
G. FLOUDA

AN EXPATRIATED ‘COLLECTION’ OF MESOLITHIC NORWEGIAN LITHICS AT HERAKLION ARCHAEOLOGICAL MUSEUM AND WORLD WAR II LEGACIES

Summary. The paper presents a previously undocumented group of 22 lithics held at the Heraklion Archaeological Museum, which were recently identified as provenanced from the Mesolithic site of Smelroren in Norway. Their provenance is attested by a handwritten paper label that accompanied the assemblage, and further substantiated by three of these pieces presented in the 1936 publication of Smelroren. Archival testimonies allow one to tentatively formulate the hypothesis that these artefacts were possibly expatriated from Norway under unknown circumstances and transferred to Crete in 1941 by the Austrian archaeologist August Schörgendorfer, who was assigned with the safekeeping of cultural heritage in the occupied island. The main aim of the paper is to explore the historical background of this orphaned collection, as this is so far the only known case whereby an officer of the ‘Art Protection’ unit (Kunstschutz) of the Wehrmacht introduced foreign archaeological objects into a Greek archaeological institution. Moreover, I examine the shifting agency of this Smelroren collection as a result of its mobility, after Schörgendorfer donated the lithics to Heraklion Museum. The discussion is framed by consideration of the changing meanings regarding another displaced collection of Cretan pottery sherds, which the archaeologist loaned to the University of Graz. It is suggested that the two collections be ultimately perceived as assemblages of affective memory objects, with the intent to engage public opinion on the interaction between archaeology and politics as well as to contribute to memory negotiation of World War II microhistories in the twenty-first century.

INTRODUCTION

The critical reassessment of the entanglement of individual archaeologists with National Socialist principles through archival sources, which took place in the last two decades after the turn of the twentieth century (e.g. Halle and Schmidt 2001, 270–4; Steuer 2001; Eickhoff 2005, 73–5; Schachtmann *et al.* 2009; Altekamp 2016), has helped to reevaluate both the obvious and masked legacy of the Nazi-era studies for modern archaeological and historical

research (Legendre and Olivier 2013; Altekamp 2016, 114–17). In the case of Greece, discussion has centred upon the institutional establishment and goals of the *Kunstschutz* ('*Referat Kunstschutz*') (Petraikos 2013, 323–4; Tiverios 2013), that is the 'Art Protection' unit of the Wehrmacht. This unit was founded in accordance with Article 56 of the IV Hague Convention as a group of the military administration of the High Army Command (Günther-Hornig 1958, 63–4; Kott 2007, 137–41). Recent studies have further explored policies enforced by the Wehrmacht for addressing critical cultural heritage. A focus on the role of specific German or Austrian archaeologists and classicists assigned by the military with the task of prohibiting any seizure or destruction of cultural heritage in Greece, and also with initiating archaeological explorations, has enlightened nuances of their political alignment and built a more refined understanding of their institutional tasks (Flouda 2017; Flouda forthcoming a; Kankeleit forthcoming). Although they conducted illicit excavations, these *Kunstschutz* archaeologists and classicists in most cases did not confiscate antiquities, unlike the *Sonderkommando Griechenland des Einsatzstabes Reichsleiter Rosenberg 1941*, which was led by Hans Reinert, the head of the Reich Office of Prehistory (Schöbel 2015). However, their activity remained the cornerstone of the German cultural propaganda (Flouda 2017, 15) as was also the case both with the *Kunstschutz* officers, who became active in occupied Italy (Fuhrmeister 2017), and with the representatives of the German Archaeological Institute (Manderscheid 2010, 54–5, 60). Archival research by the author on the special *Kunstschutz* unit established at the island of Crete has illuminated the biography of the Austrian archaeologist August Schörgendorfer (1914–1976) (Flouda 2012, 2017). The findings of this research have helped formulate the hypothesis for a noteworthy case of possible displacement of cultural property from Scandinavia to occupied Crete, which forms the focus of this paper.

