



THE POETS, II:
MARY FAGE

BETTY S. TRAVITSKY

The Early Modern Englishwoman:
A Facsimile Library of Essential Works

Series I

Printed Writings, 1500–1640: Part 2

Volume 11

The Poets, II: Mary Fage

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Selected and Introduced by
Betty S. Travitsky

General Editors
Betty S. Travitsky and Patrick Cullen

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PREFACE

BY THE GENERAL EDITORS

Until very recently, scholars of the early modern period have assumed that there were no Judith Shakespeares in early modern England. Much of the energy of the current generation of scholars has been devoted to constructing a history of early modern England that takes into account what women actually wrote, what women actually read, and what women actually did. In so doing the masculinist representation of early modern women, both in their own time and ours, is deconstructed. The study of early modern women has thus become one of the most important—indeed perhaps the most important—means for the rewriting of early modern history.

The Early Modern Englishwoman: A Facsimile Library of Essential Works is one of the developments of this energetic reappraisal of the period. As the names on our advisory board and our list of editors testify, it has been the beneficiary of scholarship in the field, and we hope it will also be an essential part of that scholarship's continuing momentum.

The Early Modern Englishwoman is designed to make available a comprehensive and focused collection of writings in English from 1500 to 1750, both by women and for and about them. The first series, *Printed Writings, 1500–1640*, provides a comprehensive if not entirely complete collection of the separately published writings by women. In reprinting these writings we intend to remedy one of the major obstacles to the advancement of feminist criticism of the early modern period, namely the unavailability of the very texts upon which the field is based. The volumes in the facsimile library reproduce carefully chosen copies of these texts, incorporating significant variants (usually in appendices). Each text is preceded by a short introduction providing an overview of the life and work of a writer along with a survey of important scholarship. These works,

we strongly believe, deserve a large readership—of historians, literary critics, feminist critics, and non-specialist readers.

The Early Modern Englishwoman will also include separate facsimile series of *Essential Works for the Study of Early Modern Women* and of *Manuscript Writings*. It is complemented by *Women and Gender in Early Modern England, 1500–1750*, a series of original monographs on early modern gender studies, also under our general editorship.

New York City
2000

INTRODUCTORY NOTE

Mary Fage (fl. 1637), identified on the title page of her *Fames Roule* only as ‘wife of Robert Fage the younger, Gentleman’, can now be tentatively identified through this rather tantalizing clue as wife of a Robert Fage in Doddinghurst parish, Essex, and daughter of an Edward Fage of the same parish. This identification is based on a cross-reference in the *Short Title Catalogue* (hereafter *STC*) from *Fames Roule* to a translation by R. F., Gent., in 1632, of *Peter Ramus ... his Dialectica ...* (*STC* 15249). Dedications in the front matter of *Peter Ramus* to important and close family members of Robert Fage, the younger, of Doddinghurst (sigs. A2–A7) can ultimately be connected with a Mary Fage, his wife (Travitsky). The sparse extant documentation about this Mary and Robert Fage includes the record of the birth of one son in 1637 and of the death of another in 1638 (ERO D/P 112/1/1). It cannot yet be determined whether the listing in the Doddinghurst parish register of the death of a Mary Fage in 1643 refers to Mary Fage the author – or even to Mary Fage, wife of Robert Fage. Nor has it been established that Robert Fage of Doddinghurst is also the author of a number of works listed in Wing (I: 39). Yet the evidence that has surfaced does hang together (Travitsky). And if this Mary Fage is indeed our author, then her translator-husband was the son of a lawyer trained at the Middle Temple and was related by marriage (and by demonstrably close family ties) to a local family of lawyers, the Barkers, one of whom had sat in Elizabeth’s last two parliaments and another of whom was a serjeant-at-law (Metcalf, 13: 341; Rickword, 244).

The eminence of Robert Fage’s family helps to explain the composition of *Fames Roule*, a series of over 400 acrostic verses, each containing an anagram, and each addressed to one of the noble and powerful of Caroline England, in order of legally established precedence (Squibb). Although detailed knowledge of precedence

would not have been widespread in Caroline England and would most usually have resulted from an association with the court, no evidence that Robert or Mary Fage enjoyed such an association has yet been uncovered, and if such a putative association had been fairly menial, it is unlikely that evidence will surface. But precise knowledge of precedence would have been accessible to a serjeant-at-law or member of parliament. Occasional slips in *Fames Roule*, such as Fage's misidentification of Baron Willoughby of Parham Hall (sig. N2^v), suggest that Fage did not always know the persons she addressed, and in a few instances, in which presumably she did not know the identity of the holder of a Scottish title, a verse is directed to the title alone (sigs. X4^v; Y^v; Z2^v; *; 2C; 2C^v; 2C2). These slips and lacunae could be understood as the result of life at a remove from court – in Doddinghurst parish, say, combined with a desire to express support for the 'union project' (Levack). There is less basis for an understanding of the frequent misnumberings of pages and verses throughout the volume, although future scholarship may determine the reason for these many slips.

