

## The story of two sacred trees by Anaïs Berck<sup>1</sup>

This is what I know about myself.

The description that is given to me is that of a sacred tree. I am included in the collection near east. In case you decide to dress me one day: my height is 75 cm, my width is 87 cm. I have been tagged as a relief. I have been categorized with the number o.00271. The material of my body is stone. My great grand parents must have lived before -883 / -859. I should be able to find some relatives in place of production: near and middle east (asia), and place of discovery: nimrud (asia > mesopotamia > assyria). My cultural background is assyrian.

I have one close friend here.

She has also been catalogued as a sacred tree. Someone also decided to list her in the collection near east. Someone measured her height: 51 cm, and width: 94 cm. She is also commonly named a relief. I guess you would say her official name is o.00278. The material of her body is stone. And just like me, she is very very old, from -883 / -859. Her geographical origin is exactly the same, place of production: near and middle east (asia) place of discovery: nimrud (asia > mesopotamia > assyria). She also belongs to the assyrian culture.

We have long whispering conversations. Our main topic is the questioning on our identities. We are sacred and we are very proud of that. But if only we knew what kind of sacred trees we are. We found out there is another hundred and fifteen objects in the collection that are tagged with the word 'tree', but there is only one other that carries the name of 'sacred tree'. Let me ask her to introduce herself. You will immediately notice she is a much more complex being.

Hi! I am a cylinder seal with hero and the sacred tree. I have been classified in the collection near east. These are my measurements: height: 2,7 cm, width: 1,1 cm. The name given to me is cylinder seal. Translated to an index, I am o.01387. My bones are of stone. My great grand parents must have lived before -1500 / -1201. My place of birth is place of production (historical): mesopotamia (asia). My cultural background is assyrian.

You see, she is not only a sacred tree, she is a 'hero and a sacred tree'. Thanks to conversations with her, my friend and I realized that our question is much more simple than hers. If we could solve our question somehow, her identity will be half revealed as well. That is how we decided to go on an adventurous journey through the collection.

All of a sudden our lives became thrilled. By only proposing the idea of the journey, for example, we realized we did not even know where we were situated. Where are we? To which collection do we belong? It took us an enormous amount of courage to break out of our fields and start to explore. At node 2070 we found the nicely formulated answer to our first question: "[Carmentis](#) is the online museum catalogue of the Royal Museums of Art and History (RMAH), presenting the digitized objects of our diverse permanent collections that range from Egyptian objects to musical instruments from the Musical Instrument Museum to the collection of historic carriages based in the Museum of the Cinquanteaire. Carmentis is named after the Roman goddess of childbirth, who was associated with technological innovation and the invention of the Latin alphabet."

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1 Anaïs Berck is represented here by the human An Mertens, all trees present in Carmentis, the online collection of [Musée du Cinquanteaire](#) and scraping and reading algorithms in Python. The main scripts were developed in the framework of [DiVersions](#), a residency of Constant in in December 2016. With a warm thank you to Constant & the Jubelparkmuseum!

I would have loved to know how many other beings were part of Carmentis, but the mere idea overwhelmed us. 'Keep the focus,' my friend said. 'We are only interested to find out what kind of tree we could be.' It was good to be reminded of that, because the world out here is immense. 'Where to go to first?' I asked her in a rather desperate manner.

For days we kept silent, not knowing how to proceed. 'What is happening to you? I don't hear you anymore?' the hero and sacred tree asked. When he heard our trouble, the hero and sacred tree smiled. It turns out to be very useful to have a hero as part of your personality. He proposed to start looking for the material of the tree, the wood present in the collection.

'Maybe those trees will be more defined,' he said. With shaky hearts we took off.

