



The *Tantri* Relief at The *Gunung Kawi Bebitre* and *Pura Dalem Tampuagan* Sites in Comparison

Agustijanto Indradjaja

Research Center for Prehistoric Archaeology and History, Badan Riset dan Inovasi Nasional (BRIN), Jakarta
Email: agustijanto2004@yahoo.com

ABSTRACT

The *Gunung Kawi Bebitra* and the *Dalem Tampuagan* Temple sites in Bali are known to have a number of reliefs, some of which can be linked to the *tantri* story. Although both depict the same story, they both have differences in the depiction and selection of the story scenes depicted. It is certainly interesting to study how the artists at the *Gunung Kawi Bebitre* Site (GKB) and *Pura Dalem Tampuagan* (PDT) express their inspiration in describing story scenes that refer to the same script. This paper will discuss what aspects make the difference in the depiction of the reliefs at the two sites. This research is qualitative, collecting data by direct observation of the location, then processing into data by conducting a description of the findings followed by analysis. The analysis carried out concerns the iconographic aspects of the reliefs related to the iconographic value, and the value of art, concerning the elements of style whose cultivation determines the beauty and the bad of reliefs as an expression of the encouragement of beauty in humans. The results of the comparison of relief art with sad alga analysis show that the PDT relief panels are more beautiful than GWK. This is because PDT artists have better skills than GWB artists. Of course, this is understandable because GKB artists are artists in the hermitage, far from the center of power, while PDT artists are royal artists whose artistic quality can be relied on.

Keywords: *Gunung kawi bebitre, Pura dalem tampuagan, Tantri relief.*

1. INTRODUCTION

The influence of Hindu-Buddhist in Bali has had an impact on the lives of Balinese since the beginning of the century. One of them is the acceptance of ancient Javanese literature and art. These literature arts are then translated into various art media, including relief. Reliefs are usually found at the foot of the temple so that it is easy for visitors to observe. Its function is not only to beautify the temple building but there are also reliefs that contain stories (Wibowo, 2018; Wibowo, 2018; Sumarno, 2021; Iswahyudi, 2021). However, in this article, the relief that will be discussed is the relief found on the front of the fence wall of a temple and the foot of the hill which is a hermitage. Studies that have been conducted on reliefs show that relief carving on sacred buildings (especially story reliefs) has the function of teaching religious and moral education to its adherents (Purwanto & Titasari, 2019).

In general, the relief art of the Old Javanese period can be divided into two styles, namely (a) the Old Classical style (8th—110th century AD), as found in the Borobudur and Prambanan temples, and (b) the Young Classical style (11th-15th centuries AD), found in reliefs

carved on temples during the Singhasari and Majapahit eras (Munandar, 2004). Slightly different from that in Bali, according to Stuterheim, the stage of ancient Balinese art is divided into three periods, namely (1) the Bali-Hindu period from the 8th to 10th centuries AD which during that time borrowed direct influences from India or Java; (2) the ancient Balinese period of the 10th to 13th centuries AD in which Indian influences were adapted and combined in an art that was clearly Balinese and unavoidably more primitive than the early art of the period that preceded it and (3) the middle Balinese period which developed into the 19th century. 13-14 AD which formed a transition here to Modern Bali (Holt, 2000).

The results of archaeological surveys in Bali show that most of the reliefs found are included in the category of narrative reliefs. Narrative relief is a relief that visualizes a story, either in the form of a complete story, partly or only a synopsis of the story (Harkatiningsih, Bagyo, Yusmaini, Aryandini, & Nurul, 1999). Narrative reliefs generally take stories from Hindu literature that was once popular in Java and Bali. Some that are often used as references for making reliefs include the

Ramayana, Adiparwa, and original Indonesian stories with Hindu traditions.

