



View from the Fringe

Newsletter of the New England Rug Society



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September 4 Webinar Preview: Michael Franes on the Orient Stars Collection



Chintamani on green, probably Karapinar group, Central Anatolia, 1550–1600: the youngest rug in Michael's presentation

Webinar Details

Host: GWU Museum and The Textile Museum RTAM series

Day and Time: Saturday, September 4, 11 AM (EDT)

Venue: Your desktop, laptop, or tablet

To Register: <https://museum.gwu.edu/rug-and-textile-appreciation-morning-anatolian-tribal-rugs-1050-1750-orient-stars-collection>

Note: *Fabulous Creatures: Anatolian Tribal Rugs 1050–1750*, a HALI-produced video showing all seventy-five rugs in the forthcoming book (see below), is now available at <https://www.theorientstarscollection.com/> or at the RTAM registration site above. Watching this video prior to the webinar is highly recommended!

Join carpet scholar Michael Franes for a webinar focusing on ten carpets featured in his forthcoming book, *Anatolian Tribal Rugs 1050–1750: The Orient Stars Collection*. Produced by HALI, this lavish volume will include previously unpublished Turkish and Central Asian carpets acquired by Heinrich and Waltraut Kirchheim after 1993, and will reexamine many rugs initially published in the 1993 exhibition catalogue, *Orient Stars: A Carpet Collection*.

In collaboration with NERS, the Hajji Baba Club, and HALI, GW Museum and The Textile Museum are hosting this webinar as part of their Rug and Textile Appreciation Morning (RTAM) series. NERS member Julia Bailey will moderate questions following Michael's talk.

Michael Franes has spent much of his career studying and dealing in early rugs and textiles. From 1975 to 2008 he and his wife, Jacqueline, ran the Textile Gallery, London, shaping prestigious private and museum collections. With Robert Pinner, Michael cofounded the International Conference on Oriental Carpets (ICOC) and HALI Publications; over four decades he has written more than a hundred books and articles.

He previously spoke to NERS in 2016: see *View*, Nov. 2016, pp. 7–13, <https://www.ne-rugsociety.org/newsletter/fringe-v24n2-11-2016.pdf>.

October 29 Meeting Preview: Jeff Spurr, “Off the Beaten Path”



Jeff Spurr amid some of his collection

On October 29, NERS member and frequent speaker Jeff Spurr’s “Off the Beaten Path: A Yen for the Obscure in Textiles, Basketry, and Beadwork” marks our welcome return to in-person presentations. His talk, originally given to the New York Hajji Baba Society in 2013, addresses the whys, wherefores, and history of his collecting. Photographs of the walls of his apartment reveal some of that collecting range and its changes through time, as well as the textiles, beadwork, and basketry representing the traditions that have primarily captured his attention. He could have selected other traditions but here will focus on those that have specially appealed to him—Kashmir shawls, Central Asian textiles, Kuba textiles, Pygmy barkcloths, Kirdi beadwork (from Cameroon), textiles of Sumatra, and textiles, beadwork, and basketry of Borneo. Where he can, he will explain why.

Jeff is an independent scholar of Islamic textiles and a dedicated collector of non-Western textiles, basketry, and beadwork. He was employed for twenty-six years at Harvard, where he developed and managed collections of historical photographs of the Middle East and curated several exhibitions. For ACOR 8, in 2006, he organized and mounted the ambitious *Unusual and Overlooked: Antique Textiles from Central Asia*. He is a co-author of *Kashmir Shawls: The Tapi Collection*, published in 2012, and has written many articles for *HALI*. He serves on the Collections Committee of the Department of Islamic and Later Indian Art at the Harvard Art Museums and advises the Department of Textile and Fashion Arts at the MFA, Boston.

Meeting Details

We ask that all who attend be fully vaccinated

Date and Time: Friday, October 29, 7:00 p.m.

