

INTRODUCTION

On a rainy morning in February 1935, Olov Janse travelled by train from Hanoi towards Yunnan-fu¹ with his wife Ronny. Excited and elated, they had just arrived for the first time in Indochina and were ready to start excavating. But a typhoon with heavy rains held them up, and they passed the time with a three-day journey on the modern railway connecting the French colony with China. French officials had arranged so they could travel in style in the railway company's saloon car, without having to leave the train and resort to the simple – “very Chinese” – accommodation offered at the night stops along the way. Through the train window they saw the endless plains around Hanoi giving way to a chaotic, wild alpine landscape, where the train snaked along steep mountain sides. At the stations were women from native tribes in colourful clothing with big umbrellas, who turned away and refused to look into the eye of their camera. But why? They are afraid, Janse thought to himself, because their irrational primitive minds are slaves to superstition. When the train passed through the unremarkable gate that marked the border with China, he felt a rush of excitement and emotion. At last, he had made it to the Far East and a childhood dream had come true.² From the stop-over in Yunnan-fu he wrote to his friend Ture Nerman, an influential political journalist in Sweden:

1. Now Kunming.

2. Janse 1959:69–72.

The town is almost completely untouched by Western culture. The people there are still living in complete medieval times. At the flea market in Yunnan-fu I bought an iron fire starter, of exactly the same type as those that were used in Sweden in the Viking Age. In Yunnan-fu they are still in use.³

The Indochina expedition was just one of Olov Janse's many international endeavours. During his lifetime, he would travel several times around the world, and witness some of the most important events in twentieth-century world history. He moved from a late nineteenth-century industrial town in central Sweden, through early twentieth-century Scandinavian archaeology, to museums, research and higher education in France and Sweden, to colonial excavations in Southeast Asia, finally ending up in the intelligence service and Cold War public diplomacy for the US Department of State. Throughout his life, he adopted a set of modern technologies to bridge and overcome distance – passenger liners, railways, and postal services – in combination with narratives and visual techniques that conveyed knowledge of distant places and upheld notions of cultural distance. In his letter from Yunnan-fu, he used temporal metaphors to create a sense of cultural and developmental distance by describing contemporary lifestyle and mundane objects as ancient, forming a conceptual package which stabilized notions of distance and essential difference between people, at the same time as it offered a privileged in-between position for himself as a storytelling scholar.

By concentrating on the life and work of Olov Janse, this book investigates the sprawling trajectories of the archaeological profession in the twentieth century. Rather than considering archaeologists to be moored in specific fields or trenches, this book argues that archaeologists have also in fact occupied positions of the in-between, and that such transient positions have had important effects on the organization of archaeological knowledge. Janse's constant movement between contexts has urged us to pay attention to and maintain a sharp focus on the communicative aspects of archaeology. A core argument of the book, therefore, is that narration – telling stories about the relations between ancient and recent

3. Letter from O. Janse to T. Nerman, 28 February 1935. Arbetarrörelsens arkiv och bibliotek. Ture Nerman. 3.1.7. In the Swedish original: "Staden är nästan fullständigt oberörd av västerländsk kultur. Människorna där lever ännu i full medeltid. På lopmarknaden i Yunnan-fu köpte jag ett eldstål av järn, alldeles av samma typ som de vilka var i bruk i Sverige på vikingatiden. I Yunnan-fu används de fortfarande."

times, in academic publications, in official administration and to broader audiences through popular media – should be just as important to consider as methodology, if we are to understand the historical developments of archaeological knowledge.

Historiographically, Olov Janse has been more or less unknown in all the contexts he worked in. This can be seen as a consequence of the tendency to compartmentalize in historical research. Compartmentalization has resulted in distinct research fields, which, in turn, have contributed to the formation of historical discourses where former institutions and historical contexts often stand out as self-sufficient islands, developed and driven almost entirely by their own inner logic. Here we have, for example, the history of Scandinavian archaeology, the history of French national museums, the history of archaeology in French Indochina, the history of US intelligence services, and the history of UNESCO. Olov Janse was present at all these contexts and made considerable contributions to them, but not enough to be recognized as a historical character of major impact in any one of these “islands” alone.

