Rivista di Studi Indo-Mediterranei XII (2022)
Plurilingual e-journal of literary, religious, historical studies website:http://kharabat.altervista.org/index.html
Rivista collegata al Centro di Ricerca in "Filologia e Medievistica Indo-Mediterranea" (FIMIM) Università di Bologna
cod. ANCE (Cineca-Miur) E213139 ISSN 2279-7025

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Disguising Oneself inside a Hollow Tree: On the Occurrences of a Motif

Abstract: Trees that let somebody pursued hide inside are known from international folklore. This article examines some instances. Post-biblical Jewish and Christian traditions relate about the prophet Isaiah hiding in a tree and being sawn. In Iranian myth, Jamshid is sawn in half, which is not inside a tree. Men disguised inside a fake tree were used in the First World War as part of military camouflage for the purposes of observation, and this is mirrored by the use of fake sniper heads made of papier-mâché being raised out of ditches in order to entice enemy snipers to shoot, thus revealing their location. In a WW1 film, Charlie Chaplin disguises himself as a tree, and hits German soldiers on the head. Chaplin turned this into a farce, but soldiers erecting a camouflage tree under the cover of night are deeply tragic, something conveyed in a painting at the Imperial War Museum in London.

Key Words: Disguise; Hiding; Fake trees; Folklore typology; Popular culture; Jewish or Christian post-biblical traditions about characters of the Hebrew Bible; Sawing a person as a form of capital execution; Isaiah; Only vulnerable body-part of a cultural hero; Babylonian Talmud; Rabbi Isaac ben Joseph; Man-eating plants; Iranian myth; Jamshid; King Zahhāk (Ḍaḥḥak); Turkish myth; Oghuz Khan; Maiden in the hollow of a tree; Alonso de Ercilla y Zuñiga's epic *La Araucana;* Spanish conquest of Chile; Charlie Chaplin; *Shoulder Arms* (film); First World War; Camouflage tree; *The Wizard of Id* (syndicated cartoon); Sir Rodney the Chicken-Hearted.

Fig. 1. A British soldier hiding inside a camouflage tree during the First World War. An artistic rendition through an edge-detect filter, made by myself, of a detail of a photograph of a model from the Imperial War Museum. Cf. Fig. 10.

Abstract
1. Stith Thompson's motifs D1393.1, R311.1, R351
2. The man inside a hollow tree in cartoon strips or humorous illustrations
3. The maiden in the hollow of a tree, in Turkic legends about Oghuz Khan
4. A man-eating tree swallows Rabbi Isaac ben Joseph, but he is saved
5. Observation posts disguised as trees, in WW1
6. Charlie Chaplin in a tree costume in *Shoulder Arms*
7. Isaiah hides inside a tree, but is sawn asunder directly
   against his mouth, his only vulnerable point
8. In Iranian myth, King Zahhāk (Ḍaḥḥak) has Jamshid sawn in two
9. Concluding remarks
References

1. Stith Thompson's motifs D1393.1, R311.1, R351

We are concerned with the concept of a human being in a tree: seeking refuge there, whether by hiding (in order to save oneself, or as part of military camouflage: Fig. 1) or otherwise, or then, in contrast, being swallowed involuntarily by the tree, as being a demon tree. Nevertheless, we are not going to dwell on the subject of the tree demon tale type (which is 1168B in ATU classification),[1] as this has been discussed adequately by Rella Kushelevsky (2013). Elsewhere, I have discussed the folklore of lethal plants (Nissan 2009a, 2009b), including plants devouring humans (Nissan 2009a).

The approach of this article is in the context of folkloric typology. Other than concerning such instances that were inspired by tree camouflage as used by the French, British, and Germans during the First World War, in contrast when it comes to the much older instances were going to consider, we are going to make no attempt to reconstruct a possible phylogeny. Therefore, the present study is a survey whose main criterion is typological affinities, leaving aside any possible indebtedness of one instance to earlier instances.

In international folklore, a tree opening up so that somebody who is running away from pursuers could hide inside is motif D1393.1. Trees that wondrously hide somebody who is fleeing is motif R311.1. Somebody discovered by his pursuers as hiding in a tree is motif R351 in Stith Thompson's *Motif Index of Folk-Literature.*

Whereas the motif of the man inside a hollow tree appears in a tragic context in the legend about the death of the prophet Isaiah (those giving chase realise he is inside, and exploit the situation in order to execute him by sawing the tree), the same motif of the man inside a hollow tree appears in humour from the second half of the 20th century: this is the subject of the next section.

2. The man inside a hollow tree in cartoon strips or humorous illustrations

The man inside a hollow tree it is a standard association of one of the tasks (recognition as a spy: he spies on the Huns) of one of the characters in the daily newspaper comic strip *The Wizard of Id* by Brant Parker and Johnny Hart. The following is quoted from the Wikipedia page devoted to that comic strip.[2] One of the principals of *The Wizard of Id* is

[1] That is to say, as per Uther (2004), itself based upon Aarne and Thompson (1928 and sqq.).
[2] http://en.wikipedia.org/wiki/The_Wizard_of_Id

> **Sir Rodney the Chicken-Hearted**: Usually just called "Rodney", he is the king's chief knight and head of the hapless royal army. He is a tall, lanky man of dopey intelligence who wears green chainmail and carries a spear. He is hopeless as a warrior, and his troops are just as incompetent. Rodney is at heart a coward; he is terrified of fighting and often pretends to be good at slaying dragons, while in fact he once bribed one (known as **"Dragy"**). He has an enormous nose, the source of many jokes — and is always trying to win the King's attention. He occasionally works as a spy, wearing a tree costume with a large hole to accommodate his nose.

In the London free newspaper *Evening Standard* of 15 June 2016, on p. 38 of the supplement, in the Homes & Property column of the lawyer Fiona McNulty (the headline was "Our Neighbour Is Too Close for Comfort"), a gag cartoon (Fig. 2) used as an illustration for the legal situation being discussed shows legs under a tree's foliage, and they are running towards a fence. A man tells another man and a woman: "… That's our neighbour crossing our drive totally unnoticed…"

Fig. 2. The cartoon from the *Evening Standard* of 15 June 2016. By kind permission.

3. The maiden in the hollow of a tree, in Turkic legends about Oghuz Khan

Distinguish between being swallowed inside a tree, and disguising oneself as a tree; and distinguish between both these situations, and being simply inside the hollow of a tree (but other than standing inside a hollow that runs through the tree).

> Oghuz Khagan or Oghuz Khan (Turkmen: Oguz han; Turkish: Oğuz Kağan; Arabic: أوغوز خان, 'Uwghuz Khān; Azerbaijani: Oğuz Xan) is a legendary khan of the Turkic peoples. Some Turkic cultures use this legend to describe their ethnic origins and the origin of the system of political clans used by Turkmen, Ottoman, and other Oghuz Turks.[3]

Of the legendary Turkic hero[4] Oghuz Khan (Oġuz Xan, where *x* stands for *kh*) — he is portrayed on banknotes[5] as well as commemorative coins[6] of Turkmenistan[7] — it is related that he "found a maiden in the hollow of a tree. He fell madly in love with her

[3] https://en.wikipedia.org/wiki/Oghuz_Khagan

[4] According to the account given in the 17th century by Abu'l Ghazi, Noah's son Japheth (Yafet) appointed his son Turk as his successor, and Turk was succeeded by his first-born son Tutek, and four generations later, Moghul Khan was succeeded by his son Qara Khan, the father of Oghuz Khan. The latter, as a baby, for three days would not suck from his mother, and appearing to her in a dream he urged her to become a Muslim, which she did. Having given Oghuz Khan credit for that, Abu'l Ghazi nevertheless felt the need to also state that the Turks had been Muslim, and that Oghuz Khan merely restored Islamic belief (https://en.wikipedia.org/wiki/Oghuz_Khagan). Actually, that account claims that the baby "drank the colostrum (*åγuz*) from his mother's breasts, after this he did not drink anymore. He wished (to get) instead meat, food and wine" (quoted in Kincses-Nagy 2019, p. 128).

Contrast this to this account of Turkic origins: "Memories of the Türk she-wolf persisted among later Turkic peoples as well. Writing in the eleventh century (but quoting earlier authorities), the Persian author Gardīzī recounts a story in which the 'sparse hair and evil disposition' of the Turkic peoples are explained by the childhood of their putative ancestor Yāfith (Japheth, son of Noah). As a child, Yāfith was stricken with a disease that his mother could cure only by feeding him ant eggs and wolf milk. The ant eggs caused him to have sparse hair, while the milk of the she-wolf brought about his 'wicked nature'. These traits were then inherited by his descendants, including Türk, the ancestor of the Turkic peoples. The milk of the she-wolf suggests an echo of the Türk and other myths, although now the wolf's nurturing is provided through a human intermediary. The humanization of the wolf's nurturing act (which parallels the replacement of a savior animal by an animal substitute — often a shepherd or hunter — in many tales) does not render the tale more logical. But it does serve to cleanse it of any suggestion of direct bestial contact or origin. Another connection may be found in the text known as *Oghuz-nāme*, written in Old Uighur script probably in the thirteenth or fourteenth century, although the oldest extant copy is more recent, probably from the fifteenth century. The text recounts of the hero Oghuz Qaghan. After proclaiming himself ruler over the (Turkic) Oghuz people, Oghuz Qaghan sets out on a series of conquests, announcing that his people's war-cry will be 'blue-grey wolf' (*kök böri*). Later, a huge male wolf with blue-grey fur and a blue-grey mane provides guidance for the qaghan during his campaigns, even speaking to offer him advice" (Drompp 2011, pp. 518–519). Cf. Nissan (2019–2020 [2021]).

Éva Kincses-Nagy (2019) discussed the Islamisation of the legend of the Turks in the *Oghuz-nāme.* "It is important that according to Rashīd al-Dīn and Abuʾl-Ġāzī the Turks were Muslims in the beginning of history but wealth spoiled them. The first milk is also an important motif. In the pagan Oghuznāma the newborn child wants to eat meat after sucking the colostrum which points to a supernatural birth, while in the Islamic versions Oghuz is *ab ovo* a Muslim who forces his mother to convert to Islam by not breastfeeding. As the mother undertakes a risk for the sake of Islam and consequently for her Muslim son, we can say that she is the second follower of Islam after a long period of infidelity" (*ibid.*, p. 129).

[5] https://en.wikipedia.org/wiki/File:100_manat,_T%C3%BCrkmenistan,_2009_a.jpg

[6] https://en.wikipedia.org/wiki/File:TM-2011-20manat-Oguz_Han2-b.png

[7] "We know from the Muslim accounts that *Türkmen* was a term that was used for Turks that had become Muslims. The reference was largely to the Oghuz (with whom this term remained as an ethnonym) and to the Qarluqs" (Golden 2011 [2005], p. 314).

and she ultimately gave birth to three of his sons" (Golden 2014, p. 192, fn. 28). Another tale (Golden, *ibid.*, pp. 191–192) explains out how the name of a powerful Turkic medieval Qipčaq nation, "dominating the western and central Eurasian steppe lands" (*ibid.*, p. 183), came into being. It relates that Oghuz Khan

> bestowed the name *Qıpčaq* on the orphaned son of one his warriors whose widow had given birth to the lad in the hollow of a rotted tree. Oğuz Xan, who took in the child as his own son, because of the circumstances of his birth called him قِپچاق [Qipčâq], which is from the word قَبُوق (*qabuq* vocalized thus in the text, recte: *qobuq*), which means a tree with a "rotten" (*posîda*) core, cf. Qaraxanid *qowuq nāŋ* "anything hollow", *qovuq* "anything hollow".

