

**CONTINUITY AND CHANGE WITHIN THE TWO DANCE-TREATISES
OF FABRITIO CAROSO¹**

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INTRODUCTION

Continuity and Change as the title for this conference would seem to demand that one should talk about changes reflecting on different periods during the history of dance. In this paper I will have a look at changes regarding only a very short period of time, talking about continuity and change within the two dance-treatises of the Italian late-renaissance dancing-master Fabritio Caroso: *Il Ballarino*, printed in 1581, and *Nobiltà di Dame*, printed in 1600. Because of the lecture demonstration by Diana Cruickshank during this congress, I decided not to press on any detailed analysis of a single dance, but to concentrate myself more on introductory and general aspects.

If we take a first look at the two treatises by Fabritio Caroso, one can easily see that although in the second treatise Caroso did not offer an entirely new dance style, a lot of evident changes concerning different aspects took place: for instance, the antiquated *foliation* was replaced by counting in *pages*; the division into two parts changed from *Trattato primo* and *secondo* to the perhaps more modern sounding *Libro primo* and *secondo*; the designation of the man as *Huomo* was replaced by *Cavaliere*; the rather unpersonally written first part of *Il Ballarino*, where all the steps are explained, was replaced in *Nobiltà di Dame* by the use of the platonic dialog between the asking disciple (*Discipulo*) and the answering master (*Maestro*). Caroso also added within the first part of *Nobiltà di Dame* a special section with 24 *Avertimenti*, where he gives a lot of examples concerning where and how the art of dancing can be applied before and after dancing, even outside the ballroom.

My paper is divided in two parts:

- In the first part, I deal with some technical changes within the choreographies, as “designation of the steps”, “relation of the step time-value to the music” and “room-position”,
- whereas in the second part I will be concerned with changes reflecting Caroso’s biography, the “dedications” of the dances and “Caroso’s social status”.

TECHNICAL CHANGES

The first step to study continuity and change within Caroso’s treatises was to analyse those dances which appear in *Nobiltà di Dame* a second time under the same title or to the same music as in *Il Ballarino*. When Caroso offers a corrected version, like *Allegrezza d’Amore*, *Alta Vittoria*, *Contentezza d’Amore* and *Bellezze d’Olimpia*, he expresses the revision, referring to the wrong version of *Il Ballarino*, as in *Alta Vittoria*: “& non fare come prima, che si voltavano solo à man sinistra: & questo era falso”².

But also those dances can tell us something about the general development of the late renaissance-dance-style, where Caroso gives us just one more and not so to say

revised version to the same music, probably because either the music or the dance-type was still very popular, as the *Canario*, *Passo e mezzo*, *Spagnoletto*, *Tordiglione* and others. But there is no choreography which could be found in both treatises without having changed.

There are more steps in *Nobiltà di Dame* than in *Il Ballarino*

Both treatises of Fabritio Caroso consist of two parts. The first part is the theoretical one (*Trattato primo* in *Il Ballarino*, *Libro primo* in *Nobiltà di Dame*). Here he describes all the steps, whereas in the second part, he describes all the *Balli* and *Balletti* (*Trattato secondo* in *Il Ballarino*, *Libro secondo* in *Nobiltà di Dame*). In contrast to the 15th-century courtly basse-dance-style, where only about ten different steps and *mutanze* were known (*riverenza*, *passo sempio*, *passo doppio*, *branle*, *reprise*), the Italian dance-treatises from the second half of the 16th century contain a lot of new steps with different names³. Examining the first part of *Il Ballarino* and *Nobiltà di Dame*, one can see that he increased the number of different steps from 58 in *Il Ballarino*⁴ to 71 steps in *Nobiltà di Dame*⁵. Also within the choreographies, Caroso is much more varying in *Nobiltà di Dame*. For instance, for both *Spagnolette* from *Il Ballarino*⁶ he used only 8 different steps compared to the 17 steps of the two *Spagnolette* in *Nobiltà di Dame*⁷, whereas the Milanese dancing-master Cesare Negri required for his *Spagnoletto* in *Le Gratie d'Amore*⁸ only 6 different steps. This should not surprise, because Negri described for the balletto-dance-type only 30 different steps on the whole⁹.

