Beyond Ordinary Landscapes: To Separate or Connect

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Abstract

This article argues that ordinary and outstanding landscapes are often considered separate, but in spatial reality they are connected; they are the same. The theoretical concept of the Janus face, which combines a centripetal, inward-oriented face and a centrifugal, outward-oriented face, can also be applied to observations of landscapes. The question is whether and why landscapes might correlate with this concept. To explore and confirm this thesis, two landscapes are selected that address this argument: the exceptional viticultural landscapes of Lanzarote in the Canary Islands and terraced landscapes in general. Both landscapes include two opposing aspects: they are examples of how ordinary life (the work of farmers and their collective commitment) can produce a set of extraordinary, outstanding spatial structures. Both aspects are fused together in the appearance of the landscape. The polarities are particularly important for the recognition of terraced landscapes, which were created at the very beginning of the historical development of landscapes.

Keywords

ordinary landscapes, outstanding landscapes, Lanzarote, terraced landscapes, Janus face

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1. Introduction

The theoretical and epistemological reflections on learning about or understanding the contemporary landscape in the research presented here is a result of a series of experiences indicating that different landscape models (e.g., theoretical, design, productive models, etc.), their definitions (statements about what a model is), their values (the meaning and usefulness of these models), and their recognition (recognition of the quality of landscapes) are not equivalent (i.e., equal in value, function, meaning, etc.).

Kongjian Yu, a practitioner of ecological design in China, argues for *Landschaft*—or the working landscape (Dwyre, 2016)—for a productive model. The German word *Landschaft* combines two roots: *land*, referring to both a place and the people living there, and *schaft* 'association, partnership' (Spirn, 2008). Kongjian Yu considers himself a farmer (2016a) and suggests that "the quality and beauty of the landscape has been detached from the notion of a holistic land system for living and survival and has now become high art landscape design exclusively for the pleasure of the urban elite." In his article *Think like a King, Act like a Peasant: The Power of Landscape Architect and Some Personal Experience* (2016b), he points out that landscape design in China has traditionally been associated with elites by creating entertaining and pleasure landscape paradises.

In his interview for Bloomsbury, he confirms the thesis that the focus of epistemological considerations in landscape architecture and planning has been less about the issues of working and production, and also less about the beauty of the productive, working, and everyday rural landscape (Zeunert, 2020). Everyday landscape features such as reeds, crops, terraces, and others associated with vernacular culture are disregarded by mainstream aesthetics.

Landscape is a "collective term for land that belongs together with respect to its qualities" (Müller, Volk, 2014). The European Landscape Convention ("the Convention"; ETS no. 176) states that "the landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas." Part 1 (General Principles) of Recommendation CM/Rec (2008)3 on the Guidelines for Implementing the European Landscape Convention states the following: "Consider territory as a whole. The convention applies to the entire territory and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that may be considered outstanding as well as everyday and degraded landscapes" (Oldham, 2019).

Does the distinction made above mean that two different, separate landscapes always exist—one that is exceptional and one that is an everyday landscape? Are these two landscapes separate and, if so, at what level? Can these two landscapes be connected, either as concepts or in their physical existence?

It is necessary to first clarify what everyday landscapes are and what outstanding landscapes or landscapes of outstanding beauty are. The latter can also be described as exceptional, not ordinary, out of the ordinary, or different from ordinary. The adjective *different* has been used since late fourteenth century, meaning "not the same, unlike, dissimilar in nature or quality as well as state of being", derived from Old French *different* (in the fourteenth century) and in turn from Latin *differentem* 'differing, different' (*Online Etymology Dictionary*, 2020). The concept of *different* also includes the recognition of a peculiar, distinctive, and unique character. The word *peculiar* comes from Latin *peculiaris*, meaning 'one's own' or 'personal', and it also has the meaning of something unlike others, special, unusual, or remarkable. *Different* or *difference* imply having already been set apart, or a continuing state of being apart; one says that things differ when they are set apart, or are able to be set apart, or should be set apart, because they are not the same. "The connotative range of both words proceeds from the actual spatial setting apart of things" (Summers, 2003). The verb *to differ* is based on a real spatial analogy that may be used to introduce the conditional significance of the division of places (for different activities, ages, classes, etc.). The colloquial sense of 'special, out of the ordinary' was attested by 1912 (*Online Etymology Dictionary*, 2020).