As such, Olov Janse can best be described as an archaeologist in-between. He made a trade of moving in and controlling the spaces between nation states and language spheres: the Scandinavian, Francophone, and the Anglophone. He also moved in-between institutions and fields of expertise: archaeological research and education, museums, the intelligence service, and national and international political administration, often with tasks relating to soft or public diplomacy – all of which have established their own historiographical traditions. “Scholars routinely tell stories to each other and to themselves about how their discipline or specialism emerged, how it evolved over time and how they fit into this account,” says Duncan Bell. He calls these stories *discipline-defining mythologies*: “Myths, on this anthropological reading, are highly simplified narratives ascribing fixed and coherent meanings to selected events, people and places.”⁴ Olov Janse has so far only had a minor role, if any, to play in such stories of one institution, one field of expertise, or one nation.⁵ If noticed at all, he is mostly referred to as a Swedish archaeologist who worked in French Indochina.

4. Bell 2009:5.

5. E.g. Daniel 1981; Murray & Evans 2008; Lorre 2015b; Hegardt 2015a; Johansson 2012; Clémentin-Ojha & Manguin 2001; Smith 2005; Valderrama 1995; Logevall 2012. See also Kaeser 2002.

In our study we have chosen to focus on the itineraries – Olov Janse’s movements between nation states, institutions and fields of expertise. Discipline-defining mythologies and established historiographies will be referred to along the way and used for purposes of contextualization, but it is the itinerary that matters the most here. The purpose is not so much to draw attention to Olov Janse as a person and to judge whether the effects of his archaeological pursuits were essentially good or bad. Rather, we want to see what a focus on movement, translation, and connection can offer to fields of historiography that have traditionally been based on ideals of boundedness and essential stability. We want, in other words, to focus on *routes* rather than *roots*, with the purpose of creating new vantage points for the study of familiar institutions such as Swedish archaeology, the Cernuschi Museum, UNESCO, and the Harvard-Yenching Institute. The idea and ambition of the shift from roots to routes is not new. It has in fact defined much of the developments in critical cultural theory over the past couple of decades.⁶ In this case, however, the emphasis on routes has also grown during the research process as a response to the actual movements of Olov Janse and the texts and materials he left behind, so it was derived from the constitution of the empirical material just as much as it was informed by a critical theoretical ambition. With the lens focused on Janse’s itineraries, an unusual image of archaeology has emerged. In a sort of kaleidoscopic vision it contains transience, translation, negotiation and paradox. And it features archaeology in as differing frameworks as internationalism, colonialism, exile, the intelligence service, and public diplomacy.

Our analytical and narrative approach is microhistorical. The micro-historical approach means in this case that Olov Janse’s biography, and empirical details within it, are used as prisms through which his contemporary world is represented in our text. With Janse as prism, our text will shed light on each of the contexts where he was active *from a particular perspective*, which is offered by his position and movements in and around that context. The end result is a form of situated cultural history,⁷ which allows for a perhaps less complete but more complex (sometimes paradoxical) view than traditional historical narratives can accommodate. Furthermore, the use of Janse as a prism emphasizes the *connectedness* between these contexts, which have often been overlooked – for instance between

6.E.g. Clifford 1997; Trinh 2011. See also Källén 2019.

7.Haraway 1988; Burke 1992.

French and Swedish museums; between archaeological narratives and US public diplomacy; or between UNESCO and pre-war colonialism.

In short, this book has been written as one specifically situated, empirically driven, concrete example of an archaeologist on the move between nation states, institutions and fields of expertise in the twentieth century. It puts emphasis on archaeological knowledge production from transient positions, and maintains that narration is just as important, and intimately intertwined with, methodology in the formation of archaeological knowledge. It intends to be relevant beyond the concrete example of Olov Janse, and seeks to open up for a perspective where it is possible to pick up and analyse hitherto elusive histories of archaeology. With this perspective comes also an appeal to unlearn the privilege of roots in the history of archaeology, to challenge the traditional focus on bounded political and administrative units in the history of archaeological thought, by taking more interest in the effects of transient in-between positions on the organization of archaeological knowledge.