Some steps occur only in the theoretical part

Despite the multiplicity of described steps in the theoretical part, within the choreographies he generally requires only about 25 different steps as well in *Il Ballarino* as in *Nobiltà di Dame*. Some steps occur rarely within the choreographies and some steps – although described in the theoretical part – do not occur at all, as the *Riverenza semiminima* in *Balzetto* (Regola IV), *Seguito trangato* (XIII), *Fioretto battuto al Canario* (Regola XIX), *Molinello* (Regola XL), *Zurlo* (Regola XLV) and the *Tremolanti* (Regola XLVI) in *Il Ballarino*, the *Dattile* (Regola LXIII) and the *Spondeo* (Regola LXV) in *Nobiltà di Dame*, which are to be found only in the theoretical part. Hence, there is a difference between the dance-theory and the dance-practices.

Designation of the steps

Caroso also slightly changed the designation of some steps. For instance, the simple *Puntata* in *Il Ballarino*, became *Passo puntato* in *Nobiltà di Dame*, the *Seguito spezzato* became *Spezzato ordinario* and the *Seguito semidoppio* is called *Seguito Semidoppio Ornato*. It would be interesting to discuss the different reasons for each step, but here I will concentrate only on one: some changes express Caroso's new order of time-values within the steps. So the *Passi presti alle Cascarde* are called *Passi Minimi* and the *Passetti in Gagliarda* are called *Passetti semiminimi*, the *Passo presto* became *Passo minimo*, the *Continenza Grave* became *Continenza Semibreve* etc.

All the steps described by Caroso (except the *Cinque Passi in Gagliarda*) can be performed not only to duple-time and to triple-time rhythm, but also in different rates of speed. For the definition of the time-value of the steps and the music, Caroso used two

Although in *Nobiltà di Dame* Caroso is more clear and perfect, still the mensural-notated time-values for the steps do not necessarily correspond with the appropriate value of the music-note.

Room-Position

Caroso also changed some basic aspects of his concept of composing dances concerning the positions of the dancers in the room. Yet from the 15th century dance-treatises we know very well about the importance of the *compartimento del terreno*¹⁵, according to which the dancers should “harmonise” their steps according to the measure of the room. Also for Caroso it is important that the positions of the dancers should fit geometrically with the measurement of the room, demanding a symmetrical order of the simple steps and above all for the compounded *movimenti* which are short step-sequences.

Caroso often compares the formal scheme of his dances directly to architecture, so for example each dance has to begin and to end with a *Riverenza* because “*sempre tutte le Riverenze si debbon fare col detto piè sinistro, perche quella è la porta d’entrare nel Palazzo, & è la medesima che si vuol tenere in uscirne*”¹⁶. His predilection for architectural conditions can be seen also in the invention of the *Corinto*, a step called after the fourth order in architecture, as well as in Caroso’s praise of the Roman *Chiesa del Giesu*, because “*quivi vedrai ogni cosa stare con vero ordine fino alle lettere, che nel predetto frontespizio sono scritte con ugual partimento*”¹⁷. With some reservation, this *ugual partimento* can be compared to the short *Mutanze*-sections, which have to be danced twice: at first beginning with the left foot to the left side and then with the right foot to the right side. This symmetrical order within the step-sections appears more consequently in *Nobiltà di Dame* where it is called *Mutanza Terminata*¹⁸.

Conclusion

For Caroso dance should be as perfect as architecture¹⁹: this could just be an attempt to legitimize his work as a dancing-master, an expression of a mental change, or even both. But we should notice that Caroso enlarged his dance-theory much more than he changed the concept of the performance. This seems odd, but it shows that for Caroso dance was not necessarily “dance as performance”, but rather the idea of dance as “theoretical text”, which is also the idea of a treatise (*trattato*) in general.

