

Madeleine Inglehearn

16th May 1932 – 24th January 2025

Eulogy by Ricardo Barros

Firstly I thank the family for this opportunity to share some memories of Madeleine, and how she was important in my life, as in the lives of many dancers and academics around the World.

As I only met Mady in 1993, much of her previous artistic life was relayed to me through accounts by colleagues, and by her own works, either published or presented at conferences. She was the director of 'The Companie of Dancers', one of the pioneering historical dance groups in the UK, with which she regularly performed.

She published and presented many papers in conferences, including:

- A translation of 'The Book of the Art of Dancing' by Antonio Cornazano 1455, in collaboration with Peggy Forsyth;
- The book 15th century dances from Burgundy and Italy: A dance manual;
- The book 'The minuet in the late 18th century, including a reprint of S.J. Gardiner's 'A dancing' master's instruction book' of 1786';
- The book 'Ten dances from 16th century Italy';
- An article on 'The prince and the dancing master';
- Another article 'Dramas at Drury Lane';
- A paper 'Dancing by Able Masters';
- Another paper: 'Conveying passions in 18th-century character dances: Arlecchino Appassionato';
- ... And the published choreography for 'Entrée des Nymphes et de Sylvain';

Madeleine was one of the founding members of the Association Européenne des Historiens de la Danse, launched in Paris in 1989. In 1998 the association was transferred to London, thus becoming the EADH- European Association for Dance Historians. Madeleine was our chairman for many years, and as such she organised yearly conferences around Europe, overlooked the publication of the journal '*Choreologica*' and liaised communication and exchange of knowledge amongst hundreds of members throughout the decades.

In 2006 she became the association's president and continued, in her advisory role, to actively promote and propel the EADH forwards, even in the two or three instances when circumstances (such as the pandemic) nearly forced us to cease our activities. Mady was always positive and ensured we would regroup, reinvigorate ourselves and carry on!

Madeleine was involved with the National Early Music Association, being instrumental in promoting a choreomusical approach of interdependent historical music and dance – this was a fundamental value for the development of my own career. Madeleine collaborated with numerous artists, notably with Peter Holman of The Parley of Instruments, Anthony Rooley of The Consort of Musicke, and Philip Pickett from the New London Consort.

As a pedagogue, Madeleine taught for many years at the Guildhall School for Music and Drama in London, where she established an examination board for the certification of Early Dance, another pioneering endeavour. It was at Guildhall where I met her, as a newly-arrived student, in 1993.

Mady's passion and enthusiasm for historical dancing, together with the gentle, encouraging and positive way she taught, promptly turned what for me was just curiosity into my newly-found passion; one that – thanks to her – would change the whole course of my life.

One anecdote I would like to share is that, after every weekly class, I would attempt to write (in 18th-century Feuillet notation) the 8-bar warm-up exercise sequence she would so craftily create for every class; the following week I would arrive earlier, or stay a bit longer for an individual consultation, and Mady would gently correct me and always praise my efforts. This is how generous she was, and continued to be throughout the 32 years of friendship and mentorship she gave me. I know that, just like she did to me, she influenced the lives of hundreds of professional and amateur dancers in the field.

Always the infatigable advocate for knowledge, she undertook her PhD in her 80s! A Herculean task that shows how resilient, determined and capable she was. Her PhD thesis 'Using the feet genteely – Dance in the North-East of England in the 18th century' hinted at how SHE danced herself (with gentleness and grace), but her research also took her back to her beloved Yorkshire.

One of the first dances I learned from Mady was 'Queen Caroline', by Anthony L'Abbé. That was also one of the last dances she performed onstage, in a concert at the Royal College of Music on the 17th November 2007, for which I had the honour of being her partner. At that occasion she wore her favourite burgundy red Baroque gown, the only one she kept for herself after generously donating her wardrobe of costumes to my Mercurius Company. Fate would have it that 'Queen Caroline' was the first dance I performed in my new home in Italy on the 20th of January this year, just a few day before Mady passed...

Just like Queen Caroline herself, Mady advanced knowledge, kindness, gentleness, generosity and Enlightenment through the Arts.

She might not have had any biological children, but she fostered a number of 'dance children' who, like me, will always carry her kindness and gentle, noble way of dancing, and who shall take her legacy for generations to come.

Rest in peace, dear Mady, my dance mum.