In any case, *Fames Roule*, printed in a year in which serious difficulties – including the Scottish rising – occurred, undeniably constitutes a verbal salute to court culture. The ceremonious, not to say unctuous, addresses to the eminent are in keeping with the elaborate formality and ritual associated with the Caroline court (Adamson). In agreement with Charles' interest in the Order of the Garter (Adamson, esp. 174–77), a subset of verses re-addresses and re-celebrates those eminences who were members of that order (sigs. 2M^v–204^v). Appropriately for a listing of Caroline political personalities, the only women on Fage's roll are Henrietta Maria and her daughters, and the inclusion of Princess Anne (sig. C^v), born in March 1637, establishes a *terminus a quo* for the printing of the book in the very year that saw the enactment of an infamous – if perhaps ineffectual – Star Chamber decree 'concerning printing' (reprinted in Arber, 4: 528–536; see Lampert).

Whatever censorship may have been in place in Caroline England was certainly not monolithic (Lampert; Bland). Still, Fage's book was entered in the Stationers' Register with the approval of Thomas Herbert, deputy to Henry Herbert (Arber 4: 382), whose imprimatur

was to be required by the decree for books on heraldry (Arber 4: 530). It is safe to assume, therefore, that *Fames Roule* reflected sentiments agreeable to the powers of the day. Fage, moreover, presumably aimed to please her readers, whether her goal in writing was to acquire a species of scattershot patrons, as has often been assumed (Greer, et al., 20; Walker), or to please the court itself. While a case could not be made for the great literary value of Fage's verses, they are an extreme example of the pervasive word play of her time, and their contents afford an extended glimpse at a social construction of upper-class reality in Caroline England.

Copies of *Fames Roule* are located at seven repositories (the Bodleian, British Library, Exeter Cathedral Library, Folger, Huntington, Winchester College, Oxford). Inquiries have elicited the information that none bear annotations or are otherwise distinctive. Reproduced here is the fine copy held at The Huntington.

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BETTY S. TRAVITSKY

Fames Roule (STC 10667) is reproduced by permission from The Huntington Library copy (RB 60702). The textblock of the original is 8.5 × 14.7cm.

Lines in The Huntington copy that are difficult to read:

Sig. M2, first line of verse to Henry Parker: High are their honours
who great *Parks* possessing

Sig. S4, last line: This is true honour,

Sig. Z4, last line: Religiously your bounteous hands to spread,

FAMES ROVLE:

OR,

THE NAMES

of our dread Sovereigne Lord

King CHARLES, his Royall Queen

MARY, and his most hope-
full posterity :

Together with,

The names of the Dukes, Marquesses,

Earles, Viscounts, Bishops, Barons,

Privie Counsellors, Knights of
the Garter, and Judges.

Of his three renowned Kingdomes,
England, Scotland, and Ireland:

*Anagrammatiz'd and expressed by acrosticke
lines on their names.*

By Mistris *Mary Fage*, wife of *Robert
Fage* the younger, Gentleman.

LONDON,

Printed by *Richard Oulton*, 1637.

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

[Illegible text]

[Illegible text]

[Illegible text]

[Illegible text]

[Illegible text]

[Illegible text]

Dedicatory.

forthwith present him with somewhat as a testimony of that duty alwaies owing unto Maiesty. One meeting the *Persian King* on a time, by the suddenneffe mooved, and having no better for the present, tooke up one handfull of water, and prostrating himselfe presented the same to the King; which the magnanimous Monarch gratefully accepted, and liberally rewarded him for the same. Take this most magnificent Princes, as a bowle of water from the fount of *Helicon*; where it comes forth, let my desire of perfectnesse supply. And you most noble Princes of the *Netherlands*, finding you participators of our *Englissh* honour, I have made bold likewise with you, presuming upon like hope of pardon, minding your many weighty occasions I remember Virgill, *Cum canerem Regibus, Cynthia aurem vellit*: Wherefore with all possible duty to your Maiesty, and the rest of you mighty Princes, casting my selfe at the foote of your Maiesty, I rest,

Your Majesties

Faithfull Subject and banourer
of Your most Princely vertues,

Mary Page.