BIOGRAPHICAL CHANGES

Number of dances

Caroso’s first dance-treatise *Il Ballarino* contains 82 dances²⁰, but of these choreographies only 54 are by Caroso himself. The remaining 33 dances – when not anonymous – are contributed to the even less known dancing-masters *Paolo Arnandes*, *Bastiano*, *Battistino*, *Andrea da Gaeta*, *Ippolito Ghidotti da Crema* and *Oratio Martire*. (We do not know, if Caroso got the choreographies as a notated manuscript personally from the dancing-masters or if he was obliged to notate them himself after having performed them or even just having seen the performance of the dances). In contrast to *Il Ballarino* all of the 49 dances of *Nobiltà di Dame* are by Caroso himself. But there is nearly the

same amount of dances by Caroso as well in *Il Ballarino* (54) as in *Nobiltà di Dame* (49).

Dedications

Although Caroso's first treatise is dedicated to *Bianca Cappello de' Medici* and *Nobiltà di Dame* to the married couple *Don Ranuccio Farnese* and *Margarita Aldobrandina*, 125 of the altogether 131 dances in both treatises have an own dedication to a noble woman (i.e. to a *Serenissima, Illustrissima & Eccellentissima, Illustrissima, Clarissima, Magnifica* or *Illustre Signora*)²¹. In *Il Ballarino* about one half of the dances is dedicated to the lower nobility, whereas in *Nobiltà di Dame* there is only one dance for an only *Illustre Gentildonna*.²² In *Nobiltà di Dame*, there are less dances for the lower nobility than in *Il Ballarino*. That means: less dances for only *Illustre Gentildonne* and more dedications for the higher class nobility as for the *Serenissime* and for the *Eccellentissime & Illustrissime Signore*. In addition only in *Nobiltà di Dame* each dance is ornated with a dedicatory sonnet, written most probably by Caroso himself²³.

Caroso's own choreographies appear only from 1570

Because of diverse reasons on different places, we can suggest that the dedications are made for the marriages of the women, whom are dedicated the dances²⁴:

- Nearly all the Ladies, whom are dedicated the dances, have two surnames. Hence, they have been married at least before the edition of *Il Ballarino* respectively *Nobiltà di Dame*.
- Only a few Ladies appear in both treatises. They probably got a new dance-dedication because being married (first or even second time) after the edition of *Il Ballarino*. For instance, the *Serenissima Signora Leonora de Medici* (1565–1611), *Principessa di Toscana*, whom is dedicated *Fulgente Stella* in *Il Ballarino* and as a second dance *Alta Gonzaga* in *Nobiltà di Dame* after her marriage on 28.4.1584 with Vincenzo I. Gonzaga, duke of Mantova, now with her new name and title: *Serenissima D[onna] Leonora de Medici Gonzaga, Duchessa di Mantova, &c.* Or the *Illustrissima Signora Donna Cornelia Orsina Altemps* (died in 1643), *Marchesa di Gallese*, whom is dedicated *Alta Orsina* in *Il Ballarino* after her first marriage with Roberto Altemps (1566–1586) in 1576 and as a second dance the *Contrapasso Nuovo* in *Nobiltà di Dame* after her second marriage with Andrea Cesi, duke of Ceri, now with her new name and title: *Illustrissima et Eccellentissima Signora Cornelia Orsina Cesi, Duchessa di Ceri*.
- In april 1584, a certain "*Fabritio maestro di ballo di S[ua] A[ltezza*"²⁵ took part at the wedding celebrations of "*Eleonora Medici*" and Vincenzo Gonzaga. Regarding the above mentioned dedication to Eleonora, this would fit to a supposed attendance of Fabritio Caroso at the Medici-court in Florence, where he could have presented *Alta Gonzaga* to Leonora.
- The new title of the third edition of *Nobiltà di Dame* refers to weddings as occasion for the dedication of choreographies: "*Raccolta di varij Balli fatti in occorrenze di nozze, e festini da nobili Cavalieri, e Dame di diuerse nationi...*" (Rome 1630).