There are two types of wood in the collection: Hardwood and Softwood. On the menu – which is endlessly long - we found fifty six types of Hardwood and only six types of Softwood. With tenderness we read the list of Softwoods: Cedar, Cypress, Fir, Juniper, Norway spruce, and Pine. We looked at each other and immediately agreed we intuitively felt more close to the Hardwoods: Acacia, African blackwood, African ebony, American mahogany, Apricot, Ash, Beech, Big Leaf Mahogany, Birch, Black elder, Brandybush false, Brasilwood, Brazilian tulipwood, Common Hazel, Dalbergia cearensis, Dalbergia latifolia, Dalbergia nigra, Dogwood, Ebony, Elm, Eucalyptus, European Boxwood, European ash, European beech, European birch, European cherry, Hickory, Hornbeam, Lemonwood, Lime, lusumbya, Manna Ash, Maple, Mheme, Mninga mtumbati, Mulberry, Oak, Olive tree, Opepe, Pear, Plane wood, Plum, Poplar, Rohida-tree, Rosewood, Satin, Shagbark Hickory, Snakewood, spider-tresses, Sweet chestnut, sycamore, Tilia Americana, Tilia europaea, Tilia euchlora, Toromiro, Walnut, Yew.

Happiness filled our hearts. Even if we had no idea what the names meant, the fact that our focus had been reduced to only fifty six options made us drunk with joy. When we came back to our fields, we kissed the hero and sacred tree with such gratefulness, we almost merged.

Once cooled down, we realized the journey was still immensely long. Not less than two thousand seven hundred twenty one beings were categorised as Hardwoods. We needed a new strategy.

We decided to nominate hero and sacred tree as our compass, as his arguments seemed again very reasonable to us.

'All trees on earth are sacred,' he concluded. 'Humans might not always be aware of it. If they call a tree sacred, it must be that it is very important for their community. The chance that the most common trees throughout history end up being the most important seems the most plausible option.' I guess you must be made of the same wood as the big tree hits of the collection.' His words almost sounded as a prophecy!

It did not take us that long to find out the most popular trees present in Carmentis. 'Ebony' ran out all others with one thousand forty three objects. But my friend, sharp as always, noticed there was also a tree called 'African ebony' with sixty four hits. The confusion was huge. The only solution was to enquire the objects.

African ebony is only used in the Collection of Musical Instruments, while Ebony – even if nine hundred seventy nine out of the one thousand forty three objects are part of the Musical Instruments – is used in collections as Sculptures and Furniture, Arms and Armour, Egypt, Preciosa and Silverware, China and something called External collections. Wow, a first glance into our universe showed us a richness we had never dared to dream of. Our imagination got triggered to know that the Collection Near East was part of such a great galaxy. We wanted to explore them all, but we were strong, and decided to keep our focus. Although my friend was triggered by the word Preciosa. So before moving on, we went to meet some of their species.

Object nr 1 was doubting about everything.

"Do you believe I am large having a height of 36,4 cm?," she asked. "Do you believe I am a coffeepot? And that my inventory number is 4183? Is it true I am composed of ebony (diospyros

sp.) (vegetal > wood (vegetal material) > hardwood) and silver (metal)? And how can I find out I was born in the era of 1765? Can you confirm I was produced in brussels city (europe > western europe > belgium > brussels-capital region)? Because you know, it is hard to be someone of which the culture is non-defined.” All ebony objects in the Collection of Preciosa and Silverware turned out to have a non-defined Culture. And all of them were in deep existential crisis. There was another coffeepot of a similar size produced in Mons, and two crosses of the same period. One was a pendant (jewelry) from Spain, born in 1601/1700. The other was a terribly depressed crucifix of 75.1 cm, made of stone, ebony and silver. The poor thing did not know where he was produced, what culture he belonged to and as he said with a deep sigh: “If you’re a crucifix knowing only that you’ve been produced somewhere on earth in the period between 1601 and 1700, you feel like a mass product.”