Itineraries

Olov Janse has had extraordinary potential to succeed in his expeditions to distant lands. A sharp eye for the location of untouched archaeological grounds across the world, an amazing ease in speaking foreign languages, [...] an unusually pleasing personal appearance, and an ability to put up, calmly and patiently, with even the most difficult situation and find resourceful ways out of it, [as well as] a rich interest in various forms of culture and people of different races.⁸

Olov Robert Thure Janse – known to his family and friends as Olle⁹ – was born in 1892 in Norrköping, Sweden. His father ran a successful

8. By Birger Nerman, childhood friend and colleague of Olov Janse. In the Swedish original: “Olov Janse har haft sällsynta förutsättningar att lyckas med sina expeditioner till dessa fjärran länder. Ett vaket öga för var obearbetade arkeologiska marker funnes att tillgå i världen, en fantastisk lätthet att tala främmande språk, [...] ett ovanligt sympatiskt personligt framträdande, en förmåga att med lugn och tålmod finna sig i även svåra situationer och finna rådiga vägar därur, ett mångsidigt intresse för skilda kulturformer och människor av olika raser.” (Janse 1959: preface).

9. In Swedish Olle is pronounced [‘ul:ɛ], and Janse [‘jan:se].



Fig. 1. Olov Janse.

candy factory, and the family belonged to the town's wealthy industrial bourgeoisie. He was also very fond of his uncle Otto Janse, who was a renowned art historian and archaeologist. And already as a young boy Olle became friends with his neighbours Ture, Birger and Einar Nerman, who introduced him to the art of writing and inspired him to study archaeology. So at the age of twenty, he left Norrköping and enrolled to study archaeology at Uppsala University.

At about the same time he began to travel, first to Iceland and later to France, and wrote travel reports for his local newspaper. The meeting with France had a profound impact on him, and soon he began referring to himself as a Francophile. The First World War forced him to stay in Sweden during his mid-twenties, but as soon as the peace treaty was signed he was on his way to Paris again. There he met Henri Hubert, historian and sociologist, who became his mentor and friend, and introduced him to museum work at the *Musée des antiquités nationales* (now *Musée d'archéologie nationale*) in Saint-Germain-en-Laye, and to university teaching at the Sorbonne and the École du Louvre. For several years he shared his time between France and Sweden. He returned to Sweden in the summers to work at *Historiska museet*, the Swedish History Museum in Stockholm, and to complete his doctoral thesis at Uppsala University.¹⁰

In his mid-thirties he lost much of his professional support in Paris when Henri Hubert suddenly died. A couple of years later he met and married Ronny Sokolsky. Ronny was eleven years younger than Olov, came from Krasnodar in Russia and worked at the Swedish-Russian Trade Commission in Stockholm. They travelled between Paris and Stockholm, and made trips across the European continent. Together, and with support from official museums and private artefact collectors in Paris, they began to plan for an archaeological expedition to French Indochina. In October 1934, they set off from Marseille on the SS *d'Artagnan* bound for Saigon.

On the first expedition they spent six months in Indochina. They worked with support from the research institute *École française d'Extrême-Orient* (EFEO) in Hanoi. With EFEO as a professional base, they visited famous archaeological sites such as Angkor, and made ethnographic observations of native people in the mountains. Assisted by secretary Nguyen Xuan Dong (Vietnamese: *Nguyễn Xuân Đông*) they pursued ar-

10. Janse 1922.

chaeological excavations of brick tombs from the Han period (206 BC–AD 220), and began investigations at the prehistoric Dong Son site.

They returned to Paris in May 1935 with a substantial collection of excavated artefacts that was immediately put on display at the Cernuschi Museum. They stayed in Europe for a year and a half, before they departed for a second expedition in October 1936, which lasted fifteen months until January 1938. Their work continued at mostly the same sites as the first expedition, and most of the excavated collections were shipped to the Guimet Museum in Paris. They had nurtured plans to return to Europe and settle in Sweden after the expedition, with Olov as new director of the Museum of Far Eastern Antiquities in Stockholm. But the plans failed, and with the political situation in Europe becoming more and more acute they decided to travel to the USA.