Cultural landscapes, which have been on the UNESCO World Heritage List since 1992 (there are sixty cultural landscapes altogether as shared global heritage), are selected on the basis of their outstanding universal value, clearly representing their geo-cultural regions. These landscapes fall into three categories (Guidelines, 2020; IFLA, 2020): the first one is called the *clearly defined landscape* ("created intentionally by a single person or a group"). The second category is the *organically evolved landscape*, which is divided into two sub-categories: a *relict* (or *fossil*) *landscape* ("in which an evolutionary process came to an end at some time in the past") and a *continuing landscape* ("one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time."). The third one is called the *associative cultural landscape* ("justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent"). The International Federation of Landscape Architects (IFLA) stresses that these cultural landscape definitions helped establish a shared and global terminology on landscapes.

In the Operational Guidelines for the Implementation of the World Heritage Convention, there are 152 mentions of the word *outstanding*. Outstanding universal value is the main concept that the World Heritage definition is based on: it "means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity." The word *everyday* or *ordinary* (in connection with the topic at hand) is not mentioned. Cultural landscapes are defined as "cultural properties and represent the 'combined works of nature and of man' [...] They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal."

2. Research considerations

It is argued that in many cases ordinary and outstanding landscapes are distinct from each other: in some of the categories mentioned above—such as *clearly defined landscape*, which is a landscape design model that emphasizes designers and their creativity—they do not come close to each other. However, in spatial reality, ordinary and outstanding landscapes are largely connected (and produced by the community as an ordinary, everyday effort); they are one or they are the same and could fit into the category of continuing landscapes. Seeking and investigating the details of this somehow overly hidden relationship, in an attempt to identify the motive and cause of this ambivalent relation, is at the heart of the research process:

• First, by exploring the dual role of the landscape. In doing so, other phenomena linked with ambivalent roles were turned to, such as the concept of the Janus face (Houtum, 2010). There have already been attempts to apply the concept of the Janus face to the consideration of landscapes.[1] The question is whether and why landscapes might correlate with the theoretical understanding of the Janus face and what can be learned from this analogy.

• Second, by exploring two landscapes as case studies of the productive landscape model, which have been selected to represent landscapes that connect the ordinary landscape and the outstanding landscape: the exceptional viticultural landscapes of Lanzarote in the Canary Islands and terraced landscapes in general, here represented by the Hani terraces in China, terraced landscapes in the Colca Valley in Peru, and the Gorizia Hills in Slovenia.

3. The concept of the Janus word and the landscape

A Janus word is a word that carries its own opposite. Frequently described as "words that are their own opposites," Janus words are also known as contronyms, antagonyms, or auto-antonyms. These are words that have developed contradictory and multiple meanings (senses) in which one is the reverse of another. For example, the word *cleave* can mean 'to cut apart' or 'to bind together'.[2]

Janus was a god with a very ancient cult of Indo-European origin and was one of the oldest Roman gods (Chevalier, Gheerbrant, 1995), although Janus's relation to older two-faced divine figures is not clear (Rykwet, 1976). Janus was usually represented as one head with two bearded faces back to back,[3] looking in opposite directions (Webster, 1988). Janus was the "god of gods" in the hymn of the Salii (the 'leaping priests' of ancient Rome), who was always mentioned first in their prayer among all gods, even before Jupiter (Howatson, 1998), and Jupiter was the supreme deity of the ancient Romans: the god of the heavens and of weather, identified with the Greek god Zeus (Webster, 1988). Therefore, Janus always received the first sacrifice (Howatson, 1989). First he was a benevolent creator, then he became the god of doors and passages (the gates of Roman towns were all under the protection of Janus; Rykwet, 1976). His attributes are the doorway stick and his shrines are (glory) arches, gates, and galleries in aisles.[4] The key marking of Janus is the development from past to future, from one state to another, from one appearance to another, from one world to another (Chevalier, Gheerbrant, 1995). His double face means that he controls both arrival and departure, that he looks inside and outside, right and left, back and forth, up and down, and also "for" and "against" (also representing the dialectic principle). Consequently, Janus came to be regarded as the god of beginnings[5] (Chevalier, Gheerbrant, 1995), intervening at the beginning of each endeavor just as the vestas are present at the end.