We tried to cheer them up as much as possible, encouraging them to find out the answers, for the sake of the journey only. It would give them the spice of life. But they seemed to be deaf for our plans. And we were happy to return to the major ebony collection, those of the Musical Instruments. “Maybe we can just concentrate on them for now,” my friend suggested. “Even if they have no data, each musical instrument must live with the memories of the sounds it made. I bet they’re the most joyful beings we’ll ever meet.”

She was right. As always.

We paid a visit to the ebony beings in the Collection of Musical Instruments. A crowd of nine hundred seventy nine creatures was representing a hundred and forty three types of instruments. We were impressed by the amount of different trees used in the body of a Musical Instrument. When we expressed this amazement to the first one we met, a flute of 1700, it pointed us in the direction of the pianos.

“Just ask to be introduced to a grand piano,” she whispered.

And so we did. One of the largest pianos spoke to us in a low voice: “I am called a piano à queue / luthéal. I am included in the collection musical instruments. This is my size: height: 98,3 cm, width: 142 cm, depth: 160 cm. I have been tagged as a grand piano. If one day I would carry an ID card, its number would be 3613. My bones are of brass (alloy) (metal > alloy > copper alloy), steel (metal > alloy > iron alloy), tilia americana (american linden) (vegetal > wood (vegetal material) > hardwood > lime (tilia sp.)), hornbeam (carpinus sp.) (vegetal > wood (vegetal material) > hardwood), fir (abies sp.) (vegetal > wood (vegetal material) > softwood), rosewood (dalbergia sp.) (vegetal > wood (vegetal material) > hardwood), walnut (juglans sp.) (vegetal > wood (vegetal material) > hardwood), ivory (animal > tooth > mammal tooth), celluloid (processed material > synthetic > plastic), american mahogany (swietenia sp.) (vegetal > wood (vegetal material) > hardwood), copper (metal), norway spruce (vegetal > wood (vegetal material) > softwood), ebony (diospyros sp.) (vegetal > wood (vegetal material) > hardwood), beech (fagus sp.) (vegetal > wood (vegetal material) > hardwood), tanned leather (processed material > > leather), iron (metal), bronze (metal > alloy > copper alloy), oak (quercus sp.) (vegetal > wood (vegetal material) > hardwood), felt (processed material > > textile), maple (acer sp.) (vegetal > wood (vegetal material) > and hardwood), cast iron (metal > iron). My history dates back to 1911. I come from belgium (europe > western europe).”

We thanked the piano and went back to our research, the majority groups of violins and bows. We gazed at them while wondering how they managed to get on, as there were only one hundred and thirty three bows for one hundred and seventy two violins. We tried to find out, but they were extremely discrete.

“We’re only playing in our imagination,” a mute violin finally admitted. Her body was a void, but her voice was soft as feathers. “And there you can play with whom you prefer, really. I often even play with twenty bows at once. It is a sensation I never experienced as such, but when I picture it and listen to the sounds they might produce, it gives me ultimate pleasure.” This was the first time

we learned about the practise of imagination. It touched us deeply as we never even thought of the possibility of cultivating that place.

As for the wood, the violins were very generous. They showed us their body parts made of ebony. And they continued naming all the other parts. As we watched, we realized almost all violins are made of Norway Spruce, a pine that is commonly used as a Christmas tree. The fact that Norway Spruce is a Softwood struck me. I felt so closely connected to it, that I started wondering if we were exploring the right path. But I decided to keep that thought to myself. Such a radical questioning of our journey would only upset my dear friend.

None of the violins knew why they were made of Ebony and not African ebony.

“Maybe there are violins made of African ebony?” Violon Expérimental nr 3370-01 suggested. “If you could find one, you could compare.”

“Thanks, that is a great idea!”