Éva Kincses-Nagy explains (2019, pp. 126–127):

> The mythical ancestor of the different Oghuz tribes was Oghuz Khan whose life and deeds were told in different versions of the *Oghuznāma*. One of the first reports about the existence of this Turkic epical tradition can be found in the work of the Egyptian Mamluk historian Ibn al-Dawādarī completed in A.D. 1336. In his account of the history of the year 1230–1231 (A.H. 628) he mentions that one of his sources was a book of the Turks about the beginning of their history and about their first ruler who was the greatest ever. According to him this book was very popular among the Turks and it was handed around and the intelligent and clever people of the Turks learned the stories by heart and performed them. This remark shows that written versions were in circulation even at that time. He also reports performances by singers (or bards) with accompaniment from a *qopuz*, a lute-like stringed instrument […]. Dawādarī's statement also shows that interaction between written and oral transmission was in evidence already in the 13th-14th centuries. […]
>
> [W]e can see that still in the 17th century different oral epical traditions of the Oghuz Turks existed in Khwarezm. As for the written tradition we can easily separate two groups: the pre-Islamic versions represented by the *Legend of Oghuz Khagan* in Uyghur script and the Islamized versions from the 14th century on. The non-Muslim, so-called "pagan" *Oghuznāma* was put in writing after the Mongol invasion; the date and place are debated. According to P[aul] Pelliot [Fig. 3] (1930) the original, lost text was written about 1300 in the Turfan region; the unique copy which can be found in Paris in the Bibliothèque Nationale is a fragmentary late copy. Some scholars consider this copy to have been done in the beginning of the 15th century in Khwarezm. […] The nucleus of the story is a very archaic, in some respect totemic text from pre-Islamic times which reflects the old beliefs of the Turks' shamanism and Tengrism.
>
> The oldest Muslim version of the *Oghuznāma* is preserved in the Chronicle of Rashīd al-Dīn (*Jāmiʿ al-Tawārīkh*, written in 1310–11) and in the works of the Khivan ruler Abuʾl-Ġāzī Bahādur Khan (1603–1663). The *Šaǰara-i Tarākima* (Genealogy of the Turkmens) was completed in 1659 or 1661, the *Šaǰara-i Türk* (Genealogy of the Turks) in 1665. Abuʾl-Ġāzī's adaptation is mostly based on the *Jāmiʿ al-Tawārīkh* in addition to the oral tradition. We also have two other fragmentary adaptations of the Chronicle of Rashīd al-Dīn. One is a 65-line-extract from an unidentified *Oghuznāma* found in the history written by the abovementioned Yazïǰïoġlu 'Ali (Yazıcızāde) in the first half of the 15th century, and the other is possibly an 18th century adaptation which is found in Uzunköprü in a private collection of manuscripts.

In a section bearing the title "Wives", Kincses-Nagy relates (2019, p. 133):

> The other important motif is the wives and their role. In the Pre-Islamic Oghuznāma Oghuz has two wives: one came from the Sky and one from the Earth: "*One day, in a place, Oghuz Kaghan was praying to the Sky, (when) it became dark, (and) from the sky, a blue light beam descended. It was more glowing than the sun or the moon. Oghuz Kaghan walked (closer). He saw that in the middle of this light beam, there was a girl.*

Fig. 3. The French Sinologist and Orientalist Paul Pelliot (1878–1945), an explorer of Central Asia.

> *She was sitting alone. She was a very beautiful girl. On her head, there was a fiery, shining mole. It was like the Pole Star (lit. golden stake). That girl was so beautiful that whenever she laughed, the Blue Sky (kök täŋri) also laughed, when she cried, the Blue Sky also cried. As soon as Oghuz Kaghan caught sight of her, he went out of his mind, he fell in love with her, and he took her. He lay with her, and he took what he desired. Embryo(s) were conceived. After days and nights, she was in labour. She gave birth to (certain) three male children. To the first one, they gave the name Sun (kün). To the second one, they gave the name Moon (ay). To the third one, they gave the name Star (yultuz). Then one day, Oghuz Kaghan went to hunt. In the middle of a lake, in front of him, he saw a tree. In the hollow of this tree, there was a girl. She was sitting alone. She was a very beautiful girl. Her eyes were bluer than the sky. Her hair was (as wavy/as much) as a river's water. Her teeth were like pearls. She was so beautiful that whenever the world's people saw her, they said: «Oh, oh, we will die!» Then, they were (like) milk turning into koumiss. When Oghuz Kaghan saw her, he went out of his mind, fire fell into his heart, he fell in love with her. He took her, lay down with her, and took what he desired. Embryo(s) were conceived. After days and nights, she was in labour. She gave birth to (certain) three male children. To the first one, they gave the name Sky (kök). To the second one, they gave the name Mountain (taɣ). To the third one, they gave the name Sea (täŋiz).* (Danka 2019: fol. 6–10). The motif of light descending from the Sky can also be found in Juvainī's report on the Uyghurs (Boyle 1958 [Vol. 1]: 55–7) and in the miraculous birth of Chinggis Khan (Rachewiltz 2004: 2–5; 263–6), and recalls the conception of Jesus as well. But there is a difference; usually the light impregnates the virgin, whereas in our lore it is Oghuz who does it; the light brings the fairy-like beauty. Mating with fairies to produce the first man is a common world origin myth analysed by DeWeese (1994: 272–278, 353). By marrying and having children from them Oghuz seems to repeat the Creation of the Universe (the Macrocosm) and the Earth (the Microcosm). He becomes Creator-like.
>
> In the Islamic versions this part is, of course, completely missing. The Creator of the Earth and humans is Allah, the Lord, and Oghuz is only the descendant of Prophet Noah. Within this framework the fairies are obviously pagans. In the Muslim versions the key of a good marriage is an agreement between two people in the love of Allah. The wife has to serve his husband's interest even against the wishes of her own family […]

As one can see, the maiden whom Oghuz Khan finds in the hollow of a tree is supernatural. At the very end of her conclusions, Kincses-Nagy avers (2019, p. 133): "With the conversion to Islam the origin-myth underwent multiple transformations, the attributes of the core figure were amended, and by the interpretation of the Muslim Oghuz historians it became the literary articulation of political legitimacy on basis of Islam".

Accordingly, it makes sense to suppose that our quotation block from Golden (2014), in which the woman in hollow of a rotten tree is not Oghuz Khan's wife, but rather the widow of one of his warriors, is a de-paganised version motivated by Islamic propriety concerns: the story is no longer supernatural, the woman finds refuge in the hollow of the tree because of her lamentable circumstances, and Oghuz Khan behaves as a magnanimous ruler by raising the orphaned boy as his own. What is more, this account enables to explain out the name of the Qipčâq ethnic group by reference to the tree with a rotten core.

A maiden in the hollow of a tree appears in a 1852 edition of the 1578 Spanish epic about the conquest of Chile, *La Araucana*, by Alonso de Ercilla y Zuñiga (Fig. 4).

Fig. 4. An illustration from the 1578 epic *La Araucana* by Alonso de Ercilla y Zuñiga (1533–1594), about the Spanish conquest of Chile, as published in the series Biblioteca Ilustrada de Gaspar y Roig, Madrid: Imprenta de Gaspar y Roig, Editores, 1852. The full page is reproduced here on the next page.

que es ya dolencia de honra y ruin indicio,
por evitar, al fin, murmuraciones,
y no mostrarme ingrata al beneficio
en tal sazon y tiempo recibido,
le tomé por mi guarda y mi marido;
Y temiendo que gente acudiria,
por el espeso bosque nos metimos,
donde, sin rastro ni señal de via,
un gran rato perdidos anduvimos;
pero, señor, al declinar del dia,
á la ribera de Lauquén salimos,
por dó venia una escuadra de cristianos
con diez indios, atrás presas las manos.
Descubriéronnos súbito en saliendo,
que en todo, al fin, nos persiguia la suerte,
sobre nosotros de tropel corriendo,
¡aguarda! ¡aguarda! ¡ten! gritando fuerte;
pero mi nuevo esposo allí, temiendo
mucho mas mi deshonra que su muerte,
me rogó que en el bosque me escondiese,
mientras que el con morir los detuviese.
Luego el temor, á trastornar bastante
una flaca mujer inadvertida,
me persuadió, poniéndome delante
la horrenda muerte y la estimada vida:
así, cobarde, tímida, inconstante,
á los primeros ímpetus rendida,
me entré, viéndolos cerca á toda priesa
por lo mas ágrio de la selva espesa,

Y en lo hueco de un tronco, que tejido
de zarzas y maleza en torno estaba,
me escondí sin aliento ni sentido,
que aun apenas de miedo resollaba,
de donde escuché luego un gran ruido,
que el bosque cerca y lejos atronaba,
de espadas, lanzas y tropel de gente,
como que combatiesen fuertemente.
Fue poco á poco, al parecer, cesando
aquel rumor y grita que se oia,
cuando la obligacion ya calentando
la sangre que el temor helado habia,
revolví sobre mí, considerando
la maldad y traicion que cometia
en no correr con mi marido á una
un peligro, una muerte, una fortuna.
Salí de aquel lugar, que á Dios pluguiera
que en el quedara viva sepultada,
corriendo con presteza á la ribera
á donde le dejé, desatinada:
mas cuando no ví rastro ni manera
de le poder hallar, sola y cuitada,
podrás ver qué sentí; pues era cierto
que no pudo escapar de preso ó muerto;
Solté ya sin temor la voz en vano,
llamando al sordo Cielo injusto y crudo;
preguntaba: ¿dó está mi Cariolano?
y todo al responder lo hallaba mudo:
Ya entraba en la espesura, ya á lo llano
salia corriendo, que el dolor agudo,
en mis entrañas siempre mas furioso,
no me daba momento de reposo.
No te quiero cansar ni lastimarme
en decirte las bascas que sentia:
no sabiendo que hacer ni aconsejarme,
frenética y furiosa discurria:
muchas veces propuse de matarme,
mas por torpeza y gran maldad tenia
que aquel dolor en mí tan poco obrase
que á quitarme la vida no bastase.
En tanta pena y confusion envuelta,
de contrarios y dudas combatida,
al cabo ya de le buscar resuelta,
pues no daba el dolor fin á mi vida,
hácia el campo español he dado vuelta,
de noche y desde lejos escondida,
por el honor, que mal me le asegura
mi poca edad y mucha desventura.
Y teniendo noticia que esta gente
era la vuelta de Cauten pasada,
tambien que habia de ser forzosamente
por este paso estrecho la tornada,
me dispuse á venir cubiertamente,
pensando que entre tantos disfrazada
alguna nueva ó rastro hallaria
deste que la Fortuna me desvia.
¿Qué remedio me queda ya captiva,
sujeta al mando y voluntad ajena,
que, para que mayor pena reciba,
aun la muerte no viene, porque es buena?
Pero aunque el Cielo cruel quiera que viva,
al fin me ha de acabar ya tanta pena;
bien que el estado en que me toma es fuerte,
mas nadie escoge el tiempo de su muerte.»
Así la bella jóven lastimada
iba sus desventuras recontando,
cuando una gruesa bárbara emboscada
que estaba á los dos lados aguardando,
alzó al cielo una súbita algarada
las salidas y pasos ocupando,
creciendo indios así que parecian
que de las yerbas bárbaros nacian.
Llegó al instante un yanacona mio,
ganado no habia un mes en buena guerra,
diciéndome: «Señor, échate al rio,
que yo te salvaré que sé la tierra,
que pensar resistir es desvario
á la gente que cala de la sierra:
bien puedes ¡oh señor! de mí fiarte,
que me verás morir por escaparte.
Yo, que al mancebo el rostro revolvia
á agradecer la oferta y buen deseo,
ví á Glaura que sin tiento arremetia
diciendo: «¡oh justo Dios! ¿qué es lo que veo?

4. A man-eating tree swallows Rabbi Isaac ben Joseph, but he is saved

In the Babylonian Talmud, tractate *Sanhedrin,* 101a, it is stated: "nor may demons be consulted on the Sabbath. R. Jose said: This is forbidden even on weekdays. R. Huna said: The *halachah* [i.e., the norm] is not [The Wilna Gaon deletes 'not'] as R. Jose, and even he said it only on account of its danger, as in the case of R. Isaac b. Joseph, who was swallowed up in a cedar tree, but a miracle was wrought for him, the cedar splitting and casting him forth". That is to say, "He consulted a demon, which turned itself into a tree and swallowed him; it was only through a miracle that he escaped" (note to the Soncino English translation: Epstein 1935–1948).

