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Archaeological landscapes as literary landscapes: between text, the senses and aesthetics

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Das Wort (The word)
Der offene Vollzug (The open prison)
Es ist alles wieder offen (It's all open again)
Einstürzende Neubauten - Alles Wieder Offen

Abstract Rather than being a self-evident concept/entity, the existence of landscapes must be theorised rather than assumed as an *a priori* category. Consequently, research into literary landscapes and an archaeological approach to them requires both the conceptual foundations offered by philosophy and the *mechanisms of engagement* offered by landscape archaeology. In conceptual terms, literary landscapes present some difficulties in their ontological definition. To counter these ideas and affirm the existence of literary landscapes, this article draws on a constellation of Deleuzian concepts in their combined potential: immanence, virtuality, and the *power of the false*. This demonstrates that not only do literary landscapes exist, but also a significant overlap between them and archaeological landscapes, making the former eligible for archaeological deconstruction, as illustrated in the case study presented here.

Key-words (max. 7): Philosophy of the Landscape; Literary Landscape; Archaeological Theory; Aesthetics; Deleuze

Resumo Em vez de ser um conceito/entidade autoevidente, a existência das paisagens tem de ser teorizada em vez de assumida como uma categoria *a priori*. Por conseguinte, uma investigação sobre as paisagens literárias e uma abordagem arqueológica das mesmas requerem tanto as bases conceptuais oferecidas pela filosofia como os *mecanismos de engajamento* oferecidos pela arqueologia da paisagem. Em termos conceptuais, as paisagens literárias apresentam algumas dificuldades na sua definição ontológica. Para contrariar estas ideias e afirmar a existência das paisagens literárias, neste artigo recorremos a uma constelação de conceitos deleuzianos no seu potencial conjunto: *imanência*, *virtualidade* e o *poder do falso*. Isto virá a mostrar que não só as paisagens literárias existem, tal como também uma sobreposição significativa entre elas e as paisagens arqueológicas, tornando as primeiras elegíveis para uma *desconstrução arqueológica,* tal como é demonstrado no caso de estudo aqui apresentado.

Palavras-Chave: Arqueologia da Paisagem; Paisagem Literária; Arqueologia Teórica; Estética; Deleuze

Introduction

Landscape, as a concept, presents a notable paradox in archaeological literature. Rather than being self-evident, the idea of landscapes requires theoretical exploration rather than mere assumption. As a *composite aesthetic category* (Serrão 2013), the idea of landscape congregates a wide range of philosophical thinking and is apt to be widely crossed by different interdisciplinary viewpoints (e.g., Knapp 1997: 14-18). To deal with landscapes is to deal with a diverse range of schools of thought, epistemologies and ways of thinking and being. As a matter of fact, not only is landscape "(...) one of the most extremely unclear concepts of the political and intellectual histories of the last millennium" (Hauser & Kamleithner 2006: 74), but it is feasible to argue that in some of the most well-known 'civilisations' did not have any concept of landscape, as noted by both philosophers (e.g., Berque 1991, 2012, 2018 [2008]; Marandola & Oliveira 2018) and archaeologists alike (e.g., Jorge *et al.* 2013). At its core, landscape is a conceptual construct born out of Renaissance painting (Maderuelo 2009, 2013 [2005]), and was first philosophised several centuries later by Simmel's *Philosophie der Landschaft* (2007 [1913]). This does not mean that there was not a way of thinking that dealt with space – be it about the natural environment or human made settlements –, but this does not accrue to a landscape: *for the landscape is not the environment* (Berque 1991: 4), nor can it be a "(…) backdrop against which archaeological remains are plotted." (Knapp & Ashmore 1999: 1).

We also take a different stance from the view that considers landscape a *paradigm* (Anschuetz, Wilshusen & Scheick 2001: 160-164), as it is neither a way of seeing the world nor an epistemological foundation for inquiry. It does not form any *image of the world* (*Weltbild*). It cannot be compared, for instance, with any particular school of thought – and, even so, this does not amount to a paradigm – for it is not an "(…) the entire constellation of beliefs, values, techniques, and so on shared by the members of a given community" (Kuhn 1996: 175) nor a "(…) one sort of element in that constellation, the concrete puzzle-solution which, employed as models or examples, can replace explicit rules as a basis for the solution of the remaining puzzles of normal science" (Kuhn 1996: 175). Landscape does not engage with any form of rupture or profound change – on the contrary, it congregates and fuses perspectives. Even if we considered a

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possible connection to epistemology, only the idea of landscape could be remotely related to a paradigmatic nature, and yet that exercise would reduce it to a scientific or historical scope – an insufficient analysis of the potential that landscape encapsulates.

Landscape is a historically and geographically situated concept that denotes a particular reality, whichever definition is utilised. Its multi-dimensional ontology philosophically crosses the realms of aesthetics, ethics and nature (Ritter 2022). It is part of a larger worldview that includes "(…) the image that Man makes of himself and of his mundane condition." (Serrão 2019: 28).

With this premise, landscape can pertain to distinct realms – such as literature, for example. However, the existence of a description of space and the environment in literature does not necessarily justify our use of the concept of literary landscapes, nor does it make it eligible for an archaeological approach. An inquiry into literary landscapes requires both approaches – the conceptual basis offered by philosophy and the *mechanisms of engagement* and thinking on practical terms about landscapes offered by landscape archaeology. With it, it is possible to ascertain that literary landscapes exist and that they may be archaeologically studied and approached – and *vice-versa*.

Taking into consideration all those aspects, we seek to answer some fundamental questions. What are literary landscapes? Are archaeological landscapes – or an archaeological *way of thinking* landscapes – incompatible with literary landscapes? Do they share ontological characteristics?

1. On the concept of landscape – theoretical views from philosophy and archaeology

In an overview, the (pre)history of the idea of landscape and its etymologies focuses mostly on three recurrent themes (Fig. 1) (Berr & Schenk 2019):

1) as an administrative unit (*eine territorial-politische und eine personenkollektive Bedeutungsvariante)*;
2) as a natural-emotional aesthetic entity, being closely related to the development of *seeing perspectives* and as an image (*Bild*);
3) and, finally, understood as a physical entity – almost an *earth-space* (*Erdraum*).