They found respite in Buffalo, New York State, where Janse worked at the Buffalo Science Museum on a Rockefeller grant. Meanwhile they got in touch with Serge Elisséeff, an old friend from the years in Paris, who was now the Director of the Harvard-Yenching Institute in Cambridge, Massachusetts. Together they began to make plans for a third expedition to Indochina, now under the auspices the Harvard-Yenching Institute, and in cooperation with the EFEO in Hanoi.

They set off from San Francisco in November 1938. Upon arrival in Indochina they continued to excavate and pursue ethnographic documentation in much the same manner as their previous expeditions, but before long the Sino-Japanese War affected the situation in Indochina so badly that it was virtually impossible to continue the work. To make the most out of the expedition they travelled to the Philippines where they ended up staying nine months, from November 1939 to August 1940. Janse excavated about a hundred tombs from the Ming period at the private estate of Hacienda Calatagan, but also ended up in controversy with the influential American archaeologist H. Otley Beyer. When they eventually had to leave the Philippines due to the escalation of the war across Asia, they brought a substantial collection of excavated artefacts from Indochina and the Philippines back to the Harvard-Yenching Institute.

Back at Harvard they worked with the excavated collections and the excavation reports, and in May 1941 the collections were put on display at the Fogg Art Museum. At the same time Janse was appointed Lecturer in Far Eastern Archaeology at Harvard University. A year and a half later, at the end of 1942, Janse was recommended to join OSS – the Office

of Strategic Services¹¹ – in Washington, DC. There he was appointed to a position with the Morale Operations for OSS in Indochina, while Ronny worked as an OSS biographical analyst. When OSS was dissolved in 1945, they both moved to the US Department of State where Olov became deputy chief of the South-East Asia section of the Research and Analysis Branch. Olov Janse was then fifty-three years old.

When the war came to an end, so did their appointments with the State Department. In April 1946 Ronny obtained a new position at the Library of Congress. Olov joined the Secretariat of UNESCO – The United Nations Educational Scientific and Cultural Organization, that was about to take shape. In November 1946 he travelled alone to Paris, where he spent eight months, working as Head of Section for Philosophy and the Humanities in the UNESCO Secretariat. If they had both initially seen UNESCO as an opportunity to return to Europe for good, the harsh reality of post-war Paris, and the difficulties haunting the new organization, soon made him long to go back to the United States, and to Ronny who stayed in Washington and the Library of Congress.

He returned to USA in July 1947, and the first volume of his extensive report *Archaeological Research in Indo-China* was published later the same year. They became US citizens in September 1948, and at the same time Ronny changed her first name to Renée. He was once again contracted by the State Department and in 1947–1955 was a Senior Research Analyst for the Foreign Service Institute. Meanwhile he continued to work on the excavation reports from Indochina and the Philippines, and had the second volume published in 1951, and the third in 1958. He also wrote his archaeological memoirs in Swedish – *Ljusmannens gåta: arkeologiska upplevelser i Sydöstasien* – which was published in 1959.

At the end of the 1950s Olov and Renée were actively involved in the high social and diplomatic life of Washington, DC. In 1958 he returned to Southeast Asia and stayed five months in Saigon, as a Visiting Professor under the auspices of the US Smith-Mundt Act for public diplomacy. In his lectures he focused on the role of archaeology and heritage in the postcolonial nation-building process, but maintained his strong beliefs in a Western origin of Vietnamese civilization. He was still a Francophile, but expressed commitment to the postcolonial future of South Vietnam – against communism, which was in accordance with his own personal political orientation as well as US policy. Back in the United States he

11. The United States' wartime intelligence agency, predecessor of the CIA.

initiated a return of a substantial collection of his own excavated artefacts from Harvard to the History Museum in Saigon. Political developments in Vietnam were now a priority in US foreign policy, and Janse spoke about Vietnam on Voice of America, and organized an exhibition with public diplomacy ambitions: “The Art and Archaeology of Viet-Nam”, which opened at the Smithsonian Institution in 1960.