Joseph Rykwet, a prominent architectural historian and professor emeritus of architecture at the University of Pennsylvania, describes Janus in the chapter "The Boundary and the Gate" in his book *The Idea of the Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World*. The gates were

Fig. 1 – *Cippi of Janus of the Four Faces (Lat.* Janus Quadrifrons*) inserted into the balustrade of the Bridge of the Four Heads (Ital.* Ponte dei Quattro Capi*), also known as Fabricius's Bridge (Ital.* Ponte Fabricio, *Lat.* Pons Fabricius*), the one ancient bridge that has remained in use in Rome.*

both bridges (Fig. 1) "over a forbidden tract of earth charged with menacing power" and "in the form of a passage between two parallel walls, with arched gates at either end—the famous gates which were shut in peacetime and opened in war." Just as openings in boundaries and walls join two spaces inside and outside, so Janus had two faces: one looking forward and one looking backward. Janus is concerned with polarities, seeing different or contrasting aspects.[6] Sometimes he is presented as a king of the aborigines, or their principal god; and also the eponymous founder of the settlement on Janiculum Hill in Rome. Rykwet also demonstrates the analogy of Janus with the monsters and fabulous creatures that frequently guarded gates.

The connections between Janus's face and the landscape are numerous and can be used in various meanings.[7] What constitutes the inner face of a landscape, and what constitutes its outer face? What is the threshold between one appearance and the other of the landscape? What differs between the centripetal, inward-oriented and the centrifugal, outward-oriented landscape face? What are their different or contrasting aspects?

4. Landscapes of necessary invention

Natural disasters destroy human lives, and they also destroy and diminish further chances of survival. The state of immediacy they produce calls for the reinvention of existence in places where disasters occur. They are therefore the starting point for innovations: in order to survive in the midst of a carnage, people must invent new ways of life and production. In 1730, life and the landscape changed forever on the island of Lanzarote, the northernmost and easternmost (*Collins Dictionary*, 2020) of the Canary Islands in the Atlantic Ocean (*Encyclopaedia Britannica*, 2020). A powerful volcanic eruption led to the

Fig. 2 – *Dry cultivation in Lanzarote, Canary Islands* (photo by Lucija Ažman Momirski).

massive development of lava and ash fields that covered almost one-third of Lanzarote in the following years (Acosta, Ferrer, 2016), including the most fertile soil and eleven villages. One hundred smaller volcanoes were located in the area called Mountains of Fire (Span. *Montañas del Fuego*). In 1768, a drought affected the deforested island, and the winter rains did not fall. Much of the population was forced to emigrate to Cuba and the Americas. Even during the years of the volcano's eruption and after the volcanic ashes from the Timanfaya eruptions covered the fertile soil (Otamendi, 2016), grapevines and fig trees were cultivated in a system of holes dug through the layer of volcanic sand (Span. *picón*) so that the roots of the plants could reach the fertile soil (Fig. 2). With a round layout, the holes are additionally protected by a dry stone wall against strong winds that threaten plant growth (Fig. 3).

This remarkable method of dry cultivation (Span. *enarenado*) in the face of scant rainfall and the relentless wind that dries out the soil has subsequently been used throughout the island. However, in the Geria area (Fig. 4), the circles of holes extend almost to infinity on the hillsides. "Lanzarote is an island, but it is also a set of places. Each place in Lanzarote has its own measures, but they are not standard" (Palerm Salazar, 2017). Because of its originality and beauty, this area has the category of a protected landscape. The areas of a unique and impressive agricultural landscape with vineyards are the product of the collective commitment of farmers and their families. These landscapes were not planned, and no composition was drawn in advance to create them.