- Giacomo Franco²⁶ (the engraver of the figures for *Il Ballarino* and probably also for the new figures in *Nobiltà di Dame*) connects the profession of a dancing master with the preparation of the maiden Lady for the wedding celebration: “*Nel farsi le Nozze delle spose, addimandate in questa Città di Venetia Novizze, si costuma dalli Nobili tener per due giorni parentato, cioè che li parenti vanno a visitar la nuova sposa un giorno le Donne, & l’altro gli huomini; & mentre qualche parente vuol visitar essa sposa, ella uscendo fuori di una camera, & guidata da un vecchio, che gli presta l’appoggio, ilquale e detto il ballerino*²⁷; *arriva alla presenza di essi suoi parenti, avanti i quali fa ella un passo e mezzo, e poi un saltarello modesto, & inchinandosi con un bello inchino piglia licenza da loro, e se ne ritorna alla sua camera; costumando ciò fare tante volte, quante da essi parenti vien visitata in quei due giorni.*”²⁸

With the above mentioned supposition, I was looking for the dates of the weddings of the Ladies, whom are dedicated the dances in *Il Ballarino*²⁹. After some research in the Roman archives I got the dates from about half of all dances in *Il Ballarino* and I got aware, that when the marriage took place before 1570, Caroso is never mentioned as the choreographer. In the preface of *Il Ballarino* we can read that in 1581 he has been working since 27 years as a dancing-master³⁰. So Caroso began to work in 1554 and only 16 years later, from 1570, we have the first dances composed by him³¹. This implies further that between 1570 and 1581, that means within about 10 years, he probably composed the 54 dances which appear in *Il Ballarino*, whereas between 1581 and 1600, hence within nearly 20 years, he composed all of the 49 dances of *Nobiltà di Dame*. So, in the period before *Il Ballarino* Caroso composed two times more dances than after it.

If this hypothesis is right, it would be easy to find also explanations, which could tell us also something about the carrier of Caroso as a dancing-master, for instance: that Caroso earned more money because of his increased reputation – or: that he was more involved with other work as master of ceremonies – or: that he had a fix post at the Medici-court and perhaps later at the Farnese-court where he probably died after the second edition of *Nobiltà di Dame*. The rise of Caroso’s social status is evident in the appearance of the coat of arms of the Caetani-family³² (Figure 1 and 2) and the title Signore in *Nobiltà di Dame*, whereas in *Il Ballarino* there is only a simple “M.” in front of his name, which certainly does not mean *Marco* but *Messer* (mister) (Figure 3 and 4)³³.

Conclusion

The invention of new steps in *Nobiltà di Dame* like the *Corinto*, the reference to the poetry of Ovid and Virgil by the introduction of the two new steps *Spondeo* and *Dattile*, the new concept of the *Mutanza Terminata*, the design of Caroso’s choreographies in *Nobiltà di Dame* after “*perfetta Theorica et Regola*”, all this and other innovations and revisions make it evident that Caroso tried to insert more theory in his second dance-treatise. Although Caroso did not change the dance style at a whole, there is the permanent difference that in *Nobiltà di Dame* Caroso gives us more detailed information about his ideas behind the dances. According to the period of the late 16th century, it would not be surprising if we could find Caroso as a member of an academic circle. One of Caroso’s most important patronesses must have been *Olimpia Orsina Cesi*. She is the



Figure 1



Figure 2

IL BALLARINO
 DI M. FABRITIO CAROSO
 DA SERMONETA,
 Diuiso in due Trattati;

Nel primo de quali si dimostra la diuersità de i nomi, che si danno à gli atti, & mouimenti, che interuencono ne i Balli: & con molte Regole si dichiara con quali creature, & in che modo debbano farsi.
Nel secondo s' insegnano diuersi sorti di Balli, & Balletti sì all'uso d'Italia, come à quello di Francia, & Spagna.