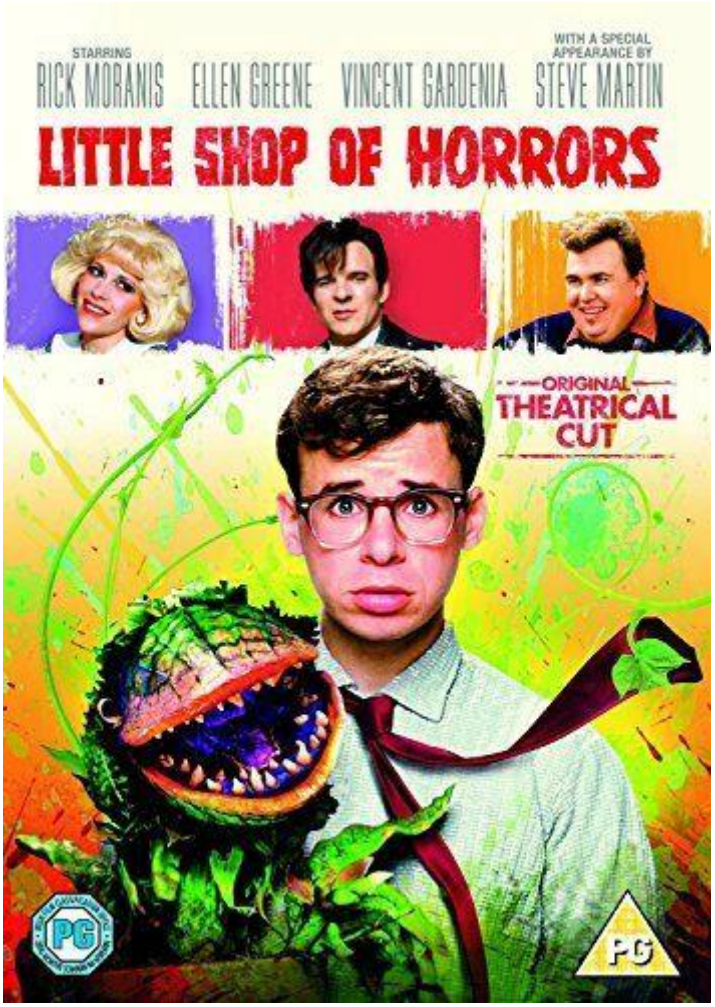


Fig. 5(a). A man-eating plant on the cover of a DVD of the film *The Little Shop of Horrors.*

Man-eating plants (Fig. 5) were discussed in my article "Deadly Flowers and Lethal Plants" (Nissan 2009a), being a sequel of "An Insidious Rose, Lethal Flowers or Plants: A Version of the Death of Moses, and a Sanfedist Trick from the Napoleonic Wars" (Nissan 2009b). The tree demon tale type (which is 1168B in ATU classification)[8] has been discussed by Rella Kushelevsky (2013).

[8] That is to say, as per Uther (2004), itself based upon Aarne and Thompson (1928 and sqq.).

Fig. 5(b). A man-eating plant in the release poster of the 1986 film *The Little Shop of Horrors*. This was a film adaptation of the 1982 musical based on the 1960 film.

Fig. 5(c). In the 1986 film ending as planned, the man-eating plant Audrey II is on top the Statue of Liberty, like King Kong on top of the Empire State Building.

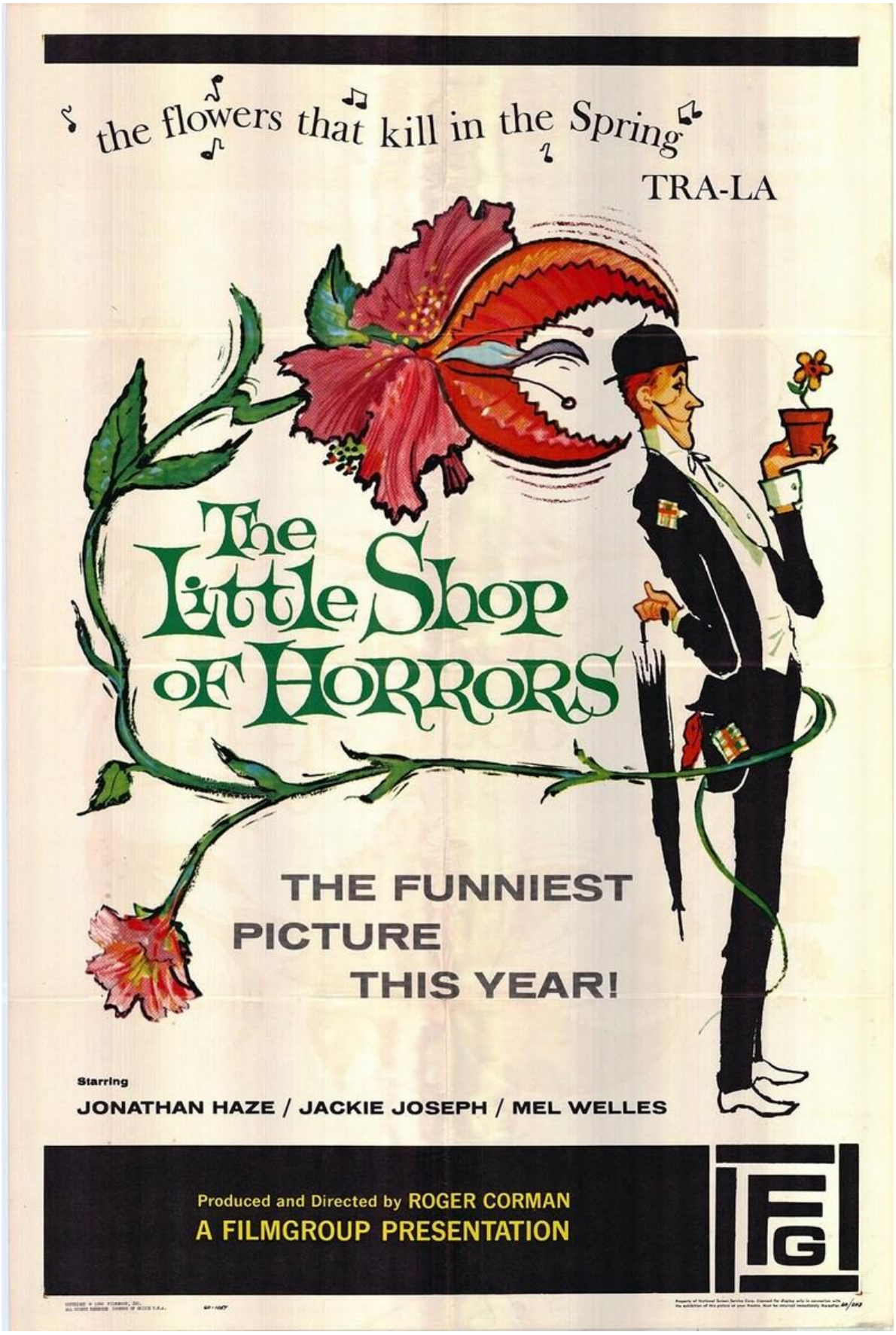


Fig. 5(d). A release poster for *The Little Shop of Horrors*, a 1960 horror comedy film.

Man-eating plants even appear in computer games: "*The Sims 2: University* is the first expansion pack for the strategic life simulation computer game The Sims 2 developed by Maxis and published by Electronic Arts. It was released on March 1, 2005 to mixed reception. The expansion pack allows the player's Sims to become Young Adults and go to University to earn a degree, allowing them to take up any one of four graduate-exclusive careers".[9] Some concepts are taken from student life: college education with majors in different disciplines (e.g., Biology), academic probation if a Sim fails a semester, good grades being rewarded by college through grants, or by being mentioned on the Dean's List, student finance, even pillow fights. Some other concepts come from horror fiction, such as zombies. Moreover: "Sims can earn a man eating plant as a Career Reward. This plant, after consuming an unsuspecting victim, can be milked by your Sim and produces the Elixir of Life which makes your Sim younger when consumed".[10] Such a plant is called a *cow plant.* The Wikipedia *List of fictional plants*[11] defines it as follows: "**Cow plant** (*Laganaphyllis simnovorii*): the plant in The Sims 2: University that natural scientists can plant; the cow plant eats Sims and produces a 'milk' that increases the drinker's lifespan".

Kushelevsky's article (2013), to say it with its abstract,

> examines three literary versions in compilations from the Middle Ages: a Hebrew version from the tenth century and two Muslim versions from the thirteenth and fifteenth centuries in Persian and Arabic. These are compared with three oral variants from Burma and Cambodia. The development of the 'Tree Demon' tale type as a test case is demonstrated through an analysis of the versions' different religious, cultural, and social functions, which reflect their different channels of transmission and historical settings.

On p. 201 in her paper, she explains:

> With respect to 'The Tree Demon' tale type (ATU 1168B), I will examine three literary versions in compilations from the Middle Ages: a Hebrew version from the tenth century and two Muslim versions from a later period — the first in Persian from the thirteenth century and the second in Arabic from the fifteenth century. The Hebrew version, which will be the first of the literary versions of this tale type to be presented here, is included in a compilation of tales and sermons known as *Midrash of the Ten Commandments.* It, or at least one of its variants in Iran, can apparently be dated to the tenth century (Shapira 2005, 46–47). The tale 'The Demon in the Carob' exemplifies the second commandment, 'Thou shalt have no gods before me', which refers to the prohibition against idolatry.
>
> The Persian version is included in the *Marzban-nama* from the thirteenth century (Rahbar 1987, 397–402). It is a compilation of tales and animal fables within a frame story, based on a lost version of the *Marzban-nama* from the tenth century, which is attributed to Marzban b. Sharwin (Kramers and Bruijn 1991, 632–33). *Marzban-nama* [cf. Crewe Williams (2000)] appears in two different versions from the Middle Ages, and the tale of the tree demon is based on the one by Sa'd al-Din al-Warawini [Varāvinī].
>
> The version in Arabic by Ibn 'Arabshah appears in the compilation known as *Fakihat al-Khulafa wa-Mufakahat al-Zurafa* (ibn 'Arabshah 1832, 130-31; see also the reference in Chauvin 1897 [Vol. 2], section 44) from the fifteenth century, which is a translation into Arabic of Sa'd al-Din al-Warawini's redaction of *Marzban-nama*, and mediated by a previous Turkish adaptation of *Marzban-nama* (Pedersen 1971, 711–12). I claim that these corresponding versions are a polemical response to a Manichaean

[9] Wikipedia (http://en.wikipedia.org/w/index.php?title=The_Sims_2:_University&action=edit).
[10] *Ibid.*, at Wikipedia, *Sims 2: University.*
[11] http://en.wikipedia.org/w/index.php?title=List_of_fictional_plants&action=edit

> narrative in the Cologne Mani Codex, and that this is a cultural and religious aspect which does not emerge from the oral versions of tale type 1168 per se.

Tale type 1168B "has various popular oral variants in the Far East, such as in India, Cambodia, and Burma, as well as in the Near East, in Egypt, which are documented in the type indices" (Kushelevsky 2013, p. 201). On pp. 201–202, she retells an abstract of that tale type, based on the abstract in Uther (2004), namely,

> a demon that lives in a tree promises to bring a man a large amount of rice or gold each year if the man will desist from cutting it down. The man agrees, refrains from cutting down the tree, and the transaction is completed. Later, the demon reneges on the agreement, or, alternatively, plots to kill the man. The man discovers this by chance and threatens to kill the demon, forcing it to continue to provide him with his fixed portion of rice or gold.

Thus, in this tale type the man is not swallowed into the tree, nor does he seek refuge inside it. In contrast, consider a visual motif from horror films (or teasers) about bewitched forests, which shows an utterly saddened facial expression on the bark of a tree, to suggest that the soul of a human being murdered by the witches is imprisoned inside. Having said that, one also comes across human facial expressions carved on living plants, or on wood, without such sinister circumstances being implied (Fig. 6).

5. Observation posts disguised as trees, in WW1

In the 19th century, there was a family of British Jewish painters, the Solomons. The London-born Solomon Joseph Solomon[12] (1860–1927, Fig. 7) was, like his sister, Lily Delissa Joseph,[13] a painter. There had already been the painter Simeon Solomon (1840–1905), a Pre-Raphaelite.[14] Solomon Joseph Solomon "was a founding member and President of the New English Art Club and was elected a Royal Academician in 1906, only the second Jewish artist to be so honoured after Solomon Alexander Hart".[15]

---

[12] https://en.wikipedia.org/wiki/Solomon_Joseph_Solomon "In 1896, he became an associate of the Royal Academy, with full membership following in 1906, one of the few Jewish painters to do so. He joined, and became president of, the Royal Society of British Artists in 1919" (*ibid.*). "Solomon painted mainly portraits to earn a living, but also painted dramatic, theatrical scenes from mythology and the Bible on large canvasses. These scenes include some of his more popular paintings" (*ibid.*). His portraitees included King George V and Queen Mary.

I find it interesting that Joseph Solomon was the father of Solomon Joseph Solomon. The first name of the father became the middle name of the son (who in turn, only had two daughters). Personal names typically made of three first names (the second being one's father's, and the third, his own's father's) were usual in my own ancestral Baghdadi Jewish community; and for example, I was surprised to find on my father's death certificate from New York the forenames "Hayawi Ephraim", as he apparently added a middle name (usual in the United States, but befitting Baghdadi Jewish custom) by using his father's first name. In a British Jewish context in the 19th century, let us simply note that as the family name of the Solomons was also a first name from the onomasticon, for this particular person they used that same first name. The X Y X pattern of personal names, which has some spread among Muslim Arabs, is not unknown among Anglo-Saxons either, of whatever religious denomination. Another pattern in the names of Solomon Joseph Solomon's next of kin is that flower names were used as first name for both his sister (Lily Delissa Solomon), and one of his daughters (Iris Rachel Solomon).

