cement. The profiles

on this gate resemble those of the Candi Bentar gate, found in East Java during the Hindu and Hindu-Islam transition periods, serving as entrances and exits to sacred buildings¹⁸.



Figure 7. Second gate or outer gate and right and left gate profiles

The outer gate of the Talang Kranggo dome is also the entrance and exit to the sacred building, namely the Ki Ranggo Wirosentiko dome. The similarity in the use of the same material, brick, between the two gates.

3) Third gate

The third gate, known as the inner gate, is integrated with the wall surrounding the tomb of Ki Ranggo Wirosentiko. This wall, 1.34 meters thick, consists of five layers of bricks coated with cement. Differences between the inner and outer gates lie in the profiles and sizes. The inner gate features profiles on its base and a "mustika" (jewel) on its top.



Figure 8. The third gate or inner gate and the arrangement of bricks on the tomb fence

The building used for the inner gate is the same as the outer gate in the form of bricks. The

¹⁸ Laksmi K Wardani, 'Estetika Ragam Hias Candi Bentar Dan Paduraksa Di Jawa Timur', in *Prosiding Konferensi Nasional Pengkajian Seni Arts and Beyond*, ed. by G.R. Lono Lastoro Simatupang (Yogyakarta: Sekolah Pascasarjana UGM, 2015), p. 331.

main difference is in the shape of the pole profile at the foot and the mustika. In the inner gate there are two pillars on the right and left side of the gate. Arched gate using brick. The shape of this gate building resembles the shape of the Paduraksa Temple in East Java at the entrance to the Sendang Duwur tomb. The main difference between the two lies in the profile of the foot pole and the profile of the top or head which uses a mustika. Both have a function as boundaries of holy places. The similarity of these two gate buildings indicates the existence of Hindu influence on the gate in Ki Rango Wirosentiko's tomb¹⁹.

The shape of the jewel at the head of the gate resembles a lotus petal, consisting of a central petal with four large petals at the top and four smaller petals at the bottom. Inside the upper petal, there are nine inverted petals at the top and nine inverted petals at the bottom. Below the jewel, there is an inscription in Arabic numerals indicating the year 1142 Hijri or 1730 AD. This inscription reveals the Islamic influence on the dome of the tomb. The same jewel shape is also found on the dome of Sultan Mahmud Badaruddin I's tomb in the Cungkup I area of the Kawah Tekurep burial complex²⁰.

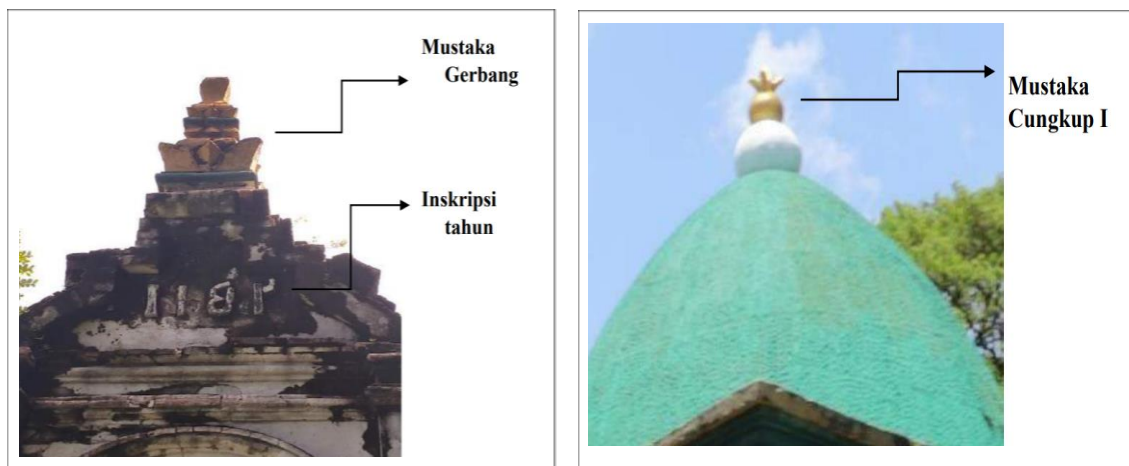


Figure 9. Mustika and inscription at the head of the inner gate and mustika on the cupola of I Tekurep Crater

E. CONCLUSION

Based on the data above, the Ki Rango Wirosentiko cemetery complex exhibits architectural forms distinct from the Islamic cemetery complexes in the Palembang region. This distinction is notably evident in the design of the inner gate. The inner gate architecture reflects Islamic cultural influence, marked by an inscription dating to the year 1142 H in Arabic script. Additionally, the inner gate shows non-Islamic cultural influences, specifically Hindu, as seen in the gate's resemblance to temples from the Hindu period in East Java. Another non-Islamic influence is the presence of a lotus flower ornament on the gate's pinnacle, symbolizing Buddhism. This lotus flower motif is characteristic of Buddhist temples in Central Java.

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