Place: Durant-Kenrick House, 286 Waverley Ave.
Newton, MA, 02458

Directions: From Boston and east, take Mass Pike to exit 127 (17) and follow signs for Boston/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre St. for 0.1 miles. Go LEFT on Franklin St. for 0.3 miles. Turn RIGHT on Waverley and go 0.2 miles. House is on the LEFT.

From Rt. 128 and west, take Mass Pike to exit 127 (17), turn RIGHT onto Centre Street, and follow directions above.

From Watertown Square: Take Galen Street (Rt. 16) toward Newton Centre for 0.4 miles. Continue to Washington St. toward West Newton/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre Street and follow directions above.

Parking: On Kenrick Street. Parking places at the end of the Durant-Kenrick House driveway may be used for dropping off people or supplies, but **NOT for parking during the meeting.**

Food: Provided by members whose names begin with **A** through **G**. Please arrive before 6:45 to set up, and plan to stay afterwards to clean up.



Kirdi beaded apron, Cameroon

August 1 Picnic Report

On Sunday, August 1, some fifty NERS members and their guests gathered for our traditional but long-delayed picnic at Gore Place. Like the skies overhead, the mood was sunny as friends reunited and browsed the abundant goods of a dozen Moth Mart sellers **(top)**. At tables set up in the shade of tall oaks, attendees then enjoyed their lunches and further conversation **(center)**. The show-and-tell held more delights: following President Jim Adelson's welcome **(bottom)**, Joel Greifinger and Jeff Spurr presented the many offerings, their owners provided commentary, and the supportive audience added observations and praise. Selections from the show-and-tell follow.





Top row (Anatolian): two yastıks; Erzurum jijim; Sivas kilim with goat-hair pile; carpet with Ottoman floral repertoire, assembled from fragments of a long rug

Second row (Persian): Chahar Mahal cushion cover; Bijar rug; Hamadan-Kurd rug; Qashqa'i bag; Khorasan (?) salt bag

Third row (Transcaucasian): Karabagh prayer rug; Kuba Konagend rug; Moghan long rug

Bottom row (Turkmen): Ersari main carpet with Saryk features; Tekke *ak chuval*; Tekke *torbas* sharing a rare design repertoire



Top row (Central Asian): Baluch rug; Uzbek woman's ikat *chapan* (outer robe); Kazakh *tush kyiz* (tent hanging)
 Middle row (European): *täcke* (bed cover), Skåne, Sweden; *åkdyna* (carriage cushion) face, Skåne, dated 1820;
åkdyna, SW Skåne, dated 1786; SE European dowry embroidery, handspun wool on handspun linen
 Bottom row (African): Iraqw woman's beaded-hide skirt, Tanzania; Mbugwe woman's beaded-hide back skirt, Tanzania

President's Report: The 2020–21 Season and Beyond

Introduction

I'm very happy to assume the leadership of the New England Rug Society, which is positioned to provide rug and textile pleasure to our many new members as well as our veterans. I'll start with congratulations and hearty thanks to past Chairman Joel Greifinger. Joel spent six years at the helm, keeping us a high-quality and active group when so many other rug societies sadly dwindled and ceased their activity. We appreciate his continuing help on the Steering Committee.

Programs Past and Future

During the 2020–21 season, COVID made online sessions the only game in town. NERS webinars included Walter Denny's "Rugs in the Metropolitan Museum That Will Never, Ever Be Hung in the Galleries," Hadi Maktabi's "Rug 'n' Roll, COVID & Co.," Jim Ford's "The Early Persian Medallion Carpets and Their Collectible Derivatives," Alberto Levi's "Rugs of the Tibetan Golden Triangle," and Stefano Ionescu's "Tracing the Ottoman Rugs in Transylvania." Video recordings of these programs are available to members.

Huge thanks go to Jean Hoffman and Julia Bailey for envisioning and successfully launching our online programs. Key to this success were the choice of speakers, the technological mastery of the webinar format, Jean and Julia's patient speaker preparation, and Jean's dedicated outreach to a far-flung audience. We're now looking ahead to a stellar webinar program in 2021–22, starting with our cohosting of Michael Franes's September 4 presentation on the Orient Stars Collection (see p. 1), followed on November 6 by Brian Morehouse on yastiks, and on December 11 by Jim Burns on Caucasian rugs (see p. 12).