Yu states that the wisdom of vernacular culture has evolved for survival. "This revolutionary way of thinking about the profession of landscape architecture is to redefine it as an art of survival, an art

Fig. 3 – *The circles of holes protected by dry stone walls with plants in Lanzarote, Canary Islands* (photo by Lucija Ažman Momirski).

of working and functioning. It is the art derived from low culture, but the wisdom and skills in field making, irrigation, agricultural planning under the circumstance of flood and drought, selecting sites … to make best use of natural conditions are exactly those we need for today's challenges. If the profession can follow this track, making landscape productive, […] and making ourselves feel connected to the land, the community and past, the landscape is deemed to be safe, healthy, productive, and beautiful."

If the people of Lanzarote had remained linked to earlier agricultural models, they would not have been able to solve the challenge they faced. Community wisdom based on practical judgements had to change due to the changing circumstances. Wisdom's internal development is experienced in the external appearance of the fascinating product of the new dry cultivation methodology. There does not seem to be a bridge of consciousness between the two; on the one hand, there are the very practical considerations of the people working the land, who are very often unaware of what the overall result of their work is regarding the image of the landscape (they focus on the quantity and quality of the food produced). There is no awareness of creating the extraordinary because their work and reasoning are rooted in everyday life. On the other hand, there are observers that distantly experience such a landscape and compare it to others, understanding this landscape at a different level; the face of the outward-oriented landscape is enchantment in itself. The symbolic image of the Janus face applied to the Lanzarote landscape easily mirrors the experience of farmers and the experience of the landscape observers.

5. Terraced landscapes: infrastructures of survival

Terraces are a global phenomenon, and their emergence is the result of various terrain, climate, and

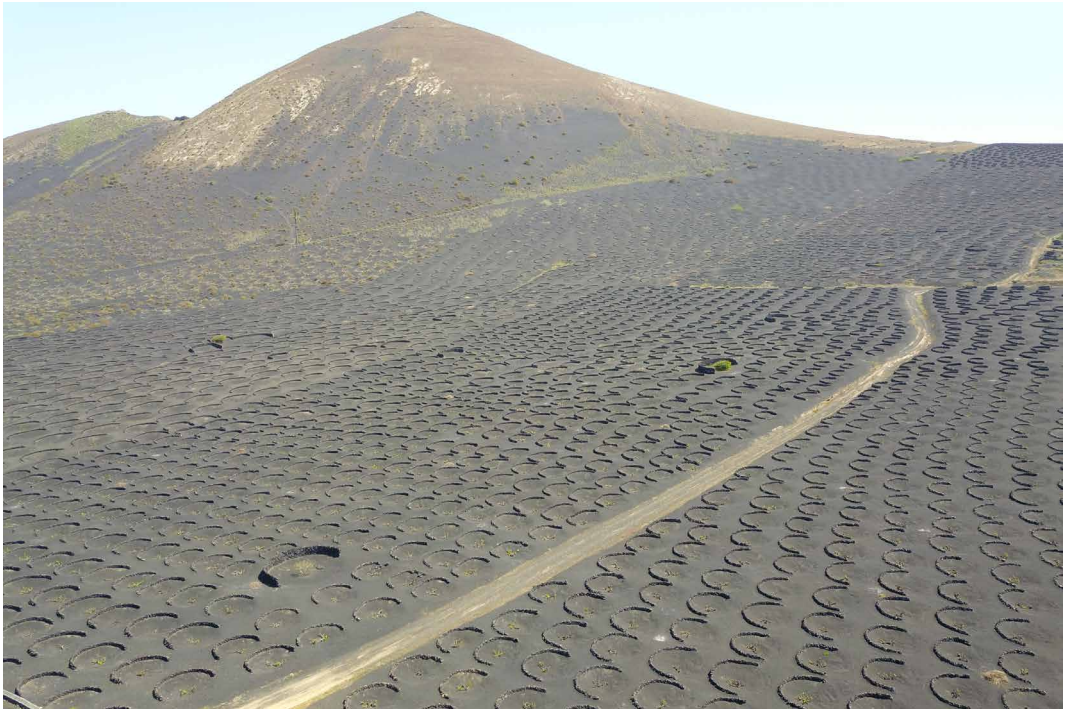

Fig. 4 – *Panoramic view of La Geria, Lanzarote, Canary Islands* (photo by Lucija Ažman Momirski).

social factors. They can be found almost everywhere in the world, but they are very different in use, size, shape, and construction (Fig. 5–7). The formation of terraces is a consequence of many factors.

