George Quinn, *Bandit Saints of Java*. Leicestershire: Monsoon Books Ltd, 2019, 432 pp. ISBN: 9781812049448, price: USD 16.95 (paperback).

This book explores how Java's pilgrimage culture continues until the present day despite many challenges, particularly from the forces of conservative, orthodox, and fundamentalist Islam in modern Indonesia. Based on extensive sources including the Holy Quran, Javanese sources, and decades of interactions with custodians or 'key-keepers' (*juru-kunci*) and pilgrims, George Quinn invites the reader to join his journey and wander through numerous tombs, ancient monuments, sacred landscapes, and shrines (*pundhen*) across Java island. The author promises to guide us deep below the surface of Java to explore saint veneration and local pilgrimage, mostly unknown to outsiders since most of Java's pilgrimage sites do not appear on modern maps or in mainstream guidebooks. However, the most important factors for why this tradition remains relatively unknown to non-Javanese are modernity, effects related to the globalized economy, Indonesian nationalism, and Islamic orthodoxy that flooded into ancient Javanese civilization, but did not wipe it out.

The book is divided into ten chapters, excluding prologue and epilogue. In the prologue, Quinn mentions the disclaimer that 'pilgrimage places are embedded deep in Java's oral culture' (p. 31). Therefore, it is not surprising to find many narratives of saints in its chapters. Quinn also deliberately puts all the (written) references at the end of the book without using standard references like footnotes or endnotes. The two beginning chapters are dedicated to the most celebrated saints in Java, *Wali Sângå* or The Nine Saints. From this group, he pays most attention to the stories of Sunan Kalijågå and Sunan Bonang. As expected from the very title of this book, Sunan Kalijågå is the example par-excellence of a bandit saint. In his former life, he was an infamous person and popular, whose name, Brandhal Lokåjåyå. *Brandhal*, literally means bandit. Reminiscent of Robin Hood, he plundered the rich and distributed the loot to the poor. He only gave up this lifestyle when he failed to rob Sunan Bonang. Then, after he completed a task from the latter, he earned the new title Sunan Kalijågå. In this story, Sunan Bonang is depicted as a wise saint who had a keen eye on a person like Lokåjåyå.

However, in the following chapter, Sunan Bonang appears as a villain in the story of Islamization in Kediri, East Java. According to *Serat Darmågandhul*, Sunan Bonang is a false Messiah from Arab lands, responsible for acts of mischief including vandalism to an ancient statue known to contemporary people as Totok Kerot. The guardian spirit of Kediri equated him with Ajisåkå, the Arab who enjoyed tormenting the indigenous people of Java. Furthermore, this spirit accused Sunan Bonang of imitating what Ajisåkå did: making his fortune in

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Java and then returning to where he came from (p. 91). Similar narratives can be found in two other texts called *Suluk Gatholoco* and *Babad Kadhiri*. Nevertheless, the people, and particularly the pilgrims, still flock to his mausoleum and other sites related to him, oblivious to these stories or others.

In subsequent chapters, Quinn discusses other sacred sites and saintly figures in a loose manner. For instance, Chapter 3 features intermingled discussions on the most famous monarch of Java, King Jâybâyâ, and a legendary Muslim saint Syeh Wasil Samsuddin. The latter acted as a special teacher to the former and assisted him in writing a book, *Kitab Musarar* (Book of Musarar)—which became more popular under the name *Jângkâ Jâyâbâyâ*—containing prophecies of future events in Java. Chapter 4 contains several illustrations of these bandit saints. They are portrayed as rural bandits, according to a common Javanese stereotype. Ki Ageng Balak liked opium in his lifetime and people present such offerings to his tomb. However, this action presents some severe legal risks since trading and using opium is forbidden by Indonesian law. Maling Kâpâ and Maling Gentiri are notorious as the abductors of their friend's wife. Ki Boncolono, another Robin Hood-like saint of the Kediri region, could not be killed by the Dutch until he was beheaded. The descendants of these heroic bandits and thieves—and Javanese people in general—still pay respect to them.

Similar stories can be found in the remaining chapters. In chapter 5, the Javanese mystical figure Prince Panggung is venerated by the pilgrims as the secretary of the Nine Saints at his tomb in Tegal. The book furthermore exposes the infamous story of the most sacred cemetery of the Sumenep royal family in Asta Tinggi, on the island of Madura. According to a letter in the Dutch archives, one of the rulers revered there was gay. When Quinn wanted to confirm this observation with the custodians of that site, he faced different responses. One *juru-kunci* acknowledged his sexual orientation and still paid respect because of his elevated status as a *Wali* (Saint, often this title attributed to the early preachers of Islam in Indonesia). Another custodian rejected that the ruler was homosexual, believing that it was a defamation from his enemies during his lifetime.

While describing almost all the known historical and legendary saints from the past, George Quinn also foregrounds the contemporary figure of the late Mbah Maridjan, a guardian of Merapi Mountain. Many people—from all parts of Indonesia and even from abroad—visit his former house and his grave. During his lifetime, Mbah Maridjan was known for his modesty, loyalty to his profession, and generosity. Not only the key-keeper of his tomb, but visitors in general confirm that Mbah Maridjan is a true saint, comparable to Sunan Geseng. In the wake of the 2010 eruption of the Merapi Volcano, Mbah Marid-

jan's body was found hunched over, kneeling and facing Mecca, scorched under a layer of ash.

Overall, *Bandit Saints of Java* is a very readable introduction to the practices of pilgrimage in Java. There is also a website available for the reader who wants detailed directions and locations of the pilgrimage sites. As regards the shortcoming of this book, there are several problematic issues for readers familiar with Javanese culture. One example is the description of figure Bima, the second of the Five Pandawa Brothers. George Quinn gives the name of *Āntāsénā* as the alternative name of Bima (pp. 175, 176, 235). However, *Āntāsénā* is the son of Bima according to the classic Javanese shadow play (*Wayang Purwa*). Another example is Quinn's statement that 'Ludrug has roots deep in the culture of Madura' (p. 244). This is contrary to earlier studies on Ludrug (Peacock 1968; Hefner 1994), which trace the origins of this performing art to an ancient Javanese tradition specifically from the areas surrounding Jombang and Sidoarjo in East Java.

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