We're also delighted to resume our in-person meetings, starting with two of our most popular presenters: Jeff Spurr, talking about his "off the beaten path" collecting on October 29 (see p. 2), and Mike Tschebull, who will speak on Transcaucasian rugs on November 19 (see p. 12). Webinars will continue during our winter meeting break, and we're planning multiple events for the spring—stay tuned. While we understand that it may be challenging for our remote members to attend our in-person sessions, we will warmly welcome any of you who are able to come.

Membership

This season has seen dramatic growth in our membership, with many webinar participants joining NERS. In annual reports of the past, we've listed all new members, but this year there are too many—sixty-four—to name individually. I'll give you a sense of our growth just by listing new members' countries outside the US: Belgium, Canada, China, Germany, Hungary, Israel, Italy, and the United Kingdom. Since our webinars drew participants from almost sixty different countries, more membership expansion is likely. Within the US, our numbers exploded, as our longtime handful of members from outside of New England were joined by new ones from California, Colorado, DC, Florida, Georgia, Illinois, Indiana, Louisiana, Michigan, Nevada, New Jersey, New York, North Carolina, Texas, Virginia, Washington, and Wisconsin!

The large number of new, remote members speaks to the quality of recent programs, confidence in future ones, and

widespread desire for rug community. We greatly appreciate the broad experiences and perspectives of our expanded membership and would like to cultivate the connections and sense of community among us. We're pursuing ideas on how to accomplish this, and we welcome your additional thoughts.

Special acknowledgment and thanks are due to our Supporting and Patron members, whose "above and beyond" generosity has helped maintain our financial health. Supporting members are **Carolyn Brehm and Richard Boucher, Donald Breyer, John Clift, Ben Evans, Carla Faita, Elizabeth Herridge, Richard Larkin and Martha Brooks, David Lawson, Richard Lerner, Sharon Lichtman, Gary and Susan Lind-Sinanian, Andrew Maltz, Stephanie and Brian Morehouse, Ann Nicholas and Rich Blumenthal, Tim and Nina Rose, Michael Sampson and Tina Young, Stephen Sponberg, Chuck and Theresa Wagner, and Lisa Wagner and Kate Blatchford.** Patron members, who support NERS at the highest level, are **Jim Adelson and Debbie Sheetz, Nesli Basgoz, Doug and Julia Bailey, Richard Belkin and Meredith Laufer, Armen and Louise Dohanian, Thomas Harris, Jean Hoffman, Ali Istalifi, Susan and Lloyd Kannenberg, Benjamin Mini and Braden Buehler, Thomas Murray and Kristal Hale, Charles Nargozian, Lena Nargozian, Amir Oskouei, Beau Ryan, Edward and Deborah Shein, Julien Lafayette Taibi, and Alan Varteresian.**

Some changes are coming this season, in both our dues structure and our transition to a calendar-year payment schedule. You should already have received an email about this; also see the back page of this newsletter for details.