For example, terraces are one of the most obvious human interventions in the landscape and cover large areas of the Earth (Tarolli, Preti, et al., 2014). They reduce slope gradient and length, they facilitate cultivation on steep slopes, and they have a generally positive effect on the integration of agricultural activities (Tarolli, Sofia, et al., 2014): only well-lit grape leaves can be as photosynthetically active as possible. In the vast majority of cases, their main function is to increase the area of arable land in places where tillage is either impossible or very difficult owing to poor soil or steep slopes. Terraces have a positive influence on higher crop yields by improving soil quality (but not in all cases; Posthumus, Stroosnijder, 2011) and on better quality of harvests due to the better sun exposure of the plants. They can be part of a water-management system, maintain the stability of the terrain, prevent erosion, and, last but not least, have a positive influence on the visual appearance of the landscape.

In many geographical regions, the slopes of the mountains are terraced from the bottom to the top of the hill. "Peasants farming in almost all parts of the world practice 'cut and fill', a tactic for transforming unsuitable swampy environments into productive and livable landscapes. The cut [*sic*] become ponds for fishing while the filled, dry dikes are used for fruit trees and mulberries. Cut and fill also transforms mountain slopes into productive farming terraces for rice and has become the most memorable landscape in Southeast Asia and China.

In dry landscapes, the cut-and-fill technique is used to catch rainwater and remediate salty and alkaline soils to create farmable sites" (Yu, 2020). In the