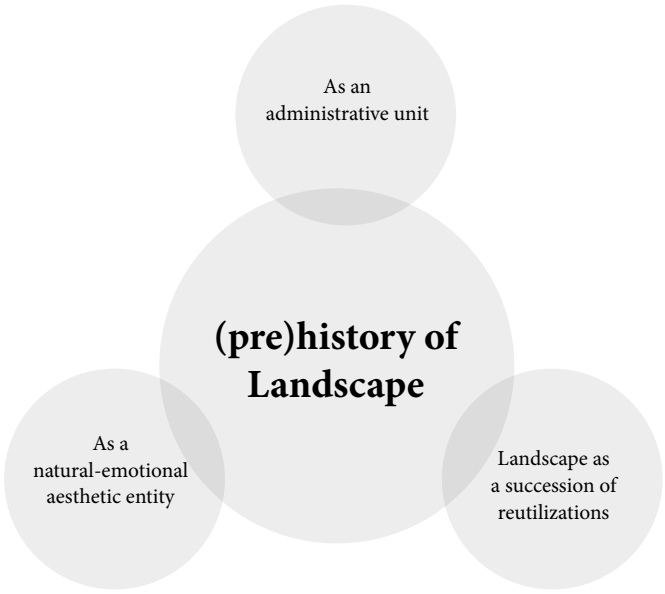

Figure 1 – A schema presenting Beer and Schenk's (2019) prehistory of the idea of landscape. Um esquema a apresentar a proposta de Beer e Schenk (2019) para a pré-história da ideia de paisagem.

In all these tropes, it stands on its basis the idea of the "(…) transformation of the land through work and History: *pays/paysage*; *paese/paesaggio*; *Land/Landschaft*" (Serrão 2013: 13), thus grounding the idea of landscape in a relationship between the human and nature, as can be seen in several paintings (Fig. 2).

Even though the approaches to landscape are as multiple as the multiplicity of human thought, some overall trends can be identified. And yet,

Figure 2 – The landscape as the relationship between the Human and Nature, in Thomas Cole - Dream of Arcadia (c. 1838) - PD-US Public Domain. A paisagem enquanto a relação do Humano com a Natureza, em Thomas Cole - Dream of Arcadia (c. 1838) - PD-US Domínio Público.

Archaeology, an area that possesses quite an intimate relationship with the telluric aspect of the world, is, at times, separated from the overall philosophical thinking on the topic.

Although with some important exceptions, archaeology mostly applies the inputs of other areas – be it cybernetics (e.g., Clarke 2015 [1968]) or ecology (e.g., Butzer 1982). In landscape archaeology, landscape becomes mostly a synonym with *a stage – a spatial delimitation where the course of human action is played out*. Spatial analysis becomes a landscape insofar as it deals with geographical distributions – it is reduced simultaneously into a geographical abstraction, a sort of *cartography*, or simply a literary resource that denotes a set of characteristics in the archaeological record over space with no overarching meaning – e.g., *funerary landscapes*. In another light, certainly a more theoretical one, the idea of landscape is broken down as a physical human *sense* by itself (e.g., seeing, hearing, smelling, etc.) – for instance, the idea of the *xscapes* (see Criado-Boado 2015) demotes the landscape as a mainly a visual reality, which, philosophically speaking, is far from consensual.

Verily, it has already been noticed and criticised in the archaeological literature the ocularcentrism of archaeology (Thomas 1993, 2004, 2009), being elevated as being truly paradigmatic for the establishment of knowledge above all other senses (Thomas 2004: 178), as is common in Western Modernity (Thomas 2009: 1-2), which, philosophically, already stemmed from Descartes (Thomas 2004: 178) – Modernity, and its epistemological

basis, is thus that allowed and formed the basis for the supremacy of the vision (see Gomes 2019; Thomas 2004).

Nevertheless, in all these cases, landscape is understood as a very material reality, being virtually indistinguishable from nature and the overall space. Landscape archaeology is a collection of schools of thought that discuss *space* – be it natural or human – in History. By taking the landscape as an *a priori* category, its existence is not debatable. Unlike philosophy, archaeology assumes a notion of landscape, developing it with limited conceptual reflection but rich in practical engagement (Criado-Boado 1993; Orejas 1991).

The differences between an archaeological approach and a philosophical one render very practical distinctions. Philosophy's innate preoccupation with conceptual definition gathers contributions from a wide epistemological range. These, however – for it would be impossible to cover all of them –, are able to be organised in *unifying groups* or discursive tropes.

First and foremost, this discussion in philosophy stems from a primordial metaphysical tension between *unity* and the *fragment*, where a fundamental perceptive dynamic dominates the discourse: landscape as the *fragmented* perception of a *whole* – but a fragment nonetheless (Simmel 2007 [1913]). Further down the line, views on landscape oscillate between those who define it as something quite specific – disregarding other more general views as being too ample to be useful –, and those who equate them with something very ample, either as general space *per se* or as something pertaining to the visual realm, "(...) a type of show that one comfortably views and a type of scenario that is often glanced upon" (Serrão 2013: 139).

To be more specific, we find the five groups envisioned by Jean-Marc Besse (2014: 12) as being particularly useful in congregating the vast perspectives on the subject matter. In his view, the conceptualisation of landscapes is decomposable into:

1. A *cultural representation*, with its naturally aesthetical components (e.g., Berque 2018 [2008]; Corner 2014; Cosgrove 1984; Maderuelo 2013 [2005]; Tilley 1994);
2. Any given territory produced and transformed by human societies throughout History (e.g., Besse 2014; Jackson 1986: 7-8; Jones 1991; Pinto 2021);
3. A complex system between natural and cultural elements (e.g., Jakob 2009; Simmel 2007 [1913]);
4. As a *space of sensible experiences* (e.g., Besse 2000; Gonçalves & Sousa 2024; Hennrich 2020b; Mataloto 2007; Olsen *et al.* 2012; Pétursdóttir & Olsen 2018; Vale 2011);
5. And synonyms of *place* or any given context, almost as a literary resource (Baptista *et al.* 2013; Cruz 2016; Knapp & Ashmore 1999; Mataloto & Cardoso 2024; Soares & Silva 1996; Texugo, Sánchez de Oro & Sousa 2025; van Calker 2020).

