

## ARCHAEOLOGICAL FOUNDATIONS

B. B. Birger!

Vore Dig tacksam om Du ville skicka mej ett kort o säja när föreläsningarne (i nord. språk) börjar. Jag förmodar att tiden är bestämd nu.

Järtliga hälsningar

Olle<sup>90</sup>

Tall, slender and well dressed, with a serious look and precocious diction, Olle Janse left Norrköping shortly after his twentieth birthday and moved two hundred kilometres northeast to Uppsala, where he enrolled at the University for a course in Scandinavian languages.

With 27,000 inhabitants Uppsala was a much smaller town, only half the size of Norrköping.<sup>91</sup> In contrast to Norrköping's bustling industrial life celebrating modern innovation and capital growth, Uppsala offered a sense of roots and tradition with a ritualized academic lifestyle revolving around the University. It was the oldest of the Nordic universities, founded in the fifteenth century as a development of an important eccle-

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90. Letter from O. Janse to B. Nerman, 26 August 1912. Riksarkivet. Kartong 10. Korrespondens X. Written in Ture Nerman's radical spelling style. Sweden reformed its spelling style in 1906 by turning dt into t or tt, hv into v and so forth. Nerman had a more radical idea and used a phonetic spelling style, used here by Janse. In our translation: "Best Brother Birger! // Would be grateful to you if you could send me a [post]card and say when the lectures (in Scand. Lang) begin. I assume that the time has been set now.// Cordially// Olle."

91. Norrköping had 47,000 inhabitants listed in the 1912 census.

Fig. 10. Olov Janse with the Uppsala student cap.



siastical centre. Theology, philosophy and law dominated the curriculum over the first couple of centuries, but since the seventeenth century Uppsala University had also fostered science megastars like Olof Rudbeck, Anders Celsius, and Carl Linnaeus. It remained an exclusive male milieu for centuries, until Betty Pettersson enrolled as the first female student in 1872 and Ellen Fries was promoted as the first female Doctor of Philosophy in 1883. When Olov Janse arrived in 1912, Uppsala University was one of Sweden's principal universities, on a par with Lund in the south. There were important university col-

leges in both Gothenburg and Stockholm, but Lund and Uppsala were older and more prestigious, and proudly maintained their own distinctive academic traditions and rituals. Women were allowed, but it was essentially a male social environment reserved for the privileged bourgeoisie and upper classes.

When Janse arrived in Uppsala and enrolled at the University in August 1912, Birger Nerman had already been there five years. Only a year later he defended his doctoral thesis, which combined philology with history and archaeology in a study of Swedish pagan literature.<sup>92</sup> In Uppsala, students were organized in "nations" – *nationer* – which were mandatory student corporations with regional names dating back to medieval times. Like Birger Nerman and his brother Ture before him, Olle Janse joined Östgöta *nation*, one of the largest and oldest, dating back to 1646, with a name alluding to the region around Norrköping. Birger seemed to thrive in student life with all its rituals and traditions, and acted as the nation's librarian. Ture, in contrast, had never warmed to academia and left Uppsala in 1908:

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92. Nerman 1913.

His time at University was marked by loneliness, erotic longing, sublime life cult, poet dreams, student playwriting, and aimless reading. But it also sparked a more pronounced interest in politics, mainly in a socialist and pacifist direction in the wake of the bloody Russo-Japanese war and the Russian revolution of 1905. [...] Eventually, in 1908, he managed to scrape together a bachelor's degree in Scandinavian languages, archaeology and political science. Just a few weeks after graduation, he was charged and later fined for having distributed flyers with pacifist messages by Tolstoy. With that, he left the academic world where he never felt at home.<sup>93</sup>

Ture Nerman did, however, leave a mark as an early member of the Social Democratic student club *Laboremus*, founded in 1901 with the intention “to form an association for labourers of body and mind, with the purpose to safeguard common political and social interests through supportive collaboration based on the premises of social democracy”.<sup>94</sup> Ture was active in *Laboremus* until he left Uppsala in 1908, and Birger became its chair in 1914–15. Following in the footsteps of his older friends, Olov Janse also became a member of *Laboremus*, and acted as its librarian for a year, between 1915 and 1916.<sup>95</sup>