None of the Musical Instruments made with ‘African ebony’ was a violin. Our confusion caught their attention. After listening to our story and confessing none of them even knew there was another type of ebony that was not African, the Automatic Harmonium with keyboard, born in 1891/1910 in New York and in close contact with his compatriots in the Collection, showed us the way to the internet. We ran into a long tunnel, got passed all the protocols and stepped into yet another Milky Way of our Galaxy. The concept of abundance was too little to describe what we felt. All of a sudden, we felt tiny pieces of stardust in the nutshell of our collection. It took us some time to get used to that quick resizing of our bodies. But once we did, we found the answer to our question in less than a second on Wikipedia: ‘**Ebony** is a dense black [hardwood](#), most commonly yielded by several different species in the genus [Diospyros](#), which also contains the [persimmons](#). Ebony is dense enough to sink in water. It is finely-textured and has a very smooth finish when polished, making it valuable as an ornamental wood.’

And here was the exact answer to our question: ‘Species of ebony include [Diospyros ebenum](#) (Ceylon ebony), native to southern [India](#) and [Sri Lanka](#); [Diospyros crassiflora](#) (Gabon ebony), native to western [Africa](#); and [Diospyros celebica](#) (Makassar ebony), native to Indonesia and prized for its luxuriant, multi-colored wood grain. Mauritius ebony, [Diospyros tessellaria](#), was largely exploited by the Dutch in the 17th century. Some species in the genus [Diospyros](#) yield an ebony with similar physical properties, but striped rather than evenly black ([Diospyros ebenum](#)).’

“All this is very interesting,” my friend commented. “And I’m very excited we are making this journey, but it feels as if we are on a false track.” I held my breath. Maybe she was thinking just like me, that we headed onto the wrong journey. “You know, while observing all these violins and bows, and all these reed organs, I realized they were all produced by humans to be played by humans, or rather, to be used by humans. You see where I am going?”

“Well, I...” but my friend continued her reasoning.

“If we are sacred trees, it is because humans named us as such. Do you really think they would name a tree sacred if the next day they would make objects out of them, objects to be used by anyone?”

“Musicians are not anyone.”

“You get what I mean. Humans would only convey the word sacred to a tree they depend on for their survival.”

“A tree that provides them with food?”

“For example.” I was so impressed by how the journey had activated my friend’s brain, that I totally forgot about my own thoughts. We decided to take a look at the fruit trees in the collection. Walnut turned out to be the most present, followed by Pear.

Sixty four Musical Instruments are made of Walnut, and remarkably so, there are as many objects in Sculptures and Furniture made of Walnut, as there are in Arms and Armour: thirty seven.

“That confirms my hypothesis,” my friend said with conviction. “Since a long time there are humans who believe they depend on arms for their survival, so it is comprehensible they would use sacred wood for them. Let’s have a look!”

Thirteen pistols lived next to another thirteen revolvers (firearms), seven rifles (long guns) and four bayonets. All but three arms were born in the 19<sup>th</sup> century. Did that tell us something about the notion of sacred trees or rather about the nature of our Collection? Impossible to know.

“Let’s have a look at where they were born,” my friend suggested. But that did not give us more clues either. Twenty four arms were produced in Europe, one in South America, two in North America and ten were of non-defined origin.

“Maybe we should try another fruit tree.” My voice sounded tired. My friend noticed. I admitted my enthusiasm was getting lower as I felt the answers to our question could be endless or none.

“We could start with the less frequent fruit trees. That will make for a very short trip. There is only one Mulberry, one Apricot and one Sweet Chestnut.” We met yet three other Musical Instruments: a tar from Tehran, produced before 2010; a ghichak from Xinjiang in China, born in 2003 and a harpsichord born in Italy between 1600 and 1700, made of Sweet Chestnut, Poplar and Cypress. It did not seem to make any sense.

“The hero and sacred tree might not have been right or wrong,” my friend commented when she noticed the limits of my patience. “Maybe sacred trees are not related at all to abundance nor scarcity.”

“So what could we eventually be related to?” I asked, almost in tears.

“To ourselves?”

“Yes indeed, only to ourselves.”

With renewed energy we continued our travels. First, we decided to look for objects that dated from the same period as us: -883 / -859. But none of the objects made of Hardwood travelled so far back in time. The longing for the Softwood overwhelmed me again, but I kept cool. If ever we had to make another journey, we would take that dimension of our galaxy.