HISTORICAL BACKGROUND

August Schörgendorfer's political profile has been systematically examined in dedicated biographical studies (Flouda *et al.* 2015, 96–8; Flouda 2017, 344–8). These have corroborated the conclusion that the archaeologist combined military aspirations with political activism and the dream of academic advancement during his studies at the Karl-Franzens-Universität Graz, under Professor Arnold Schober (1886–1959). An early member of the *Sturmabteilung* (Assault Division) or SA, an activist organization (Grant 2004), Schörgendorfer voluntarily attended the Academy for officers at Wünsdorf outside Berlin and gradually advanced in military rank immediately after his graduation as 'Doctor of Philosophy in the field of classical and prehistoric archaeology'. His personal file in the Austrian State Archives (Archiv der Republik) enables us to fully reconstruct his military record from his recruitment in 1939 to the end of World War II. In October 1941, he was admitted as a junior officer of the *Kunstschutz* unit formed in Crete (Flouda 2017, 10). A decisive factor for his recruitment was the intervention of Julius Alfred Ringel (1889–1967), the Austrian Major General of the 5th Mountain Division, who was stationed at Knossos, near Heraklion (Flouda 2017, 348–50, fig. 4). The extant archives of the German Archaeological Institute Head Office at Berlin and of Athens department document how he implemented active policies and precautionary measures for the protection of the Heraklion Archaeological Museum and of the Cretan archaeological sites (Flouda forthcoming a). At the same time, they bring forth

details of the illicit excavations undertaken by Schörgendorfer and the rest of the *Kunstschutz* members in the period from 1941 to 1942.

In particular, Schörgendorfer's itineraries on behalf of the *Kunstschutz* across the island were precisely described in his official reports to the Fortress Division Crete and have also been confirmed through his Wehrmacht photo-album in a specialized study published elsewhere (Flouda 2012, figs. 1–6; 2017, 343–67, figs. 7–19). Nevertheless, a striking case of expatriated cultural property, which is possibly associated with his agency has not been documented so far. In 2010, a group of 22 red quartz lithics was rediscovered by the author at the Heraklion Museum along with the unpublished material from Schörgendorfer's excavations of two neighbouring Minoan sites near Apesokari in south-central Crete (Flouda forthcoming b). Since the two assemblages clearly did not belong together, it became evident through archival research that the lithics were possibly moved from Norway, and that the archaeologist was involved in transferring them to Crete, as will be elaborated in the following historiographical analysis. It is noteworthy that this is an exceptional case, whereby a Wehrmacht officer illicitly transferred foreign archaeological objects and introduced them into the collections of a Greek archaeological institution, rather than appropriating Greek cultural heritage. This provides a unique perspective, as the itineraries of museum collections have rarely been explored in connection to biographies of military archaeologists during war conflicts. Thus, starting from the shifts in space and context of this group of objects, we shall explore how the agency of this orphaned collection was affected by its mobility. As the exact circumstances under which the Smelroren artifacts were donated to the Heraklion Museum remain unknown, the case will be illuminated by a brief consideration of a small private collection of Cretan sherds originating from the Heraklion Museum holdings and loaned by Schörgendorfer to the University of Graz. The meaning of this legacy collection can be reframed by considering the notion of entangled forms of mobility, introduced by Hahn and Weiss (2013, 8). According to this notion, biographies of objects and of people who interact with them may inform each other in ways that eventually lead to a renegotiation of the social meaning of the objects. It is suggested that by focusing on the biographical aspect of these two collections, which are associated with Schörgendorfer, the two hosting museums can rehabilitate them and implement exhibition policies in order to contribute to the negotiation of WW II memory and microhistories in post-war European societies.



Figure 1

Original handwritten paper label of the 22 Smelroren lithics held at Heraklion Archaeological Museum. (Photograph by Georgia Flouda). [Colour figure can be viewed at wileyonlinelibrary.com]

A WAR LEGACY: AN EXPATRIATED NORWEGIAN COLLECTION AT THE HERAKLION ARCHAEOLOGICAL MUSEUM AND SCHÖRGENDORFER'S COLLECTION OF CRETAN SHERDS

A small paper box stored at the Heraklion Archaeological Museum along with the 75 boxes of unpublished finds from Schörgendorfer's excavations at Apesokari was proved to contain an undocumented collection of Norwegian objects, associated with the World War II era. The 22 red-quartz lithics were carefully wrapped up in paper and accompanied by an old paper note, written in a calligraphic handwriting that does not belong to Schörgendorfer (Fig. 1).¹ The paper label indicates the provenance of the lithics is from the well-known Mesolithic site of Smelroren (or Smelror) on the Varanger peninsula, which is additionally proven by the relevant pre-war publication (Bøe and Nummedal 1936, 59–71, pl. III).