Janse is otherwise a rather hazy character in the University's student records. Unlike Birger Nerman, who completed his bachelor's and doctoral degrees in seven years, while at the same time being widely active in the social life of the nation and *Laboremus*, Janse appears to have

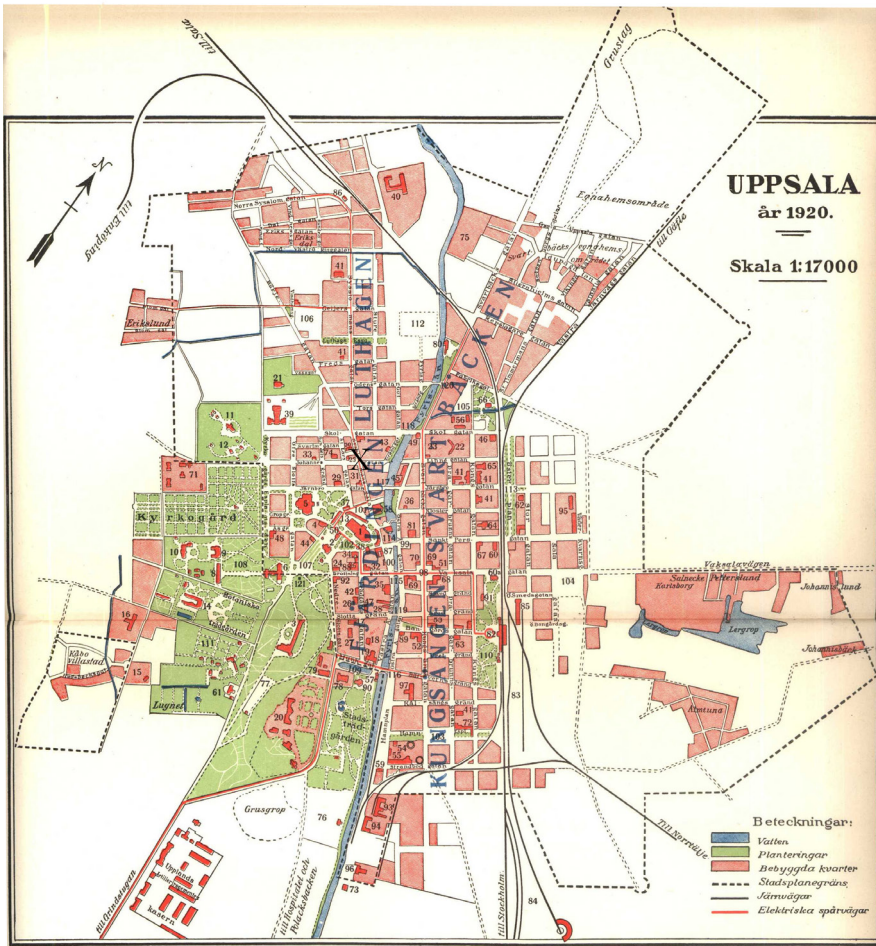
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93. Vahlquist, n.d. In the Swedish original: “Efter avlagd mogenhetsexamen skrev Nerman 1903 in sig vid Uppsala universitet. Tiden där präglades av ensamhet, erotisk längtan, högstämd livskult, poetdrömmar, en del spexförfattande och planlös läsning. Här väcktes också ett mer uttalat intresse för politik i främst socialistisk och pacifistisk riktning, inte minst i kölvattnet efter det blodiga rysk-japanska kriget och 1905 års ryska revolution. [...] Så småningom, 1908, lyckades han samla sig till en kandidatexamen i nordiska språk, fornkunskap (arkeologi) och statskunskap. Bara några veckor efter examen blev han åtalad och sedermera dömd till böter för att ha spridit flygblad med pacifistiska budskap av Tolstoj. Med det gjorde han sorti från den akademiska värld där han aldrig känt sig hemma.”