With this, Olov Janse’s professional life ended on a high. He was awarded prizes and awards for his work, such as the Knight of the French Legion of Honour, and Knight of the Swedish Royal Order of the Polar Star. He and Renée lived a comfortable life in Washington, DC, posing photograph after photograph, as a perfect couple with perfect smiles. At the same time, Olov wrote sad letters to his Swedish friends and Renée wrote dark poetry, speaking of unbearable loss, anxiety, and weariness with life. Olov died in March 1985, at the age of ninety-two. Renée survived her husband by fifteen years, lived to the age of ninety-seven and died in Washington, DC, in the year 2000.

The Olov Janse Research Project

We began our research into Olov Janse’s life and work in 2005, only five years after Renée died. With our common interest in critical theory, and our combined expertise – in the history of museums and early Scandinavian archaeology, and the colonial history of archaeology and archaeological heritage in Southeast Asia – we found Olov Janse to be an irresistibly intriguing character. Despite his early professional achievements at the Swedish History Museum and his active presence at a number of crucial moments of twentieth-century world politics, he was curiously unknown in the history of Swedish archaeology. It was mainly archaeologists in Vietnam who knew about him, but there too he was a rather hazy character. In fact, attending her first international conference in Malaysia in 1998, Källén was approached by Bill Solheim – Olov Janse’s younger colleague and friend who has described him as “one of the best ‘dirt archaeologists’ to excavate in Southeast Asia during the thirties”¹² – who urged her to take an interest in Janse because his work had not received the attention it deserved.¹³

12. Solheim 1969:4.

13. Bill Solheim passed away in July 2014, at the age of eighty-nine, only days after this was written. Hence he never came to see the results of the research that he once sparked.

In 2005, we received a grant for preliminary research,¹⁴ and went to Vietnam to search for traces of Janse and his work there. In collaboration with the Vietnam Institute of Archaeology in Hanoi we visited some of the sites he and Ronny had excavated. In a village near one of the sites, we had an unforgettable meeting with two old men who had childhood memories of the excavations. We studied the collections of their excavated materials in the National History Museum in Hanoi and searched (in vain) all available archives for material related to him and his work. Back home in Sweden we met with his relatives and were given access to the original films he made on his travels and fieldwork.¹⁵ More than anything, this preliminary study convinced us that much more research ought to be done on Olov Janse's life and work, and that it promised unique insights into the workings of archaeology outside and between political and institutional units that have often been taken for granted in the history of archaeology.

Other work and projects then got in the way, so it was not until 2012 that we picked up the threads again, now supported by a three-year research grant from Riksbankens Jubileumsfond. Over the years 2012–2015 we visited places, conducted interviews, searched archives, and studied museum collections associated with Olov Janse in Europe, the United States, and Southeast Asia. We began with all the published material, academic and popular, and the most obvious archives and museums where we knew we would find traces of Janse. From there we moved onwards and outwards in circles with the ambition to find as much as possible of what Olov, Ronny and Renée had left behind.

Olov Janse's published works represent the most obvious, official rendering of his professional life and archaeological legacy. Among these are a large number of scholarly articles, from the early days in Scandinavian archaeology to his more senior years in the United States, his substantive three-volume report from the Indochina expeditions, a few pieces (one anonymous) from his intelligence service work, and a range of newspaper articles about his work and travels. There is also *Ljusmannens gåta*, his travel memoirs from Indochina published in Swedish in 1959. Written in a light, often humorous style, it contains not only accounts of the Indochina years but also some information about his earlier work in France. We have used this, as we have the rest of his own published materials, not

14. Thanks to the Åke Wiberg Foundation.

15. The films are now kept in the Swedish Television Archives in Stockholm.

so much as sources of plain facts, but as examples of how he wanted his work and his career to be known and remembered.