Naturally, all these five *doors* (Fig. 3), as Besse calls them (2014: 11), which encompass countless authors and centuries-old epistemological traditions, cannot all be specified in their constitutive properties, for that would greatly surpass the aim of the present article. Nevertheless, we emphasise that the domain of *aesthetics* and visuality are fundamental concepts when dealing with landscapes. As a matter of fact, the way we consider the role that *aesthetics*, as well as the *senses*, play in the overall definition of the landscape will form the ground basis from which any future *conundra* will stem. Be it the landscape as an *aesthetic judgment*, or even as the *aesthetic identity of places* (*identità estetica dei luoghi*) (D'Angelo 2002: 3) or the phenomenological views that culminated in "(...) every landscape is a state of mind" (*Un paysage quelconque est un état de l'âme*) (Amiel 1927: 51), these definitions contrast, at its core, with a landscape grounded on *multisensorality* (Berleant 2018), or with an equivalence between *space* and *landscape* – although the former, to become the latter, must have some other defining properties – such as with the landscape as the *space of difference* (Besse 2000: ix) or the *space of hominisation* (Hennrich 2020b: 137).

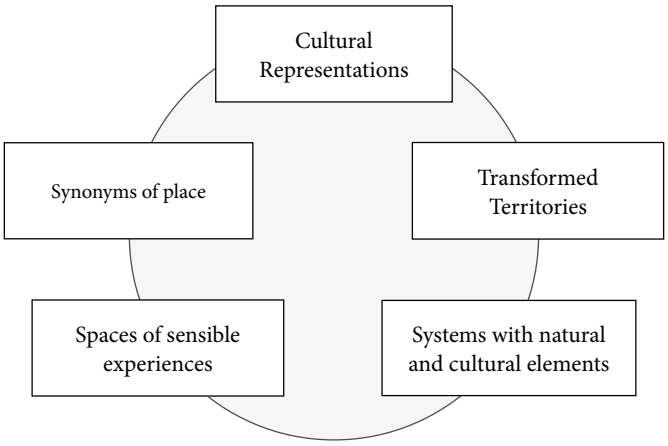

Figure 3 – Besse's five doors (2014: 11). As cinco portas de Besse (2014: 11).

But if philosophy deals with how to define landscape, and tries to constitute its properties, it does not develop a way to actively engage with it. Archaeology, on the other hand, does the exact opposite (Fig. 4).

Although a relatively new subarea – whose origins lay in the 1950s, with Hoskin's "*The Making of the English landscape*" (1955) –, the *boom* of landscape archaeology occurred in the 1970s as a direct subsidiary of

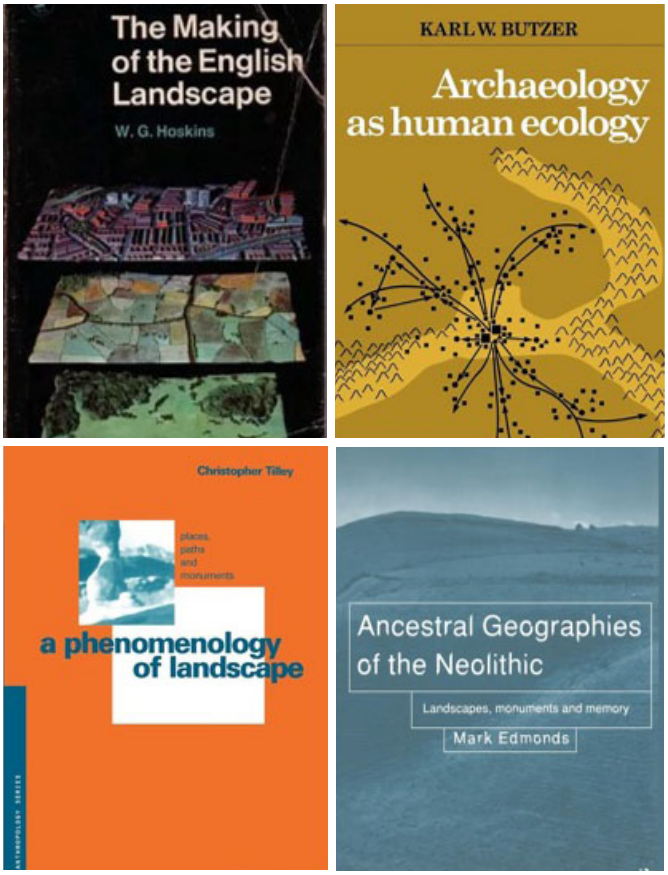

Figure 4 – The four of the most representative works of landscape Archaeology, each representing their phase. Quatro dos trabalhos mais representativos da Arqueologia da Paisagem, cada um representando a sua fase.

the school of New Geography (see Anschuetz, Wilshusen & Scheick 2001), that provided the methods of study (e.g., Thessian Polygons or site catchment analysis), as well as an abundance of archaeological information due to rescue archaeology (Darvill 2016: 62). In this endeavour the works of Aston and Rowley also helped to popularise the discipline (Aston 1985; Aston & Rowley 1974).

Then, it is unsurprising that the first stages of landscape archaeology are also intimately connected with processual, ecological and economistic standpoints. This is particularly visible with the approaches rooted in cybernetics (e.g., Clarke 2015 [1968]) – mostly human ecology (e.g., Butzer 1982) – where the human was reduced to an element of a much wider system of elements. Being a passive pawn in the grand scheme of History – for most of this epistemological tradition is known for their antihistoricist sentiment (Trigger 2008: 409, 430) –, the ecological influences made human communities "(...) conceptually as the same as any other animal population struggling for survival amidst the complex webs of ecosystemic relations" (Watts 1994: 111).

Such views made landscape archaeology an exercise in pattern seeking and ecological determinism, for the latter was a fundamental aspect in the characterisation of culture and historical trajectories. The search for settlement patterns and other laws deriving from spatial analysis (see Heilen 2005) obliterates the *human in the landscape*. Furthermore, New Archaeology's attempt to make the discipline closer to the natural sciences also had a performative effect on the ways of thinking and writing, affecting landscape studies. Their modulated landscapes served as a stage and a laboratory for the then-emergent archaeosciences, which were discursively overshadowed by a perception of human experience as non-scientific. Geology, biology – especially palynology and ecology – and cybernetics were the units of landscape understanding.