94. “Föreningen L avser att utgöra en sammanslutning av tanke- och kroppsarbetare i syfte att genom solidariskt samarbete på socialdemokratisk grundval tillvarata gemensamma politiska och sociala intressen [...]” Uppsala universitets katalog, 92, V.T. 1915, p. 168.

95. Uppsala universitets katalog, 92, V.T. 1915, p. 168; 92–93, V.T. 1916, p. 169.

Fig. 11. Map of Uppsala in 1920, with Janse's accommodation marked with an X.



been more of a searching, restless character – similar to Ture Nerman, but without the exceptional talent for writing that made Nerman turn to journalism, and the burning political ambitions that drew him to revolutionary communism. The flirtation with the radical left in Janse's earliest writings are most likely owing to his idolizing of Ture Nerman, and he never seems to have shared Ture's true passion for politics.

As a student, Janse appears to have kept a distance to the student life of the nations, and was – unlike most of his fellow students who lived in accommodation provided by the nations – housed in private accommodation. First at Stora Torget 1, and after that at Torsgatan 6. From the autumn of 1913 he lived at St Johannesgatan 9B, near the University centre (fig. 11). He even had a telephone, with number 2152. Not many

students had a telephone number to their accommodation, so it stands as a sign of Janse's social identity and financial position vis-à-vis his fellow students.<sup>96</sup> Like both Nerman brothers before him, he took classes in Scandinavian languages and archaeology, and earned his bachelor's degree after four years, in the autumn semester 1916 with a supplementary test in spring 1917.<sup>97</sup>

### *Archaeology at Uppsala University*

When Janse enrolled in 1912, archaeology was not yet an independent subject at Uppsala University. Its equivalent – *fornforskning* – was taught by Docent<sup>98</sup> Oscar Almgren (1869–1945) as a subfield within Scandinavian languages.<sup>99</sup> In 1913, however, the two subjects were separated with the establishment of a new professorial chair, and Oscar Almgren was installed as Professor of Scandinavian and Comparative Archaeology (Swe: *Nordisk och jämförande fornkunskap*). Through this manoeuvre, Uppsala became the first Swedish university with a professorial chair in archaeology, followed by Lund University in 1919.

In Sweden and Scandinavia more broadly, archaeology already had a long history and was well known as an important field of knowledge, but its practical dimensions connected it with museums and antiquarian authorities rather than universities. Sweden is known to have the world's oldest national heritage legislation – *Kongl: Mayst:tz Placat och Påbudh, Om Gamble Monumenter och Antiquiteter* – dating back to 1666 in the era of the Swedish Empire (Swe: *stormaktstiden*). Concurrently with the passing of the new law in 1666, a new government office was instigated – *Antikvitetskollegium* – which laid the foundation for an exceptionally strong administrative apparatus for national inventory, collection and protection of monuments and ancient artefacts that worked for over a century. To-

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96. Uppsala universitets katalog, 40–41, H.T. 1913, p. 96.

97. Uppsala universitets katalog, 85–86, H.T. 1916, p. 157; 88, V.T. 1917, p. 158. The supplementary test (Swe: *efterprövning*) was included in the Swedish degree system until 1969, and means a later addition to the degree in the form of an extra subject, or a raised grade on one of the existing subjects.

98. A title that was awarded for an excellent doctoral thesis, and was a crucial step on the way to becoming a full professor. The title remains today, but with a different connotation.

99. Research in Scandinavian languages was then largely based on early Norse texts, hence the connection.

wards the end of the eighteenth century, a recently formed Royal Academy of Letters, History and Antiquities – *Vitterhetsakademien* – took over most of Antikvitetskollegium's functions, including the management of a national collection of ancient artefacts. Again, this structural layout for knowledge and management of antiquities remained in practice for well over a century.