Ornato di molte Figure.

Et con l'Intauolatura di Liuto, & il Soprano della Musica nella sonata di ciascun Ballo.

Opera nouamente mandata in luce.

MA HA
 ALLA SEREN. SIG. BIANCA CAPPELLO DE MEDICI,
 GRAN DVCHESSA DI TOSCANA.
CON PRIVILEGIO.



IN VENETIA, Appresso Francesco Ziletti.

Figure 3



Figure 4

only person to whom Caroso dedicated three dances³⁴. Her son Federico Cesi was the later founder of the *Accademia dei Lincei*. After checking in the library of the *Accademia dei Lincei* in Villa Corsini in Rome, I found out that Federico Cesi possessed both editions of Cesare Negri *Le Gratie d'Amore*, respectively *Nuove Inventioni di Balli*³⁵, but I could find no remark, neither in the library itself nor in the catalogue that he would have possessed also one of Caroso treatises³⁶. It is hard to assume that Carosos would have had contact with the *Accademia dei Lincei*. I even suppose that, at least after 1581, Caroso was not yet in Rome³⁷. Even that we do not know by which academic circle Caroso was influenced, regarding the changes between the two treatises, one must think that he had some contact with scholars.

Until now, scholars preferred to work on *Nobiltà di Dame*, probably because this treatise is clearer and Caroso talks much more about his thoughts on dance than in *Il Ballarino*. In this paper I wanted to show that we should continue to read word by word both treatises and analyse each dance for a better understanding of the “dance in transition” in 1600. There is also also a great amount of hidden indications in both treatises, which allow us, even when being sometimes rather hypothetical, to reveal a little bit more about the life of this still mysterious dancing-master Fabritio Caroso.

NOTES

- 1 Born between 1526 and 1536 in Sermoneta (Figure 1 and 2), died after 1600, rather after 1605 (the second edition of *Nobiltà di Dame*) in Florence (if working for the Medici-court, dedicating also his first treatise *Il Ballarino* to *Bianca Cappello de' Medici*), in Parma (when working for the Farnese-court, dedicating *Nobiltà di Dame* to *Don Ranuccio Farnese* and *Donna Margarita Aldobrandina*), in Rome (if he returned back to Rome), in Venice (where the second edition of *Nobiltà di Dame* was printed) or somewhere else.
- 2 Caroso, F. *Nobiltà di Dame* (Venice 1600), Alta Vittoria, p. 296: “*Now do not dance it as before, when you turned only to the left, for this was wrong*”, cited after Sutton, J. *Courtly Dance of the Renaissance*, Toronto-London 1995, p. 270.
- 3 The first appearance of these new steps is to be found in *Ballo della Gagliarda* by Lutio Compasso (Florence 1560; edited by Barbara Sparti, Freiburg 1995).
- 4 Caroso, *Il Ballarino* (Venice 1581), Trattato Primo, fol. 1v–2v. The number of steps listed here does not entirely correspond with the steps listed within the rules (Regola II–LIII, fol. 3v–16r).
- 5 Caroso, *Nobiltà di Dame*, Libro Primo, p. 4–7. The number of steps listed here does not absolutely correspond with the steps listed within the rules (Regola II–LXVIII, p. 13–64).
- 6 *Spagnoletta* (CB-car 163r–164r), *Spagnoletta Nuova* (CB-car 164v–165r). CB-car = Caroso, *Il Ballarino*, choreography by Caroso.
- 7 *Spagnoletta Nuova al modo di Madriglia* (CD-car 149–153), *Spagnoletta Regolata* (CD-car 309–312). CD-car = Caroso, *Nobiltà di Dame*, choreography by Caroso.
- 8 *Balletto... detto lo Spagnoletto* (CN-neg 115–117). CN-neg = Negri, *Le Gratie d'Amore* (Milano 1602), choreography by Negri.
- 9 Except the more than hundred galliard-steps he described in the *Trattato secondo* of his *Le Gratie d'Amore*.