[13] https://en.wikipedia.org/wiki/Lily_Delissa_Joseph

[14] https://en.wikipedia.org/wiki/Simeon_Solomon

[15] https://www.jewsfww.uk/strategic-camouflage-2210.php

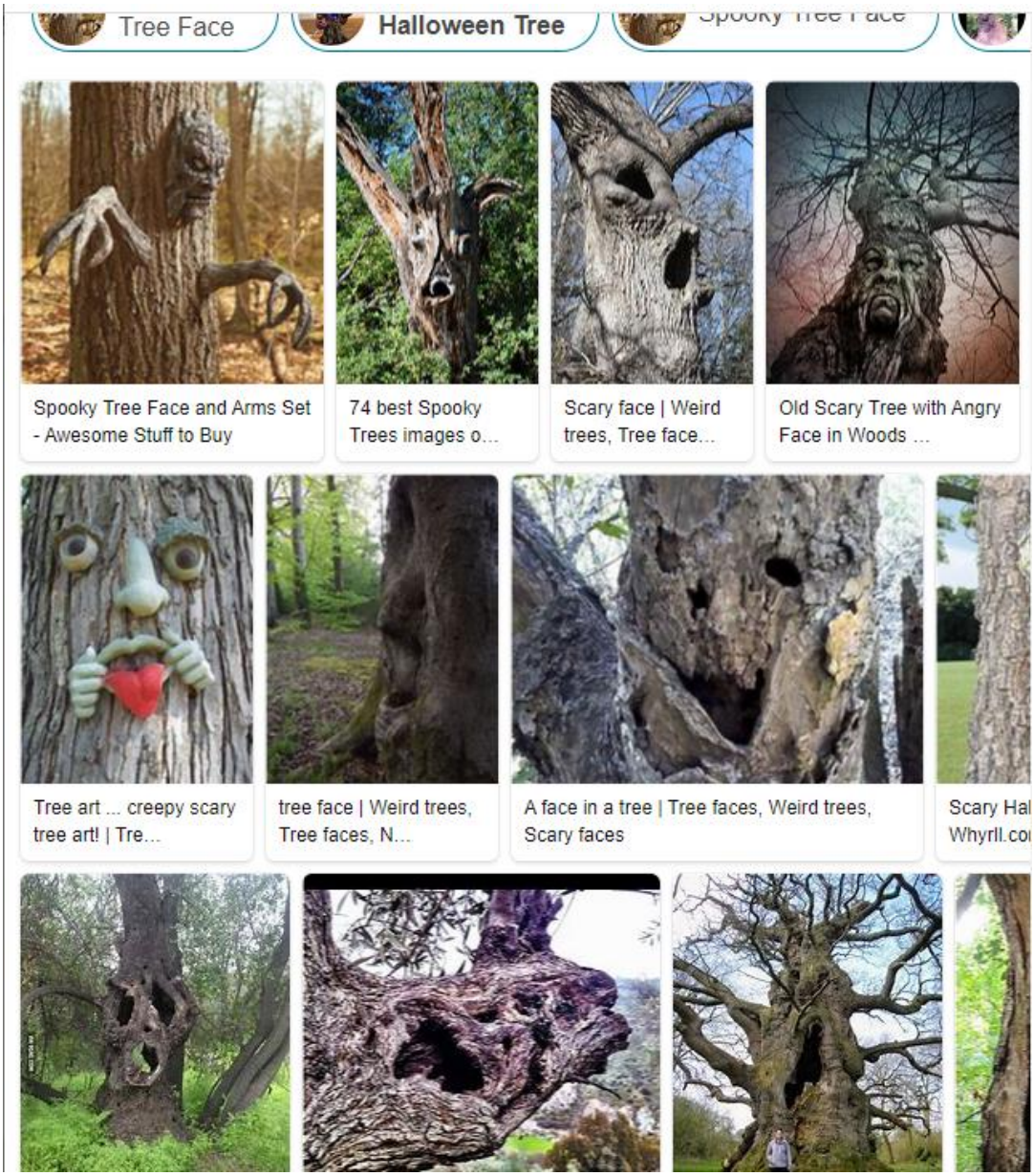


Fig. 6(a). Some images returned by searching on Bing for “scary tree faces”.

Fig. 6(b). More images returned by searching on Bing for “scary tree faces”.

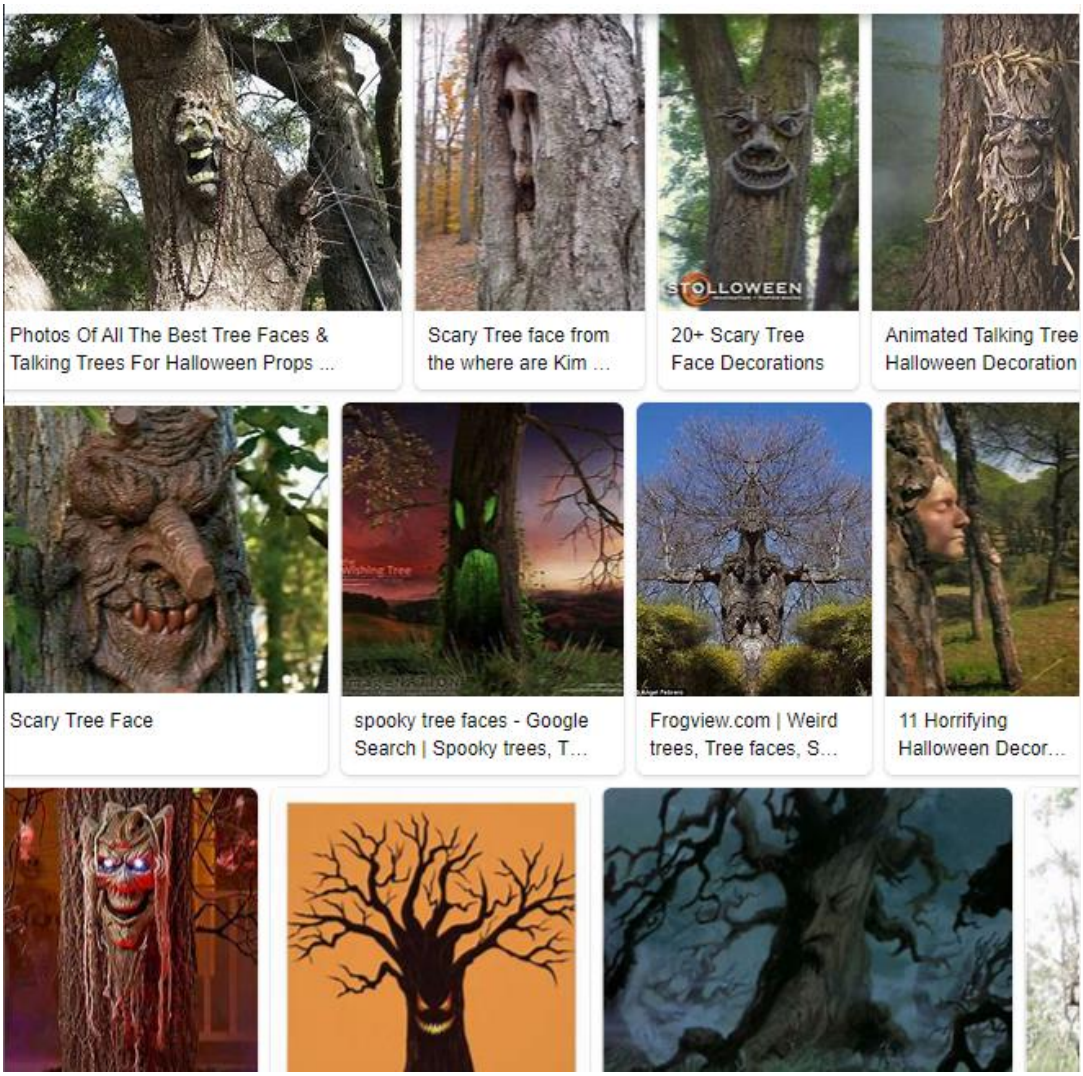


Fig. 6(c). Further images returned by searching on Bing for “scary tree faces”.

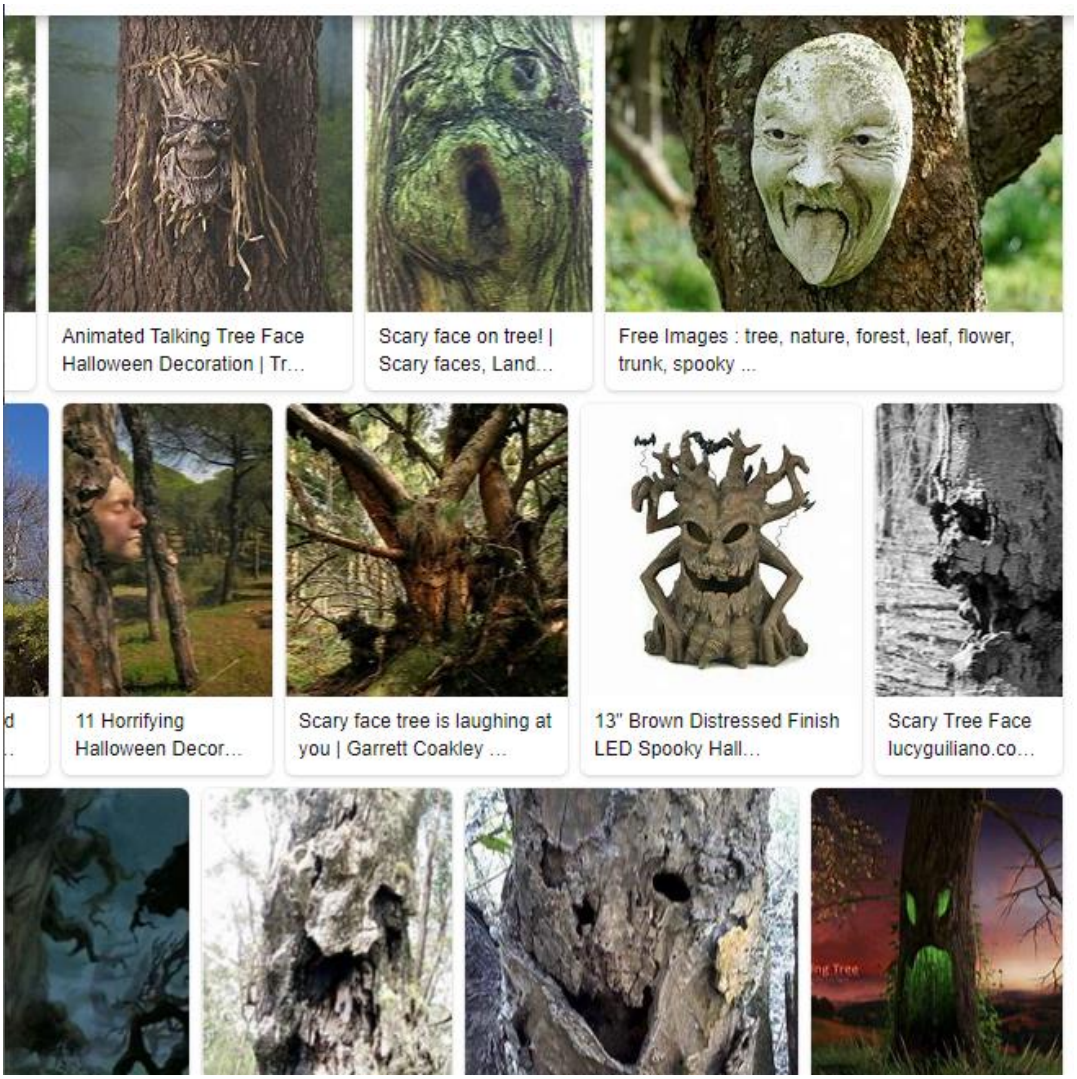


Fig. 6(d). Further images returned by searching on Bing for “scary tree faces”.