The published ensemble of lithics were originally collected in 1931–32 by the school-teacher and geologist Anders Nummedal (1867–1944), the autodidact curator of the Archaeological Museum of Oslo (Pettersen 1998, 14), and his assistants during a surface survey of sites on former shore lines on the coast of Møre and Finnmark in northern Norway (Bøe and Nummedal 1936, 6–7, 59–71, no. 31; Breivik and Ellingsen 2014, 1–13). According to our current knowledge, Smelroren was one of 64 sites with diagnostic artefacts of the post-glacial Early Mesolithic (10,000–9000 BP; 11,500–10,200 cal BP, cf. Kleppe 2014, 127) traced by Nummedal. These sites notably bear implications for the earliest settlement of Lapland (Woodman 1993, 59; Breivik and Ellingsen 2014, 7–8; Breivik 2016, 56, 63 fig. 4, Appendix C-4: site no. 709 and map). The lithics collected from Smelroren comprised a large assemblage of chipped-stone industry products, mostly discoidal and bipolar cores, flakes and microliths of red quartz, chert, quartzite and silex. Their publication coincided with the 2nd Conference of the International Union for Prehistoric and Protohistoric Sciences at Oslo in 1936.² Nummedal and the archaeologist at the Bergen Museum, Johannes Bøe, analysed the artefacts from Smelroren according to typological similarities with the material from other Finnmark sites. All these sites were taken together to help define culture-groups according to the prevalent methodology of that era. Bøe adopted Nummedal's early view that all these tools from northern Norway, which were finally assigned to the 'Komsa Culture', could be associated with an early phase of the Palaeolithic, the Aurignacian (Rankama and Kankaanpää 2008, 884–5). This view ran contrary to the existing dogma which supported the diffusion of stone tool technology from the south to the north, a theory with implications for the colonization of northernmost Scandinavia (Breivik and Ellingsen 2014, 8). As this issue carried political underpinnings, the publication of the Smelroren material in French created a hot debate among foreign archaeologists and attracted a lot of attention at the time (Waraas 2001, 28–9; Ellingsen and Breivik 2012; Breivik and Ellingsen 2014, 9).

Three specimens of the Smelroren collection at the Heraklion Archaeological Museum are notably among the ones illustrated in the pre-war publication (Figs. 2–5; Appendix). The rest should be unpublished samples of the lithics and microliths collected by Nummedal. Other groups of Smelroren finds are still held at the Tromsø University Museum (Breivik 2016, Appendix C-4), and at the University of Oslo Museum of Cultural History (*Universitetets Oldsaksamling*, renamed in 2004 as the Kulturhistorisk Museum). The finds in the collection of the latter were given the following inventory numbers: C25151, 25468, 25831, 25836.³ To the present, there is no relevant

¹Note that the spelling on the label is given there two l's; today generally one is considered sufficient, especially in languages other than the native (and is followed in the article).

²(see https://nbl.snl.no/Johannes_B%C3%B8e, last accessed 12-5-2015)