- 10 Caroso, *Nobiltà di Dame*, p. 36–37: “*Del Trabucchetto Breve, che prima si chiamava Grave [...] Regola XXIX*”.
- 11 Caroso, *Il Ballarino*, fol 3v: “*Et perche nella maggior parte de i Balletti interuengono otto battute perfette di Musica, che sono sedici battute ordinarie; però si ha da sapere, che nelle quattro prime battute si principia, & finisce tutta la Riverenza: & nelle quattro vltime, le due Continenze...*” See also example 1. This should not be confounded with another explanation, where “*due battute di Musica perfette, ch’è una Breve*” by Caroso (*Nobiltà di Dame*, Regola VII, p. 18).
- 12 Caroso, *Nobiltà di Dame*, p. 37: “*Del Trabucchetto Minimo. Regola XXX.*”
- 13 Caroso, *Il Ballarino*, fol. 9v–10r: “*...onde doue in vna battuta perfetta di tempo si farà vn Trabucchetto graue, nella medesima battuta hanno da farsene due [Trabuchetti minimi]...*”
- 14 Caroso, *Il Ballarino*, fol. 3v: “one should know, that during the first four battute one must begin and end the Riverenza and during the last four battute [one must begin and end] both Continenze”, translation by the author.
- 15 Sparti, B. *Guglielmo Ebreo of Pesaro. De pratica seu arte tripudii – On the practice or art of dancing*, edited, translated and introduced by B. Sparti, Oxford 1993, p. 94–97.
- 16 Caroso, *Nobiltà di Dame*, p. 14: “this is the door you have to go through to enter the palace, and the same is to be used to leave it”, translation by the author.
- 17 Caroso, *Nobiltà di Dame*, p. 63: “[one] may see that all is truly ordered, even the letters which are equidistantly inscribed on the façade”, cited after Sutton, *Courtly Dance of the Renaissance*, p. 133.
- 18 See Caroso’s own explanation in *Nobiltà di Dame*, Amorosina Grimana, p. 103–104: “*...lo chiamo Tempo Terminato [...] essendo amendue i piedi fratelli, hò fatto ch’amendue habian tanti Moti l’uno, quanto l’altro [...] perche è con vera Theorica fatto...*”.
- 19 Caroso, *Nobiltà di Dame*, p. 19: “*Chiesa del Giesu, ch’è miracolosissima in tutto il mondo, & quiui vedrai ogni cosa stare con vero ordine fino alle lettere, che nel predetto frontespitio sono scritte con vqual partimento*”.
- 20 Counting separately the two different versions for two respectively for three dancers of *Ballo del Fiore* (CB-car 157v–59r). Here I have to correct Julia Sutton (*Courtly Dance of the Renaissance*, p. 13), who counted 80 dances as well as Barbara Sparti and Piero Gargiulo, who counted only 76 dances (Gargiulo, P. and Sparti, B. *La varietà dei Balli. Musiche e danze di F. Caroso da Sermoneta*. In: *La Danza Italiana tra cinque e seicento. Studi per Fabrizio Caroso da Sermoneta*, edited by P. Gargiulo, Rome 1997, 1, 49). The *Tavola dei Balli* in Caroso’s *Il Ballarino*, fol. †[1]v–[†4]r is incorrect!
- 21 Only 7 dances have no dedication: *Bassa & Alta* (CB-inc 154v–156v), *Bassa Pompilia* (CB-inc 165v–166v), *Cesarina* (CB-inc 151r–151v), *Chiaranzana* (CB-car 176v–178v), *Furioso* (CB-inc 149r–150v), *Spagnoletta* (CB-car 163r–164r), *Tordiglione* (CB-car 167r–196v).
- 22 *Molto Illustre Gentildonna Romana Signora Gieronima Cardana Arca*, whom is dedicated the Balletto *Alta Cardana* (CD-car 368–370). Because of only one dance to a *Gentildonna Romana* in *Nobiltà di Dame*, I try to assume that Caroso was not