TO
THE MOST ILLVSTRIOVS
Princes, *James* Duke of *Lenox*,
George Duke of *Buckingham*; The Right
honourable *John* Marquesse of *Winchester*,
Thomas Earle of *Arundell* and *Surrey*, and o-
ther the Earles, *Anthony* Vicount *Mountague*
and other the Vicounts; The Right Reverend Fa-
ther in God; *William* Lord Archbishop of
Canterbury and other the Archbishops and
Bishops, The right honourable *Henry*
Lord *Clifford* and other the Barons, Sir
Thomas *Edmonds* and other the Knights
of the Privie Counsell; The Right ho-
nourable Sir *John* *Brampton* Kt.
Lord chiefe Iustice of the
Kings bench and other
the Iudges.




Have Right noble and worship-
full, adventured to present each
of you with a glimpse of his owne
glory naturally innated in your
Names: Great assayes neede great patronage,
and this I know will be deem'd as a bold deed,
if

Dedicatory.

if not borne out by your Noble and worshipfull Tutelage, for which I have chosen each of you as my Mecenas, countenancers of learning and industry; I shall not need apologise for my selfe; your names of honour pleads my pardon for your owne honours sake; and you Right worshipfull, think it an act of most worship to patronize and pardon, remembering the old said sawe, posse, nolle, nobile: I know you have power to frowne, but to abstaine is truly noble; wherefore adventuring to stand to your severall doomes, who are able to Iudge of all disadvantages, either of sexe or want of learning, I take leave and rest,


The honourer of your
vertues in my Cell,

MARY FAGE.


 Certaine Rules for the true dilco-
 very of perfect Anagrammes.

Momus, I know, at this my worke will wonder,
 And blaming me. will belching envy thunder,
 By blustering words, out of his mouth, which he
 Shall seconded by Zoilus likewise be.
 T'is say they, what! a Woman this worke frame?
 Her wit will not attaine an Anagramme;
 There many may be false within her Booke.
 Yes Monsieur Critick, notwithstanding looke
 I pray thee on these following Roules, and shan
 Anagrammes here according to them scan.
 E, may most what conclude an English word,
 And so a letter at a neede afford.
 H, is an aspiration, and no letter;
 It may be had or left, which we thinke better.
 I, may be I, or Y, as neede require.
 Q, ever after doth a V desire.
 Two V's may be a double V, and then
 A double V may be two V's againe.
 X, may divided be. and S and C,
 May by that letter comprehended be.
 Z, a double S may comprehend.
 And lastly, an apostrophe may ease
 Sometimes a letter where it doth not please.
 Try th' Anagrammes hereby, and then youle say
 Whether I've used all the helps I may.
 And that each one that in the Booke do;h rest,
 Is fr'aid by mine industry I protest:
 And who will not beleve my protestation;
 He hardly l:ane on their asseveration.
 But naught's the verse. 'Tis truth: seares so bespotted
 The lines in writing, they remaine still blossed.

M. F.


To the Authoress of this worke in
her Commendations these ensuing
Anagrammes.

MARY FAGE.
Anagramma.
A FAYR GEM.

*That soule as a fayr Gem gives th' body lust er,
Where vertues armie keepe continuall muster.*

MARY FAGE.
Anagramma.
FAMIGERA.
Famous or renowned.

*Your name must needs be famous, whose delights
Is onely vertue, and the way that's right.*

A. Death.

To the worthy Gentlewoman, M^{rs}.

MARY FAGE.

Anagramma.
GRAY FAME.

M Ay to thy Sexe be added goulden Fame,
Adding to thy gray seed eternall name:
Rayced thou hast and to thy credit won,
Yea such great Fame, yet by a worke nere done.
Fame shall spread forth, and Poets all shall say
And sing such songs, shall make thy Fame grow gray.
Goe thou Gray Fame, spread forth her Fame on earth,
Ever making her seed grow gray in birth.

I. C.

On



On Mrs. MARY FAGE, and her
Voluminous worke of
Anagrammes.

O *Fie upon you men, (I heare some say,)*
Shall a weak Woman beare the Palm away
From all our great Mule-Masters, hath shee dopt
Her pen so deepe, that you are all outstript?
Is there a second Issue from Loves braine,
And is Minerva now renate againe?
Others there be who verily suppose,
That there's amongst us a new Sappho rose:
But 'tis in my opinion no such thing,
In Lyricks shee, her lower muse doth sing
In Anagramms, neither doth shee aspire
To adde a tenth to that Novenal! Quire.
Shee's (as all women should be) modest, claimes
But what becomes her Sex, yet to our shames
And just taxation, hath late undergone
A difficult attemp, which hereto none
Of us durst enterprise: Brave masculine spirit!
May thy renowne answer to thy true meris:
At which I wish no womans son to grudge,
Of which all better then my selfe can judge.

