

probably the Mr Haigh who was one of the instrumentalists in a musical and rhetorical program which was given at the Haymarket Theatre for five nights in March 1795, although that person may have been the violoncellist (fl. 1794).

On 7 April 1799, he was recommended by W. Dance for membership in the Royal Society of Musicians, at which time he was described as a single man, 30 years old, engaged at the Concerts of Ancient Music, and living at No 23, Duke Street, St James. On 7 July 1799 Haigh was unanimously elected and attended and signed the membership book.

Between 1796 and 1807 he was frequently in Ireland, performing in concerts at Dublin, Belfast, Cork, Waterford, Derry, and Youghal. After 1801 he returned to London, where he died in April 1808.

Some 38 published compositions by Thomas Haigh are listed in the *Catalogue of Printed Music in the British Museum*, including numerous arrangements for some of Haydn's symphonies. Haigh wrote at least 12 sonatas for the piano, some with accompaniment for flute or violin, as well as airs, songs, and ballads, often arranged as rondos.

Hailes. *See also* **HALES.**

Hailes, Henry [fl. 1670–1695], *scenekeeper, boxkeeper.*

Henry Hailes (or Hales) served the King's Company as a scenekeeper in 1670–71. By the 1674–75 season he was working as a boxkeeper. On 9 December 1675 he was named in the new company rules to guard the door at the sharing table and collect forfeits. One of the few pieces of information we have concerning the company's income during the 1670s concerns Hailes (or, in this instance, "Hayle"): the *Theatrical Inquisitor and Monthly Mirror* (a dubious source) in July 1816 printed the receipts at Drury Lane on 12 and 26 December 1677, and Hailes's boxes brought in £3 and £2 16s. respectively.

Hailes was involved in a lawsuit of some kind in 1679; he and the actor Sheppey were sued by Thomas Johnson, one of the theatre owners, on 9 June of that year. Without knowing the details of the case we cannot tell if it had anything to do with Robert Mather's replacing Hailes on the King's Company roster on 28 April 1681. Though Hailes may have been employed elsewhere in the years that followed, he kept up his theatrical contacts, for when the prominent actor Charles Hart wrote his will on 10 July 1683 (probate followed on 6 September), he left his "friend" Henry Hailes £10. Hailes seems to have gone back to theatre work in the early 1690s, for his name was listed among the members of the United Company on a warrant dated 22 February 1695. His name was crossed out, however, indicating, probably, that he had just been discharged.

Haim. *See* **HAYM.**

"Haines, Count." *See* **HAINES,**
JOSEPH.

Haines, Joseph *d. 1701, actor, singer, dancer, guitar player, fortune teller, author.*

The Life of the Late Famous Comedian, Jo. Hayns (1701), possibly written by the actor's fellow player Tobias Thomas, would have us believe that Joseph Haines (as his name is now most commonly spelled) was "descended of mean Parents, but such as were of known probity," but the forgetful author later had Joe say he was the son of "Sir Thomas Hayns." The *Life* also has it that Joe's mother turned Quaker in her declining years, that young Joseph went to St Martin's School in London, and that he did so well that some gentleman sent him to Oxford. There he attracted the attention of Joseph (later Sir Joseph)

Williamson and in time became his Latin secretary. Haines took his M.A. degree at Cambridge, joined a troupe of strolling players there, and eventually wound up in the King's Company in London as a comedian and dancer.

The Duke of Buckingham took Joe into his service, the *Life* says, and, with the Duke, Joe journeyed to France, where he styled himself a Count. Debts forced him to return to England, where he acted again. There followed numerous escapades, another trip to France to investigate opera productions, a brief career as a mountebank named "Signior Salmantius," service with Sir William Soames in Europe, friendship with the Pope, work as a lawyer in London, and a return to his career as an actor.

The *Life* must contain some grains of truth, but it is so riddled with fancy that one can scarcely sift them out. Kenneth Cameron performed



Harvard Theatre Collection

JOSEPH HAINES

artist unknown

a valuable service in *Theatre Notebook* (24) by trying to separate fact from fiction. There is no evidence to prove or disprove the statement that Haines attended St Martin's School. That he may have gone to Oxford and been employed (but not as Latin secretary) by Williamson is possible, and Cameron feels the most likely date would have been 1666, when Williamson was there briefly, editing the *Oxford Gazette*. Anthony à Wood stated that Haines, who was said to have been "a great Actor and Maker of Plays—but I find him not either in Langbain, or Term Cat," matriculated as a servitor of Queen's College, Oxford, on 3 May 1689—a time when theatrical records show Haines to have been busy in London after returning from Rome and a time when Williamson was not at Oxford. Foster in *Alumni Oxonienses* has Joe matriculating in 1659, when Williamson was nearing the end of his second stay at Queen's College (he first entered there in 1650, took his B.A. in 1654, and returned as a fellow in 1657).