The Steering Committee and Their Contributions

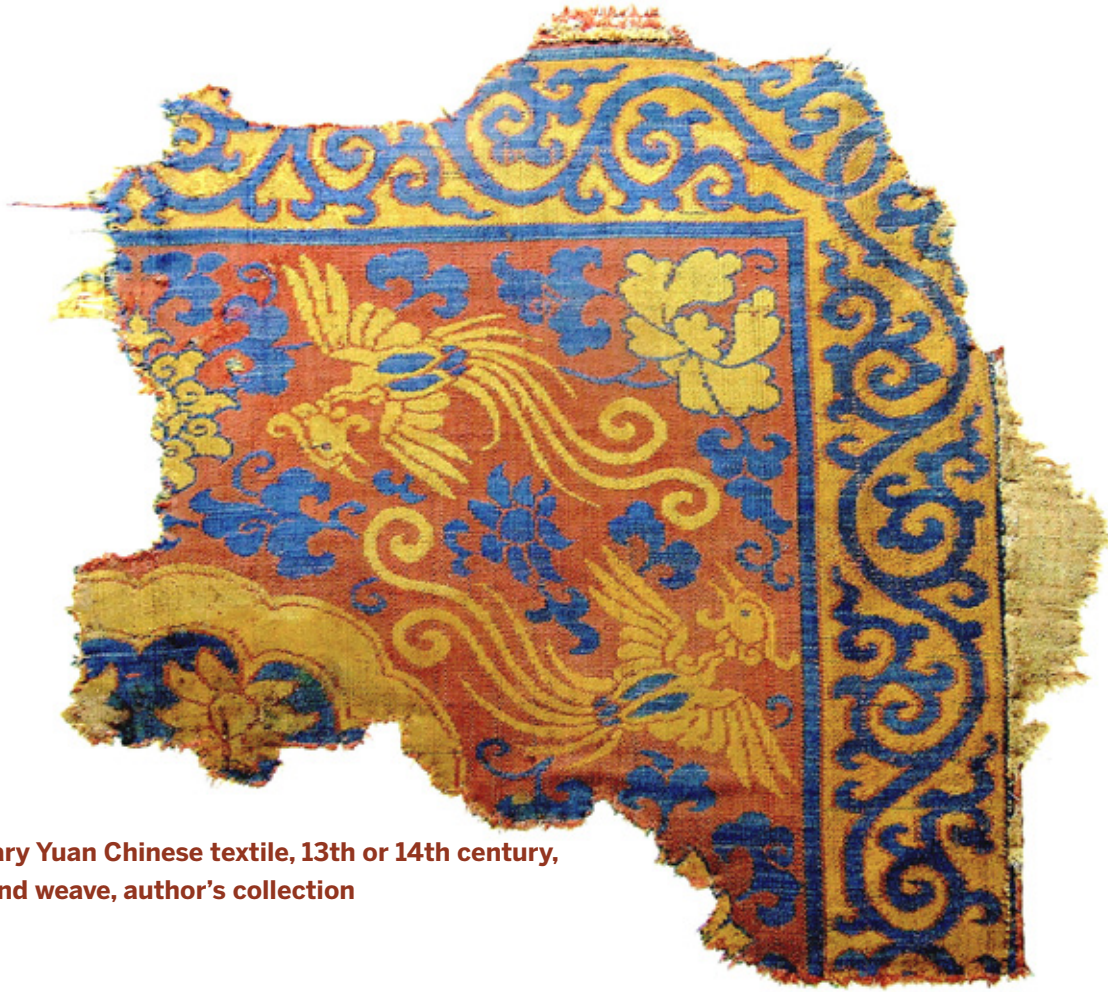
We're very fortunate to have a hardworking Steering Committee, with each member taking on one or multiple roles to make NERS operate smoothly. **Jim Sampson** is in charge of membership and member communications and, as Treasurer, oversees our finances. **Lloyd Kannenberg** and **Richard Belkin** supply the requisites, from equipment to beverages, for meetings. Both are contributors to *View from the Fringe*. **Yon Bard** provides photography and maintains records of past meetings. **Jeff Spurr** is a *View* contributor and introduces in-person speakers. **Jean Hoffman** is our webinar lead. **Julia Bailey** assists with webinar content and brings our newsletter to life as its editor and producer. As he steps down from his Chairman's role, **Joel Greifinger** won't have specific responsibilities, although in the spring he'll be a speaker at one of our meetings. **Ann Nicholas** continues as our ACOR representative. In addition to my leadership responsibilities, I serve as NERS Secretary and am a regular *View* contributor.

We'd sincerely like to hear from members about our direction and activities, particularly how we can best include those of you who have joined us from remote locations. Please pass along any thoughts to chair@ne-rugsociety.org. Building on our original New England roots, we look forward to broadening our focus to reflect the interests of our new worldwide membership. Exciting times!

