

DICTIONARY

OF

NATIONAL BIOGRAPHY

Glover

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GLOVER, BOYER (*n.* 1758-1771), Muggletonian, was a watch and clock maker in Leadenhall Street, London. He was a strong Muggletonian, but the notices of him in the records of the sect are very scanty. He acted as a peacemaker, and opposed the issue of the fourth (1760) edition of Reeve and Muggleton's 'Divine Looking-Glass,' containing political passages omitted in the second (1661) and fifth (1846) editions. Glover's spiritual songs are more in number, and rather better in quality, than those of any other Muggletonian writer. His pieces are to be found in 'Songs of Gratefull Praise,' &c., 1794, 12mo (seven by Glover); and 'Divine Songs of the Muggletonians,' &c., 1829, 16mo (forty-nine by Glover, including the previous seven, and one by his wife, Elizabeth Glover). Others are in unprinted manuscript collections.

[Manuscript archives of the London Muggletonians; works cited above.]
A. G.

GLOVER, CHARLES WILLIAM (1806-1863), violinist and composer, was born in London in February 1806. Glover played the violin in the orchestras of Drury Lane and Covent Garden theatres, and was appointed musical director at the Queen's Theatre in 1832. He composed numerous songs, duets, pianoforte pieces, and arrangements. Some of the vocal pieces are semi-comic, such as 'Cousin Harry;' while 'Tis hard to give the Hand where the Heart can never be' is a specimen of his once popular sentimental ballads. Glover died on 23 March 1863.

[Brit. Mus. Catalogues of Music; Grove's Dict. i. 600; Brown's Biog. Dict. p. 273.] L. M. M.

GLOVER, EDMUND (1813?-1860), actor and manager, was the eldest son of Julia Glover [q. v.] He occupied for a time a leading position at the Haymarket Theatre, and went to Edinburgh, where, under Murray, he played leading business. He appears to have joined that company about 1841. He was a man of diversified talents, a sound, though not a brilliant actor, a good dancer, fencer, and pantomimist, and the possessor of some skill in painting. A high position was accordingly conceded him in Scotland. His salary in 1842 was three guineas weekly, the parts he played including Richelieu, Stukely in the 'Gamester' to the Beverley of Edmund Kean, Rob Roy, Claude Melnotte, Creon in 'Antigone,' Jonas Chuzzlewit, John Peerybingle in the 'Cricket on the Hearth,' Othello, Macbeth, Richard III, Iago, Shylock, Cardinal Wolsey, Robert Macaire, and Don Cæsar de Bazan. On 16 Jan. 1848 he played Falkland in the 'Rivals,' being his first appearance after a recent severe accident. At this period he engaged Jenny Lind [q. v.] to sing in Edinburgh, Glasgow, and Perth, and cleared 3,000*l.* by the transaction. Emboldened by this success he took a large hall in West Nile Street, Glasgow, which he opened as the Prince's Theatre. In 1852 he undertook the management of the Theatre Royal, Glasgow. He became lessee also of the Theatres Royal at Paisley and Dunfermline, and in 1859 opened a new theatre at Greenock. During this period his connection with Edinburgh was maintained. On 27 March 1850 he was Othello to Macready's Iago. He played Falkland at Murray's farewell benefit, 22 Oct. 1851. On 17 March 1856 he began to alternate with Powrie the parts of Macbeth and