We know that about 1667 Haines was in Cambridge and joined John Coysh's troupe of strolling players. He journeyed with Coysh to other towns, presumably, and with him joined Edward Bedford's company of young performers at the Hatton Garden "Nursery" in London. The Nursery was sponsored by the two London patent companies, and within a short time Haines was noticed by Thomas Killigrew and became a member of the King's troupe at the Bridges Street Theatre. About the same time Joe was first mentioned in the Lord Chamberlain's accounts in connection with a debt: on 1 February 1668 Thomas Jennings petitioned against Joe, the first of many such citations in the accounts.

By that time Haines was doubtless performing at Bridges Street, though the first sure record we have is dated 7 March 1668, when Pepys saw *The Spanish Gypsies*. It was the second time the play had been performed, the first having been, most likely, on 3 March. "A very silly play," Pepys thought, "only great variety of dances, and those most excellently done, especially one part by one Hanes, only lately come thither from the Nursery, an understanding fellow, but yet, they say, hath spent £1,000 a-year

before he come thither."

It is quite possible that Haines participated in the performance of *The Virgin Martyr* at Bridges Street on 7 May 1668, for after the play Pepys went to a gathering at the actress Mrs Knepp's house, and "Here was also Haynes, the incomparable dancer of the King's house, and a seeming civil man, and sings pretty well."

A Lord Chamberlain's warrant dated 5 August 1668 noted that Haines was discharged by Killigrew, but the discharge was canceled. Joe may have been dropped by the company for a short period, but he is known to have done some performing for the King's Company during the 1668–69 season. The prompt notes in a 1635 edition of *The Sisters* show that Haines acted Piperollo sometime during the season (not Stephano, as *The London Stage* and Cameron report); perhaps he was in the revival

of *Catiline*, which opened on 18 December 1668; on 17 March 1669 he delivered the prologue to *The Coxcomb* (not in March 1668 as Cameron has it); and the *Life* says Joe danced before Cosimo III, who visited the theatre in April 1669.

Most of the factual information we have about Haines in 1668–69 concerns his problems with creditors. On 9 January 1669 Martin Powell (presumably the actor of that name) went to law against Joe, and on the same day Haines and Henry Browne were petitioned against by Will Mathewes. Mathewes's permission to sue was suspended on 3 February, for it appears the matter was settled out of court: a warrant dated 6 March directed Haines to pay Mathewes 5s. weekly on his debt. On 30 July John May petitioned against Joe for a debt of £8; on 12 August Haines was ordered to pay Edward Sanger weekly to diminish a debt of £18; and on 14 August similar weekly payments to May were ordered. Joe was again in debt the following October, to John Curll for £5.

Haines was in the King's Company again in 1669–70, for he was granted livery for the period 1668–1670 on 2 October 1669. Perhaps he acted Mr Plot in *Mr Anthony* on December 1669, but the casting comes from the 1690 edition of the play, and the work is listed in *The London Stage* as having been done by the rival Duke's Company at the Lincoln's Inn Fields Theatre. In July 1670 Joe went to France in the train of the Duke of Buckingham, just as the *Life* stated. The Duke returned to England in September, but Joe stayed on to dance before Louis XIV in the first performance of *Le Bourgeois Gentilhomme*, at Chambord, on 14 October. From Paris on 25 October 1670 (new style) William Perwich wrote to Sir Joseph Williamson:

The King will be (here, I mean) at S^t Germain's this day to see the Dolphin, upon whose indisposition the King broke up all his *divertisements* in the very midst to come away. I think I told you some thing of Jo. Haines; now I can add that he has behaved himselfe there {at Chambord} to every body's wonder, & diverted the King by severall English dances, to his great satisfaction & that of all the Court. I believe he will have a present made him. If you should think it convenient, it would doe him a great kindnesse in England to mention him in the 'Gazette' among the King's *divertisements* at Chambord, where, whilst the Balets were preparing, he hunted the wild bore & pheasants.

By the enclosed you see the severall entries & manner of the Balet; between every one Haines had order to dance by himselfe, & notwithstanding the confronting of the best dancers, carried it off to admiration, & was ordred to dance some things twice over.

With such encouragement, perhaps Haines stayed in France during 1670–71; we have no record of him in England that season, though the *Life* implies that Joe returned to England after his October 1670 success and then soon after made another trip to France, with a scenekeeper (Henry Wright?), to study opera staging techniques.