Jim Adelson

Flower and Phoenix: A Yuan Fragment

By Lloyd Kannenberg



1. Fragmentary Yuan Chinese textile, 13th or 14th century, silk compound weave, author's collection

*In Xanadu did Kubla Khan
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea . . .*

—Samuel Taylor Coleridge

Coleridge was inspired to write this famous poem by a hearty dose of opium and Marco Polo's description of Shangdu, northern capital of the Yuan dynasty. Polo visited Shangdu about 1275, not long after it had been founded by decree of Kublai. Coleridge's "stately pleasure dome" appears to be his take on the Great Khan's famous movable bamboo palace, which I imagine harked back to the Mongolian yurt.

The vast Mongol Empire had not attained its maximum extent on Genghis Khan's death, in 1227. His sons and their sons continued the conquests and at the same time, from their separate khanates, fought each other for the supreme office of Great Khan. Kublai, son of Tolui and grandson of

Genghis, was the fifth Great Khan, attaining the title in 1260. In 1271 he also named himself the first emperor of the Yuan dynasty of China. By 1279 he had annihilated the Southern Song dynasty, uniting China for the first time in four hundred years, and for the first time *ever* under a non-Han ruling elite. The Yuan dynasty lasted until 1368, when Han Chinese drove the Mongols out and founded the Ming dynasty.

The history of China's Yuan century reads like an endless series of droughts, famines, floods, and plagues, on top of continuous warfare, dynastic infighting, and popular uprisings. Under such circumstances it seems incredible that this same period was almost literally a golden age for the arts. (Such an occurrence is by no means unique. The Eighty Years' War for the independence of the Netherlands from Spain was also the age of the Dutch seaborne empire and of Rembrandt and Vermeer.)

Our subject, a remarkable fragment **(1)**, is a survivor from the Yuan era, and bears witness to the revolution in the textile arts wrought during that turbulent period.

To illustrate the impact of this revolution, we turn to a rug—or rather its image in a painted scroll, since no actual rugs from the period are available. The scroll, *Eighteen Songs of a Nomad Flute*, is from the Southern Song state and dates to the thirteenth century, during the dynasty's last days before the Mongol conquest. Its paintings depict scenes from the tragic story of Lady Wenji, a Han-dynasty noblewoman who was abducted by nomads and held hostage for twelve years on the borders of China before she was ransomed. Our example (2) depicts negotiations prior to her return to China, when she must abandon her two young sons to her nomad master. Now look at the rug: its design, as well as that of the other rugs depicted in this scroll, is of a strictly geometric character. It is generally agreed that this design represents a Chinese artist's interpretation of nomadic art and marks it as alien to the traditional Chinese world view. Interesting too is the date of the scroll. Was retelling Wenji's story at this time a warning?

By 1250 the Mongol Empire stretched east and west from Korea to Budapest, north and south from the Arctic to Southeast Asia, the Indian subcontinent, and the Iranian plateau. Warfare had mostly dwindled to internecine strife between the descendants of Genghis Khan. Open trade routes, especially the Silk Roads, linked an enormous variety of populations and cultural centers. Artisans of all types were relocated from their homes to urban centers along these routes, one of the most important being Beshbaliq,

a Uyghur stronghold in what is now Xinjiang. Each culture had its own aesthetic, and the contrasts between them ranged from minor to extreme.

Given the circumstances, cross-pollination was inevitable. Perhaps the most spectacular example of this phenomenon is the only known Mongol carpet (3), flatwoven in wool. The pearl minor border and the cloudband main border obviously have their origin in China, while the zigzag minor border suggests a source as far west as the Caucasus. The showstopper, however, is the central field. Its design

3. Fragmentary flatwoven wool carpet with peonies, lotuses, and birds, late 13th–14th century, sold at Christie's on April 20, 2015, lot 100



2. Lady Wenji, with her two sons, receives a Chinese envoy on a carpet: detail of a 13th-century handscroll painting, National Palace Museum, Taipei



is similar to that of Central Asian silk tapestry weavings (*kesi*), thought to have originated with the Uyghurs, approximately contemporary with this carpet.