To complement this official image and contextualize the published works, we have consulted more than twenty archives in Europe, the United States, and Vietnam.¹⁶ Our main archive resource has been Olov and Renée Janse's personal archive in the Smithsonian Institution's *National Anthropological Archives* in Maryland, referred to as NAA in the text. It contains mostly personal documents that remained in their home in Washington, DC, when Renée died. At the time of our study (2012–2013) it consisted of four open cardboard boxes filled with photo albums, letters, professional documents and newspaper clippings (fig. 2), and one oversize box with large portraits and diplomas.¹⁷ It had not yet been processed at the time, which was perfect for us who, like most archaeologists, take particular interest in the materiality of things. The contents of the boxes came straight out of Renée Janse's home, so the touch, smell, order, layering, and juxtaposition of the things in the boxes – in other words, their materiality – offered those extra pieces of evasive information about Olov and Renée Janse as corporeal persons that plain documents cannot give. The acquisition files show that it was Renée's wish to have their documents kept in the Smithsonian Institution archives,¹⁸ so we know that she was aware that what she left there would become official after her death. The fortunate fact that the contents of these boxes had not yet been reorganized in the standard impersonal format of the official archive thus also gave us the opportunity to trace Renée's conscious editing of the archive after Olov's death, which to some extent has decided what should be included in and excluded from the official version of his life and career.¹⁹

On a visit to members of Olov Janse's family in Sweden in 2005, we were informed that they had in their possession sixteen original films shot on travels and fieldwork from 1934 onwards. Renée had given them the films when they visited her in Washington after Olov had passed away, and they kept the stack of original tin containers stored in a paper bag at the back of their study. After consulting the Swedish Television archives

16. A full list of archives will be found at the end of the book.

17. A smaller box with personal photographs and family-related material was given to Per Janse, the son of Olov's cousin in Sweden, in the partition of the estate after Renée's death. Per Janse has generously allowed us to use that material for our research.

18. NAA: Janse 2001-29. We discuss this in more detail in the chapter "Memorabilia".

19. See a discussion about the editing wife in Engström 2015.

we suggested, for preservation and safety reasons, that the films should be donated to be restored and kept in the archive.²⁰ The archive accepted the donation, and in turn made DVD copies for the family's private use, and for our research. For us, the films have offered invaluable research material to complement the archives, particularly for the Indochina years.

As a further complement to archives and films, we have conducted interviews with a number of people who knew or interacted with Olov, Ronny and Renée. Most have been relatives and children of their friends in Sweden, but we have also interviewed people in Vietnam who visited their excavation sites. These personal memories have also rendered important insights into Olov's, Ronny's and Renée's looks and personalities.

As archaeologists, we maintain that it is of great importance to have knowledge not only of Olov, Ronny and Renée Janse's texts, images, and



Fig. 2. The contents of one of the boxes in the unprocessed Janse archive.

20. Two DVD copies: Olov Janse's filmer 40-05/2112-004-016. Olov Janse's filmer, 40-05/2112-017-020. The second copy contains the OSS film. Swedish Television Archive. © SVT Arkiv.

personal appearances, but also of the actual physical sites where they worked and moved. For that reason we have explored excavation sites and museums where they worked in France, Sweden, the United States, and Vietnam. We have visited addresses where they lived and hotels where they stayed, have walked their daily promenades, and paused in their hotel bars. This sharing of physical space has added significantly to our deeper understanding of Olov, Ronny and Renée Janse and the conditions surrounding their archaeological work.

Last but not least, we have taken interest in the artefacts, archaeological objects and fragments connected with Olov and Ronny Janse's work. A crucial part of Olov Janse's archaeological legacy resides in the artefacts that he and Ronny excavated or bought, worked with, packed, unpacked, categorized, displayed, donated, and exchanged.²¹ Today they can be found in a great number of museums across the world, and in private collections, many of which have been beyond our research scope. Unlike the texts he wrote, which are forever frozen in their exact accounts, these artefacts and fragments continue to live semi-independent lives. In most cases they retain (if you look for it) a connection with Janse's name, but they are just as much used and known primarily for other reasons. The control over these things was also, as we will argue throughout this book, one of the main assets of an archaeologist working in-between nations and heritage institutions, and therefore the artefacts have been a crucial research material for this project.