Joe's next notice in London was on 7 December 1671, when he appeared in *The Rehearsal* at the Bridges Street playhouse. Haines's role is not known, but it seems to have involved some singing and dancing, for a ballad of the time said, "I confess the Dances were very well Writ, / And the Tune and the Time by Haynes as well Hit." The author of *The Rehearsal*, the Duke of Buckingham, wrote into the dialogue at the end of the play a reference to Joe's dancing. Perhaps as early as December 1671 or January 1672 *The Citizen Turn'd Gentleman* (or *Mamamouchi*, an adaptation of *Le Bourgeois Gentilhomme*) was performed at the Duke's Company's new theatre in Dorset Garden; it was certainly acted there the following 4 July. Haines deserted the King's Company to appear as the French Tutor and Singing Master. The prompter Downes stated in 1708 that Haines did not just desert his troupe: "having affronted Mr Hart, he gave him a Discharge and then {Haines} came into our House...."

By November 1672 Joe was back with the King's Company, playing Benito (a role requiring him to sing and play guitar) in *The Assniation* at the troupe's temporary home, the Lincoln's Inn Fields

Theatre (Robert Hume and Judith Milhous suggest the play may have been given as early as May 1672). At some point, perhaps during the fall of 1672, Haines performed in a stable in Greenwich; the *Life* suggests that his stint in Greenwich took place sometime after Hart discharged him, but that is not too helpful, since Joe had a history of discharges. After leaving Greenwich Haines

wrote a dreadful lampoon on the strolling players there which was printed in 1672 in *The Covent Garden Drollery* and found its way into the *Life* years later.

A Lord Chamberlain's warrant dated 25 March 1672 or 1673—the year is not certain—shows Haines's certificate with the King's Company as renewed but then canceled. Indeed, the next clear theatrical reference to Haines was on 16 May 1674, when, at Drury Lane, he spoke the prologue to *Nero*. The *Life* implies that Joe was responsible for the dances in *The Tempest* at the Dorset Garden Theatre; the Shadwell version of the work was produced there as early as 30 April 1674. Duffett's *The Mock Tempest* was given at the rival Drury Lane playhouse as early as late spring 1674 (and certainly by the following 19 November); the Introduction was spoken by Haines and Betty Mackarel, the prologue was delivered by Haines, and John Harold Wilson suggests that perhaps Joe played Prospero.

The King's Company performed at Oxford in the summer of 1674 and so misbehaved that they were not allowed to return in 1675. The *Life* speaks of Joe's acting at Oxford the summer following his return from France, and though the chronology of his foreign jaunts is not certain, the summer of 1674 seems likely for his Oxford visit. While there, the *Life* tells us, Joe set himself up as a fortune teller, but he was found out and prudently returned to London.

During the 1674–75 season Haines acted Sparkish in the (first?) performance of *The Country Wife* on 12 January 1675 at Drury Lane, Roderigo in *Othello* on 25 January, one of the two Swordsmen in *A King and No King* on 23 April, Visconti in *Love in the Dark* (and the epilogue) on 10 May, the prologue to *Every Man out of His Humour* in July, None-so-fair in *Psyche Debauch'd* on 27 August, and perhaps, as Cameron suggests, the title part in *Trappolin* in July or August. As usual, Joe was frequently named in the Lord Chamberlain's accounts during the season, as on 3 September 1674, when John Tummins petitioned against him; 18 November, when Clement Vincent sued him; 25 January 1675 (the day Joe appeared in *Othello*), when George Tynder went against him for an eight-pound debt; 10 February, when Hannah Barton (his landlady) of Gutter Lane, Cheapside, sued him for food and lodging; 30 March, when he was ordered apprehended; and 30 June, when his landlady went against him again for £24 and when Hugh Lamb sued him for £10.

Joe began the 1675–76 season in his usual form. On 30 October 1675 permission was granted Sir Edmund Windham to sue Haines for abuse; five days later Joe was suspended from acting because he had "with ill & scandalous language & insolent carriage abused Sir Edmund Windham and his Lady." Hannah Barton and Hugh Lamb were again after Joe on 15 November; Francis East claimed on 22 December that Haines owed him £30; and John Roffey petitioned on 15 January 1676 for a seven-pound debt. On 7 August Joe's creditors were told they would have to suspend their suits against the actor since there was then "noe playing" at the King's playhouse. During the 1675–76 season the only known theatrical activity for Joe was the speaking of the prologue to *Gloriana* on 29 January 1676.

Haines's certificate with the King's Company was renewed on 7 August 1676, and on 11 December he appeared as Plausible in what may have been the first performance of *The Plain Dealer*. During the rest of the season he played Dwindle in *The Country Innocence* in March 1677 or earlier, Harlequin (perhaps Joe was the first English Harlequin) in *Scaramouch* on 5 May 1677, and Sir Simon Credulous in *Wits Led by the Nose* in mid-June. Though the records do not list *Catiline* as having been performed in 1677, the *Life* contains an anecdote concerning it that suggests it may have been acted that year, when Charles Hart was managing the King's Company at Drury Lane (a less likely year for the incident would be 1668, when we know the play was given).