One of the manuscripts that can be related to the findings of reliefs at the *Gunung Kawi Bebitra* (GKB) Site and *Pura Dalem Tampuagan* (PDT) is the *Kidung Tantri Kēdiri* Manuscript. *Kidung Tantri Kēdiri* here in after abbreviated as TK as done by Zoetmulder (Zoetmulder, 1995) is a literature work in Javanese from Bali. This text is a composition of the Old Javanese prose text Tantri Kāmandaka, hereinafter referred to as TK or TK-prose 1. TK was composed in the middle songs of *Pupuh Kēdiri* and *Pupuh Dēmung*. Most of the text of TK was composed in *Pupuh Kēdiri*, and there is already another *tantri* called *Kidung Tantri Dēmung* which only uses *Pupuh Dēmung* in its composition, so the current text being researched is called *Kidung Tantri Kēdiri*, to distinguish it from this other text (Soekatno, 2013).

The story of TK tells the story of a king, Prabu Eswaryapala from the Pataliputra who wants to marry a different beautiful girl every day until one day, there is no girl that deserves to be presented to him. The daughter of patih of Nitibandeswarya, Dyah Tantri, was willing to be presented to the king so that he could stop the king's bad deeds by telling stories. Then Tantri told fables or animal tales that contained deep wisdom so that in the end he did not want to remarry anymore (Soekatno, 2013).

These tales revolve around the friendship of the lion King Candapinggala with a cow named Nandaka. The Nandaka that had run away from its owner Dharmaswami, arrived in the forest of Malawa. The Nandaka had a fight with a group of wolves led by Sambada. Then Nandaka met the lion King Candapinggala and became friends because Nandaka was still a descendant of divine animals. The wolves complained about this friendship, then Sambada spread rumor (by slandering them both) to Nandaka and Candapinggala. As a result of this slander, the two clashed and fought against each other. At the end of the story both of them died, this was caused by a fight because patih of Sambada. Both the spirits of Nandaka and Candapinggala went to the heavens of Shiva and Vishnu (Soekatno, 2013).

Reliefs depicting tantric stories, the lion king Candapinggala and the Nandana are found on Pura Dalem Tampuagan and Gunung Kawi Bebitre. Even though they both depict the same story, they both have different descriptions and different story scenes. According to Sedyawati, the depiction of characters from the form of literature to fine arts does not have specific instructions for artists to create them. Differences in the description can be caused by differences in time, place, situation, and other possibilities (1978). This paper will discuss how the artists in *Gunung Kawi Bebitre* (GKB) and *Pura Dalem Tampuagan* (PDT) express their

inspiration in describing story scenes that refer to the same script.

2. METHOD

The research was done in qualitative, and the target of this research is material culture (material culture) namely the reliefs found at the GKB and PDT sites. Relief is a picture or painting produced in a three-dimensional form on a flat plate. The stages of research carried out in this study were as introduced by K.R. Dark, in archaeological research every artifact (relief) must be seen as data containing archaeological information. But the data is only information about its own existence and does not make it archaeological evidence itself. Archaeological data only becomes archaeological evidence after being included in the interpretation framework (Dark, 1995). Thus, the stages in conducting archaeological research are:

1. Source of data: The source of data in research is the subject source from which the data can be obtained. At this level, the data source is obtained from the results of field surveys. In addition to art factual data, data collection is also carried out by conducting a literature search related to the study of art factual data in the form of books, proceedings, and other articles/papers.
2. Data: All archaeological findings obtained through surveys are processed into data by conducting a description of the findings followed by analysis. There are two types of analysis, namely specific analysis, and contextual analysis. Specific analysis is an analysis that focuses on the physical characteristics of the artifact/iconography. Regarding the iconographic aspects of the relief, according to Sedyawati, there are two values that will be considered, namely:
 - a. Iconographic value, such as the sign system that has a function as a determinant of the identity of the character depicted in the relief;
 - b. The value of art, consisting of the elements of style which form and works determine the beauty and the bad of reliefs as an expression of the encouragement of beauty in humans (Sedyawati, 1980).

The iconographic analysis carried out on the reliefs is focused on identifying the “characters” depicted in the reliefs. Considering every detail of the character described by the artist, they deliberately made it to meet certain needs, or according to certain goals. Thus, the depiction of the character is closely related to its meaning and function (Sedyawati, 1980). To reveal the problem of artistic value, an art study approach will be used. According to Sedyawati, in Hindu aesthetics there is a formula to decide whether

an art product is said to be beautiful and successful, it must meet six conditions or details (*sad angga*). Therefore, this formula is called *sad-angga*. These *sad anggas* are (1) *Rupabheda*/differentiation of forms; (2) *Sadrnya* /similarity in vision; (3) *Pramana*/fit with the right size; (4) *Warnikabangga*/coloring; (5) *Bhawa*/ atmosphere or radiance of taste; (6) *Lawanya*/ beauty, a quality that is determined by the talent of the artist (Sedyawati, 1981). Contextual analysis focuses on the relationship between archaeological data.