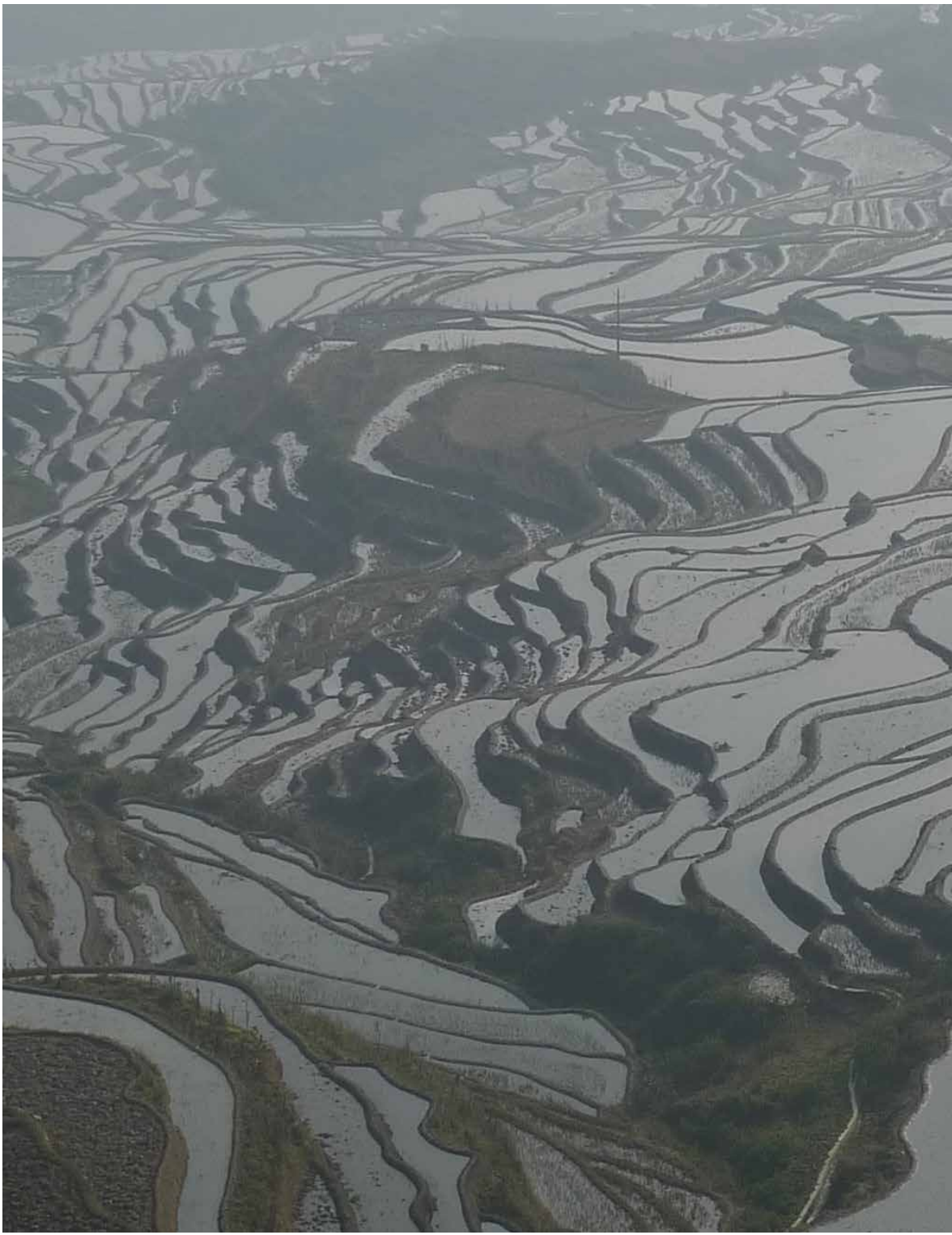

Fig. 5 – *Hani terraced landscapes in China* (photo by Lucija Ažman Momirski).

Fig. 6 – *Terraced landscapes of the Colca Valley, Peru* (photo by Lucija Ažman Momirski).

Fig. 7 – *Terraced landscapes in the Gorizia Hills, Slovenia* (photo by Lucija Ažman Momirski).

Peruvian Andes, terraced landscapes are an exceptional landscape and evidence of people's incredible effort to transform and reconstruct the entire slope of the mountains. The Peruvian terraced landscapes offer evidence about the area's former population size and are an image of the infrastructure of survival. These exceptional human creations have supported civilizations to endure globally. Because of this importance, civilizations devoted much of their energy to the construction of terraced landscapes (for which there is no written evidence) and their maintenance (which can still be observed as a living terraced landscape in many world regions). Historically, terraces were not as vernacular, unplanned, or out of the interest of central power and rule as can be found in many interpretations. Their great dimensions and worldwide locations indicate this. The applied geometry of the slope is one of the indicators that the terraces were built based on conscious planning and rational order, which is an instrument of basic economics and land delimitation issues (Ažman Momirski, 2019).

These agricultural landscapes are considered to be among the most picturesque in the world. Since the new cultural landscape category was introduced in 1992 for potential world heritage sites, terraced landscapes have been listed as UNESCO world heritage sites. "The Rice Terraces of the Philippine Cordilleras is an outstanding example of an evolved, living cultural landscape that can be traced as far back as two millennia ago in the pre-colonial Philippines" and was added to the list in 1995 (UNESCO, 2020. The cultural landscape of the province of Bali in Indonesia consists of rice terraces and their water temples and is a result of the *subak* system as a manifestation of the *Tri Hita Karana* philosophy (UNESCO, 2015a). It was added to the list in 2012. The spectacular terraces of the cultural landscape of the Honghe Hani rice terraces were acknowledged in 2013 (UNESCO, 2015b). The cultural landscape of southern Jerusalem in Battir, a land of olives and vineyards, was identified as a representative of an outstanding example of a landscape (2014; UNESCO, 2015c). In 1997, "Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)" was added to the UNESCO World Heritage List (UNESCO, 2015d); Cinque Terre is a belt on the northeastern coast of the Ligurian Sea in Italy. The Lavaux vineyard terraces along the south-facing northern shores of Lake Geneva were added to the list in 2007 (UNESCO, 2015e). In these terraced landscapes, not only the terraces themselves are protected and safeguarded, but also the "intangible culture and knowledge of the people that create them" (Peters, 2015).