Yet if the administrative structures with *Vitterhetsakademien* as a hub remained more or less intact from the eighteenth to the early twentieth century, the collections of antiquities were radically reformed and reorganized in the nineteenth century. The reform was according to a new paradigm informing the knowledge of the past and changing the organization of artefact collections: from a horizontal, taxonomic, cabinet-of-curiosity structure, to a vertical, chronological, and teleological structure formed around the three periods Stone, Bronze, and Iron Age.

The reforms of the organization of collections and knowledge about the prehistoric past were set off in Sweden in 1837 by the nomination of the thirty-one-year-old Docent Bror Emil Hildebrand (1806–1884), as new Director of National Antiquities (Swe: *Riksantikvarie*). Hildebrand had studied at Lund University, where he abandoned his first plans to become a priest in favour of historical studies, and became Docent in Numismatics in 1830. Hildebrand was trained to work taxonomically, i.e. with a horizontal and flexible structure for the organization of artefacts. While he was working with a collection of antiquities owned by the University (which later formed the foundation for the Historical Museum at Lund University), he went to be tutored by the Danish antiquarian Christian Jürgensen Thomsen (1788–1865) in Copenhagen. Thomsen was truly avant-garde, and had set about organizing the Danish national collections of antiquities according to a *chronological* system with three periods: the Stone, Bronze, and Iron Age. Thomsen had studied in Paris and was inspired by the contemporary developments in geology and other disciplines that had reformed scientific knowledge from horizontal taxonomy to a vertical, teleological chronology (which has been described and analysed for instance by Michel Foucault in *The Order of Things*).<sup>100</sup> Over the following decades, Thomsen's three-age system revolutionized the knowledge of prehistory all over the Western world and their colonized territories. Once adopted, it led to radical rearrangements of historical museum collections, which had previously been organized

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100. Foucault 1970.



taxonomically and according to the principles of curiosity cabinets, and were now rearranged in teleological series: from the earliest origins of the nation, via the Stone, Bronze, and Iron Age, to modern times and the ever forward-moving *telos* represented by industrial society. Hence Thomsen's chronological alternative set a global standard for archaeology and history museums that is still at work today.<sup>101</sup>

Bror Emil Hildebrand became Thomsen's devout student and friend, and brought his ideas to Stockholm when he was appointed Director of National Antiquities at Vitterhetsakademien. With great fervour, Hildebrand set about reforming the Swedish collections of antiquities according to the new three-age system, and in the mid 1840s he began referring to the collections as The State's Museum of History – *Statens Historiska Museum*. When the Parliament voted for the construction of a new national museum in 1845, Hildebrand was quick to respond with a memorandum describing his plans for the organization of the State's Museum of History within the new national museum.<sup>102</sup> And at the opening of the new *Nationalmuseum* in 1866 (in the same building as today), the History Museum filled the entire ground floor. The displays were designed and organized entirely according to Thomsen's new system, as an unbroken sequence from the Stone Age, through the Bronze Age, to the Iron Age. Medieval and early historical times were added at the end, completing the illustration of societal development – from the nation's origin in the earliest Stone Age, to modern Sweden as *telos*.<sup>103</sup>

Bror Emil Hildebrand's forceful early introduction of Thomsen's new system to the Swedish organization and display of national antiquities paved the way for an exceptionally strong early development of archaeological thought and method in Sweden. Bror Emil Hildebrand's son Hans Hildebrand (1842–1913) and his childhood friend Oscar Montelius (1843–1921) were tutored by Bror Emil in the new style of archaeology, and continued the reformation work that he had begun. The Hildebrand family were also friends with the wealthy silk-industrialist Almgren family, whose son Oscar became the first Professor of Archaeology in Uppsala in 1913. Olov Janse's connection to this older generation of archaeologists through his uncle Otto, and his own fraternal relations with the Nerman brothers, are worth remembering in this context. Fraternity

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101. Trigger 1989:73–86.