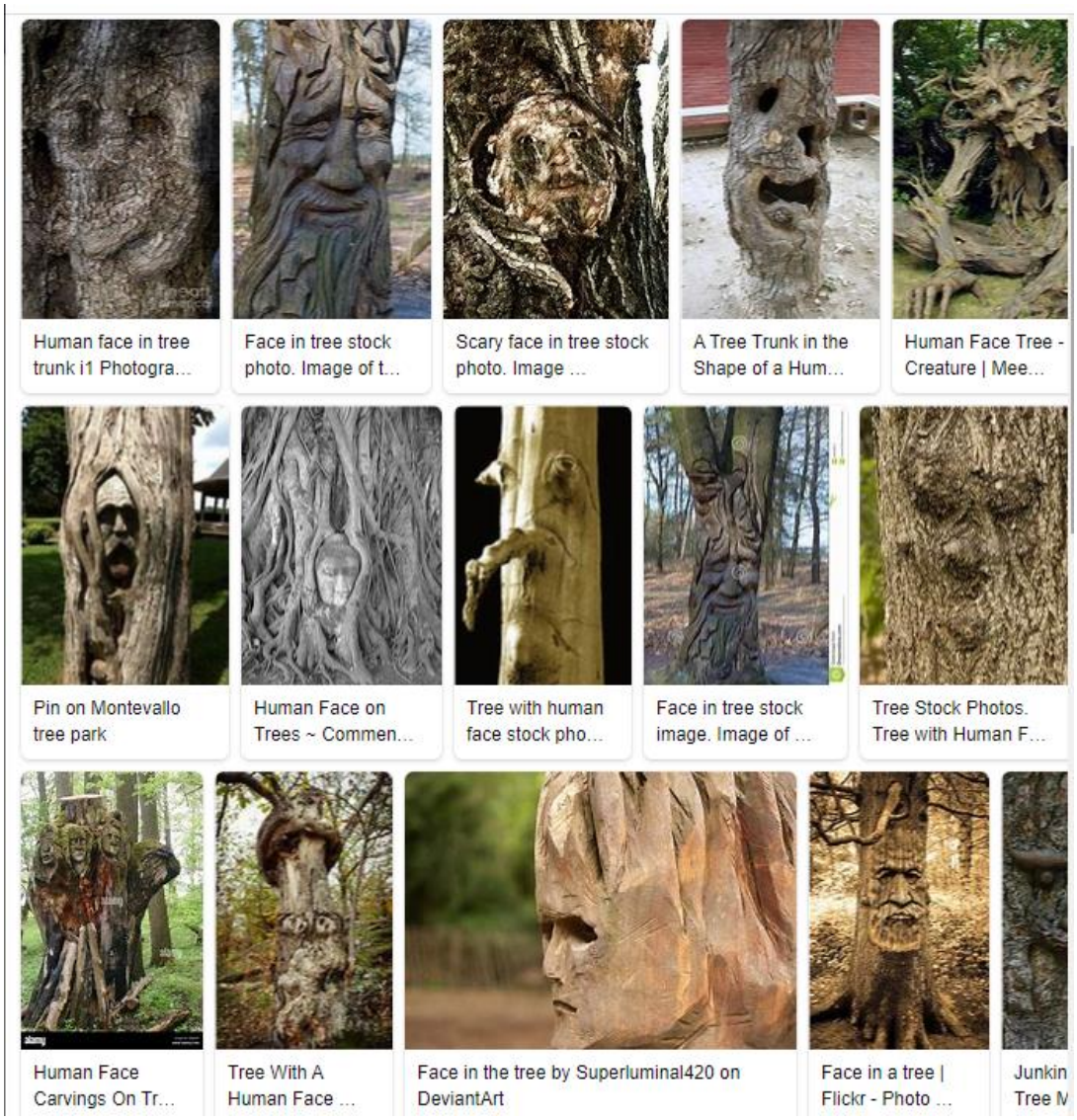


Fig. 6(e). Some images returned by searching on Bing for “Human face in tree”.

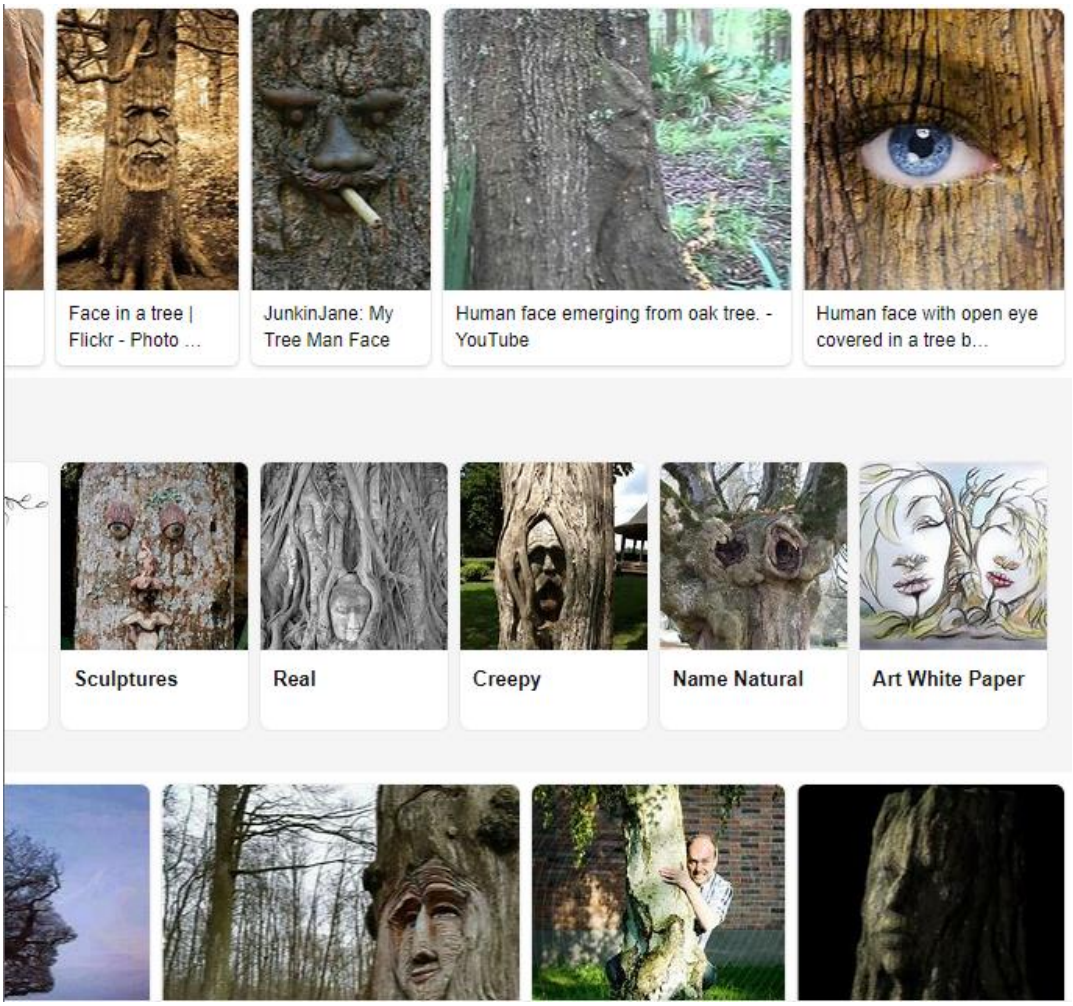
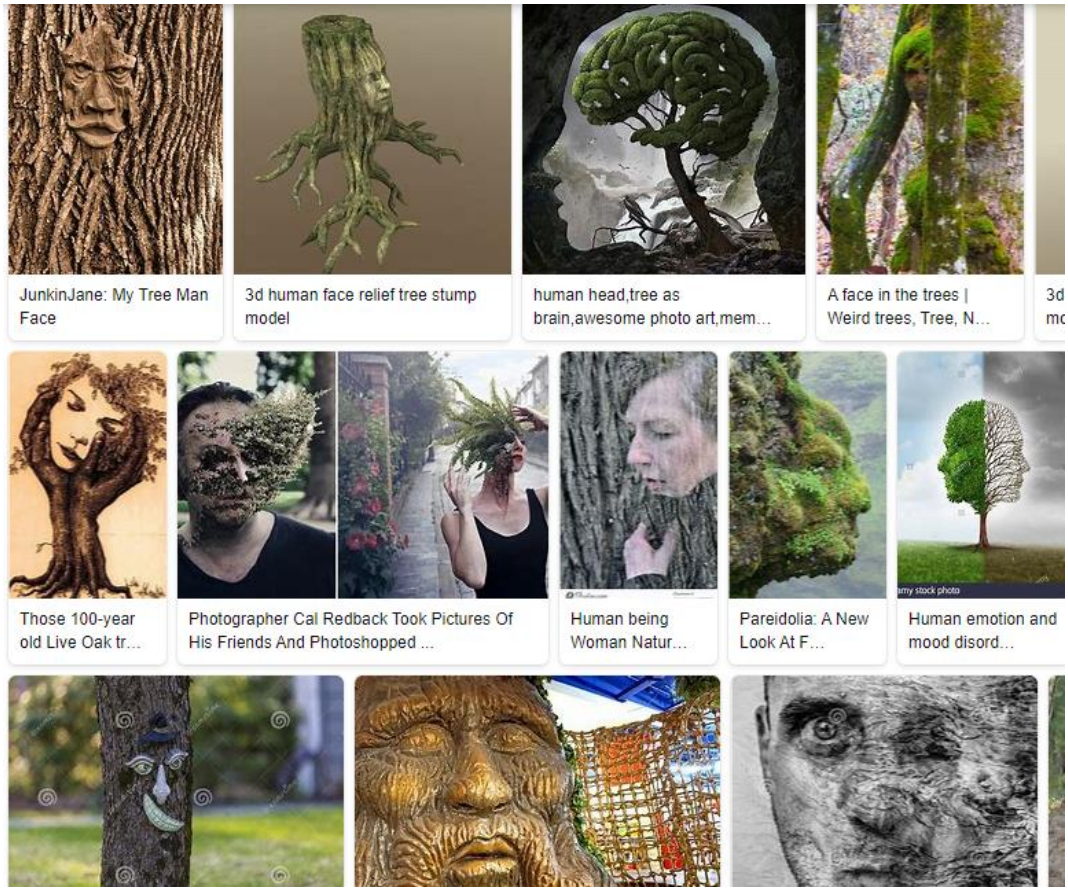


Fig. 6(f). More images returned by searching on Bing for “Human face in tree”.



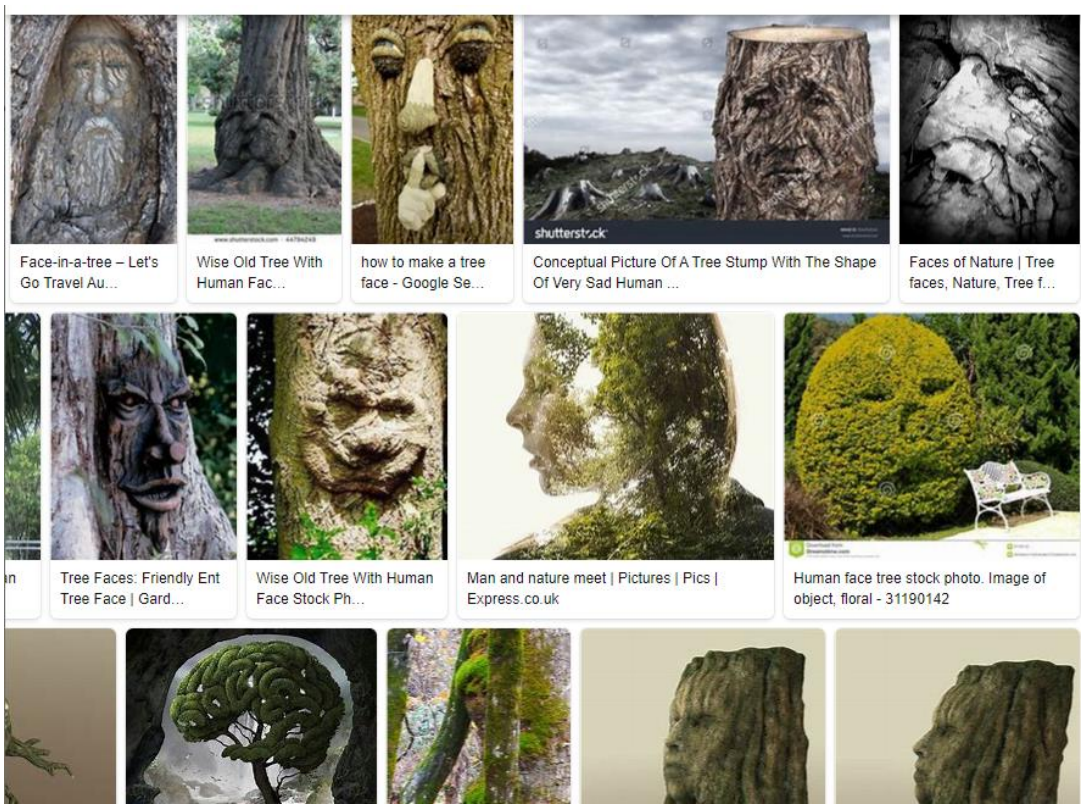


Fig. 6(g). More images returned by searching on Bing for “Human face in tree”.