- yet in Rome in 1600, even from 1581, where he most probably stayed at Florence to present *Il Ballarino* to *Bianca Cappello de' Medici*.
- 23 Many members of the Caroso family in Fabritio Caroso's birthplace Sermoneta were working as notaries, lawyers and secretaries (cfr. Raponi, P. Fabrizio Caroso e il Ducato di Sermoneta nel XVI secolo. In: *La Danza Italiana tra cinque e seicento*, 1997, 1, 3–18). Despite the lack of documents concerning “Fabritio” Caroso, we can suppose that he was a member of this family and therefore had probably a humanistic and legal education which included also the writing of texts.
 - 24 Thanks to a reference by Warren Kirkendale, I followed this idea.
 - 25 Kirkendale, W. *The court musicians in Florence during the Principate of the Medici*, Florence 1993, p. 130, n. 135.
 - 26 Cfr. Pasero, C. Giacomo Franco, Incisore e calcografo. In: *La Bibliofila*, 1935, 37, 332–356; Stefani, Ch. Giacomo Franco. I: *Print Quarterly*, September 1993, 10, 269–273 and fig. 6.
 - 27 Unfortunately neither the portrait nor the dress of this *Ballarino* have any similarity to the portrait of Fabritio Caroso, also made by Giacomo Franco.
 - 28 Franco, G. *Habiti delle Donne Venetiane*, [Venetia 1610], p. 7.
 - 29 Until now, in this field there has been done some work by Feves, A. *Caroso's Patronesses*. In: Proceedings of the Ninth Annual Conference. Society of Dance History Scholars, New York, 14.–17. february 1986, Riverside University of California, 1986, 53–64 and Maloney P. M. *The art of dancing in 1600: the Balletti of Fabrizio Caroso*, typescript, Melbourne, Monash University, 1986.
 - 30 Caroso, *Il Ballarino*, B[1]r: “*Hora io hauendo già consumato anni ventisette in questa professione*”. I have to rectify Julia Sutton (*Courtly Dance of the Renaissance*, p. 15), saying that Caroso would have started his career at the age of 27.
 - 31 Caroso was born between 1526 and 1536, so in 1554 he was between 18 and 28 and in 1570 between 24 and 34 years old.
 - 32 Caroso, *Nobiltà di Dame*, fol. [†††5v]. The death's-head of the bull at the head of the page in *Il Ballarino*, fol. [B4v] has been replaced by the coat of arms of the Caetani-family: the eagle and the waves, representing Aquila and Gaeta.
 - 33 Still until now appears falsely “Marco” as the first name for Fabritio Caroso (cfr. the headword “Marco F. Caroso”, in: *Das neue Lexikon der Musik* 1, Stuttgart 1996). The “M.” in *Il Ballarino* has been replaced by “S^R.” in *Nobiltà di Dame*. Cesare Negri mentions his colleague as the “*mai abbastanza lodato Messer Fabritio Caroso da Sermoneta*” (*Le Gratie d'Amore*, p.2).
 - 34 *Le Bellezze d'Olimpia* (CB-car 62v–66r), *Cesia Orsina* (CB-car 66v–70r), *Bellezze d'Olimpia* (CD-car 233–239).
 - 35 I-Rli 88.G.15. Negri's *Le Gratie d'Amore* is bound after his *Nuove Inventioni di Balli* in one volume.
 - 36 There is even no reference to Caroso's person among Federico Cesi's letters.
 - 37 Presenting personally *Il Ballarino* to *Bianca Cappello de' Medici* (Sutton, *Courtly Dance of the Renaissance*, p. 16, n. 18) and being in 1584 (still or again) in Florence at the wedding of *Leonora Medici*.