102. Hildebrand 1845.

103. Hegardt 2015:209–228.

and family liaisons were of crucial importance for the early developments of archaeology in Sweden.<sup>104</sup>

As young men in their early twenties, Oscar Montelius and Hans Hildebrand were tutored by Bror Emil Hildebrand in the collections of the new *Nationalmuseum* in Stockholm. He taught them Thomsen's new methodology with direct, practical references to the artefact collections. The three-age system was (and is) based on a *relative* chronology, creating developmental series of artefacts that represented cultural evolution in the grand narrative of how the nation was formed, from origin to *telos*. Methodologically, a relative chronology depends on the principle of "closed finds": groups of artefacts which were associated in an original depositional context. Such groups of closed finds had apparently been deposited together, and must consequently have been in use at the same moment of prehistory. By comparing and combining many such closed finds, Thomsen was able to establish how artefact forms and materials had developed in Denmark – from the Stone Age to the Iron Age.<sup>105</sup>

Oscar Montelius and Hans Hildebrand later, in the 1870s, developed a refined method for artefact analysis out of Thomsen's serial approach. They called it *typology*.<sup>106</sup> By also taking finds outside of Scandinavia into account, they got a broader base for comparative analysis. The methodological foundation was still the combination of closed finds, but the broader search base enabled a finer tuning of the result. Montelius in particular was a keen traveller, and was often abroad studying collections in central Europe and the Mediterranean. By noting and comparing variations in form and decoration of certain kinds of artefacts, such as brooches (Swe: *fibulor*), across the European continent, he was able to develop a scheme for cultural development and relations between different parts of Europe. Many of the finds on the European continent also contained artefacts, particularly coins, that could be dated in exact chronological time. Montelius and Hildebrand (the latter was more focused on the Swedish finds) eventually worked out a typology with six main Bronze Age periods, four Neolithic (late Stone Age) periods, and ten Iron Age periods.

Montelius explained the fact that similar forms of artefacts were found in geographically distant locations by the principle of *diffusion*. The logic

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104. Baudou 2012:24.

105. Gräslund 1974; Trigger 1989:74–79; Jensen 1992.

106. Trigger 1989:156–161.



behind the principle of cultural diffusion was that forms and decorations from a culturally advanced centre (such as the Mediterranean during the Bronze Age) would automatically diffuse to less developed areas (such as Scandinavia during the same time), like a drop of ink in a glass of water.<sup>107</sup> When a more dominant cultural form diffused into a more recessive one, it would first leave a trace in the form of a slight tint, and if the diffusion continued the dominant form would gradually take over. This logic was derived partly from natural science (with observations of, for instance, ink in water), and partly from the colonial ideology that dominated European scholarship in the nineteenth and early twentieth centuries, where it served as a convenient hierarchical understanding of culture that justified colonial intervention as a benevolent enterprise. As such, the idea of cultural diffusion was also akin to Charles Darwin's theory of natural selection,<sup>108</sup> and both Montelius and Hildebrand published texts where they explained why they were Darwinists.<sup>109</sup> There is no clear, direct reference in Montelius's work that links the typological method with Darwin's development theories. But Nils Åberg (a fellow student with Janse at Uppsala and also a native of Norrköping, who was one of the strongest promoters of typology in Swedish archaeology after Montelius's death) made direct links between typology and Darwinism, with reference to both Montelius and Hildebrand, in an entry on "*Typologie*" for a German encyclopaedia of prehistory published in 1929.<sup>110</sup>

The question of direct links between Darwin's theories and the typological method has been debated,<sup>111</sup> often in arguments that tend to treat archaeological research methodology as something separate from archaeological narration and popular communication. Oscar Montelius is an interesting character in such a discussion, because he was exceptionally influential both in the development of the typological research method and as a public narrator of grand histories of the Swedish nation, with clear political ambitions. We maintain that archaeology always contains both research method and narration, and that it would be fruitless to try to separate one from the other in the same subject, such as Oscar Montelius. Hence it should be safe to say that nineteenth-century Scandina-

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107. Trigger 1989:158–160.

108. See discussion on diffusionism as something different from, yet not incompatible with evolutionary theory in Conklin 2013:42n58.