The first signs of what would become a postprocessual approach to landscape were already present in the 1970s and the 1980s (e.g., Cosgrove & Daniels 1988; Lynch 1975; Nuttgens 1972). It, nevertheless, is undeniable that the heavy influence that postprocessalism has had, mostly since the 1990s, in the development of landscape archaeology. In the forefront of this movement, we mostly find phenomenological approaches (Cummings & Whittle 2004; Ingold 2002 [2000]; Tilley 1994, 2004; Tilley & Bennett 2008), although honourable mentions have to be made to *structuralist/poststructuralism* and Edmonds' *hyper-interpretivism* (2002 [1999], 2004). One must also mention Yannis Hamilaki's (2014) *sensory archaeology* and its interconnections with the archaeology of the landscape, namely with phenomenology, the body, and the senses. At the same time, the landscape has also been thought of as a space related to mental health, in which archaeological monuments play a central role (Nolan 2019). Similarly, the intersections between digital photography and the archaeological landscape are becoming increasingly evident (e.g., Boyd & McFadyen 2024).

All these approaches stemmed mainly from an intent to surpass not only a cartesian and positivist way of thinking – largely present in archaeology – but also an attempt to humanise the landscape. The former approaches turn the landscape into a resource map and a (ecological) constraint. Still stuck in view of the human stemming from a rationalist and economicist post-enlightenment standpoint, *Homo sapiens sapiens* became a *Homo aeconomicus* (see Becker 1976), bound to be ruled by the overarching mechanisms of History and the landscape: to render the Human as an *agent* it was necessary to consider the *sensible aspects of the experience* of the landscape.

In fact, the first stages of a landscape Archaeology *after* processualism were dominated by continental schools of thought – such as structuralism and poststructuralism (e.g., Moore 1987; Tilley 1990, 1991) — from which the Anglo-Saxon world derived their theoretical basis. But the natural constraints in attempting to read the world as literal text (Johnson 2012: 270) – being decomposable into *syntax* and *grammar* — would lead to the rise of phenomenology (Bradley 1998; Criado-Boado 1989, 2015; Cummings & Whittle 2004; Edmonds 2002 [1999], 2004; Hamilton *et al.* 2006; Jiménez Pasalodos 2012; Meskell 1996; Moore 1987; Tilley 1994, 2004; Tilley & Bennett 2008).

This approach emphasised human experience – with *sensation* as a unit of experience (Merleau-Ponty 2005 [1945]: 3) – considering it a valid and legitimate way to study not only landscapes but other *materialities* as well, such as megalithic monuments (e.g., Bradley 1998). Being philosophically rooted in phenomenology – mostly Merleau-Ponty, Husserl or Heidegger – *feeling*, *visuality* and *perception* surpassed the former economicist systems. What was offered were detailed descriptions of the monuments themselves – in the case of megalithism – but as well as vivid accounts of their textures and overall physical aspects – e.g., "Cracks, weathering lines, depressions and fractures make these menhirs both appear and feel irregular and rough, as opposed to the axe menhirs which look smooth and feel course." (Tilley 2004: 47). In this light, excavation became a technique among several others, such as walking or using aerial photography, to engage with landscape (Johnson 2012: 72). This theoretical basis was also responsible for an *Archaeology of Perception*, with extensive inquiries being made on megalithic monuments in *visuality* (e.g., Criado-Boado 1989; Criado-Boado 2015). Although not an archaeologist, Ingold's contribution (e.g., 1993, 2002 [2000]) is undeniably one of the most influential branches of phenomenological landscape thought in Archaeology. Moreover, Ingold's (2011) contributions on movement and storytelling can also contribute to the present discussion, although an analysis of such a proposal deserves a separate paper in itself.

Phenomenology can also broaden the scope of analysis in archaeology, allowing researchers to surpass the classical aims, both in terms of chronology and goals, of an archaeological study of megalithism (for instance), such as seen in what could be called *contemporary megalithism* (e.g., Agosto 2023; Holtorf 1996, 2002, 2008).

On the other hand, Edmonds' *semi-phenomenological* branch of *hyper-interpretivism* seeks to ground archaeological discourse on narrative and literary descriptions of landscapes and peoples. There is also an important part played by the archaeological imagination (see Shanks 2012) that weaves the known data – albeit partially – into a story filled with agents, contexts and narratives, as well as an interpretative discourse. Edmonds provides a major crossover between prehistory and literature, where the absence of in-text bibliographic references, some figure descriptions and artistic photography concerning archaeological artefacts is met with a phenomenological attempt to understand prehistoric communities and landscapes – even stating about the latter that they are "(...) understood as much by ways of acting as by ways of seeing. They are part of a world that is conceptualised and inhabited: seen, smelt, touched, used and avoided in terms of people's histories, identities and understandings." (Edmonds 2002 [1999]: 9).

Post-processual archaeology, in landscape archaeology, raised some concerns and critics regarding the methodology employed in their study. One of the biggest critics – Andrew Fleming (1999, 2005, 2006) – even wrote that it is "(…) difficult to look students in the eye, keep a straight face, and explain, on site, how the ideas of Tilley (and now Cummings) are supposed to work" (Fleming 2005: 930). In a scathing discourse, Fleming warns us that, instead of scientific descriptions, there is poetry and the ethereal (2006: 267-268), as for him postprocessual archaeology is based on the premise that the past is constructed in the present, and thus abandons all objectivity (Fleming 2006: 269).

The new materialisms and the symmetric archaeologies are some of the new theoretical trends that emerged in the 21st Century after the development of the Object-Oriented-Ontology (OOO) (Harman 1999, 2002, 2010, 2011, 2018a, 2018b; Latour 2005). These theoretical trends aim to decentre the human as the ruler of History and give *things* their agency – in an *entanglement* between the human and the material (Hodder 2011, 2012). In this light, the landscape is but a concept in a sea of other concepts that do not have prevalence in the new materialisms, although the deconstruction of anthropocentrism often gives rise to a multispecies view of nature: which is fundamental to include them as historical agents.

The concept of landscape was subject to a brief overview in philosophy and archaeology. Despite apparent differences, we argue that, ontologically, literary and archaeological landscapes may not be that far apart. But to assert this, we must question, in a fundamental way, if literary landscapes even exist.

2. On the existence of literary landscapes – *Immanence*, *Virtuality* and the *Power of the False*

The sheer diversity offered by the multiple theoretical frameworks of Philosophy of the landscape makes it possible to find compatible theoretical bases in favour of the existence of literary landscapes – if we were to make an exercise in dialectics, between the definitions of landscape and literary descriptions of space. If we take into account Besse's groups, as described in the previous chapter, we quickly realise that in the case of literature the question is not whether landscape should be considered a complex system between natural and cultural elements, or as a space of sensible experiences. Instead, it has to be framed in terms of the relationship between (putative) *landscapes* and *textual realities* – in close link with perception and vision and the apprehension of the sensible world in its impressions and representation. If we consider that there can be no landscape without perception – and the natural aesthetical judgement that arises thereof – or the use of the senses, any further discussion is futile. Landscape as general space only turns it into a synonym of the latter, with no real consequences. Other definitions necessitate a link between the senses and aesthetics, rendering it fundamental to elucidate this question.