The Book

The book is divided into three parts, reflecting three more or less distinct phases of Olov Janse's life and career.

The first, which we have called *Foundations*, deals with the formative years of his childhood, adolescence, and archaeological education in Sweden. It begins at the peak of the belle époque when Thure Janse's candy factory is at an all-time high, and ends after the First World War. In the first chapter – “Otto and the Candy Factory” – we meet Olle Janse as a child and a young man in Norrköping, and look closer into his family background. In the second chapter – “Travel Writing” – we focus on his early friendship with Ture, Birger, and Einar Nerman, and see how it inspires him to a form of creative writing that would become a crucial

21. Hegardt & Källén 2014.

asset in his later archaeological career. In the next chapter – “Swedish Archaeological Foundations” – we move to Uppsala and his student years, when he becomes an academic archaeologist and is introduced to a typical Scandinavian form of archaeological thought and method pursued by his tutor Oscar Almgren and his famous colleague Oscar Montelius. In the next – “Between France and Sweden” – we follow Janse as he moves through Europe, writes his doctoral thesis and builds a career as a cosmopolitan archaeologist. In Sweden we linger on a celebrated gold exhibition at the Swedish History Museum, and in France on his work at the Musée des antiquités nationales, his friendship with Henri Hubert and Marcel Mauss, and the Durkheimian comparative sociology that they advocated. The final chapter of part I – “Ronny” – is about his meeting and marriage with Ronny Sokolsky. We write some of her previous history, and discuss the decisive impact their relationship had on the rest of his life and career.

The second part of the book – *Expeditions* – is the longest one, and it represents the centre of gravity in Janse’s professional life and career. Here we describe and discuss the three expeditions to French Indochina and the Philippines, with preparations and interludes, and situate them in relation to the acute circumstances and dramatic events that happened during these years, in world politics as well as in Olov’s and Ronny’s personal lives.

The third part is called *Expertise*, and begins with the final years of the Second World War and ends at the peak of the Cold War. It begins in 1941, when Olov and Ronny has left Asia, are unable to return to Europe, and settles in the United States. The first chapter of this part – “Privileged Exile” – focuses on their situation in exile as a Janus-faced experience, which on one hand brought a sense of unbearable sorrow and loss, and on the other gave an opportunity to begin a successful new career. The second chapter – “OSS and the US Department of State” – deals with their work for the US Intelligence Services, during and after the war. In the third – “Darling, Dearest” – we zoom in on Janse’s work in the Secretariat of a newborn UNESCO in Paris, with help from eighty-one letters that he wrote to Ronny, remaining in the United States to work for the Library of Congress. The fourth chapter – “Renée” – is devoted to Ronny, her important yet often invisible contribution to Olov’s career, and her dramatic transformation from Ronny the brunette to the platinum blond Renée S. Janse. The final chapter of the third part – “Cocktails and Public Diplomacy” – deals with the last long phase of Olov Janse’s career. He and

Renée frequents cocktail parties with the political and diplomatic elite in Washington, DC, and he makes a final journey to Southeast Asia within the US Smith-Mundt programme for public diplomacy.

In the Conclusion we weave together the most important strands of the previous parts with the aim to identify conditions for and consequences of twentieth-century archaeology in-between not only nation states, but language zones and institutional cultures. What structures, networks, and resources enabled such movements, and what structures were again created by an archaeologist in-between? Can we better understand the international or global frameworks for archaeology and heritage management of today, by looking at the individual histories of archaeologists in-between, and by studying the structures, related actors and technologies that enabled their movements and supported their transient positions? Are the legacies of an archaeologist in-between (in terms of academic text, popular culture, or museum collections) in any way different from the legacies of an archaeologist who remained within the boundaries of one nation state and one or very few institutions? These questions will be addressed and discussed in the Conclusion. At the very end of the book is a postlude – “Memorabilia” – where we find memories of Olov, Ronny and Renée Janse connected with things and people – some in rather unexpected places – around the world today.