109. Hildebrand 1873; Montelius 1899. See also Gräslund 1974:207–216.

110. Åberg 1929; Gräslund 1974:207; Baudou 2002.

111. E.g. Trigger 1989; Gräslund 1974.

vian archaeology flirted with Darwinism in the sense that it was inspired by a view of culture similar to that represented by the theory of natural selection. That was, however, a view that was not restricted to Darwin's theories nor to the development of typology; it could be found in human and natural science all over nineteenth-century Europe, and was moreover connected with colonial ideology.<sup>112</sup>

Oscar Montelius and Hans Hildebrand worked in Stockholm and were two generations older than Olov Janse, so they never played any direct tutoring roles in his education. But the academic and social context of which Janse became part in Uppsala was very much influenced by their methods and perspectives. Oscar Almgren, the new professor and Janse's tutor, was family friends with Hildebrand (and Montelius, by proxy), and worked with them at the History Museum in Stockholm. Just like Montelius, Almgren had started his career at the museum in Stockholm and travelled the European continent to visit over a hundred museums for his doctoral thesis, which was based on Montelius's typological methods.<sup>113</sup> Almgren was also a keen fieldwork archaeologist, and it was his excavations of *Kung Björns hög*, a Bronze Age burial mound near Uppsala in 1902, that sparked the Swedish Crown Prince, later King Gustaf VI Adolf's life-long passion for archaeology.<sup>114</sup>

Hence the archaeology that Janse was taught by Oscar Almgren in Uppsala had a strong emphasis on artefacts, and the archaeological analyses relied on practical management of artefacts through excavations and museum work. Even before Janse commenced his studies, he was initiated into archaeological excavation practice through the Nerman brothers' work at the Säter settlement site. Through his uncle Otto, who had a strong position at the History Museum in Stockholm, he obtained an entrance ticket to the museum world and a link to the older generation of archaeologists at the museum (although Otto Janse was also considerably younger than Hildebrand and Montelius). Throughout his active career in archaeology, Olov Janse maintained the strong connection with excavation work *and* the work with museum collections that he was introduced to as a young man.

In excavations, the Scandinavian archaeologists worked with a *stratigraphic* method. Stratigraphy, which was originally invented in geology

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112. Fabian 1983; Clifford 1988; Källén 2015.

113. Almgren 1897.

114. Almgren 1905; Isaksson 1972; Whitling 2014.

and means the documentation and analysis of layers, was used by early field archaeologists such as Almgren as a key method to establish relative chronology, and has since become a standard archaeological excavation method. By excavating in trenches with straight walls, the vertical section of the soil could be observed and documented. The stratigraphic drawing was used as an analytical illustration of the passage of time at an archaeological site – from the oldest lowest stratum to the most recent topsoil. Artefacts found in the different strata were analysed typologically, using Montelius's scheme of prehistoric periods, to produce a relative dating for the different phases of the site. Hence stratigraphy was of key importance to understand and establish the exact contexts of the finds, which in turn was crucial to allow for comparative analysis. The comparative analysis required methods that could establish exact dates, and similarities in form and function among the artefacts. Olov Janse had theoretical and practical training in these artefact-oriented methods in Uppsala, and we shall see in later chapters how he pursued them in his work in excavations and museums, from Sweden and France to Indochina and the United States.<sup>115</sup>

If Oscar Almgren and the Uppsala milieu provided the theoretical and practical foundation for Janse's later work, Oscar Montelius was his intellectual lodestar. Oscar Montelius was an extraordinary character in Swedish public life in the late 1800s and at the turn of the century. Like pop stars or influencers of our time, he had crowds queuing outside the History Museum for his public lectures. And in active support of the work of his feminist and social philanthropist wife Agda, he was an early advocate for women's voting rights. He was such a national celebrity that a special stamp was issued to mark the centennial of his birth (fig. 12).