The *Life* tells us:

There happen'd to be one Night, a Play Acted, Call'd *Catilines Conspiracy*, wherein there was wanting a Great Number of Senators.

Now Mr. *Hart* being chief of the House, wou'd oblige *Jo.* to dress for one of these Senators. Altho *Jo.*'s Sallery being then 50*s.* *per* Week, freed him from any such obligation.

But Mr. *Hart*, as I said before, being sole Governour of the Play-House, and at a small variance with *Jo.* commands it, and the other must obey. *Jo.* being vex'd at the slight Mr. *Hart* had put on him: He gets a Scaramouch dress, a large full Ruff, makes himself Whiskers, from Ear to Ear, puts on

his head, a long Merry Andrews Cap, a short Pipe in his mouth, a little three Leg'd stool in his hand, and in this manner, follows Mr. *Hart* on the Stage, sets himself down behind him, and begins to smoke his Pipe, to Laugh, and Point at him.

Which Comical Figure put all the House in an uproar, some Laughing, some Clapping, and some Hollowing. Now Mr. *Hart*, as those that knew him can aver, was a Man of that Exactness and Grandeur on the Stage, that let what wou'd happen, he'd never discompose himself, or mind any thing but what he then Represented and had a Scene fall'n behind him, he wou'd not at that time look back, to have seen what was the matter, which *Jo.* knowing, remain'd still Smoaking, the Audience continued Laughing, Mr. *Hart* Acting, and Wondering at this unusual occasion of their Mirth, sometimes thinking it some disturbance in the House; again, that it might be something amiss in his dress; at last, turning himself towards the Scenes, he discover'd *Jo.* in the aforesaid Posture, whereupon he immediately goes off the Stage, Swearing he wou'd never set foot on it again, unless *Jo.* was immediately turn'd out of Doors; which was no sooner spoke, but put in Practice.

The *Life* states that after that incident, Haines joined the group of players at Greenwich; Joe's Greenwich experience, we have guessed, may have been about 1672. But 1672, like 1668, seems too early for the *Catiline* incident, because the story, if any of it is to be believed, makes a point of saying the troupe was under Hart's sole command (which was true only in 1677, briefly) and that Joe was one of the leading players in the company (which he was not in 1668, certainly). The weekly salary of 50s. sounds absurd for Joe in 1668, highly unlikely in 1672, and perhaps not even possible in 1677 (Mrs Barry, at the height of her career in 1694, earned that amount).

On 18 June 1677 the Lord Chamberlain ordered Haines apprehended "for reciteinge ... a Scurrilous & obscoene Epilogue"; the reference may have been to the *Wits Led by the Nose* prologue, which the actor playing Sir Simon was supposed to deliver. At Oxford in July Joe served as a member of the Duke of Ormonde's Irish players from Smock Alley Theatre in Dublin and is known to have spoken an epilogue "to the University of Oxford" on 30 July.

His activities in the fall of 1677 are not now known, though he may have been performing with the King's Company at Drury Lane, where he certainly was in the spring of 1678. In March 1678 Joe acted Whiffler and spoke the Induction to *The Man of Newmarket* and played Launce and spoke the prologue "in a Red Coat like a Common Souldier" when *Trick for Trick* was presented. The sparse records of the time make no mention of Joe again until a year later. In March 1679, if not before, he acted La Marre and spoke the epilogue to *The Ambitious Statesman*. On 14 April he was given a protection warrant and went off to Edinburgh.

Joe was not the only King's Company player to leave for the north; among other deserters were James Gray, Cardell Goodman, Philip Griffin, Thomas Clark, Mrs Corey, and Joe's mistress, Mrs Knepp (Pepys's old friend). Haines was still in Edinburgh as late as 20 January 1682. The second prologue to Ravenscroft's *Titus Andronicus* said "Haynes does head the Rebell-Players there," though it is not certain he was the actual leader of the group. The *Life* said nothing of Joe's Edinburgh adventure. *The London Stage* states that Haines spent part of the 1679–80 season in Paris, but that information derives from a misprint and concerns Joe's 1670 trip. His stay in Edinburgh may have lasted well into 1682.

Two curious documents relate to Joe's visit to Scotland. In the papers of Lord Montagu of Beaulieu as reported by the Historical Manuscript Commission is a letter dated 20 January 1682 (not, as the HMC *Report* has it, 1683) from J. McLachtan in London to the Duke of Albemarle. The writer asked Albemarle to give Haines his protection, for he had been discharged from the King's Company and would get better conditions elsewhere if the Duke offered Haines his good name. "Hae nided goe from this {Edinburgh, presumably, though McLachtan was in London}, for hae wanttes nothing, for both the nobellmen and the gentrye hes a kynese for him," since Joe had been behaving himself civilly and honestly in Scotland and would want for nothing should he stay there. But Joe, after seeing so much of

the world, resolved to go back to London and live honestly with his wife.