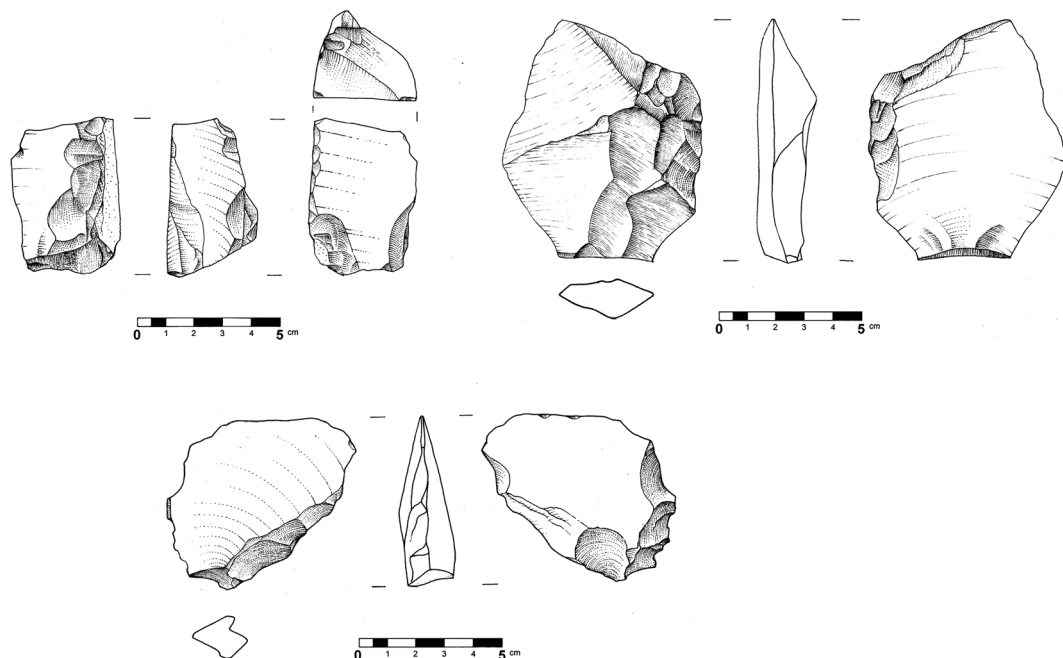


Figure 2

Three of the expatriated Smelroren lithics, which were originally published by Bøe and Nummedal 1936. (Drawings by Doniert Evely).

documentation in the archive of the Museum of Cultural History at Oslo that these Smelroren finds were given away or removed from its collections at any point (Prof. Marianne Vedeler, pers.comm. 16-1-19).

The riddle of how the Norwegian lithics were transferred to Crete cannot be easily solved, as there are no acquisition or accession documents documenting how this assemblage was incorporated in the Heraklion Archaeological Museum. Among the *Kunstschutz* archaeologists who were active in Crete, Ulf Jantzen (1909–2000), who served as the *Kunstschutz* officer in charge, and August Schörgendorfer, conducted excavations in central Crete (Hiller von Gaertringen 1995, 476, n. 69; Jantzen 1995, 491–4, pl. 99.2; Flouda 2017, 13–24). However, Schörgendorfer was the only one who deposited finds in the Heraklion Museum. The fact that the Smelroren items were stored together with Schörgendorfer's finds from Apesokari suggests that they were most probably accessioned at the same time. Testimonies held at the Austrian State Archives, such as Schörgendorfer's Military Service Card (Flouda 2017, fig. 3) and his Army Passbook, provide a detailed record of his military itineraries, and clarify that on 26 October, 1940, he was sent to Norway on his first military assignment (Austrian State Archives-Archive of the Republic/file Schörgendorfer, *Wehrstammkarte* and *Wehrstammbuch*, respectively). He was attached to the anti-tank battalion *Gebirgs-Panzerjäger-Abteilung 55* of the 2nd Mountain Division, which was used as an occupation force: after the coup by the pro-Nazi politician Vidkun Quisling on

³Cf. online catalogue: <http://www.unimus.no/arkeologi/forskning/index_katalog.php?museumsnr=C25834&bla=12477&sted=oslo>, last accessed in December 2018



Figure 3

Smelroren flake tool L1 of red quartz. (Photograph by Georgia Flouda, courtesy of Heraklion Archaeological Museum).
[Colour figure can be viewed at wileyonlinelibrary.com]

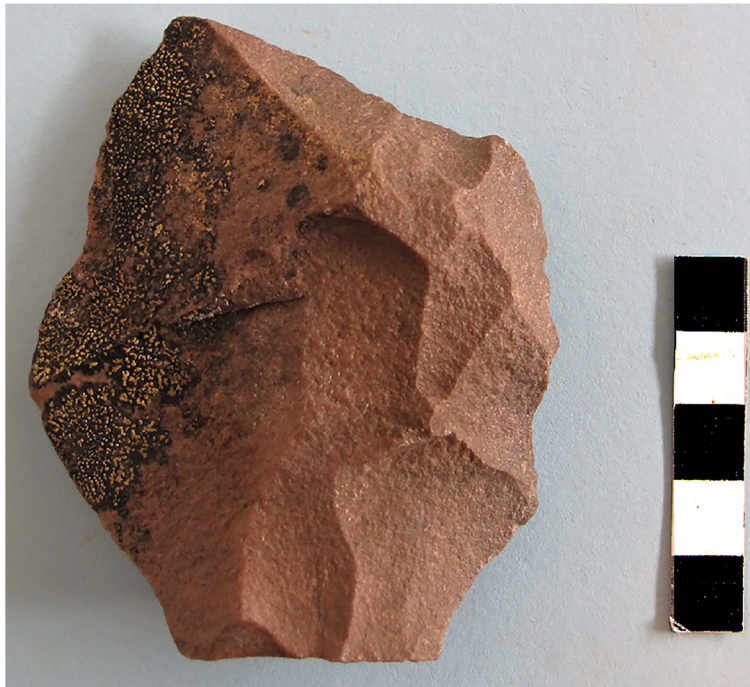


Figure 4

Smelroren flake tool L2 of red quartz (Photograph by Georgia Flouda, courtesy of Heraklion Archaeological Museum).
[Colour figure can be viewed at wileyonlinelibrary.com]