In a photo album kept in Olov Janse's personal archive, there are a couple of clippings from a magazine with photographs of Montelius, the Swedish archaeologist Knut Stjärna, and the Norwegian archaeologist Haakon Shetelig walking around the menhirs of Carnac in France in



*Fig. 12. Oscar Montelius stamp, 1943.*

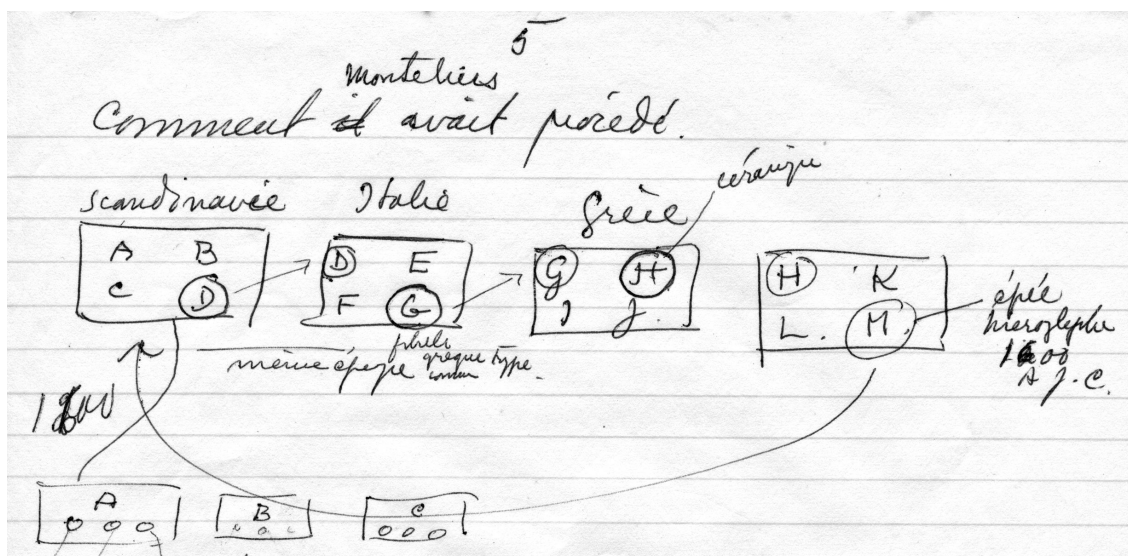
115. E.g. stratigraphic drawings of the Dong Son site in Janse 1958:21, 22, 28, 29.

1906.<sup>116</sup> Janse was fourteen years old at the time. It was the same year as Otto Janse produced his exhibition in Norrköping and invited his young nephew to come along on the research tour. In Janse's first academic publication on his own thirteen years later – an article in a festschrift for Oscar Almgren – the references to Montelius are prominent.<sup>117</sup>

Olov Janse wrote two pieces that are particularly revealing of his admiration for Oscar Montelius. One is a lecture in French on “*Montelius méthode*” that he gave on his lecture tour in Saigon 1958–59,<sup>118</sup> where he describes how Montelius managed to date ancient artefacts in Scandinavia with his typological method. Janse illustrates the broad comparative element of the typological method with a series of boxes, representing different geographical regions (Scandinavia, Italy, Greece...). In each box there are four letters, representing artefact types, which connect the boxes and thereby enable comparison and exact dating between and across geographical regions.

In the same lecture Janse describes and illustrates the stratigraphic method. Although the lecture was given half a century after he learnt these methods from Oscar Almgren in Uppsala, when his time as an excavating archaeologist was long over, they were still fundamental for his

Fig. 13. Illustration of Montelius's method, in Janse's lecture notes from 1958.



116. NAA: Janse 2002-29.

117. Janse 1919a.

118. “Montelius méthode” ATA: Olov Janse. Enskilda arkiv 59.

approach to and understanding of the past and he still connected them to the format of Montelius's archaeology.