In literature, one does not see the shape of the horizon, does not hear the sounds of the world, does not smell the scents of the environment and does not touch the materialities of the world. The understanding of space is limited to *reading* and the Kantian faculty of imagination, with all its creative and articulative properties. Being the landscape mostly an aesthetic judgement – or even an aesthetic *feeling of nature* (*Naturgefühl)* – that arises from the senses that apprehend the world, there is no such thing as a literary landscape, for it has no sensual basis. Aesthetics – and thus landscape – needs a *sensible presence* (*Gegenwart*), which literature offers not. It can only be made accessible through its *appearance* (*Erscheinen*), being perception a fundamental and classical – even in Baumgarten or Kant – characteristic of all aesthetic objects: perception, and the aesthetic object, that is a unique form of perception, are interdependent concepts (Seel 2010: 15). In another light, one of the "(...) basic conditions of aesthetical fruition is the non-confusion between the represented with reality, and, from there, being able to distinguish the *simulated* as *simulated*, that is: an element, in the midst of others, of *appearance,* but never as its single component" (Serrão 2001: 99-100). Literature, stemming from a non-sensitive basis, does not offer this. There is also no difference between the *simulated* and the *real* in the read descriptions. Furthermore, *space* in literature – let alone landscapes – does not even qualify as a space in itself, for "(...) they lack the *difference* between the plane where the imagetic course takes place and the concrete real where the spectator's body is located" (Serrão 2001: 100).

To counter these ideas, we turn to a constellation of Deleuzian concepts in its conjoined potential for the question at hand: *immanence*, *virtuality* and the *power of the false*.

Deleuze is a philosopher of *immanence*, being not only one of his most complex yet fundamental concepts in understanding his thought. Although composed of multiple dimensions, the *plane of immanence* is "(...) formulated as the horizon out from which thinking as such can take place, and thus constitutes the internal condition of thinking" (Spindler 2010: 151). It is, therefore, "(...) the absolute ground of philosophy, its earth or deterritorialisation, the foundation on which it creates its concepts" (Deleuze & Guattari 1994 [1991]: 41). All ideas happen at this level: everything intangible has the *plane of immanence* at its absolute zero – it is the pre-philosophical from which everything that *pertains to thought by right* is created (Spindler 2010: 152).

Stemming from the idea of the *plane of immanence*, the concept of virtuality permeates the entirety of the *plane of immanence*: "(…) only virtualities populate the plane. (…) the virtual is given a consistency and arrayed as real, *in that it captures what secures beings to their being*. The virtual here is the ground as the norm of the constructions that thought effects or as what guarantees that the concept fully belongs to the real" (Badiou 2000: 46 emphasis added).

On the other hand, the *power of the false* originates from the liberation of time from movement – a direct consequence of Kant's philosophy, which autonomised time and weakened the link between time and truth – thus making the false "(…) freed from its subordination to the true (the false is no longer 'not true') and, like time, assumes an autonomy of its own." (Smith 2019: 30). The false, if separated from truth and eternal, assumes a *creative power of its own*: a constant *becoming of falsities*, for truth is also a product of the *false* – the pure form of time forbids the existence of an eternal, absolute truth.

All of this is of surmounting importance to ascertain the existence of literary landscapes: the *plane of immanence* dissolves the difference between the *text* and what derives from the *sensible world* (see Bewes 2005: 75), the *power of the false* instituted a separation between *time* and *truth* that renders the distinction between what is false and true a frivolous one, where in the relation between the real and the virtual appears a "(...) indiscernibility of the two, a perpetual exchange" (Deleuze 1989: 273). Deleuze's argument of the *power of the false*, having stemmed from his treatise on cinema, does also have the possibility of being extended to literature (Bewes 2005: 82).

Furthermore, and with this in mind, if we admit that the landscape also arises from a certain aesthetic contemplation, could not literary description elevate it as an aesthetic object?

A landscape may also be seen as an Ideal landscape, as with painting – as a *disposition* of several symbols and metaphors that create a particular *atmosphere*, conjoined in a *plane of immanence* (Hennrich 2020a: 187, 189).

Travel literature also provides an important example of the far-reaching consequences of the denial of literary landscapes: when writing a book of this genre, the author had a *total sensitive immersion,* having been immersed with all senses in the environment. Through walking and with culturally informed *techniques of description*, the author engaged with the world. All that was left were the written (and visual) *impressions* of the experience of the landscape. To assume that this does not constitute a form of landscape is to imply that there is no possibility of an idea of landscape outside of the *immediacy of sensation*.

Hence, we believe that literary and imaginary landscapes are as valid as the ones derived from the senses, for they are, too, *virtualities* conjoined in the *plane of immanence*, uniting *mediation* and *immediacy*. Furthermore, literary descriptions of landscapes – i.e., of what would be landscapes in a perceptive scenario – elevate them as an aesthetic object.

Literary landscapes can, thus, be subsumed as a textual discourse – or description – of space mediated through an aesthetic *feeling of nature* and the *aesthetic qualities of writing* – the materialisation of language that derives from the contemplation of any given *virtuality* in the *plane of immanence*.

Stemming from this, a certain equivalence between archaeological and literary landscapes can be glimpsed.

3. Are archaeological landscapes also literary landscapes?

It derives from our conclusions on the previous point that literary landscapes – either grounded on empirical basis or as a product of fiction – share some ontological characteristics with archaeological ones. But in this scenario cannot archaeological landscapes also be considered literary?

Language, and its textual materialisation, reify both landscapes to a common denominator. *Immanence* and the *power of the false* envision that they – being both text, for something only becomes archaeological if it is written with such purpose, in a disciplinary point of view – are just different *virtualities.* Furthermore, landscapes are, in both cases, intertwined in a narrative, although the authors may approach or emphasise one of their characteristics more. Archaeologists, when writing about archaeological landscapes, are doing nothing more than crystallising under a certain type of writing – with its identarian and performative components – the description of a *sensation* (*Empfindung*) – hereby defined as "(...) the effect of an object on the representative capacity (*Die Wirkung eines Gegenstandes auf die Vorstellungsfähigkeit)*, so far as we are affected by it (*sofern wir von demselben affiziert werden*)" (Kant 1956: A19/20-B34). In both cases, the Kantian faculty of imagination creates and articulates any given reality into a textual description, whether they result from an empirical analysis or a product of fiction.