The other document, a manuscript doggerel poem by Haines which is now at the British Museum, helps clarify some of the statements in McLachlan's letter. It is addressed "To Madam {Nell} Gwin" and is "a Rhymeing Supplication by way of Ballad for Her Intercession

to His Matie: in behalf of Heynes." In it Joe reviewed some of his past troubles:

I have my discharge
 From Cha: Killecrew
 I am none of his Crew
 And betwixt me & you
 I'de have nothing to doe
 With Him whom I knew
 To mee still a Jew
 To his ffriend never true
 Tho' hee has but a few.

Then Joe hinted at an overseas trip (to France?):

I begg you'd Implore
 The King but once more
 That on some other Score
 I might bee as before
 The seas I went 'ore.

Knowing the sad state of the King's Company in London, Joe hoped for a place with the rival Duke's players.

Now dear Madam Gwin I think it no Sin,
 Get the King but to speak to my Lord
 That in the Duke's house I may once Act agen,
 And I doe assure you if I have leave to Play
 It shall be twice as much in his Majesties way,
 For I will still make it my endeavour hereafter
 To lengthen His daies with Fattening laughter.

Joe's stay in Scotland had been touched with tragedy:

And Pray Let His Matie: too understand
 How sad I have been in merry Scotland
 To loose Mrs: Nep that enchanting Dear Lump
 That Fountaine of Love so juicy so Plump
 That delicate Compound of Spiritt & Rump
 ...
 In Child birth from mee to 'Lizeum departed
 Since when Spight of Clarret I've bin broken hearted
 ...
 I fasted on ffrydayes I drank nought but water
 To signifie grieffe for my Unborn Daughter.
 ...
 The Babe was carv'd from Her each Limb e're Shee dy'd
 Whilst I in each lovely Morsell tooke Pride
 You'd admire at th'Infant had I brought it hither
 Twas a beautiful Babe when 'twas put together.

Haines also petitioned the King directly and on 10 July 1682 was granted a certificate as one of the King's servants in ordinary.

By that time a working union of the King's and Duke's companies had been formed, so by the time Joe returned from Scotland he would have become a member of the new United Company, which operated both Drury Lane and Dorset Garden theatres. For the 1682–83 season, however, there are no records of Joe's performing. His *Satyr Against Brandy*, a broadside, was published in early 1683 (Luttrell dated his

copy 20 February that year). Not until the spring of 1684 was Haines cited as acting in London. Perhaps he did not find the new United Company to his liking and left town for a time. The *Life* tells us that Joe acted briefly at Windsor and that he spent one summer in Hartford as a mountebank named Signior Salmantius, using as his Merry Andrew a chap he called Hayns. There was a "James" (error for Joseph?) Haynes who showed a motion of "The Prince's Ball and Prospect" in Norwich in 1683 and 1684.

In mid-March 1684 *The Northern Lass* was revived at Drury Lane; the 1684 edition indicated that Joe wrote (and perhaps spoke) the prologue and played Bullfinch. About 1 June he delivered the prologue and epilogue to *Sir Hercules Buffoon* at Dorset Garden, and in mid-August he spoke the epilogue to *A Duke and No Duke* at one of the two playhouses. A year later, in the latter half of July, Haines played Bramble in *Cuckolds' Haven*; in mid-August he acted Hazard in *A Commonwealth of Women* and spoke the prologue "Habited like a Whig, Captain of the Scyth-men in the West, a Scythe in his Hand." Later that month, according to Tony Aston, Joe operated a booth at Bartholomew Fair and presented *The Whore of Babylon, the Devil, and the Pope*. Though there is some question whether that production belongs to 1685, or an earlier year (Aston said Joe ran his booth in the first year of the reign of James 11), there may be some truth in the anecdote Aston told in his *Supplement to Cibber's Apology*. The production won Joe a punishment by the authorities:

Joe was sent for, and roundly admonish'd by Judge Pollixfen for it. Joe reply'd, That he did it in Respect to his Holiness; for, whereas many ignorant People believed the Pope To be a Beast, he shew'd him to be a fine, comely old Gentleman, as he was; not with Seven Heads, and Ten Horns, as the Scotch Parsons describe him. However, this Affair spoil'd Joe's expiring Credit; for next Morning, a Couple of Bailiffs seiz'd him in an Action of 20l. as the Bishop of Ely was