Figure 5

Smelroren lithic L3 of red quartz (photograph by Georgia Flouda, courtesy of Heraklion Archaeological Museum). [Colour figure can be viewed at wileyonlinelibrary.com]

25 September, 1940, Germany planned to make Norway a German colony (Niebuhr 1941, 48–9). The precise location where Schörgendorfer was stationed is not stated in his Military Service Card. He probably had to endure the hard winter of 1940 in the region of Finnmark on the Arctic Circle, where his battalion was based (Kräutler and Springenschmied 1971, 113), and finally left northern Norway a few months later, on 25 April, 1941.

The question of under what circumstances Schörgendorfer got hold of the 22 lithics from Smelroren can be only tentatively answered without further investigation in Norwegian archives. It is documented that the SS-takeover of the Museum of Cultural History/Oslo took place only later, in September 1941, when Anton Wilhelm Brøgger (1884–1951), the museum director who had promoted Nummedal and Bøe's publication, was imprisoned along with other leading professors (Ringdal 1995; Breivik and Ellingsen 2014, 8, 10). Until future research into the matter reveals further evidence, the assumption that some of the numerous lithics collected by Nummedal were somehow given to Schörgendorfer may remain as a working hypothesis. In any case, he possibly carried the box with the lithics with him, when he was dispatched to the 5th Mountain Division and travelled directly from Austria to Crete in mid-October 1941.

In the autumn of 1942, after Schörgendorfer had finished the excavation of the Minoan Tholos Tomb A and of the nearby settlement at the site of Apesokari in the Mesara (Schörgendorfer 1951a, 1951b; Flouda forthcoming b), he transferred his finds to the Heraklion Archaeological Museum (Flouda 2017, 22). This is attested by two unpublished reports of Nikolaos Platon, the museum director, which were submitted to the Archaeological Directorate of the Greek Ministry of Education (Heraklion Archaeological Museum archive, document submitted to the Greek Ministry of Education via the *Kunstschutz* with protocol no. 1398/451, 31 January 1943, and document with protocol. no. 1567/1641, 11 December 1944; Platon 1947, 630). It is noteworthy

that during the post-war legal procedure for the restitution of looted antiquities to the Greek state in 1948, Schörgendorfer claimed the legal ownership of a collection of 502 Cretan sherds he had brought from Heraklion to Graz after his service in Crete in December 1942 ended (Christidis *et al.* 2013, 234–5, fig. 5). These sherds date from the Neolithic to the Late Minoan period, and according to Schörgendorfer's testimony, they were given to him by Platon as a token of gratitude for protecting Cretan cultural heritage. It is plausible that Schörgendorfer assembled this group of sherds from the Knossian storerooms of the British School excavations at Professor Schober's request, as suggested by archival documents held at the University of Graz (Koiner and Lehner 2016, 129 n. 48). His aim was to write a typological study of Minoan pottery and, ultimately, to enrich the study collections of the Archaeological Institute of Graz through offering the collection as a 'loan' to the latter in 1945 (Christidis *et al.* 2018, 36–7 n. 36).

The post-war claims of the Institute to be the legal holder of the expatriated collection were officially documented when the Greek State representative, Spyridon Marinatos, demanded the restitution of the Schörgendorfer collection (Christidis *et al.* 2013, 235–6, n. 64; also, *Works of Art in Greece* 1946, 25; Tiverios 2013, 176, n. 54), along with many antiquities looted by Major General Ringel (Christidis *et al.* 2018, 38–9). All the same, the author's research in the Greek, German and Austrian archives has not revealed any export certificate by the Heraklion Archaeological Museum director, which documents that the transfer of cultural property was agreed upon by contract. The possibility, though, that Platon did donate the collection of sherds to Schörgendorfer as an act of courtesy is rather corroborated by Marinatos' choice to legalize the Graz collection, instead of invoking the 1946 Annulment Act which declared Nazi-era legal transactions 'null and void' (Khanade 2014). The evidence reviewed so far allows the conjecture that after Schörgendorfer finished his service for the *Kunstschutz* and had collected the Cretan sherds for the University of Graz collection, he decided to hand over the Smelroren lithics to the Heraklion Archaeological Museum along with the material from his excavations. An effort to prove this hypothesis, though, has been futile, since none of the administrative documents of the years 1941–1945 from the museum's archive, examined by the author, refers to the Smeloren objects.