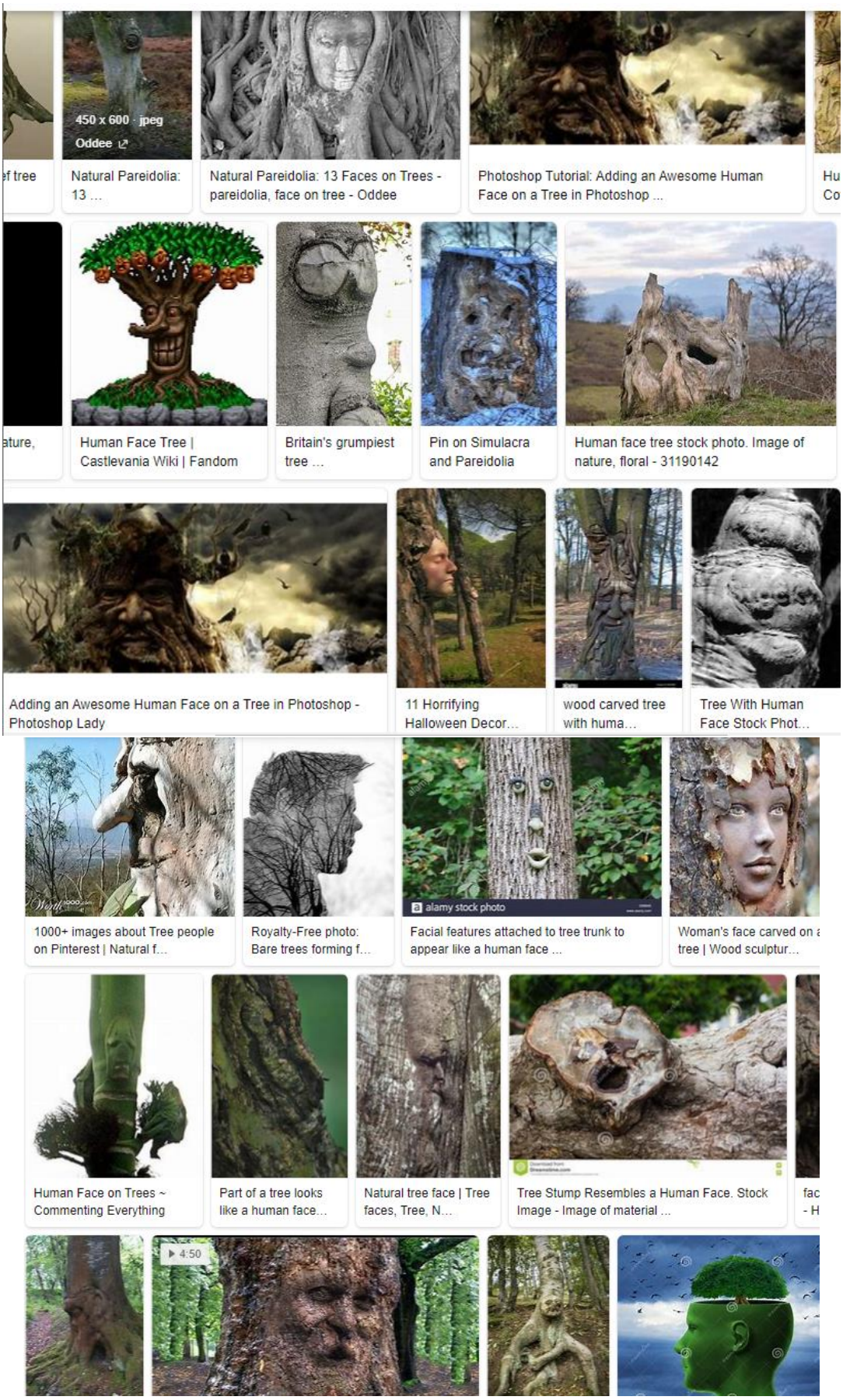


Fig. 6(h). Further images returned by searching on Bing for "Human face in tree".

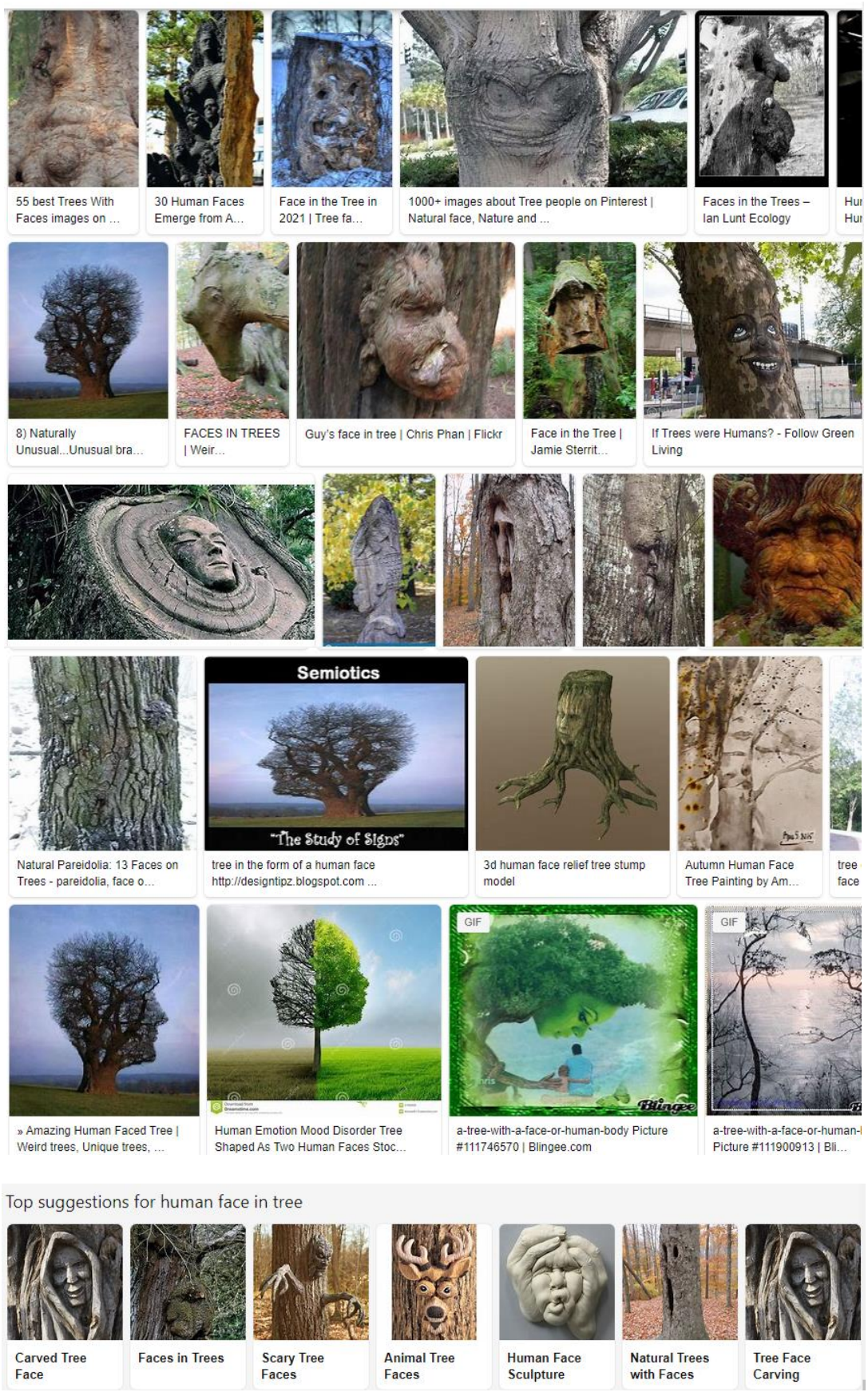


Fig. 6(i). Further images returned by searching on Bing for "Human face in tree".

Fig. 6(j). Gigantic leafy faces lighting up a forest in Wisconsin, as an art installation in 2014. Lucy Wang reported about it in *InHabitat*, and a slideshow is available on the same webpage.[16]

[16] https://inhabitat.com/amazing-blink-twice-video-installation-gives-trees-human-faces-with-3d-motion-projections/

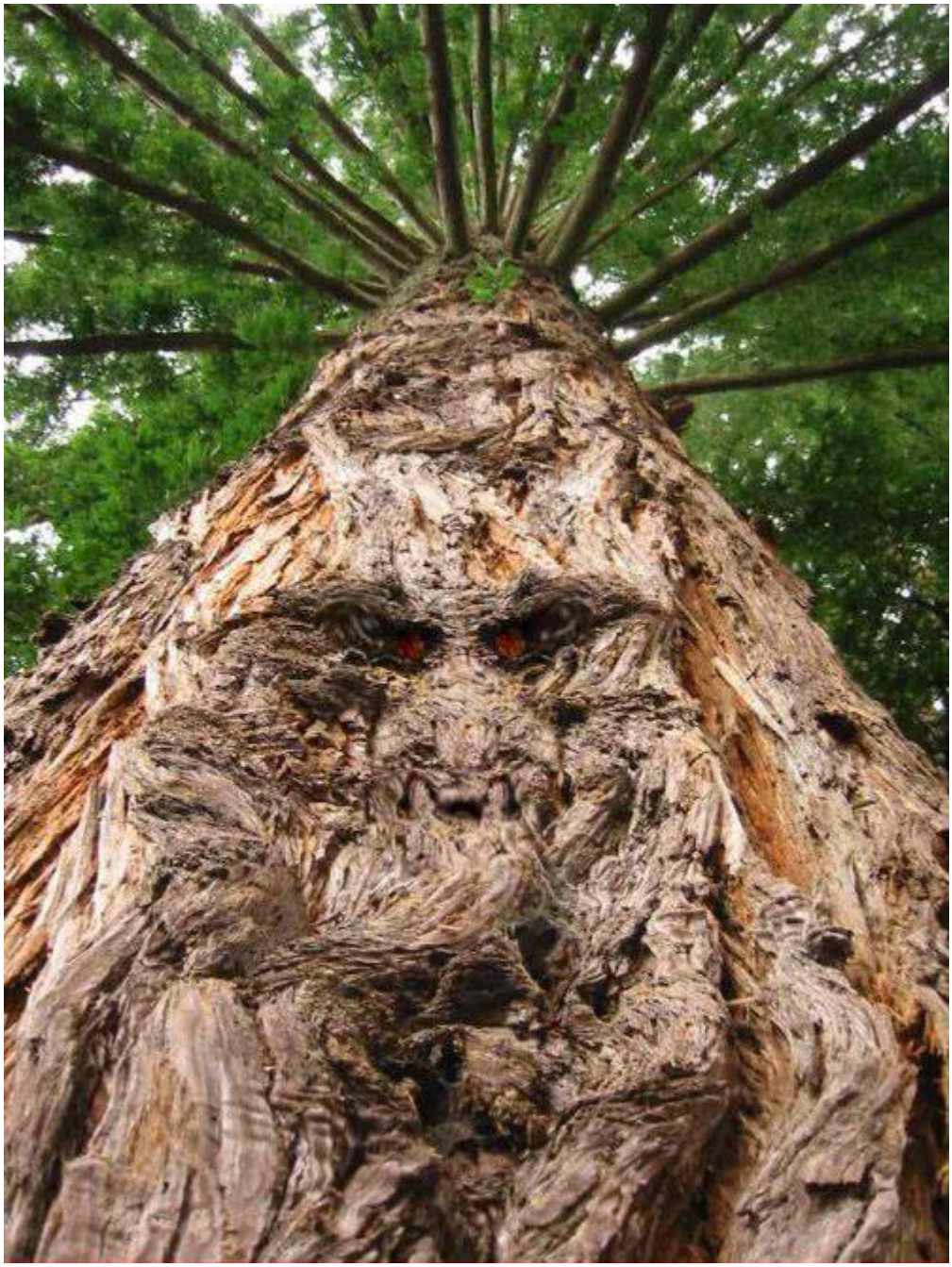


Fig. 6(k). One of several "strange trees" signalled on *DesignSwan*, for free download.[17]

[17] https://www.designswan.com/archives/strange-trees.html

Fig. 6(l). Two faces from the "Not Human Faces" of Sylvia Hagen on Pinterest. Some are on cliffs.[18]

Fig. 6(m). *DeviantArt* is a prominent forum for cartoonists and other artists to make their work known. This image was given the title "Human Tree" by a lady artist signing herself as "Turtledov".[19]