By permission of the Trustees of the British Museum
 JOSEPH HAINES
 artist unknown

passing by in his Coach.—Quoth *Joe* to the Bailiffs,—*Gentlemen, here's my Cousin, the Bishop of Ely, going into his House; let me but speak to him, and he'll pay the Debt and Charges.* The Bailiffs thought they might venture that, as they were within three or four Yards of him. So, up goes *Joe* to the Coach, pulling off his Hat, and got close to it. The Bishop order'd the Coach to stop, whilst *Joe* (close to his Ear) said softly, *My Lord, here are two poor Men, who have such great Scruples of Conscience, that, I fear, they'll hang themselves.*—Very well, said the Bishop. So, calling to the Bailiffs, he said, *You two Men, come to me Tomorrow Morning and I'll satisfy you.* The Men bow'd, and went away. *Joe* (hugging himself with his fallacious Device) went also his Way. In the Morning, the Bailiffs (expecting the Debt and Charges) repair'd to the Bishop's; where being introduced,—*Well,* said the Bishop, *what are your Scruples of Conscience?*—*Scruples!* (said the Bailiffs) *We have no Scruples: We are Bailiffs, my Lord, who, Yesterday, arrested your Cousin, Joe Haines, for 20l. Your Lordship promised to satisfy us To-day, and hope your Lordship will be as good as your Word.*—The Bishop, reflecting that his Honour and Name would be expos'd, (if he complied not) paid the Debt and Charges.

The *Life* tells us that at some point Haines left London to perform in the provinces, then wound up on the Isle of Wight and joined "Sir W—— S——" on his embassy to Constantinople. (Sir William Soames was named ambassador to Constantinople on 30 September 1685 and died in Malta in 1686 on his way to his post.) The theatrical records of the time contain no mention of Haines in London between the summer of 1685 and April 1689, at which time he was welcomed as just returned from Rome. It is thus very likely that the essential facts concerning Joe's association with Soames as told in the *Life* are correct and that they belong to this period. Yet Theophilus Lucas's *Lives of the Gamesters* (1714) tells a somewhat different story:

In the reign of the late King James {Haines} travelled in my Lord Castlemaine's retinue, when

went Ambassador to Rome, where {Haines} professed himself a member of that church (which was the first time he ever pretended to any religion) and there he made use of his skill in gaming, by which he got considerable sums from the cautious Italians; and being for some misbehavior left behind at my Lord Castlemaine's return, he was obliged to make use of all his wit and sharpening to support himself there, and in his passage home to England.

The *Life* has it that Haines, before leaving England, had joined a company of strollers who were on their way to Portsmouth; the troupe ran into debt and disbanded, perhaps even before performing, and Joe took refuge with Sir Robert Holmes on the Isle of Wight. There he met Soames on his way to Constantinople, joined him, and went to Malta, where Soames died. Soames's widow befriended Haines and helped him get to Leghorn, after which he was on his own. Letters in the Medici Collection in Florence, studied by Anna Maria Crinò in *Fatti e figure deseicento Anglo-Toscano*, provide details of Joe's activity late in 1686.

One letter, dated 29 November, was written by a secretary to Cosimo III to an envoy of the Grand Duke in London:

There departed from Florence an Englishman named Joseph Haynes whose profession is to dance with much grace and art in various styles, and it has been said that he is a comic and that he dances on the stage. His Highness Our Lord admitted him to the palace out of curiosity, in order to show his talent to the princesses and princes. But what was best for him is the renunciation he made of heresy, giving himself over entirely to the Catholic religion with signs of great piety and of a true conversion. His Highness would like to know, however, what kind of a person he is and as much as can be discovered about his situation, wherefore, Your Most Illustrious Lordship should do his part in finding him out.

The London envoy, Francesco Terriesi, did, indeed, find out and replied on 17/27 December 1686:

That which I have found out about Joseph Haynes, concerning whom Your Most Illustrious Lordship asked me information, is that he once was in the service of the Duchess of Cleveland {Lady Castlemaine}, and that it was he who introduced into her house that comedian {Cardell Goodman} who then, together with herself, made and still makes the world gossip so much, and who took the place of the aforementioned Haynes. Because of her, and from this occasion, he put himself forth to play the comedian himself. I do not know for precisely what reason—whether for his debts or for the exceeding wickedness I have ascertained him to be composed of—he later took ship for Constantinople with Ambassador Soames, who died on the voyage. Because of {Haynes's} iniquity, he could not be suffered to remain on board, and was violently forced to disembark—I do not know whether this was on the voyage going or returning. And whoever hears now of his conversion laughs at it, and believes it neither sincere nor real. (Translation by Kathleen Falvey.)

The *Life* claims that Haines became a favorite of the Pope in Rome, but from what is known of Pope Innocent X, that sounds rather unlikely. That Joe may have met the Pope is possible, for Lucas said that Haines attached himself to the Earl of Castlemaine's entourage, and Castlemaine was Ambassador to the Pope.