We see a link with our subject fragment in the two large peonies (the bottom large flower is a lotus). They almost

certainly represent the moutan peony (4), a tree peony native to central and southern China. The one complete peony in our fragment is shown partially open (5).

Phoenixes (or more properly fenghuang) are often shown with peonies in Yuan-era textiles. A detail of a lampas woven in gold on a red silk ground (6) shows these mythical birds with lotuses and tree peonies. Fenghuang are quite distinct from European phoenixes, and can be traced



4. Moutan peony (*Paeonia suffruticosa*)



6. Fenghuang (center) and peony blossom on a Yuan silk lampas textile (detail), Metropolitan Museum 1989.191



5. Detail of fig. 1, showing a partially opened peony



7. Fenghuang in roundels (partially shown at top) on a Yuan silk lampas textile, Cleveland Museum of Art 1995.73



8. “Floral” phoenixes, embroidered in silk and gold on a silk-backed gauze robe (detail), Liao dynasty (907–1125), Cleveland Museum of Art 1995.20 1



10a, b. Author’s 19th-century Gaziantep yastık with vine-meander border, and border detail of fig. 1



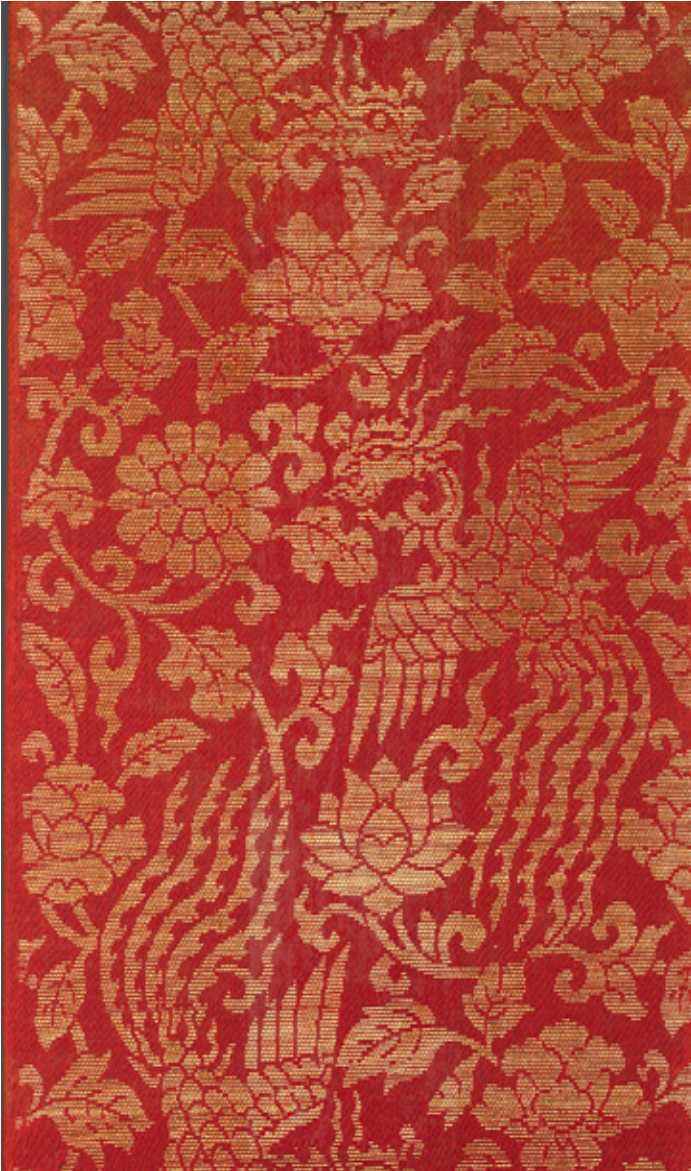
9. “Contentious” phoenixes, embroidered in silk and gold on a silk gauze canopy, Yuan, Metropolitan Museum 1988.82



11. Ningxia kang carpet with floral-meander border (detail), second half 17th century, Musée des Arts Décoratifs, Lyon

back millennia to the very beginnings of Chinese history. Sometimes they are enclosed in roundels (7), but more often they are free, as in our fragment.