3. Evidence: at this stage, the method is to put the findings in the archaeological context. The context in archeology can be thought of as the context of space and time when these reliefs were made and used. Context analysis is also used to answer the second question by placing the study of these reliefs into space and time when the artist made them.
4. Interpretation: at this stage, comparisons and analogies with other archaeological data are also done, which is expected to help explain the existence of the reliefs found.

3. FINDINGS AND DISCUSSION

3.1. Gunung Kawi Bebitre Site (GKB)

The *Gunung Kawi Bebitre* site is located in the *Bebitre* Village, *Gianyar* District, *Gianyar* Regency. It can be seen in Figure 1 and Figure 2. The location is in one corner of the foot of the hills that emit water and extends north to south with a width of about 2 meters. The area is quite steep because it is about 6 meters from the foot of the hill. To go there, on the west wall there are steps made by cutting the cliff wall. On both sides of this cliff a number of reliefs are carved, apart from that, on the most north of western wall there is a source of water flowing to the south. The second water source also comes out on the west wall, only about 5 meters from the first water source.

On the south side was found a niche made by cutting the western cliff wall. This niche measures 2 x 1 meter with a height of about 2 meters. The east side of the cliff wall starting from the north found a niche which has partially collapsed, in the south of the niche there are



Figure 1 *Gunung Kawi Bebitre* site.



Figure 2 The first relief of *Gunung Kawi Bebitre*.



Figure 3 The second relief of *Gunung Kawi Bebitre*.



Figure 4 The third relief of *Gunung Kawi Bebitre*.

relief ruins, some of which have been damaged, including the *Kala Sungsang* relief. *Kala Sungsang* is also a means of repelling evil, especially for worshipers at *Pura Dalem* (Kusumawati, 2005). According to the conception of Hinduism in Bali, *Kala Sungsang* is classified as a creature that inhabits the underworld or the world of the dead so that *Kala Sungsang* is often found in places related to the world of the dead. For example, *Pura Dalem* (Reme, 2012).

On the west wall of the cliff there are a number of reliefs lined in north-south direction. The northernmost relief (close to the water source) is depicted by three relief panels of *tantri* stories where the relief panels are interspersed with *wayang* reliefs. To the south of the three relief panels there is a relief of an *garuda* with a cross-legged stance. From the mouth of the *garuda* comes water which functions as a shower, to the south, a niche measuring 2 x 1 meter is found with a height of 2 meters.

As previously stated, the three relief panels found on the west side of the cliff contain stories of *tantri*. The size of each area of the same panel is about 50 x 50 cm. The relief can be seen in Figure 3 and Figure 4. In the northernmost panel, the first panel depicts four wolves sitting in a row (one in a prone position) facing a lion

king. The lion is depicted in a sitting position on the two hind legs while the front legs are depicted disproportionately (the left front leg is depicted smaller), the lion king is depicted as simple/plain with only four flame decorations (hair) on the top of the head, also along the back to the tail is decorated with small balls (perhaps depicting feathers). Other decorations are around the mouth like a sideburn. The forest environment is represented by the presence of two trees. The second panel is to the south of it depicting six wolves made in two rows (each row has three wolves) all walking south. The forest atmosphere is represented by the presence of two trees that bear fruit and flower. The third, southernmost panel depicts two wolves talking to a cow. The cow is depicted without decoration and in a standing position.

From the observations at the *Gunung Kawi Bebitre* site, it seems that this site shows a tendency as a hermitage site (a niche that was created manually and is quite ideal as a hermitage) which has source of water. Indications of this can be seen from the presence of water coming out of the mouth of the garuda which will remind visitors of the story of *Garudeya*, a story of the garuda seeking the water of amerta to free his mother from slavery of the dragon. Chronologically, there is no absolute date for this site, but if you look at the reliefs of the characters displayed between the relief panels of *tantri* stories, it seems that the depiction of the characters to one side like a *wayang* and rigid form, that developed long after the Majapahit period in Bali (14th century).