As a matter of fact, when archaeologists analyse the so-called archaeological landscapes from books and articles, are they not really just feeding from a landscape composed of text and language (e.g., Donald 1991: 259; Foucault 2005 [1966]: 102; Shanks & Tilley 1988) – truly a *virtuality*? Since archaeologists are unable to encompass the entirety of the landscape, what they choose to write is guided by their descriptive capabilities (Besse 2018: 88), their *questionnaires* and their theoretical standpoints. Even if it stems from empirical experience, what remains of it are the impressions and the written text describing it. May it be fictitious or "real" landscapes: both stem from text and are not ontologically far apart.

Outside the *immediacy of perception*, is an archaeological landscape able to be conceived in any other way than to transcribe it to the textual – and linguistic – realm? Since the beginning of the discipline the information is recorded in this fashion. Even before, on the antiquarian roots from which archaeology blossomed, the descriptive exercise was not only of paramount importance – it was obligatory (e.g., Schnapp 1996, 2020). Throughout all phases of antiquarianism, a status of truth was achieved through its materialisation in text. To illustrate was both to put the images on paper and to assess their veracity. In a way, the existence of the historicity of a particular object or landscape depended on its textual and imagetic extrapolation.

With archaeology as a full-fledged discipline, the scenario did not change drastically. To put it in text remained a fundamental step, permitting the reinforcement of the scientific reputation that the discipline longed for (e.g., Dunnell 1992). It is not coincidental that this is poured into field journals, reports and written production. Landscape as *aesthetic imagery* disappears and is reduced to solely its textuality – text replaces image as a prime epistemological and cognitive *medium*. Despite this scenario, archaeological landscapes situate themselves in the perfect position to be analysed within a literary framework.

In this light, the ontological characteristics of literary landscapes allow the archaeological *mechanisms of engagement* envisioned by landscape archaeology to be infused into an analysis of a literary landscape.

To summarise this idea: the *virtualities* that populate the *plane of immanence*, having in mind the *power of the false*, dilute both literary and archaeological landscapes to *virtualities*, independently of their empirical basis. This, in turn, renders both as a textual *virtuality*, closing the ontological gaps between literary and archaeological landscapes: the opening of the former to *archaeological deconstruction* and the latter to a literary approach.

4. An archaeological approach to a literary landscape: Philip K. Dick's "*The Man in the High Castle*"

The establishment of an archaeological approach to literary landscapes necessitates vectors of analysis – a fundamental step towards deconstruction – that breaks down heterogeneity into common denominators.

In this light, it is possible to envision three distinct groups: 1) the theoretical, 2) the material, 3) the narrative/interpretative.

The first one deals with the theoretical basis (i.e., conceptual) of any given work of literature. This group is dedicated to the inquiry of the multiple fundamental grounding concepts that create and allow for the existence of landscapes in a narrative, in the perspectives of the characters – either singular or collective – or the narrator, not the author. Three fundamental aspects become essential to understand literary landscapes: the idea of landscape itself, Nature, and Aesthetics. In a similar fashion to Saint Thomas of Aquinas' idea of capital sin – i.e., a sin that generates more sins (2007 [1256-1259]: 22) – these three ideas are fundamental to fathoming the worldviews that encompass any given narrative, decisively shaping the end result: the literary landscape.

The second group seeks to grasp how materialities are described, as well as their position, importance and role in the construction and perception of a literary landscape. To discern the interaction between humans and the environment – which can be essential in the creation of space – it only stems from this that an analysis of a literary landscape necessitates a description of such entities. But if landscape is deeply intertwined with the idea of nature, it also becomes necessary to describe the elements that pertain to the natural. In this light, anything that can be perceived and given to the senses and may play a role in the construction and perception of any given landscape – e.g., cities, architecture, paths, forests or gardens.

The last group is focused on understanding the relationship between the landscape and the narrative: how a literary landscape affects the narrative(s) – the synthesis – in the dialectical sense of the word – that arises from it.

It may be argued that in some genres the intentions of the author may be essential to read a literary landscape. An archaeological analysis of a literary landscape is not directly concerned with psychological attempts of understanding and uncover a "true" intention – which mostly stems from a fetish with the idea of origin. Even though the ideas of the author or the historical background of the book may assist in an analysis of a literary work, this is rather a step that may give clues to the vectors mentioned in the first group.

4.1. "The Man in the High Castle" (1962): a case study

Philip K. Dick's The Man in the High Castle was first published in 1962, depicting a dystopian scenario in which the Axis powers are the victors of the Second World War. Its narrative is situated in 1962, 15 years 1945, when the two major protagonists – Imperial Japan and Nazi Germany – divided the world between themselves, ensuing a cold war.

An analysis of the literary landscape in Dick's work requires an analysis of the two main worldviews – the Nazi and the Japanese. Landscape, as a term, is applied solely in one instance, specifically regarding the Japanese (Dick 1962 [2014]: 33).

Dialogues are the most proficuous way to dwell in these worldviews, as we often have the two opposite sides describing the same instance, conjoining the theoretical, material and interpretive elements that are deemed necessary for this kind of approach.

The first instances to start this deconstructive exercise, we encounter two reflections by Frank Frink, a character that the reader follows in the narrative, in his struggles and thoughts upon the Nazi system:

"While the Germans were busy bustling enormous robot construction systems across space, the Japs were still burning off the jungles in the interior of Brazil, erecting eight-oor clay apartment houses for ex-headhunters. By the time the Japs got their first spaceship off the ground the Germans would have the entire solar system sewed up tight. Back in the quaint old history-book days, the Germans had missed out while the rest of Europe put the final touches on their colonial empires. However, Frink reflected, they were not going to be last this time; they had learned. And then he thought about Africa, and the Nazi experiment there. And his blood stopped in his veins, hesitated, at last went on. That huge empty ruin." (Dick 1962 [2014]: 17).

"Maybe even the master architects in Berlin did not know. Bunch of automatons, building and toiling away. Building? Grinding down." (Dick 1962 [2014]: 17).