They come in many varieties, from “floral” to “contentious” like the pair in our fragment. Regardless of their configuration, fenghuang always appear in graceful flight, never terrestrial like the more realistic birds in the Mongol rug (3).



12. Sutra cover, (detail) silk with gold supplementary weft patterning, Ming dynasty, Metropolitan Museum 2011.221.4

While the “floral” duo on an earlier robe (8) themselves form a roundel, the “contentious” pair on a Yuan canopy (9) could easily fit in one. This brings us to the section of lobed roundel in our fragment. It is frustrating that there is not enough left of it to make out what the roundel contained, and intriguing that the ground within it is blue rather than the brick red of the field (1).

Finally we come to the fragment’s wonderful border (10b). So far I have not found its like in any other Yuan or Ming textile. And yet the floral meander and its variants, like this flowerless vine meander, are remarkably widespread. We see them in Uzbek suzanis and in pile weavings much farther west, even as far as Anatolia (10a).



13. Ningxia pile carpet (corner detail), 2nd quarter 19th century, private collection

Although absence of evidence is not evidence of absence, the floral-meander border seems to have been out of Chinese favor during the Ming dynasty (1368–1644). The earliest post-Yuan example I have seen of a Chinese rug with a floral-meander border appears on a kang (daybed) carpet (11). Its origin is perhaps significant, given that Ningxia is just south of present-day Inner Mongolia. The style of this rug’s border is of course completely different from that of our fragment.

And that raises a question: what about the other motifs in our Yuan fragment? Were peonies and fenghuang also abandoned during the Ming dynasty? Do not despair—they are well represented in, for instance, a Ming-dynasty sutra cover (12).

After the fall of the Ming dynasty the design of our fragment had a reincarnation of sorts, as evidenced by the upper right corner of a Qing-dynasty Ningxia carpet (13). The fenghuang has exchanged its yellow feathers for the midnight-blue uniform of a guardian and has taken up its post in the corner of the field, while the peonies have moved to a leafy trellis in the middle. There are no roundels in sight, and the border has devolved into rectilinear dragons, also in midnight blue. But the red and gold grounds of field and border live on. Should we be surprised that the carpet was woven in Ningxia?

And with that our fragment has told its story—but it has also kept its secrets.

Call for Submissions

Over the last decade, NERS member and collector Lloyd Kannenberg has contributed many informative and amusing “occasional pieces” to *View from the Fringe*. One of these (Nov. 2016) points out artist John LaFarge’s painted decoration of a Newport, R.I., church—specifically the ceiling depictions of a Kazak that LaFarge himself owned. But like the preceding essay, most of Lloyd’s contributions are based on rugs and textiles in his own decidedly eclectic collection, including a Scottish wearing blanket (Sept. 2012), various embroideries—Portuguese (Apr. 2018), Azerbaijani (Mar. 2020), and Central Asian (Oct. 2020)—and pile rugs and fragments

from East Turkestan (Sept. 2017, Nov. 2019), Persia (May 2020), and Sweden (May 2019). These articles are all available at <https://www.ne-rugsociety.org/newslett.htm>.

View invites other members, whether newly joined or longstanding, to keep Lloyd company by submitting short essays (up to 1500 words) on rug- and textile-related topics. Email your full text or one-paragraph abstract, plus representative images, to our distributor, Jim Sampson (jahome22@gmail.com), and our editorial committee will consider your submission and respond. We hope to welcome you as a *View* contributor!

