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### Remembrances Of Jane Hayward

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Remembrances of Jane Hayward

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glass she wanted to buy. She was constantly trying to tell me what to do where glass was concerned, and I was far more willing [to go along] than she ever admitted. It was this unequivocal devotion to the advancement of glass studies—through her research, writings, and lectures, as well as through the remarkable exhibitions and gallery installations outlined in the bibliography included in this volume—that made Jane Hayward such a pivotal figure in stained-glass studies in this country.

William D. Wixom  
*The Metropolitan Museum of Art*

Being asked to catalogue the Raymond Pitcairn collection in 1977 was probably one of the great opportunities of Jane's scholarly career. Rather than keeping this work to herself, she turned it into a collaborative effort, and made it the great opportunity of my education. During weekly visits to the Pitcairn home, Glencairn, which were to extend over a two-year period, Jane befriended everyone, affirming the insights of all around us, always playing the role of honored guest, never the imperious intruder seeking art historical opportunity. During those long workdays in the basement at Glencairn, I learned to understand stained glass as medieval artifact largely because Jane trusted me to find my own way, sitting back and listening to me talk about what I saw, waiting for me to refine my own ideas rather than pointing out their initial inadequacy by imposing hers. We struggled together as equals even though we weren't. I can still hear her impatient voice coming down the hall to me between puffs of smoke: "Stop telling me what you see; touch the glass and tell me what you feel!" A lot of wonderful things came out of Jane's work at Glencairn: a spectacular exhibition and some important acquisitions for her beloved Cloisters Collection, the groundwork at Glencairn for transforming a well-guarded private collection into a community treasure and a working museum. But in the midst of setting up these large accomplishments, she also found time to turn me into a stained-glass specialist. Jane Hayward was a great teacher.

Michael W. Cothren  
*Swarthmore College*

Perhaps because early on Jane trained as an Americanist, she had a sincere affinity for American stained glass and remained entirely committed to the subject throughout her career, in addition to her work in her own field. Jane was an important catalyst and mover in the founding and subsequent efforts of the Census of Stained Glass Windows in America, created in 1979 "to preserve a published record of this endangered portion of our national artistic heritage." Jane was

a vocal and active participant at the Board level, rarely missing a meeting and always remaining deeply committed to the organization's original mission. She was also a worker bee at the field level. She trained numerous volunteers and was an important contributor to the organization's pilot project, the Rhode Island census. Her extensive work there covered six counties and over a thousand windows in southern Rhode Island. It will be difficult to enter a church in America today without remembering Jane Hayward, and the exacting standards she brought to her work and her unabashed zeal for the medium.

Alice Cooney Frelinghuysen  
*The Metropolitan Museum of Art*



*Planting the Jane Hayward daylily (Hemerocallis "Jane Hayward") at The Cloisters, July 1994 (photo: M. B. Shepard)*