A deconstruction of the previous paragraphs reveals two major key points: the destruction of impurities and the reconstruction from nothingness. The robotic workforce, employed by the Nazi, is utilised for infrastructure and manufacture. However, their abilities are not exclusive to those activities, as their potential for destruction is employed in a whole continent: Africa.

With the Nazi's ethnic views, Africa became a "huge empty ruin" as the robots did not build, but grinded. These violent remarks in Dick's writings demonstrate a step, a necessary step, for the formulation of the Nazi landscape.

First, it is mandatory to cleanse the site. Africa becomes a gigantic ruin, devoid of anything that did not conform to the Nazi worldview. On the contrary, a whole continent became a landscape of the void. In fact, we can argue that this step of the Nazi landscape is the Anti-landscape – a process of annihilation of diversity, of the non-Nazi landscape. This does not mean that there is not an aesthetic judgment as there is beauty, in the Nazi's eyes, in the grinding, cleansing and obliteration of what is considered impure. The aesthetical experience of the Nazi landscape is only possible by the destruction of the aesthetical experience of the Other.

Another aspect is the centrality of Berlin, and the existence of the master architects. These characters functioned as a diffusionist model – all ideas on architecture, landscape, and even intellectual standpoints came from Berlin. The seeds of the landscape are given by Berlin to those considered inferior to the Nazis. This is even more visible in a dialogue between two characters, one secretly from Jewish origins – Baynes – and a member of the artistic world of the Nazi – Lotze:

"'What is that enormous structure below?' Lotze asked. 'It is halfnished, open at one side. A spaceport? The Nipponese have no spacecraft, I thought.' With a smile, Baynes said, 'That's Golden Poppy Stadium. The baseball park.' Lotze laughed. 'Yes, they love baseball. Incredible. They have begun work on that great structure for a pastime, an idle time wasting sport –' Interrupting, Baynes said, 'It is finished. That's its permanent shape. Open on one side. A new architectural design. They are very proud of it.' 'It looks, ' Lotze said, gazing down, 'as if it was designed by a Jew.' Baynes regarded the man for a time. He felt, strongly for a moment, the unbalanced quality, the psychotic streak, in the German mind. Did Lotze actually mean what he said? Was it a truly spontaneous remark?" (Dick 1962 [2014]: 44).

Lotze represents the most extremist views of the Nazy party, the "psychotic streak", when discussing the recent monument that the Americans built, the Golden Poppy Stadium. Not only does its function resemble a waste of time, as it does not encompass his cultural views, but its architectural nature raises questions. At first glance, it could be a niponic structure, as it was enormous and, ergo, within the capacities of the world's potency counterpart. But, as Bayne explains its nature, Lotz dismisses their efforts, resulting in the final observation, – i.e., designed by a Jew. Herein lies the same idea present in the destruction of Africa: incompleteness and functional incompatibility are not acceptable. The possibility of a landscape – or even a cultural landmark – with elements that resemble anything but the Nazi ideals is a futile and irrelevant enterprise. Lotze reinforces this sentiment with a commentary on what art should be:

"'But that's the task of art,' Lotze said. 'To advance the spirituality of man, over the sensual. Your abstract art represented a period of spiritual decadence, of spiritual chaos, due to the disintegration of society, the old plutocracy. The Jewish and capitalist millionaires, the international set that supported decadent art. Those times are over; art has to go on – it can't stay still.'" (Dick 1962 [2014]: 43).

If art is bound to elevate the Nazi ideal, the idea of landscape is an instrument as well to that end. To grind down the landscape of the Other; to achieve a Anti-landscape status and, finally, to construct the Nazi landscape, the one authorised by the master architects of Berlin. This is epitomised by Captain Rudolf Wegener, when reflecting upon an eventual

final act, the ascension to a *Götterdämmerung*, the last Anti-landscape, a psychotic and catastrophic event:

"Suppose eventually they, the Nazis, destroy it all? Leave it a sterile ash? They could; they have the hydrogen bomb. And no doubt they would; their thinking tends towards that Götterdämmerung. They may well crave it, be actively seeking it, a final holocaust for everyone. And what will that leave, that Third World Insanity? Will that put an end to all life, of every kind, everywhere? When our planet becomes a dead planet, by our own hands?" (Dick 1962 [2014]: 234).

Regarding the Japanese Empire, the vision is manifestly distinct. As the occupation of San Francisco is implemented, buildings are transformed within the niponic view. However, the approach to the landscape is a more aesthetic and spiritual endeavour than the Nazi:

"Through the high doors of the Nippon Times Building men and women hurried, all of them well dressed; their voices reached Childan's ears, and he started into motion. A glance upwards at the towering edice, the highest building in San Francisco. Wall of offices, windows, the fabulous design of the Japanese architects – and the surrounding garden of dwarf evergreens, rocks, the karesansui landscape, sand imitating a dried-up stream winding past roots, among simple, irregular stones …" (Dick 1962 [2014]: 33)

The traditional architecture blends with Nature. The *Karensansui* landscape represents this fusion, as the organisation of gardens, paths and public spaces is in tune with the buildings. The *Zen* element, tranquility and spirituality is then the motto for their landscape, an aesthetic judgement with Nature on its basis. Childan – the character that is going to enter the tower for an interview with a famous japanese collector – is in awe with their aesthetic capacity. This sentiment is then renewed on yet another dialogue – Paul, a japanese with artistic inclinations:

"'The hands of the artificer, ' Paul said, 'had wu, and allowed that wu to flow into this piece. Possibly he himself knows only that this piece satisfies. It is complete, Robert. By contemplating it, we gain more wu ourselves. We experience the tranquillity associated not with art but with holy things. I recall a shrine in Hiroshima wherein a shinbone of some medieval saint could be examined. However, this is an artifact and that was a relic.'" (Dick 1962 [2014]: 171).

This distinction between artefacts and relics, art and the holy is of particular significance when debating whether Imperial Japan is completely different from the Nazi Germany. The feeling of satisfaction, meditation, tranquillity is the core of the materialities and, as a consequence, for the architecture and *karensansui* landscape. The *wu*, the experience and contemplation is the opposite of the grinding and destruction of the Nazis.

"'To have no historicity, and also no artistic, aesthetic worth, and yet to partake of some ethereal value – that is a marvel. Just precisely because this is a miserable, small, worthless-looking blob; that, Robert, contributes to its possessing *wu*. For it is a fact that *wu* is customarily found in the least imposing places, as in the Christian aphorism, "stones rejected by the builder". One experiences awareness of *wu* in such trash as an old stick, or a rusty beer can by the side of the road. However, in those cases, the wu is within the viewer. It is a religious experience. Here, an artificer has put wu into the object, rather than merely witnessed the wu inherent in it.' He glanced up. 'Am I making myself clear?'" (Dick 1962 [2014]: 171).