[18] https://www.pinterest.co.uk/sylviahagen54/not-human-faces/

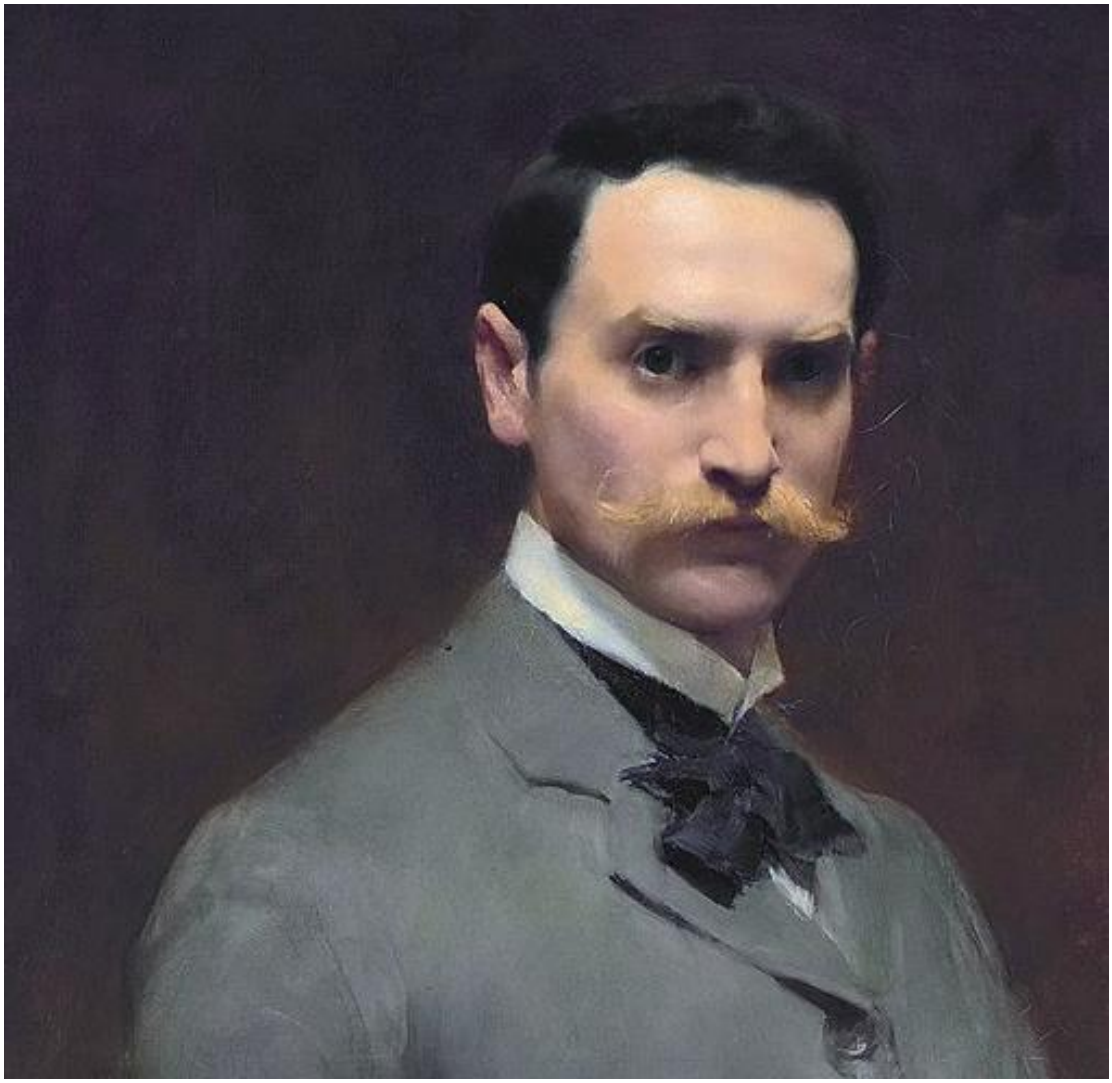


Fig. 7(a). Detail from a self-portrait[20] of Solomon Joseph Solomon, painted around 1896.

Solomon Joseph Solomon was a portraitist,[21] which is what he was doing to earn his living, and he also painted scenes from ancient Greek or biblical lore, with an insistence on nudes, such as in the scene of Ajax carrying away Cassandra on his shoulder, or Delilah gloating while the Philistines capture Samson. Those other paintings are better known than the portraits he made. He also painted a solemn scene (Fig. 8) from the interior of a synagogue (it was presented to the Jewish Memorial Council in June 1921, within initiatives to commemorate fallen soldiers), but that one is not as inspiring as the extraordinary "The Feast of the Rejoicing of the Law at the Synagogue in Leghorn",[22] painted in 1850 by another British Jewish painter, Solomon Alexander Hart (1806–1881).

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[19] https://www.deviantart.com/turtledov/art/Human-Tree-195271568

[20] https://en.wikipedia.org/wiki/Solomon_Joseph_Solomon#/media/File:Self-portrait,_by_Solomon_Joseph_Solomon.jpg

[21] See portraits at https://artuk.org/discover/artists/solomon-solomon-joseph-18601927

[22] https://upload.wikimedia.org/wikipedia/commons/thumb/4/47/Solomon_Alexander_Hart_-_The_Feast_of_the_Rejoicing_of_the_Law_at_the_Synagogue_in_Leghorn%2C_Italy_-_Google_Art_Project.jpg/2717px-Solomon_Alexander_Hart_-_The_Feast_of_the_Rejoicing_of_the_Law_at_the_Synagogue_in_Leghorn%2C_Italy_-_Google_Art_Project.jpg

Fig. 7(b). Solomon Joseph Solomon as a soldier in WW1.

Notwithstanding his qualities as a painter, it is as a pioneer in the history of camouflage that Solomon Joseph Solomon stands out, in the context of the First World War.[23] At its start, he signed up as a private in the Artists Rifles. This was a Territorial Force regiment, a home defence unit.

He had ideas about military camouflage (a practice already established before 1914, as personal concealment had become a necessity because of the accuracy of firearms), and he initially promoted them in the press — a letter of his published in *The Times* of 27 January 1915 began as follows: "Sir – The protection afforded animate creatures by Nature's gift of colour assimilation to their environment might provide a lesson to those who equip an army; seeing that invisibility is an essential in modern strategy […]" — and subsequently was able to do so directly to senior army officers.

Observation posts known in English as *camouflage trees* (*fake trees, false trees,* and *observation trees* are synonyms) were invented[24] in 1915 by the painter Lucien-Victor Virand de Scévola,[25] who led the French army's Section de Camouflage.

[23] https://www.jewsfww.uk/solomon-joseph-solomon-1442.php (at the "British Jews in the First World War: We Were There Too" website) His service in WW1 earned him an Order of St Anne, 3rd Class, medal.
https://www.jewsfww.uk/strategic-camouflage-2210.php
[24] https://en.wikipedia.org/wiki/Camouflage_tree
[25] https://en.wikipedia.org/wiki/Lucien-Victor_Guirand_de_Sc%C3%A9vola

Fig. 8. Painting by Solomon J. Solomon, apparently of a scene from a ceremony inside a synagogue, commemorating fallen soldiers, presented to the Jewish Memorial Council in 1922.

Camouflage trees, as introduced by the French army, were first used in May 1915, during the Second Battle of Artois.[26] France shared the design with Britain.[27] At the front in France, a team that Solomon J. Solomon set up erected (which was done in night time) armoured observation posts disguised as trees (Figs. 9, 10):

[26] https://en.wikipedia.org/wiki/Second_Battle_of_Artois
[27] https://en.wikipedia.org/wiki/Camouflage_tree

Fig. 9. A group of British soldiers erecting a "camouflage tree" under the cover of night. Four men hug the tree, and two men list its base. A soldier in the ditch is watching from below. Two men on the right side and standing and watching. London, Imperial War Museum, Art. IWM ART 6476 (the original is in colour).

Fig. 10. A model from the Imperial War Museum, showing two British soldiers hiding inside a camouflage tree during the First World War. An artistic rendition, made by myself, of a detail of a photograph from the Imperial War Museum.

> In December 1915, General Herbert Plumer arranged for Solomon to visit the front lines and investigate techniques in use by the French. His ideas were accepted, and he was asked to set up a team to start the production of camouflage materials in France. On 31 December 1915, General Haig, Commander-in-chief of the British forces in France, instructed that Solomon be given the temporary rank of Lieutenant-Colonel to enable him to carry out his new duties.
>
> The new unit's first task was the design of armoured observation posts disguised as trees, following the pioneering work of the French Section de Camouflage led by Lucien-Victor Guirand de Scévola.[28] The first British tree observation post was put up on 22 March 1916. Solomon was effective at the artistic and technical tasks of designing trees and nets, but not as a commander. He was replaced in March 1916, instead becoming a technical advisor, a role that suited him better. In May 1916, he was sent to England to help develop tank camouflage. Solomon doubted that tanks could be effectively camouflaged since they cast a large shadow. Instead, he argued for the use of camouflage netting, with which he gradually became obsessed, claiming that the Germans were hiding huge armies under immense nets. Camouflage netting was at first considered unimportant by the army; it was not manufactured in large quantities until 1917. Eventually, in 1920, he published a book, *Strategic Camouflage*, arguing this case, to critical derision in England but with some support from German newspapers.
>
> In December 1916, Solomon established a camouflage school in Hyde Park which was eventually taken over by the army.[29]

Solomon dealt with trees in camouflage also other than as observation posts. In his 1920 book *Strategic Camouflage* (which can now be accessed online), Chapter VI begins on p. 23 with two paragraphs that are concerned with the shadow that trees must cast.[30] Blisters are used in order "to make the shadows of the tree-stems across the road, and to hide, by rising well above them, what would be incriminating shadows in the wrong place, cast at different hours of the day by the real trees, and by casting shadows themselves, they give some colour to the correctness of the angle of shadow made by the sun at varying hours" (*ibid.*, pp. 23–24). However: "It will be seen that the pretended stem shadows do not fit on to the trees at all, allowing for any obliquity of view. And whereas the sun is now at about 12.30, the stem shadows are at nearer two o'clock, and the tree-stem shadows on flat ground would have to be in a line with those in the drawings. The shadows of the trees themselves are much too far off for midday in summer" (*ibid.*, p. 24). "In quite low, good, sunny photographs the stems of slender trees are often not recorded" (*ibid.*, p. 35).

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[28] https://en.wikipedia.org/wiki/Lucien-Victor_Guirand_de_Sc%C3%A9vola

[29] https://en.wikipedia.org/wiki/Solomon_Joseph_Solomon

[30] "In the enlarged photograph of the Bruges road and the stream and fields to the south of it, what we see is neither the road (although to the uncritical it is flat) nor the fields nor the stream. The great blistered masses clearly seen through a good glass, over which it would be impossible to drive, should make it quite evident that what we see on the road is artificial. But let us probe the meaning of it all. There is a tubular covering over this length of the road, the rising curve of which checks the shadows of the small trees on its south. So between and slightly above these trees, irregular modelled white shapes curve, letting in light for the traffic on the actual road below. But trees must have their shadows, and these are made in camouflage immediately opposite the real trees. It will be seen that these pretended shadows are painted, with smaller blisters to help the effect, and are themselves sunlit; light which indicates the modelling (contours) of the cover as it curves down to its northern margin. ¶ And these shadows are on the same plane as the trees themselves. The drawing opposite taken from trees on another road in the same photograph, and therefore lighted in the same way, gives an idea of the difference in the quality of shadow, and the tree casting it, and the corresponding levels of the one and the other. We see that a real shadow is one flat tone, but that the imitations are taking light and making shadow. The lower tree in the drawing is seen obliquely, but what lies flat on the ground cannot be so affected. The tree shadow is on what stands for the ground, and it must therefore take the angle of sunlight. This particular shadow is slightly distorted by the fact that it crosses an elevated cover over the road which runs from Leke into the middle of the village".

The Germans concealed a cannon among trees: "We have in this picture an illustration of the German method of concealing a 'Bertha' among trees; and the cunning and industry exhibited are extraordinary" (*ibid.*, p. 38). It was not only France and Britain that used camouflage trees. Also the Germans did, during the trench war.[31] The German name for a camouflage tree is *Baumbeobachter*.

Fig. 11. Charlie Chaplin disguised as a tree. An artistic rendition as a cartoon, made by myself, of a still from the 1918 film *Shoulder Arms.* Unlike this cartoon inspired by the still, the copyright for all photographs from Chaplin films made from 1918 onwards belongs to Roy Export S.A.S.