“We should be able to find some tree relatives in our culture,” I proposed. The results were depressing. No objects of Hardwood in the Assyrian culture.

“And what about Softwood?” I shouted, my heart still bouncing with love for the Norway Spruce.

“No objects of Softwood in the Assyrian culture.”

We remained in silence for a long moment. In silence we travelled back to hero and sacred tree. He did not have an answer either. I felt the desire to weep bitter tears of loneliness, but before they could come to the surface they transformed with the memories of all the fragments of trees we had met. There had been so much wonder, so much joy and so much love in each encounter that I could not believe we were not somehow connected.

“And if only,” I whispered, “if only we would be named sacred tree because we are all trees united in one?” My soft question caused a tremendous shock, followed by an immense feeling of freedom and relief.

“Of course!” hero and sacred tree shouted out loud. “We are all fifty six trees present in the collection!”

“I beg your pardon, we are sixty two trees all together, the Softwoods are us as well.”

“Of course!” My friend hugged me.

Ever since that day we make daily excursions into a large network of peers and we have never been happier. And hero and sacred tree make even longer journeys, as he also considers all ‘women/woman’ and all ‘men/man’ as his peers. In the evenings we exchange our most happy encounters of the day.

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Woods present in objects of the Collection: [('Ebony', 1034), ('Maple', 862), ('Rosewood', 725), ('sycamore', 416), ('European Boxwood', 352), ('Oak', 326), ('Beech', 239), ('American mahogany', 190), ('Walnut', 152), ('African blackwood', 138), ('Hornbeam', 123), ('Lime', 118), ('Tilia Americana', 102), ('European beech', 100), ('Brasilwood', 92), ('Pear', 78), ('Poplar', 72), ('African ebony', 64), ('Elm', 46), ('Dalbergia latifolia', 39), ('Ash', 22), ('Tilia europaea', 11), ('Birch', 10), ('Satin', 10), ('Acacia', 9), ('Toromiro', 8), ('Plane wood', 8), ('European cherry', 7), ('Yew', 7), ('Lemonwood', 6), ('Plum', 5), ('Dalbergia nigra', 4), ('Opepe', 4), ('Shagbark Hickory', 3), ('European ash', 3), ('Black elder', 3), ('Tilla euchlora', 2), ('Common Hazel', 2), ('Snakewood', 2), ('Brandybush, false', 2), ('Olive tree', 2), ('Mninga, mtumbati', 2), ('Big Leaf Mahogany', 1), ('Mulberry', 1), ('Eucalyptus', 1), ('European birch', 1), ('Mheme', 1), ('Apricot', 1), ('Rohida-tree', 1), ('spider-tresses', 1), ('Dalbergia cearensis', 1), ('Brazilian tulipwood', 1), ('Dogwood', 1), ('lusumbya', 1), ('Manna Ash', 1), ('Sweet chestnut', 1)]