PERSPECTIVES ON REHABILITATING THE ORPHANED COLLECTION FROM SMELROREN AND THE
SCHÖRGENDORFER LEGACY COLLECTION AT GRAZ

The cases discussed in this paper present an eloquent paradigm of how museum assemblages can be entangled with political purposes at times when the discipline and the conduct of archaeologists becomes politicized. The case of the Smelroren lithics in the Heraklion Museum holdings leaves many questions unanswered with regard to the historiography of this collection. Was Schörgendorfer indeed implicated in exporting and/or transferring the cultural artefacts, which most possibly were illicitly appropriated from Norway? What were his motives? Did he adhere to the sovereign-rights dogma of the Wehrmacht or was he simply ordered to bring the lithics to Crete? Without sound archival evidence the possibility that Schörgendorfer collaborated with German officers stationed in Norway or with any *Kunstschutz* functionaries appointed to protect the Norwegian cultural heritage cannot be accurately assessed for the time being. Nevertheless, it can be argued that his archaeological outlook was shaped by the antiquarian and cultural-historical traditions, since he opted to export the collection of 502 Cretan sherds, in order to enrich the relevant study collections of the University of Graz. A similar attitude is reflected in the export of a hoard of

Archaic coins from Matala to the Ashmolean Museum, which the British archaeologist Thomas Dunbabin ‘acquired’ in 1943 (Holloway 1971, 1), when he was working for the British Special Operations Executive (SOE) in south-central Crete (Flouda 2017, 29, n. 55, 57).

How was the cultural biography of the expatriated Norwegian artefacts which entered the Heraklion Archaeological Museum holdings affected by their mobility? Totally obscured and undocumented until their recent rediscovery at the Museum, the lithics from Smelroren never became the object of diplomatic controversy, although they present an eloquent example of appropriation of the past. They can be considered as an orphaned collection, since they are deprived of associated records relevant to their cultural setting and of their archaeological context (e.g. field notes, photographs, and data). Their management presents a challenge, as they need to be rehabilitated according to professional curation and archival practices (MacFarland and Vokes 2016, 162; Childs and Benden 2017) and become accessible for future research. For these reasons, it is advocated that they be reclassified into what has been defined by Kopytoff (1986, 68) as a new ‘culturally constituted category’. Disassociated from their original artefactual and historical assemblage, the lithics are a sad reminder of military operations and, therefore, substantiate the claim that archaeologists engaged in military conflicts cannot be neutral (Teijgeler 2011, 107–8). Further, the current Greek legal framework for the protection of antiquities, validated in 2002 (Law 3028/2002) in accordance with the 1970 UNESCO ‘Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property’, dictates that all cultural goods have to be protected irrespective of the year of their import into Greece. Future efforts to document exactly the itineraries of these Smelroren objects from Norway to Crete would potentially enrich their cultural biography.

In contrast, it can be argued that the Cretan sherds that Schörgendorfer brought to Graz were more properly embedded in their new social environment and formed a legacy collection. Since they were exhibited at the University of Graz in order to promote academic learning, they inevitably testified to the active involvement of the archaeological department in the Cretan excavations. For Schörgendorfer himself they were rather perceived as affective ‘memory objects’, since he claimed the ownership of the collection and persisted in his claim on it being his loan to the department (Christidis *et al.* 2018, 37–9). The Cretan artefacts most probably provided for the young archaeologist a sense of his engagement with the recent historic past, namely his recruitment in the *Kunstschutz*, and created feelings of intimacy and belonging. In a project of collections management, the University of Graz Department of Archaeology has lately made selected artefacts of the ‘Schörgendorfer collection’ accessible to the public through an online portal, which, however, does not provide any acquisition details.⁴