6. Charlie Chaplin in a tree costume in *Shoulder Arms*

Charlie Chaplin is disguised as a tree (Fig. 11) and hits German soldiers, in a film released in 1918, *Shoulder Arms*,[32] a silent comedy set on the battlefields in what would have been France, yet is supposedly Germany, during the First World War, but the main part takes place in a dream. This was his second film for First National Pictures, and is his shortest feature film.[33] "*Shoulder Arms* proved to be Chaplin's most popular film, critically and commercially, up to that point"[34]

[31] https://en.wikipedia.org/wiki/Camouflage_tree
[32] http://en.wikipedia.org/wiki/Shoulder_Arms
[S] Sergio López Molina (2014, pp. 267–268) detects similarities between the gags in Chaplin's film *Shoulder Arms*, and a Greek comedy from the fifth century B.C.E., namely, Ταξίαρχοι (*Generals*) by Eupolis, of which fragments survive.
[34] http://en.wikipedia.org/wiki/Shoulder_Arms

> Charlie is in boot camp in the "awkward squad" Once in France he gets no letters from home. He finally gets a package containing limburger cheese which requires a gas mask and which he throws over into the German trench. He goes "over the top" and captures thirteen Germans ("I surrounded them"), then volunteers to wander through the German lines disguised as a tree trunk. With the help of a French girl he captures the Kaiser and the Crown Prince and is given a statue and victory parade in New York and then ... fellow soldiers wake him from his dream.[35]

There was a goof in a "scene where Chaplin (in his tree costume) is being pursued through the forest, cars can be seen traveling on a highway in the background. Although highways in the United States existed when this film was made, they did not exist in Germany. Germany's first highway was built in 1921. Of course, the Western Front was in France, not Germany".[36]

Interestingly, Chaplin turned disguise as a tree into farce, but during the First World War, that was a kind of camouflage that the British army adopted indeed. Another practice was the manufacturing (Fig. 12) and use, from inside trenches at the front, of papier-mâché sniper heads; these were raised out of a ditch (Fig. 13) in order to locate enemy snipers.

Fig. 12. British ladies manufacturing sniper heads in papier-mâché. London, Imperial War Museum (Q 17778).

[35] http://en.wikipedia.org/wiki/Shoulder_Arms
[36] http://en.wikipedia.org/wiki/Shoulder_Arms

Fig. 13. Fake sniper heads made of papier-mâché, completed and in position in a trench, in order to locate enemy snipers who would shoot at the fake heads. London, Imperial War Museum (Q 17685).

7. Isaiah hides inside a tree, but is sawn asunder directly against his mouth, his only vulnerable point

Hiding inside a tree occurs in a tragic story from rabbinic Midrash. Consider in contrast this statement by Bernhard Heller (1934, p. 407): "The magic by which Achilles and Siegfried become famous occurs more rarely. They are vulnerable only in one place. This phase of the legends is also found in the Aggada [rabbinic expansions of biblical narratives]. Isaiah's mouth is his only vulnerable point. Thus, when he took refuge in the cedar tree, the cedar had to be sawn asunder directly against his mouth in order to accomplish his death (VI, 374.103)". The latter citation is of Vol. 6 of Louis Ginzberg's *Legends of the Jews*. See Porton (1997). However, the mouth is unaffected, according to the Christian, Greek-language *Martyrdom and Ascension of Isaiah* 5:14: "And while Isaiah was being sawn in half, he did not cry out, or weep, but his mouth is spoke with the Holy Spirit until he was sawn in two". M.A. Knibb, in the introduction to a new translation from Greek of the *Martyrdom and Ascension of Isaiah*, stated the following (Charlesworth 1985, Vol. 2, p. 151):

> According to the tradition preserved in the Babylonian Talmud (Yeb[amot] 49b) Isaiah was put on trial by Manasseh on a variety of charges; included among these is the charge made in the Ascension (3:8f.) that Isaiah claimed to have seen God, despite the fact that Moses said that no one can see God and live. Isaiah, in order to escape, pronounced the name of God and, in consequence, was swallowed up by a cedar. The cedar was brought and sawed in half, and this caused the death of Isaiah. In this

> tradition Isaiah's death is interpreted as a punishment for saying, "and I live among a people of unclean lips" (Isa 6:5). Elsewhere the Babylonian Talmud only mentions the fact that Manasseh slew Isaiah (cf. b.Sanh[hedrin] 103b), but the Jerusalem Talmud (y.Sanh 10.2 [ed. M. Schwab, vol. 11, p. 49]) preserves a variant of the tradition linking Isaiah with a cedar. According to the Jerusalem Talmud Isaiah hid in a cedar to escape from Manasseh, but the fringes of his garment stuck out and betrayed his presence. Manasseh ordered the tree to be cut, and Isaiah was discovered.

8. In Iranian myth, King Zahhāk (Ḍaḥḥak) has Jamshid sawn in two

There also is a parallel of the episode of Isaiah being sawn. According to Iranian mythology, Zoroastrian and then Islamised, Zahhāk (Ḍaḥḥak) is an utterly evil king. Two snakes grow on Zahhāk's shoulders, and they are to be fed human brains lest they would devour Zahhāk's own brain. Zahhāk defeats Jamshid, the ruler of the world, and has him sawn in two (Fig. 14). Jamshid had enjoyed divine favour, but he had become proud, and this brought about his fall.[37]

In Zoroastrianism, Zahhāk is the son of Angra Mainyu (Ahriman), the evil deity who is the foe of the good deity Ahura Mazda. In the Avesta, Zahhāk is known as Aži Dahāka. "In one Avestan text, Aži Dahāka has a brother named Spitiyura. Together they attack the hero Yima (Jamshid) and cut him in half with a saw, but are then beaten back by the yazata Ātar, the divine spirit of Fire".[38]

During the Islamic era, in Ferdowsi's epic poem, the *Shāhnāma* (dating from around 1000 C.E.), Zahhāk becomes king after deliberately causing the death of Merdās, his own father, and is transformed into an even more cruel monster by Ahriman, who has two snakes grow on Zahhāk's his shoulders: unless he feeds them human brains every day, *faut de mieux* they would opt for Zahhāk's own brain instead.[39]

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[37] This point is stressed by Shirmahaleh (2018, pp. 381–382).

[38] http://en.wikipedia.org/wiki/Zahhak Soudavar (2012) identifies Zahhak with Astyages.

[39] "The Ḍaḥḥak dilemma is therefore about a mighty Iranian king or emperor, vilified by subsequent chroni clers who not only made him a snake-man but wiped out his ancestors and/or predecessors by amalgamating them into one long reign of 1000 years. The question is first, by whom and for what reason? And second, where did the snakes come from? ¶ The scenario by which Astyages is the one who drove out Zoroaster from his land provides a ready answer to the first set of questions. Perceiving Astyages as the arch-enemy, the Zoroastrian priests who transmitted history to their own liking turned him into a monster and obliterated his family. His grandson Cyrus probably shared the same fate, especially if he too upheld the Median kingly ideology" (Soudavar 2012, p. 49), whereas Darius, who despised Cyrus, restored a Zoroastrian Persian kingly ideology. "Legends are never created out of thin air, and Ḍaḥḥak's transformation into a snake-man must have been inspired from a powerful symbol. Our Pasargadae crown of Mithra, with its two *uraei,* is where the denigrators of Astyages got the bizarre idea of planting two snakes on his shoulders […] It is not clear whether the crown of Mithra was the actual crown that Cyrus wore, but in the same way that the robe of the winged figure reflected the royal Elamite robe of Cyrus, it is a definite possibility. And, it may be that it was actually the crown of his grandfather [Astyages] and that he donned it to emphasise continuity on the Median throne. Be that as it may, the serpents on the crown of Mithra must have been so representative of the Median kingly ideology that they became the instrument of the vilification of Astyages" (*ibid.,* p. 52). In a relief from Pasargadae, a winged deity identified by Soudavar with Mithra "wears a royal Elamite attire that must represent the supreme deity of Cyrus, King of Anshan [his initial capital], in the same was as that in Naqsh-I Rustam, Ahurā Mazdā is clad with the same attire as Ardashir I (r. AD 224–41), and Jesus is often represented in the attire of Charlemagne (r. AD 768–814)" (*ibid.,* p. 49).

Darius, adopting the Egyptian winged disk for a Zoroastrian concept (the *khwarena,* also spelled *xwarənah,* for 'glory', 'fortune', visualised as a pearl), "scratched out the two *uraei* to avoid association with a Median symbol and replaced them with floating ribbons. […] Astyages was thus equated with Azhi-dahāg, i.e. the mythical Indo-Iranian snake-man and labelled as such" (*ibid.,* p. 53).

Fig. 14(a). Jamshid being halved. Detail.[40]

9. Concluding remarks

In this article in folkloric typology, we have surveyed occurrences of the motif and theme of a human being hiding inside the trunk of a tree, or being found inside the hollow of a tree (a maiden wed by Oghuz Khan: or alternatively, he bestowed the name *Qıpčaq* on the orphaned son of one his warriors, after the widow of that fallen warrior had given birth to the boy in the hollow of a rotted tree), or being swallowed into a man-eating demonic tree (Rabbi Isaac ben Joseph, who is nevertheless saved), or being sawn either while inside a tree trunk (Isaiah), or outside (Jamshid). Camouflage trees were in use during the First World War, and this was reflected in a Charlie Chaplin film, as well as in the syndicated cartoon *The Wizard of Id*. Arguably, this survey is a useful resource, even though it brings together disparate occurrences just sharing the situation of a person inside a hollow tree. It entices to look further into the matter, leading to several trails being pursued.

[40] http://en.wikipedia.org/wiki/Jamshid#mediaviewer/File:Jamshid_Halved.jpg (being the full image of an illuminated page from a manuscript).

Fig. 14(b). The same image, in its entirety.

It can get wieldy. Persons who deliberately hide inside hollow trees are not in the same situation as persons who disguise themselves in military circumstances inside fake trees (in World War I as being part of military camouflage, in a Charlie Chaplin film, or in a syndicated cartoon), and yet the two situations are amenable to each other. Moreover, Isaiah is sawn in half while inside a tree, whereas Jamshid is sawn in half while bound to a wooden table. And this is quite different from persons who are swallowed up by a demonic tree.

And we have not even considered the theme of dead persons who are buried inside a hollow tree trunk, or inside a trunk that has been carved out for that purpose. Frese and Gray point out (2005, p. 9339):

> Many religions practice tree burial as the appropriate spiritual resting place for the deceased. The Khasiyas of eastern India leave the deceased in the hollow trunk of a tree. Many North American Indian groups placed their dead in trees or on wooden structures grouped together to form a sacred burial ground. The Nootka and Southern Kwakiutl used another form of tree burial. They folded the body up and put it in a large box, which was then placed high in a tree. A wooden mortuary column was erected to display the family crest of the deceased.

It is a desideratum to take this survey as a starting point, and discuss the different folkloric meanings and intentions, in their respective contexts. Tools from textual philology are also called for, when dealing with texts from the *Babylonian Talmud,* or from the Iranian tradition about the fate of Jamshid. Readers will understand that this would be a proper subject for separate studies that would build upon the present one.

In a sense, the present survey could be likened to an airport. The people found there at different times are directed to possibly different places, came from different places, and their motives and circumstances are different, and moreover, some other people may have come to say farewell or to welcome passengers. And yet, the airport itself is useful, as it is found at the given place, and is the gateway to all those other places. This is the function I see for the present survey.

We have brought together different facets of the overarching theme of this article, namely, trees inside which human beings hide, find refuge, or are swallowed, in relation to their being in danger. The facets considered differ by historical period, cultural context, and form of expression. Our approach is strictly typological, except the instances from the 20th and 21st centuries, which are filiations of the camouflage trees from the First World War. This is quite evident in Charlie Chaplin's film in which (Fig. 11) he is disguised as a tree (actually, a much smaller fake tree than the camouflage trees actually used in war, where there was room for more than one soldier). Sir Rodney the Chicken-Hearted disguises himself inside a tree, in a cartoon strip, because of Chaplin's film, as indeed, the fake tree is his own size, like Chaplin's fake tree. In the film, one can see Chaplin's face, whereas in the cartoon strip, Sir Rodney's big nose protrudes out of the fake tree. Also the man disguised inside a tree in Fig. 2 (a cartoon about an intrusive neighbour, from the *Evening Standard* of 15 June 2016) is a filiation of Chaplin's film, rather than directly of the military camouflage trees as actually used in the trench war. The soldiers had difficulty observing the field, because they were inside the trenches, whereas trees were outside the trenches; hence the convenience of camouflage trees. It is quite possible that the idea of such trees owes something to folkloric tradition. And yet, for cultural instances earlier than the First World War, it is safer to post what an anonymous referee has called the sheer result of polygeny, owing to the anthropological isomorphism of a person inside a tree.

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