After his Italian adventure Haines returned to England and waited on James II—which would mean he came back before the end of 1688. The *Life* implies that upon his return from the Continent Joe practiced as an attorney and preached among the Quakers before returning to the stage. In 1688 theatrical references to Haines reappeared. Mountfort, in his play *The Injur'd Lovers*, performed in February 1688 at Drury Lane, said of himself in the prologue, "*Jo' Hayns's Fate is now become my share, / For I'm a Poet, Married, and a Player.*" Joe must have been true to his word and returned to his wife.

His first recorded stage appearance after his return to England was in late April 1689 at either Drury Lane or Dorset Garden, when he played Bayes in *The Rehearsal* and gave a "Recantation-Prologue" in "a white Sheet, with a burning Taper in his Hand, upon his Admittance into the House after his Return from the Church of Rome." In *The Reasons of Mr. Joseph Hains the Player's Conversion & Re-*

conversion (1691) it was explained that Joe had become a Catholic on Malta on the advice of an Italian friend, to cure a tumor on his left arm, but that he had gone back to being a Protestant, since Protestantism had come back in fashion. Joe's recantation prologue proved so amusing that he offered a second one in 1690.

On 15 October 1689 Joe was in the thick of legal problems again. He was complained against by his colleague Mountfort, perhaps in

league with Charles Killigrew, Thomas or Alexander Davenant (whichever one the bailiffs could find, probably), Thomas Betterton, the younger Powell (George, presumably), Bray the dancing master, the United Company bookkeeper and property maker, Mr Ashbury, and Joseph Trefusis. The bone of contention is not known. Later that month, on 29 October 1689, the Lord Mayor's Show inspired a satire attributed to Joe Haines called "The City Regiment," which appeared in *Poems on Affairs of State*.

There is some evidence that *Love in the Dark* was revived in 1691 and that Haines again spoke the epilogue, though it is likely that he did not resume acting until 1691–92. The 1691 edition of George Powell's *Alphonso King of Naples* credited "John" Haines with the authorship of the prologue, which had been presented at Drury Lane in December 1690, and on 31 December 1691 Joe was Robin in *The Merry Wives of Windsor*. In 1692 *A Fatal Mistake* was published, with Haines listed as the author; Gildon, however, claimed that Joe did not write the "abominable Play." The title page informed readers that the play had been lately acted, but no performance dates are known, and the first edition provided no cast. In 1692 Joe's only known role was Depazzi in *The Traytor* in March.

A year later Haines was cited for three assignments: Captain Bluffe in *The Old Bachelor* in March 1693 (Aston said it was one of Joe's best interpretations), Sneaksby in *A Very Good Wife* in late April (and Joe spoke the prologue), and Bully in *The Female Vertuosos* in May. Congreve's prologue to Powell's *A Very Good Wife* had Joe say

*Among the few {authors}, which are of noted Fame,
I'm safe, for I my self am one of them:
You've seen me smock at Will's among the Wits,
I'm witty too, as they are, that's by Fits.*

By 1693 Joe had also set himself up as a fortune teller, as allusions in *The Richmond Heiress* indicate. The next theatrical notice of Haines was in mid-May 1694, when he played Gines de Passamonte in the first part of *Don Quixote* at Dorset Garden, after which he was not named until mid-February 1696, when, at Drury Lane for Christopher Rich's company, he spoke the epilogue "acting the Mad-Man" to *Neglected Virtue*. By then London again had rival acting troupes, and Joe, oddly, decided to stay with the younger players rather than join Betterton's dissidents. In March 1696 he acted Knowlitt in *The Lost Lover*; in June he spoke the prologue and played Busy in *The Cornish Comedy*; and in July, seated on an ass, he delivered the epilogue to Scott's *The Unhappy Kindness*—and he was so depicted in a crudely drawn print.

The Female Wits, which came out at Drury Lane in the summer or early fall of 1696 (certainly by September), may have been a group effort in which several playwrights, including Haines, had a hand. On 21 November when *The Relapse* opened, Haines played Serringe and in December gave another of his best interpretations (according to Aston) when he acted the bumpkin Roger in the first performance of *Aesop*. He was Roger again in the second part of *Aesop* in March 1697; on 8 May he played Rumour and spoke the prologue to *A Plot and No Plot*; on 31 May he was Spade and spoke the epilogue to *The Sham Lawyer*; and in late June at Dorset Garden he played himself in *The World in the Moon*.

In the 1697–98 season Joe acted Jamy in *Sauny the Scot*, and he wrote the epilogue spoken by Boman to *The Italian Husband*, a work presented at the rival Lincoln's Inn Fields Theatre probably in December 1697. A year later his name appeared in a cast again: he wrote the prologue, wrote and spoke the epilogue, and acted both Rigadoon and Pamphlet in *Love and a Bottle*. The following April 1699 Joe spoke the prologue to *Love Without Interest*. In a letter dated 12 September 1699 in Tom Brown's *Works* is a statement that Joe Haines worked with the Kentish Strong Man, William Joy, at the Dorset Garden playhouse. Joe was "his Master of the Ceremonies, and introduc'd him in a Prologue upon the

Stage; and indeed who so fit to do it as this Person, whose Breath is as strong as the Kentish Man's Back?" The earliest notice of Joy in London was on 15 November 1699.