Rug, Textile, and Related Events

Auctions

- Aug. 26, Philadelphia, Material Culture
Oriental Rugs from American Estates (online)
- Sept. 25, Vienna, Austria Auction Company
Fine Antique Oriental Rugs XXVI
- Oct. 2, Wiesbaden, Rippon Boswell
Orient Stars II
- Oct. 27, London, Sotheby’s
Arts of the Islamic World & India, including Fine Rugs and Carpets
- Oct. 28, London, Christie’s
Art of the Islamic and Indian Worlds including Rugs and Carpets
- Oct. 30–31, Philadelphia, Material Culture
The Cathryn Cootner Collection: An Important Single-Owner Sale of Ethnographic, Tribal & Textile Arts

Exhibition

- Until Sept. 12, London, Victoria and Albert Museum
Epic Iran

Future NERS Events, 2021

• Nov. 6, 1 PM, webinar

Brian Morehouse, “Yastiks:
A Comparative Study of the Designs
of Published and Unpublished
Examples”

• Nov. 19, 7 PM, in-person meeting

Mike Tschbull, “Transcaucasian
Rugs: Practical Views on Color,
Repair (or Not), and Design Evolution”

• Dec. 11, 1 PM, webinar

Jim Burns, “Caucasian Rugs:
Six Decades of Perspective
on Design and Taste”

Photo Credits

p. 1: Michael Franes **p. 2:** Jeff Spurr **p. 3:** Jim Sampson (top), Julia Bailey (center, bottom) **p. 4, row 1** (numbered left to right): Julia Bailey (1–5), **row 2:** Julia Bailey (1, 3–5), Yon Bard (2), **row 3:** Yon Bard (1), Julia Bailey (2, 3), **row 4:** Carl Strock (1), Yon Bard (2, 3a), Julia Bailey (3b) **p. 5, row 1:** Julia Bailey (1–3), **row 2:** Julia Bailey (1, 2b, 3), Yon Bard (2a), **row 3:** Julia Bailey (1, 2) **pp. 7–11:** Lloyd Kannenberg (figs. 1, 4, 5, 10a, 10b), Gantzhorn, *Der christlich orientalische Teppiche*, pl. 200 (fig. 2), Christie’s (fig. 3), Metropolitan Museum of Art (figs. 6, 9, 12), Cleveland Museum of Art (figs. 7, 8), König and Franes, *Glanz der Himmelssöhne*, pls. 29, 26 (figs. 11, 13) **p. 13, row 1:** Walter Denny, **row 2:** Hadi Maktabi, **row 3:** Jim Ford, **row 4:** Alberto Levi, **row 5:** Stefano Ionescu

RearView Mirror: Webinars!

(See p. 6, **Programs Past and Future**, for identification)



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Jim Adelson (President), Julia Bailey, Yon Bard,
Richard Belkin, Joel Greifinger, Jean Hoffman,
Lloyd Kannenberg, Jim Sampson, Jeff Spurr

ACOR Representative:

Ann Nicholas

NERS is introducing two changes for the coming season, during which we will offer the most programs ever—both continuing our online presentations and resuming our in-person meetings. Our expanded programming and member communications have added to our operating costs, prompting our first dues increase in twenty years (see box at right). We are also moving to a calendar-year schedule, so your next dues payment will be in January 2022 and will extend your membership through December 2022. (Of course, we welcome early payment.) You can pay online: go to www.ne-rugsociety.org/NERS-paypal.htm and follow directions. Alternatively, you can mail a check, payable to NERS, to our Holliston address.

The New England Rug Society is an informal, non-profit organization of people interested in enriching their knowledge and appreciation of antique oriental rugs and textiles. Our webinars and meetings are held seven or more times a year. Membership levels and annual dues are: Patron \$170, Supporting \$110, Couple \$80, Single \$60, Student \$30. Information and renewal forms are available on our website, www.ne-rugsociety.org; by writing to the New England Rug Society, P.O. Box 6125, Holliston, MA 01746; or by contacting Jim Sampson at jahome22@gmail.com.

**The New England Rug Society**

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