In the case of terraced landscapes, the division of

the landscape concepts of ordinary and extraordinary become closer. The productive model of terraced landscapes has similar characteristics as the previously described one (e.g., mirroring the experience of farmers and the experience of the landscape observers as represented by the symbol of Janus face). The two differences are that the landscape of Lanzarote urgently had to be built to provide food for the population, and that awareness of terraced landscapes is growing at the global, European, and national levels as research, academic studies, civil initiatives, important recognitions, and various documents about terraced landscapes have intensified in recent decades. This is opening the doors between the two sides, the two opposing aspects of the productive model. What remains separated is that national and local public authorities still have not adopted policies and measures for protecting, managing, and planning terraced land because they have not recognized the values of the work of farmers and their collective commitment.

6. Ordinary landscapes versus extraordinary landscapes

In nature (in both the micro- and macrocosm) there is a kind of order (which certainly exists without humans, but humans discover and interpret this order): the order of structures (inorganic: crystals, organic: plant growth) and the probability of phenomena (as the laws of genetics show most clearly; Košir, 2006).

Rykwert (1976) speaks about the cosmic order of the division of land that is echoed by the law protecting boundary stones. In antiquity the possession of land in general was in the particular province of sky-gods. Order is most fundamental to recognition, and the parts of a thing shown within an outline are typically in proper, characteristic relationships to each other. At the same time, order is a very flexible criterion. Order precedes proportion, which is more specific. Order itself can therefore be the subject of inventions and variations. In a recognizable order, arbitrary relations can be established.

Order is directly linked to the concepts of row and pattern as observed in the case of terraced landscapes. The English word *order* reflects a medieval notion: a system of parts subject to certain uniform, established ranks, or proportions, and it was used from architecture to angels. From the meaning 'formal disposition or arrangement, methodical or harmonious arrangement', the meaning 'fit or consistent combination of parts' (in late fourteenth century) is derived.

The word *order* is also linked to the word *ordinary*, which comes from Latin *ordinarius* 'customary, regular, usual, orderly', in turn from *ordo* 'row, rank, se-

ries, arrangement' (*Online Etymology Dictionary*, 2020). In the fourteenth century, Old French *ordinarie* meant 'ordinary, usual', and *ordinarie* meant 'regular, customary, belonging to the usual order or course, conformed to a regulated sequence or arrangement'. Later, in the 1580s, it meant 'common in occurrence, not distinguished in any way'. Its various noun uses, dating to late fourteenth century and in common until the nineteenth century, are now largely extinct except in *out of the ordinary* (1893), in which the sense of ordinary means 'established or due sequence; something regular or customary' (*Online Etymology Dictionary*, 2020).

Yu (2016) states "that productive landscapes often do not meet public visual expectations under current pervasive aesthetics. In the west, people have internalized the idea that a controlled, maintained and clean environment is a prerequisite to beauty." Productive landscapes have both the character of the vernacular due to the process by which they were created and the character of the extraordinary due to their very own regulated order. It is precisely this order that makes these ordinary landscapes extraordinary. Ordinary landscapes are also extraordinary landscapes.

It seems that the process of landscape formation (regular or usual work in the fields) also influences the awareness and recognition of exceptional landscapes. However, landscape architecture is also a social activity. Landscapes are the product of the collective work of the community for various reasons: survival, supply of healthful food, and so on. They represent collective wisdom and knowledge. In this respect, landscapes are often extraordinary, but because their aesthetic representations differ from established values and procedures they are not recognized as such. One might find the reason for such a state in "education in landscape design [, which] does little to advance aesthetics of students and gives practically no mention of the practice and wisdom of landscape shaping for human survival" (Yu, 2016).

Conclusion

Productive landscapes act as ordinary landscapes when facing inward and as extraordinary landscapes when facing outward. They are physically the same, but the concepts used to refer to them are different, as is their experience through different actors. The roles of productive landscapes can be related to the symbol of the Janus head, recognizing that the awareness and understanding of landscape processes, actors, community, products, and so on is the threshold between one and the other concept of the landscape. The centripetal, inward-oriented face of the productive landscape prevails and is

more consistent in the concept of an existential aspect. The centrifugal, outward-oriented landscape face of the productive landscape can only become visible and appreciated in the future.