The other text is an article for the Swedish newspaper *Dagens Nyheter* on the occasion of Montelius's 75th birthday in September 1918.<sup>119</sup> Olov Janse was then twenty-six years old, had graduated from Uppsala and begun his new cosmopolitan life with one foot in Paris and one in Stockholm. In this text it is clear that his admiration for Montelius went beyond his groundbreaking methodology. The "magnificent" typological method is indeed mentioned and described as "the principle of natural selection applied to the products of human labour", since "Montelius and Hildebrand discovered that such products abide by the same rules of evolution as living species, so that one form generates the next".<sup>120</sup> But the focus of the text is on Montelius's international importance and scholarly recognition. Janse puts emphasis on publications about Italian and Greek prehistory in French and German, and writes that outside of Sweden he was known as "*L'éminent Suédois*" – The Distinguished Swede. Among Swedish archaeologists of his time, Montelius was indeed one of a kind. When his colleagues studied mostly Swedish materials and published in Swedish or German, Oscar Montelius had a much wider vision, enjoying broader comparative studies with the Mediterranean or even China,<sup>121</sup> and communicated with ease in French as well as German and English. He had star quality, and was a major source of inspiration for an aspiring cosmopolitan archaeologist like Olov Janse.

### *End of the Uppsala years*

Only two years into his studies in Uppsala, Olov Janse was on the move. He travelled to Paris for the first time in 1914, and appears thereafter to have been absent from Uppsala from time to time. From this period there are also long gaps in his otherwise regular correspondence with Birger and Ture Nerman. He attended courses and graduated eventually in 1917, but did not share Birger Nerman's enthusiasm and devotion for Swedish university life. After graduation in 1917, which coincided with

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119. *Dagens Nyheter*, 8 September 1918: "Oscar Montelius 75 år".

120. Ibid. In the Swedish original: "Den typologiska metoden är utvecklingsläran tillämpad på det mänskliga arbetets produkter. Montelius och Hildebrand upptäckte nämligen att dessa produkter äro underkastade samma utvecklingens lagar som de levande arterna, så att den ena typen ger upphov till den andra."

121. Chen & Fiskesjö 2014.





Fig. 14. Excavation at Sigtuna, summer 1915. A new historical museum will be built on the spot. Parts of a wall and skeletons are uncovered. Standing from left to right: Eskil Olson and Bengt Tordeman. Seated from left to right Nils Palmgren, Olov Janse, Carl Mörner, Evald Uggla and Oscar Almgren. Photo by Olof Palme (1884–1918), historian and uncle to the later Prime Minister Olof Palme (1927–1986).

the death of his mother, he disappeared immediately from Uppsala and did not return until autumn 1920, when he earned a licenciate degree.<sup>122</sup> His home address was then registered as Heimdalsgatan 3 in Stockholm, so he was no longer taking part in Uppsala's student life.<sup>123</sup> In the spring semester 1922 he registered once again at Östgöta Nation, but only to be

122. The Licenciate degree (Swe: *fil. lic.*) was then a degree half-way between BA (*fil. kand.*) and PhD (*fil. dr.*).

123. Uppsala universitets katalog, 40, H.T. 1920, p. 99; 85–87, H.T. 1920, p. 167.



promoted to Doctor of Philosophy on 31 May 1922.<sup>124</sup> With that, Olov Janse left Uppsala for good and turned his full attention to Stockholm and Paris.

Even though Olov Janse did not thrive in student life in Uppsala, the years at university provided a number of important pieces to the archaeological foundation that characterized the rest of his life and career. It gave him the methodological training based on stratigraphy and typology, and the diffusionist comparative analysis that he would rely on for the rest of his working life. Both Oscar Almgren and Oscar Montelius showed the way with their study trips to museums on the European continent, although Montelius with his bold comparative analyses spanning over vast continents became the star that shone clearest. Janse also built professional networks that he maintained later on in his career, for example with Arthur Nordén (1891–1965) and Nils Åberg (1888–1957), who were also from Norrköping and studied archaeology in Uppsala. In the next chapter we will look further into the building of professional networks, and Olov Janse's years as a graduate student on the move between Sweden and France.

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124. Uppsala universitets katalog, 87, H.T. 1922, p. 170.