3.2. Pura Dalem Tampuagan (PDT)

Pura is a term for a place of worship for Hinduism in Bali. There are three groups of temples in Bali, namely *Sanggah (Pamerajan)*, Village Temple (*Kahyangan Tiga*), and Royal Temple. There are three types of Village Temples, namely *Pura Puseh* (as a protective village temple located on a mountain), *Pura Bale Agung* in the middle of the village dedicated to ancestors, and *Pura Dalem* associated with death as shown in Figure 5, therefore most of *Pura Dalem* direction toward to the sea (Soekmono, 1974).

Pura Dalem Tampuagan is located in *Peninjoan Village, Tembuku District, Bangli Regency*. The temple faces south and consists of three courtyards, namely *the jaba, jaba tengah* and *jeroan* (inner part). The temple is also surrounded by a 1.5-meter-high fence, to enter the middle *Jaba*, courtyard there are two gates in the form of *Kori Agung* and *Bentar* Temple. Meanwhile, to enter the *jeroan* courtyard, there are three gates, the middle one is in the form of a *Kori Agung*, while on the left and right take the form of a *Bentar* temple. On the *jeroan* courtyard, there are 10 *pelinggih* and several other buildings for storing of some statues. The existence of *Pura Dalem Tampuagan* is often associated with the

figure of Raden Tarukan, one of the sons of Dalem Ketut Sri Kresna Kepakisan (14th-15th century AD).

The reliefs of the *tantri* story are on the outermost fence facing south. On this wall, there are four relief panels carved from different literature sources. One of them is *tantri* relief panels depicting cows and lions. It can be seen in Figure 6.

Based on a number of archaeological remains found at *Pura Dalem Tampuagan*, it seems that it is a fairly old temple, at least this temple has been used since the time of Majapahit's influence in Bali. This can be seen from the findings of Hanuman reliefs decorated by Surya Majapahit, one thing that was also found in the temples that appeared in the early period of Majapahit influence in Bali, such as at Pura Maospait, Denpasar. The existence of *Pura Dalem Tampuagan* also seems to be inseparable from the Bangli royal family so the existence of the temple cannot be separated from the influence of Bangli royal artists. The intensity of the use of the temple and the renovations that have been done have made parts that show their obsolescence disappear. Sacred ancestral statues are now stored in Gedong Arca in the Jero Pura.

Exposure to the reliefs of *tantri* stories found in GKB and PDT shows that there are three central characters in the story, namely the wolf, the lion, and the cow. However, the most basic difference is in the way *tantri* stories are described on the GKB and PDT sites. The story scene depicted on the GKB website is a scene at the beginning of the story is when a wolf incites both a cow and a lion, while on the PDT site the scene depicted is a fight scene between a lion and a cow, the story taken is at the end of the story when a cow and a lion are finally affected by wolf's incitement. On the GKB site, three panels are needed to tell the story of a cow and a lion, while on the PDT site, only one panel is needed.

The message that the GKB Artist wants to convey through three panels of *tantri* reliefs depicting wolves spreading slanderous news to a cow and a lion is to remind Hindus who attended his hermitage to be careful of many slanderous/ false news circulating in the community so that everyone is expected to be careful, especially after hearing news that is not necessarily true. Meanwhile, the message conveyed by the artist at PDT emphasizes the moral message of the loss we would get if we fight to the death just because of news that is not



Figure 5 Pura Dalem Tampuagan site.



Figure 6 Relief of *Nandaka* and *Candapinggala*.

necessarily true/slanderous. Therefore, everyone, including the rulers, is expected to be careful in making decisions.

If these two works of art (relief in GWK dan PDT) are placed in the stage of ancient Balinese art created by Stutterheim, these two works of art can be grouped into the third period with the art style of “*baroque*”, wild and flaming to characterize the style of the central Balinese period which would eventually bring distinctive contemporary Balinese art (Holt, 2000).