From an ethical point of view, the entangled cases of the ‘Schörgendorfer collection’ of Cretan sherds and of the Mesolithic lithics from Smelroren should alert museum professionals and institutions today against collecting alienated artefacts. The ‘Battle of Crete’, which led to the island’s occupation in May 1941, seems currently to be reconfigured in Greece as a national myth, linking past war damage with today’s economic crisis. Hence, the restitution of looted antiquities is considered as an absolutely legitimate claim and is usually infused with particular symbolism, both political and scientific (see e.g. Christidis *et al.* 2018, 41). Yet again, if we overlook how the two collections discussed in this paper happened to come to be in those places they occupy, we shall

⁴<https://gams.uni-graz.at/context:arch.g.region.kreta?context=context:arch.g.region!context:arch.g.region.kreta>, last accessed December 2019.

deprive them of their character as ‘Archives of Archaeology’ (Schlanger 2004, 165–7). Accordingly, it is suggested that a more dynamic future agency for them can be envisaged, if their potential to foster social negotiation rather than a competing identity discourse becomes apparent. The necessary precondition is that museum curators distinguish legal from cultural ownership, and do not treat the aforementioned objects either as alienated expatriated artefacts or as a medium of endorsing national narratives.

The potential curation of relevant special exhibits by the two museums currently holding the two displaced collections should focus upon rehabilitating the two collections. Their primary aim should not be to re-establish the provenance of the artefacts, but rather to construct a paradigm of reconciliation with the traumatic past for the respective heritage communities of the two museums. The latter concept was introduced in 2005 by the Council of Europe through the Framework Convention on the Value of Cultural Heritage for Society – or Faro Convention – Article 2, and refers to the ‘people who value specific aspects of cultural heritage that they wish ... to sustain and transmit to future generations’ (Meijer-Van Mensch and Van Mensch 2010, 53). In the digital era we live in, these ‘heritage communities’ can be built up across ethnic boundaries and social groups (Dolff-Bonekämpfer 2010, 19). Accordingly, the presentation of the two collections to wider social groups should, in my opinion, evoke the painful history of military confrontation through the mnemonic value that is attached to them. For archaeologists, anthropologists and sociologists of science it should offer a critical discourse for the engagement of archaeology in fighting against militant and totalitarian regimes in the twenty-first century. Furthermore, digital dissemination of the collections in the form of non-linear narratives with the protagonist August Schörgendorfer embedded in the historical background would be the best strategy for engaging diverse publics on the interaction between archaeology and politics. Last but not least, curatorial exhibition in the two museums, both conventional and digital, may transform the two expatriated collections to become ‘embodied symbols with multivalent meanings’ (Karp and Kratz 2014, 51–2). By encouraging local communities and foreign visitors to share similar stories, they can ultimately attribute new meaning to the common European experience gained through the World War II conflict.

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*(GF) Heraklion Archaeological Museum
Xanthoudidou and Chatzidaki
Heraklion 712 02, Crete*

APPENDIX: CATALOGUE OF THE THREE PUBLISHED SMELROREN LITHICS IN THE HERAKLION
ARCHAEOLOGICAL MUSEUM COLLECTION (D. EVELY AND N. GALANIDOU)

L1 (Figs. 2 and 3). A tool on a flake (probably a Janus flake) retouched; denticulate with some edge wear. Red quartz. L. 5 cm, w. 7.2 cm, th. 1.8 cm, wt. 59 grams. Complete. Face 1 has convergent direct low-angle irregular retouch, converging at the butt and bulb area; face 2 has lichen growth and direct irregular retouch along a lateral, again close to striking platform. The two groups of retouch create a bifacial, the proximal edge is shaped by this bifacial retouch. On a lateral edge [distal], rectilinear and with use wear. Scraper? Original publication: Bøe and Nummedal 1936, pl. LV: cat.no. 226.

L2 (Figs. 2 and 4). A tool on a flake, produced by hard-hammer. Red quartz. L. 8.3 cm, w. 6.8 cm, th. 2.1 cm, wt. 113 grams. Complete. It has a flat butt with bulb preserved. Inverse retouch extends along the right edge of dorsal face and produces a slightly angled edge. Original publication: Bøe and Nummedal 1936, pl. XLVI: cat.no. 193A-B.

L3 (Figs. 2 and 5). Tool; perhaps a core on thick rectangular flake, preserving part of cortex. Red quartz. L. 4.9 cm, w. 3.2 cm, th. 3.1 cm, wt. 57 grams. Complete. One platform prepared; with two orthogonal directions of removal. At platform two or three negatives of bladelet removals. Bøe and Nummedal 1936, pl. LIX: cat.no. 259A-B.

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