Thomas Heywoods



To the Authoress of this worke, in her Com-
mendations these ensuing Verses.

TIs growne t' a custome now, that men whose worth
Their owne ingenious writings do set forth,
And to the world enough applaude; must be
Beholding to a friends: us't poetrie,
T' uphold the same, lest snarling Critiques carpe,
And with their biting Censures, tooth'd and sharpe,
Deprave their richest lines, or haply may
With false aspersions, a cleare Judgement wray.

Let none then taxe these lines nor seem inrag'd,
That we to praise thee have our pens inrag'd;
For truly thou deserv'st it, womens fires
Burns dim to mans, yet when a muse inspires
Her gentler brest, though her poetick lines
Not full so rich appeare, her glory shines
Equal to his, tis rarity doth make
Things seldome seene, our admiration take.
Which of us then can chuse but give the praise?
Since of thy sexe in these our latter dayes,
Scarce one of twenty vertuous is but you,
Excelling all, are learn'd and vertuous too;
Yet lest of us some peradventure might
These lines (because a Woman wrote them) slight:
Let them know this; tis easier to defame,
Then truly to Anagrammatize a name,
Or better thou what in Acrosticke verse,
Dost of our noblest families rehearse:
And then they see they have but weakly show'd,
To rob the weaker sex of what's bestow'd
Scarce in an age, and let thee not possesse
The praise of a deserving Poetesse.

T.B.

FAMES



FAMES ROVLL.

(1)

TO
THE KINGS
MOST EXCELLENT
MAJESTIE.
CAROLVS STUARTE.

Anagramma.

AV! SOL'S TRU TRACE.

CHARLES our great Monarch, on my bended
knee,
AV! much-admiring at your Majesty!
R ender I to your sacred Personage
Of your most Princely vertues, this true gage:
Lustrous your beames of brightnes, like true *Sol*,
V ailes the beholders eyes, or dazzels all,
S hining in glory over all the Earth;

B

Shew-

Shewing your light unto the greatest birth :
 The severall planets of our firmament,
 Vertues nobility, their lustre lent,
 A V! have from you, our true and lively Sunne,
 R eceiving with your heat, where ere you come.
 T hus just true fervour in your person pace,
 E nliv'ning all things in your *SOL'S TRY TRACE.*

A s *Elizew* great, did earst inherit
 B lessed *Elia's* graces, doubled spirit,
 C *harles* our dread Sovereign, such a crown doth weare,
 D eckt with the glory that did ere appeare,
 E ver on any worthiest *Charles* to be:
 F or *Charles* the great, in our great *Charles* we see:
 G reat *Charles* the bald, grosse *Charles*, what grace they
 H ath not our *Charles* the same to make us glad? (had,
 I n *Charles* the simple; his simplicity
 K eepeth your wisdom but in memory;
 L ike ground of black, which better doth illustrate
 M any faire works, that thereupon do cluster.
 N ow *Charles* the Duke of *Lorraine*, *Charles* the Earle
 O f *Flanders*, Pebles are to our true Pearle,
 P ut *Charles Valerius*, *Charles Vngarius* too;
 Q uench't are their light, when you true lustre show.
 R ight *Charles le Beau*, the Earle of *March* may be
 S ome glimmering figure, representing thee:
 T hen comes in *Charles* the Duke of *Florence*, and
 V alorous *Charles Luwielberg*, with his band,
 W ith *Charles John*, who *Constantinople* had:
 A nd to the number, *Naples* King let's adde,
 B y Writers called *Charles*, one *Andrews* sonne;
 C *harles* cal'd the wife, let also here have room:

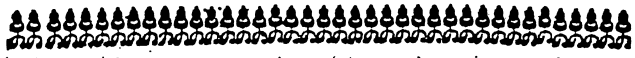
Doubt-

FAMES ROULL. 3

Doubles but a Medietated part
E v'n of the wisdom in our *Charles* his heart
F ell to his share. *Charles* then his sonne had raigned
G reat King of French, whose son the same attained.
H igh *Charles* the Duke of *Borgundie* his grace,
I nthroned *Charles* the eight, who had the place
K ingly to sit, over the French to sway;
L ive all revived in our *Charles* this day.
M ay *Charles* the fift not here be pretermitted;
N ot long ago who with *Spaines* Realm was fitted,
O n whom likewise, according to his merit,
P lac't was the Emperours Crown, for him t'inherit.
Q ueld may their virtues seeme, when yours in fight
R oyally glister, giving radiant light,
S hewing their graces, double double spread,
T ruly descended on your Kingly head:
V alour and wisdom, piety, and all
W ell have conspir'd, to crown You Capitall.