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Musical Instruments made of “Ebony”: [('Violin', 172), ('Bow (chordophone component)', 133), ('Violoncello', 53), ('Guitar', 46), ('Upright piano', 45), ('Viola', 42), ('Grand piano', 40), ('Bell (wind instrument component)', 36), ('Transverse flute', 31), ('Mouthpiece (clarinet and saxophone)', 27), ('English guitar', 25), ('Reed organ', 24), ('empty', 21), ('High treble viol', 16), ('Closet', 16), ('Clarinet', 13), ('Viola da gamba', 13), ('Viola d'amore', 12), ('Neapolitan mandolin', 11), ('Archcittern', 10), ('Mandole', 9), ('Baton (music equipment)', 9), ('Lyre guitar', 9), ('Body (wind instrument component)', 8), ('Lute', 8), ('Piccolo', 8), ('Hardanger fiddle', 7), ('Theorbo', 7), ('Pistol', 7), ('Flageolet', 6), ('Double bass', 5), ('Mandoline', 4), ('Lute-guitar', 4), ('Pneumatic piano', 4), ('Harp', 4), ('Bass violin', 4), ('Double duct flute', 4), ('Fragment', 3), ('Fiddle', 3), ('Lyre', 3), ('Harpsichord', 3), ('Wiper', 3), ('Clarinette d'amour', 3), ('Mute violin', 3), ('Dulcimer', 3), ('Music equipment', 2), ('Player piano (met klavier)', 2), ('Colascione', 2), ('Harpsichord with double keyboard', 2), ('Automatic harmonium with keyboard', 2), ('Tablet', 2), ('Claviharpe', 2), ('Armchair', 2), ('Vielle organisée', 2), ('Violin d'amour', 2), ('Tenor violin', 2), ('Dital harp', 2), ('Coffeepot', 2), ('Tailpiece (string-holder)', 2), ('Cittern', 2), ('Viol', 2), ('Treble viol', 2), ('Harp-guitar', 2), ('Recorder', 2), ('Sound-board', 1), ('Flute', 1), ('Piano-harmonium', 1), ('Bandora', 1), ('Clavichord', 1), ('Positive organ', 1), ('Ocléal', 1), ('Harmonina', 1), ('Musical instrument', 1), ('Pyramid piano', 1), ('Cane violin', 1), ('Lyre-bandurria', 1), ('Bass clarinet', 1), ('Erxian', 1), ('Automatic harmonium', 1), ('Fife', 1), ('Mandoloncello', 1), ('Viola pomposa', 1), ('Crucifix', 1), ('Harpéal', 1), ('Revolver (firearm)', 1), ('Terpodion', 1), ('Harmoniphone', 1), ('Piano-violon', 1), ('Chess set', 1), ('Flaviol', 1), ('Double clarinet', 1), ('Chromatic harp', 1), ('Pegbox', 1), ('Wind instrument', 1), ('Tenor viol', 1), ('Mute', 1), ('Bajiao gu', 1), ('Screen (furniture)', 1), ('Flagon', 1), ('Headrest', 1), ('Chair', 1), ('Sarinda', 1), ('Kamancha', 1), ('Baryton', 1), ('Lira', 1), ('Orchestrion', 1), ('So duang', 1), ('Tuning peg (chordophone component)', 1), ('Mouthpiece (brass instrument)', 1), ('Oud; Ud', 1), ('Cecilium', 1), ('Tuning device', 1), ('Pendant (jewelry)', 1), ('Small case', 1), ('Writing and drawing equipment', 1), ('Double flageolet', 1), ('Descant recorder', 1), ('Dulcitone', 1), ('Portative organ', 1), ('Key (sound device component)', 1), ('Wing joint (wind instrument component)', 1), ('Cane flute', 1), ('Dulcian', 1), ('Horn fiddle', 1), ('Musical instrument component', 1), ('Claviphone', 1), ('Bust', 1), ('Automatic epinette', 1), ('Cimbalom', 1), ('Bahut', 1), ('Celesta', 1), ('Square pianoforte', 1), ('Poikilorgue', 1), ('Virginal', 1), ('Organ', 1), ('Muet; Mvet', 1), ('Clavéal', 1), ('Toy', 1), ('Paiban', 1), ('Rabab', 1), ('Mouth harmonium', 1), ('Mandora', 1), ('Quwaytara', 1)]