Assessment of the value or aesthetics of art made in sacred buildings must pay attention to the six conditions (*sad-angga*) of beauty that exist in Hindu aesthetics. However, if this *sad-angga* is applied to these two works of art (reliefs on the PDK and GKB sites), it seems that not all conditions can be applied to relief studies. The first requirement is *rupabheda*, which is a difference in shape where the shape depicted must be immediately recognized by the viewer, so on the relief panel of the GKB this requirement is not fulfilled considering that when the artist depicts a lion, his right leg front shows shorter (Figure 2). While on the PDT, the depiction of the figure of a lion may be considered too exaggerated because a lion as king on this panel is depicted as having wings (Figure 5). This is not aligned with the *tantri* storyline, where this story raises the story of the life of animals in the world, not mythological stories or those related to the divine realm. It seems to be the influence of the baroque style.

The second condition is *sadrnya*/similarity in vision, it seems that the artists at both sites have tried to describe life in the forests of Malawa by presenting trees that bear fruit and flower. But on the PDT site panel, the forest atmosphere is livelier with the presence of birds. The third condition is *pramana*/fit with the right size, then it seems that this condition has been fulfilled on both sites. The wolf's body is depicted as smaller than that of a cow and a lion.

The fourth condition *warnikabhangga* cannot be applied to these two relief panels, because usually *warnikabhangga* is applied to paintings or statues whose depictions are colourful. In the fifth condition *bhawa*/emanation of taste, it seems that the artist has succeeded in placing the position of the wolf - cow - lion

on the panel on the GKB site, so that when a wolf meets a lion, the atmosphere is like a royal servant meeting a king, very rigid and formal. Meanwhile, when a wolf meets a cow, the atmosphere is very relaxed, marked by the wolf's body with its back to the cow as well as the scene of the fight between the cow and the lion in PDT is well described where both are depicted in a position ready to fight.

The last requirement is *lawa*, the quality of the work of art is determined by talent, so it appears that on these two sites there is a striking difference between the works of the two artists (GKB and PDT sites). On the GKB site, the depiction of the wolf- cow and lion figures seems innocent and simple, in the depiction figure of the lion it is depicted in a sitting position on the two hind legs, while the front legs are depicted disproportionately (the left front leg is depicted smaller), the lion king is also depicted simple/plain, only given four decorations of flames (hair) on the top of the head and along the back to the tail decorated with small balls (perhaps depicting feathers). Other decorations are around the mouth like a sideburn. The depiction of the lion king is dissimilar, showing the artist's limitations in depicting a lion. It could be because the lion is not native to Java so the artist has never seen one.

On the PDT website, the artist is quite good at depicting the wolf-cow and lion figures. Cows are depicted in a position ready to fight with both horns directed to the front of the opponent. Likewise, the lion king is depicted in a position ready to pounce on the opponent. So that the expression and the atmosphere of the battle are felt by the viewer. The depiction of the lion figure is filled with *stiliran* and wings so it seems very impressive (*barouq*). However, with a very impressive depiction, the artist managed to give the impression that the lion is a figure whose position is important (the king) contrary to the cow which does not occupy any important position (the king) so that it is depicted as ordinary animal.

From the two sites (GKB and PDT) it appears that there are differences in the results of the relief panels. The reliefs on the GKB site seem simple, and are less precise in detail, while the panels on the PDT site seem quite slick, the artist managed to express the battle between a cow and a lion well. This difference actually illustrates the existence of two different groups of artists. One group of artists grew up in a hermitage (GKB artist). The existence of this group of religious priests who live away from worldly things, went into the forests to do religious activities to improve the quality of their faith, and away from the crowds and seemed far from the center of power commonly referred to as Rishi. In the inscription by Raja Jayapangus, there is the term *rishi mahabhrmana* to indicate a certain religious group (Ardika, I Wayan, I gde & Parimarta, 2012). While the other group of artists (PDT artists) is a group of artists who grew up in the

center of power and are usually an artist whose abilities have been recognized. This group of priests is a group of priests who live in the palace environment as spiritual advisors to the king and lead religious ceremonies within the kingdom.