B 2

T O



... .. (2)

TO THE MOST
GRATIOVS MAIESTY
 of the Great *MARY.*

MARIA STUARTE.

Anagramma.

METT RARA AVIS.

Magnanimous great *SOL*, as he did pace,
ARARA AVIS METT, in his true trace;
 Regarding of Your vertues gracious *Queen*,
 Innated in your brest, A Rare Bird seen,
 And *SOL'S* true lively Bird, an *Eagle* high,

Striving aloft, ev'n unto *SOL* to flie ::
 The Phoenix rather, then the which no more,
 Lives on the earth, save one, the only store ;
 And Your unsampled graces so abound,
 Rightly proclaime, *SOL* hath this Phoenix found ::
 This doth your goodnes shew, truth granteth it,
 Entering but this *SOL RARA AVIS METT.*

TO

(3)

TO THEIR MOST EXCEL-
lent Majesty of Great Brittaines
Monarchy.

CAROLUS-MARIA-STUARTE.

Anagramma.

AV! VESTA, TRAC SOL, MARRY.

Cheerly firme *Vesta*, clad in verdant green,
A U! is an emblem of our glorious Queen;
R ending a stable, fast, well knitted heart,
O n our great SOL plac't, thence not to depart:
Likely an higher Goddesse cannot be,
V esta like, ruling in her chastity,
S hining in vertues gracious increase;

Much glory hath this *Vesta*, but no peace,
A n! doth to her true soul at all remain,
R eturning till she doth her SOL retain;
I n whom she doth delight, whom in her pace,
A dmiring she doth follow in true trace.

So *Vesta* traceth SOL, and did not carry,
T ill their united graces they did MARRY,
V ertues conjoynd thus, SOL in his heart,
A nd *Vesta* in her chaste, and plenteous great
R are right increase, doth truly multiply,
T hrusting so forth a great posterity,
E ver to last unto eternity.

TO

(4)

TO THE HIGH AND
Mighty Prince, CHARLES,
Prince of *Wales*.

CHARLES STUARTE.

Anagramma.

SVR A SELECT HART.

Choyse the foundation is, whereon elect,
Heavens chuse to build, as SUR A HART SELECT.
Arts there will flourish, learning will increase,
Religion fructific, and blossom peace,
Live then most happy Prince, thy HART SELECT
Ever will beare a glorious Architect;
Sciences here, both morall and divine,

Structure may have, making the building fine,
The Arts will greatly your great soul adorn,
Vertue will highly elevate your horne,
And like great CHARLES, fit you for peace, or Warre,
Revealing good to choofe, the Ill to barre.
Thus SUR A HART SELECT will learning flourish,
Enriching you, your Countrey-men to nourish.

T O

(5)

TO THE MOST ILLVSTRI-
ous Prince, JAMES, Duke of
T O R K E.

JAMES STUARTE.

Anagramma.

AVT I SEEM A STAR.

I SEEM A STAR Au; may your grace well say,
A mongst our glorious STARRES, who light display,
Making all *Europe* to behold your light,
E vermore fixed fastly in their sight,
S T A R S, when the Sunne appears, lye hidden then,

Shrouding their light, untill the night again,
T his STAR doch with the Sunne his light display,
Vesper-like, ushering the glorious day
A s out, so in; and though his light appeare
R ather to glimmer yet, then to shine cleare:
T hat he is now a STAR the world may see,
E ach day his light encreasing gloriously.

(6)

TO THE HIGH AND
Mighty Princeſſe, MARY, eldeſt
Daughter of our Sovereigne Lord
King CHARLES.

MARY STUARTE.

Anagramma.

A MERRY STAFF.

Mirth may with Princes very well agree,
A MERRY STAFF then, faire Madam, be;
Rightly 'twill fit your age, your vertues grace;
Yielding A MERRY STAFF in your face.

Smile then, high Lady, while of MIRTH write I,
That ſo my Muſe may with alacrity,
Unto your Highneſſe ſing without all feare,
And a true STAFF of your vertues reare:
Reaching whereto, that ſhe may higher flee,
Thus humbly begge I on my bended knee,
Ever A MERRY STAFF be to me.

T O