The 1699–1700 season was Joe's last full one. On 28 November 1699 he was the original Tom Errand in *The Constant Couple*, a work that was immensely popular; in March 1700 he acted the Doctor in *The Reform'd Wife*; on 20 March at York Buildings he spoke a prologue at a benefit concert for Mrs "Hudson" (probably Hodgson) and Mr Williams; and on

29 April and subsequent dates he played the Parson in *The Pilgrim*. Haines spoke the epilogue to *The Perjured Husband* in October 1700, after which his name disappeared from cast lists.

Joseph Haines died at his lodgings in Hart Street, Longacre, on 4 April 1701 after a short illness. He was buried at St Paul, Covent Garden, according to *The Era Almanac*—but the registers do not confirm that. A benefit concert for a Mrs Haines was held at York Buildings on 5 May; there is no certainty that she was Joe's widow, but it seems possible.

The facetious Tom Brown in his *Letters from the Dead* fabricated an exchange between Joe and himself. He wrote to Joe under the date 10 January 1701/2: "'Tis well, Mr. *Haines*, you died when you did; for that unhappy place, where you have so often exerted your Talent, I mean Smithfield {where Bartholomew Fair was held}, has fallen under the City Magistrate's displeasure. ..." Brown then said, "since you left this Upper World, your Life has been written by a Brother Player, who pretends he received all his Memoirs from your own Mouth a little before you made a leap into the Dark; and really you are beholding to the fellow, for he makes you a Master of Arts at the University, tho' you never took a Degree there. That, and a thousand stories of other People he has father'd upon you ..." *The Life of the Late Famous Comedian, Jo. Hayns*, possibly by the actor Tobias Thomas, came out about the time Brown was writing.

Joe Haines was remembered long after his death. Some song lyrics written by him appeared in D'Urfey's *Wit and Mirth* in 1719. The ass-epilogue which Joe popularized was adopted by many later comedians, notably Pinkethman, Cibber, Shuter, and Wilson. Even as late as the nineteenth century Joe's epilogue on an ass was imitated.

Joe was pictured twice delivering an assepilogue. One print is an amateurish drawing that served as a frontispiece to *A Fatal Mistake* in 1692, and the other, drawn more professionally, was published in the fifth volume of Tom Brown's *Works*. In the second volume of that collection is a representation of Haines as "the High-German Astrologer and Chymist," which probably dates about 1700. Among Joe's nicknames were "Signior Salmatius" and "Signior Giuseppe Hanesio."

Haines, Mrs [Joseph?] [fl. 1700–1701], *singer*.

A Mrs Haines, quite possibly the wife of the comedian Joe, sang at the Lincoln's Inn Fields Theatre on 5 July 1700 in *Don Quixote*. Joe's private life is little known; he mentioned having a wife as early as 1682, though there is no certainty that she was the Mrs Haines who performed 18 years later. *Mercurius Musicus* in March–April 1701 contained a song from *The Mad Lover* as sung by Mrs "Haynes" and Mr Cooper at Lincoln's Inn Fields. The songs from that work were very popular, and it is likely that the play was performed in early 1701, though *The London Stage* does not mention it until April 1703. The same 1701 issue of *Mercurius Musicus* also contained Eccles's *The loud, the loud alarums*, as sung by Mrs Haines and Cooper, and about 1700 was published another Eccles song, *Ye gentle gales that fan the Air*, with Mrs Haines listed as the singer.

Joe Haines died in early April 1701. On 5 May Mrs Haines was given a benefit concert at York Buildings, after which date mention of her in theatrical records ceased.

"Hairy Girl, The" [fl. 1793–1805], *freak*.

An engraving of "The Hairy Girl"—"who was exhibited in many parts of Europe"—was published by the engraver J. Holloway at London in 1793. A reverse of the engraving, "from the celebrated Lavater," was published by Hogg in 1805. In the Harvard Theatre Collection are two other engravings, unsigned,

of back and side views of the Hairy Girl.

Hale, Mr [*fl. 1794*], *singer*.

Doane's *Musical Directory* of 1794 listed a Mr Hale, of No 18, Little Tower Street, as a bass who participated in the oratorio performances at Westminster Abbey.

Hale, Mr [*fl. 1794*], *singer*.

Doane's *Musical Directory* of 1794 listed a Mr Hale of Cheshire as a tenor who participated in the oratorio performances at Westminster Abbey.

Hale, Mrs [*fl. 1794*]. *See* **HAGLEY, MISS**.