We encounter the sense of wabi as well, as that correlates to how materialities are perceived in the eyes of the Japanese:

"Tasteful in the extreme. And – so ascetic. Few pieces. A lamp here, table, bookcase, print on the wall. The incredible Japanese sense of wabi. It could not be thought in English. The ability to find in simple objects a beauty beyond that of the elaborate or ornate. Something to do with the arrangement." (Dick 1962 [2014]: 103).

The idea of arrangement denotes a logic between objects, which, from an archaeological standpoint, opens a new horizon for researching these kinds of landscapes. The *wabi* – the simplicity – correlates with the *karensansui*, with a landscape that is made to be enjoyed, that is simple in its presentation but denotes emotional and spiritual complexity.

All this is visible in the text, with Imperial Japan representing a constructive view on landscape, while the Nazi Germany depicts the epitome of destruction.

After this brief exposition, we can deconstruct the textual landscape in the three aforementioned axes of analysis:

1) the theoretical

Although landscape is only employed once in the book, it is possible to envision two different understandings of the landscape: one is one of the anti-landscape, and the ensuing process of the obliteration of any non-Nazi landscape; on the other hand, the Japanese *karesansui* landscape denote a landscape with an equilibrium with the world and nature.

Furthermore, Nature is absent in the Nazi ideology, with only man-made and technological aspects being considered. In the opposite stance, through the *wu* and *wabi*, nature is of insurmountable importance to the Japanese landscape and worldview.

In terms of aesthetics, the Nazi view is one of void, pure and unavoidable destruction, cleansing the world. For the Japanese, simplicity is the main focus, with emotions, being the landscape a reflection of such beliefs – a sort of applied aesthetics.

2) the material

Materialities are present in the narrative as well. Robots and technological creations grind the landscapes of the Other, thus enforcing the process of the Nazi anti-landscape. In the same fashion, the dialogue about the "Jewish"-American cultural heritage epitomises the Nazi worldview: materialities and architecture show the state of nazification of the landscape.

Again, in an opposite-field, the Japanese have a more classical representation of materialities within their landscape. The elements of *karesansui* are described – e.g., buildings, gardens, the Nippon Times Building; at the core of the idea of *wu* and *wabi* are artefacts and relics. Materialities are, too, a subproduct of Japanese aesthetics.

3) the narrative/interpretative

The narrative runs parallel with the advancement of the Anti-landscape in America, and the subsequent psychotic streak of the Nazis, with a gradual increasing of military activity throughout the book, which culminates, by the end of the book, with the rebel activity in America and the fate of the Nazi occupation in the country. Thus, the landscape also represents a time-bomb, an ever-present vehicle that advances the narrative toward its final climax.

In spite of the engulfing terror of the Nazi actions, the Japanese Empire contrasts with it in its entirety. The need for a calm and engaging view of nature by fabricating and replicating their ideal landscape is a political and architectural necessity, as it is vital to conserve the identity of the Japanese people and their culture in the occupation of America at all costs. Ultimately, the narrative demonstrates that this is never truly achieved or, even if so, only in specific geographical areas and buildings, while the Nazi ideal, on the East Coast, reigned supreme.

Conclusions – Ontological consequences for landscapes in Archaeology

What does it mean for archaeological landscapes to be considered part of the literary realm? At first glance, the main consequence is a whole new dimension of analysis. If archaeological landscapes are also literary landscapes, they are bound to be scrutinised with the methods that concern the latter. Within a textual frame, the gargantuan amounts of archaeological landscapes that exist, in this logic, provide an entire new world to explore. Archaeological theory is then possible to be applied in the analysis of literary works. Similarly, the *corpora* offered by theoretical literature manage to be mobilised in an archaeological endeavour. And if the latter played an important role in the definition of, for example, postprocessualism – its impact can be broader and wider.

Another consequence is a sense of renewability. Archaeological landscapes do not have to exist only in our reality and the Earth as its only possible material support – they reside in countless fictional worlds within the boundaries of text and paper. The archaeologist is invariably the reader, as the *virtualities* conjoined with the *planes of immanence* offer the necessary homogenisation. Then, interpretations can be renewed with much greater velocity as the main aspects remain untouched. To "excavate" these landscapes does not imply their *destruction*, but their *deconstruction*. In this view, they are not lost in the process, being instead elevated by the visions of any archaeologists who engage with it. Archaeological landscapes as literary landscapes become an inexhaustible source for archaeological interpretations, as the connection between the process of writing and the archaeological knowledge is of paramount importance and shall be discussed in future works.

This conjecture has another particularity as well – they are locked in time. If one chooses to analyse a particular landscape in a book, group of pages or a page, it will not change at that moment. The capacities, perceptions and social backgrounds of the archaeologists will remain focal points that influence the analysis but the landscape in itself will stay the same. The events of destruction are those that the author chose, and the next page may result in the obliteration of the landscape. However, in a singular and precise moment of the narrative, the landscape is pristine. This perspective surpasses the idea of archaeology as something that is invariably affected by the passage of time.

Furthermore, an equivalence between literary landscapes and archaeological ones radically changes the place that *vision* plays in their conceptualisation. In Archaeology, aerial vision – a vertical standpoint – is a "(...) as a guide for researching the terrain, as an instrument to control observations and as a means for discovery" (De Lauwe 1948: 256), thus rendering it as a way to convert *chaos into order* (Crawford 1924: 581) and avoids the "(…) dissolution of the landscape" (Virilio 1991 [1984]: 124). The delocalisation of vision in archaeology, grounding it in narratives, implies that it descends to the level of human perception – the ground basis of any phenomenological approach. Experience, the senses and personal narratives thus become an important component for an archaeological analysis.

In this light, archaeological landscapes also become free of economicist and mechanicist standpoints – for they pertain to the *Homo aeconomicus* –, such as the reduction of landscapes to ecological constraints, resource maps and raw-material depositories.

By having justified the existence of literary landscapes, the ontological consequences thereof extend to the archaeological realm. archaeological landscapes are then reconceptualised into literary landscapes, where, through the *word* – an open prison –, archaeology becomes free of the constraints of the senses. *It's all open again.*

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