Landscape means many things: a landscape's meaning is complex, layered, and ambiguous, never simple or linear (Spirn, 2008). Landscapes associate people and places, and landscapes tell stories of people and places. It is necessary to understand the living force of the ordinary/extraordinary landscapes presented, which lies in people's passion. Their wisdom explains the origin of the beautiful, magnificent, and excellent landscapes of the viticultural of Lanzarote in the Canary Islands and terraced landscapes in general. The combination of both polarities (ordinary/extraordinary) through the labor of farmers is particularly important for the recognition of terraced landscapes, which were created at the very beginning of the historical development of cultural landscapes.

Endnotes

[1] In relation to landscapes, Janus-faced has been related to the landscape (as a system) and landscape subsystems, which comprise a level and are called *holons* (from the Greek word *holos* 'whole' and the suffix *-on* 'part', as in *proton* or *neutron*, coined by Koestler, 1967). The notion of a holon emerges from the observation that everything in nature is both a whole and a part. This is also true for human beings, who have an independent life and are part of social systems. Every holon is willing to express two contradictory tendencies: to express himself and to disappear into something greater. Every holon is like a two-faced Janus. Each whole is a part of something greater, and each part is in turn an organizing whole for the elements that constitute it (Koestler, 1978). This signification comes from the literature of hierarchy theory. The concept of the holon, however, is closely integrated with Janus through the theory of complex systems as developed by Ludwig von Bertalanffy (an Austrian biologist known as one of the founders of general systems theory, GST) and Herbert Simon (an American economist, political scientist, and cognitive psychologist, whose primary research interest was decision-making within organizations and who is best known for the theories of 'bounded rationality' and 'satisficing'), both well-known investigators and friends of Koestler. Janus brings together one of the first broad-based arguments for incorporating the theory of complex systems into the philosophy of science and epistemology. The word *holon* has been widely adopted mainly because it conveys the idea that subsystems at each level within a hierarchy are "Janus-faced"; they act as "wholes" when facing downward and as "parts" when facing upward (Wu 1999). With respect to planning practice, the term *holon* should be substituted by the more common term *(landscape) unit* (Müller, Volk, 2014).

[2] This phenomenon is called *enantiosemy* or *enantionymy* (*enantio-* means 'opposite'), *antilogy*, or *autantonymy*. An *enantiosemic* term is necessarily polysemic. Many auto-antonyms developed their contradictory meanings through a process of semantic broadening; that is, a word that has a more specific meaning gains a broader and more general meaning later on in its life. Narrowing also happens: a word that begins life with a broad meaning gains a number of more specific meanings that develop in parallel to each other, but in a way that results in two contradictory and later meanings (Webster, 2020).

[3] Ovid says that Janus has a double face because he has power over the Earth and the sky. He became the god of the four seasons (in this capacity he has four heads instead of two).

[4] Janus also figures in the English word *janitor*, from Latin *ianitor* 'janitor', in turn from *ianua* 'door, entrance, gate.' Janitors were originally doorkeepers; the meaning 'caretaker of a building, man employed to see that rooms are kept clean and in order' is from the early eighteenth century (*Online Etymology Dictionary*, 2020).

[5] He also became the god of the rising and setting of the sun and the course of the year (the god of the beginning of the year: the first month is January, the month of Janus; *Online Etymology Dictionary*, 2020).

[6] Such as a Janus-faced view of history, or having or containing contrasting characteristics (a Janus-faced policy). There is also a negative aspect that Janus bears: *two-faced* also means 'deceitful' (Webster, 2020). Therefore Janus can also be an ambivalent god.

[7] See Schmithüsen (1964): the term *landscape* can be interpreted as a Janus word, and as a colloquial term it is used in several different senses: 1. a pictorial representation of a part of the Earth in art; 2. a sensory impression of the earthly environment; 3. the appearance of part of the Earth; 4. the natural qualities of an area; 5. the cultur-

al qualities of an area; 6. the general character of an area of the Earth; 7. a restricted region of the Earth; 8. a political-legal society or organization; 9. an area or expansion area of a certain category of objects.

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