4. CONCLUSION

From the two panel reliefs of *tantri* stories found on the GWB and PDT sites, we can examine the results of this work of art by referring to the terms of beauty in Hinduism (*sad-angga*). It appears that the reliefs on the panels of the PDT site are more beautiful than the reliefs on the GWB site. This is because PDT artists have better skills than GWB artists. Of course, this is understandable because GWB artists are artists in hermitage and far from the center of power, while PDT artists are royal artists whose artistic quality can be relied on. The selection of story scenes on the two relief panels on the GKB and PDT sites reflects the message the artist wants to convey, which may have been inspired by the socio-political conditions in Bali (Gianyar and Bangli) at that time.

The implication of the discussion of relief art in this article is that the moral values contained in the reliefs from the past should be used as learning media for students so that the knowledge and experience of ancestors in the past can be used as a provision for the current generation to move forward so that they do not fall into the same hole. Furthermore, as a suggestion, it is appropriate that the noble values left by the ancestors, including those stored in the reliefs can continue to be explored as capital to strengthen identity and identity as a nation with character.

REFERENCES

- Ardika, I Wayan, I gde Parimarta, A. B. W. (2012). *Sejarah Bali* [Balinese History]. Udayana University Press.
- Dark.K.R. (1995). *Theoretical archaeology*. Cornell University Press.
- Harkatiningsih, N., Bagyo P., Yusmaini E., Aryandini N., Nurul L. T. S. (1999). *Metode penelitian arkeologi*. [Archaeological research methods]. National Archaeological Research Center.
- Holt, C. (2000). *Melacak jejak perkembangan seni di Indonesia (terjemahan)* [Tracing the footprint of art development in Indonesia (translation)]. Art Line.
- Iswahyudi, I. (2021). The depiction of heaven and hell in the Karmawibangga reliefs of Borobudur temple: An overview of character education. *Randwick International of Education and Linguistics Science Journal*, 2(4), 568-579.
- Kusumawati, A. (2005). Kekuatan magis dalam kehidupan prasejarah di Bali [Magical power in prehistoric life in Bali]. *Archaeological Treasures*, 149–171.
- Munandar, A. A. (2004). Karya sastra kuno yang diabadikan pada relief candi-candi abad ke-13-15 M [Ancient literary works immortalized on the reliefs of temples of the 13th-15th Century AD]. *Makara*, 8(2), 54–60.
- Purwanto, H. & Titasari, C. P. (2019). Identifikasi dan pemaknaan relief flora pada tinggalan arkeologi di lereng barat Gunung Lawu [Identification and meaning of flora Relief on archaeological remains on the west slope of Mount Lawu]. *Archaeological Forum*, 32, 75–94.
- Reme. (2012). Ideologi pola hias kangkang Bali [The ideology of Balinese kangkang decorative patterns]. *Agama Hindu Pangkaja*, 14, 182–218.
- Sedyawati, E. (1978). Permasalahan telaah ikonografi dari sumber-sumber Jawa Kuna [Problems study iconography from Old Javanese sources]. *Majalah Arkeologi*, 438, 38–45.
- Sedyawati, E. (1980). Pemberian unsur dalam analisis seni arca [Description of elements in aculpture analysis]. *Majalah Arkeologi*, 208–232.
- Sedyawati, E. (1981). *Pertumbuhan seni pertunjukan* [The growth of the performing arts]. Jakarta: Jaya Pirusa.
- Soekatno, R. A. (2013). *Kidung Tantri Kediri: Kajian filologis sebuah Teks dalam bahasa Jawa* [Kidung Tantri Kediri: A philological study of a text in Javanese]. Jakarta: Obor.
- Soekmono, R. (1974). *Candi fungsi dan pengertiannya* [Temple functions and its meaning]. Universitas Indonesia.
- Sumarno, S. (2021). Old Javanese seating equipment as depicted on the base relief of Borobudur Temple. *Journal of Southwest Jiaotong University*, 56(4).
- Wibowo, P. N. H. (2018). Kisah Panji pada relief candi sebagai inspirasi penciptaan film [The story of the banner on the temple reliefs as the inspiration for the creation of the film]. *Tonil: Jurnal Kajian Sastra, Teather Dan Sinema*, 15(1), 22–33.
- Zoetmulder.P.J. (1995). *Kalangwan sastra Jawa Kuna selayang pandang* [Old Javanese literature at a glance]. Jakarta: Djambatan.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