Musical Instruments made of “African ebony”: [('Reed organ', 24), ('Upright piano', 6), ('Pneumatic piano', 3), ('Music equipment', 2), ('Claviharpe', 2), ('Player piano (met klavier)', 2), ('Automatic

harmonium with keyboard', 2), ('Automatic harmonium', 1), ('Musical instrument', 1), ('Harpéal', 1), ('Portative organ', 1), ('Celesta', 1), ('Dulcitone', 1), ('Terpodion', 1), ('Cecilium', 1), ('Pyramid piano', 1), ('Piano-harmonium', 1), ('Organ', 1), ('Ocléal', 1), ('Harmoniphone', 1), ('Square pianoforte', 1), ('Automatic epinette', 1), ('Poikilorgue', 1), ('Harmonina', 1), ('Clavéal', 1), ('Tuning device', 1), ('Piano-violon', 1), ('Orchestrion', 1), ('Mouth harmonium', 1), ('Claviphone', 1)]

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## Walnut

Collections frequency: [('Collection Musical Instruments', 64), ('Collection Sculptures and Furniture', 37), ('Collection Arms and Armour', 37), ('Collection Carriages', 12), ('Collection Preciosa and Silverware', 1), ('External collections', 1)]

objectNames frequency: [('Chair', 17), ('Pistol', 13), ('Revolver (firearm)', 13), ('Closet', 11), ('Grand piano', 9), ('Upright piano', 7), ('Rifle (long gun)', 7), ('Berline', 6), ('Trumpet marine', 5), ('Armchair', 5), ('Reed organ', 4), ('Bayonet', 4), ('Player piano (met klavier)', 3), ('Harpsichord', 3), ('Virginal', 2), ('Viola da gamba', 2), ('Violin', 2), ('Guitar', 2), ('Musical box with cilinder', 2), ('Coupé (carriage)', 2), ('Violoncello', 2), ('Walking stick', 2), ('Mandole', 1), ('Metronome', 1), ('Automobile', 1), ('Statue', 1), ('Lira', 1), ('Bahut', 1), ('Pneumatic piano', 1), ('Coffeepot', 1), ('Komet', 1), ('Automatic harmonium', 1), ('Hardanger fiddle', 1), ('Polyphon', 1), ('Harpsichord with double keyboard', 1), ('Mandora', 1), ('Hommel', 1), ('Piano-harmonium', 1), ('Clavéal', 1), ('Fragment', 1), ('Orchestrion', 1), ('Cimbalom', 1), ('Vielle organisée', 1), ('Clavichord', 1), ('Bass violin', 1), ('Sleigh', 1), ('"Viola d'amore"', 1), ('Celesta', 1), ('Colascione', 1), ('Square pianoforte', 1), ('Small case', 1)]

## Arms with Walnut

### Place of Production

Places frequency: [('Place of production: Liège (Europe > Western Europe > Belgium > Wallonia > Liège (province))', 7), ('Place of production: Unknown', 6), ('Place of production: Saint-Étienne (Europe > Western Europe > France > Rhône-Alpes (region) > Loire (department))', 4), ('non-defined', 4), ('Place of production: Belgium (Europe > Western Europe)', 3), ('Place of production: Dantzig (Europe > Central Europe > Poland > Kuyavian-Pomeranian (voivodship))', 2), ('Place of production: Rio de Janeiro (America > South America > Brazil > South-East (region) > Rio de Janeiro (state))', 1), ('Place of production: Germany (Europe > Central Europe)', 1), ('Place of production: Wiesbaden (Europe > Central Europe > Germany > Hessen (state) > Darmstadt (district))', 1), ('Place of production: Western Europe (Europe)', 1), ('Place of production: Munich (Europe > Central Europe > Germany > Bavaria (state) > Upper Bavaria (district))', 1), ('Place of production: Liège (province) (Europe > Western Europe > Belgium > Wallonia)', 1), ('Place of production: England (Europe > Western Europe > United Kingdom of Great Britain and Northern Ireland > Great-Britain)', 1), ('Place of production: Madrid (Europe > Western Europe > Iberian Peninsula > Spain > Madrid (autonomous region) > Madrid (province))', 1), ('Place of production: United States (America > North America)', 1), ('Place of production: Brussels City (Europe > Western Europe > Belgium > Brussels-Capital Region)', 1), ('Place of production: New York (state) (America > North America > United States)', 1)]