her husband Edward Seymour Hicks (*b*. 1871), proprietor of the Aldwych and Hicks theatres in London.

See Arthur J. Smythe, *The Life of William Terriss* (London, 1898).

**TERRY, EDWARD O’CONNOR** (1844- ), English actor,

was born in London, and began his stage career in a small and struggling way in the provinces. Between 1868 and 1875 he was the leading comedian at the Strand theatre, London, but it was not till he joined Hollingshead’s company at the Gaiety in 1876 that he became a public favourite in the burlesques produced there during the next eight years. With Nellie Farren, Kate Vaughan and Royce, he made the fortune of this house, his eccentric acting and singing creating a style which had many imitators. In 1887 he went into management, opening Terry’s theatre, where his production of Pinero’s *Sweet Lavender* was a great success. But in subsequent years he was only occasionally seen at his own theatre, and made many tours in the provinces and in Australia, America and South Africa. Off the stage he was well known as an ardent Free­mason, and an indefatigable member of the councils of many charities and of public bodies.

**TERRY, ELLEN ALICIA** (1848- ), English actress, was

born at Coventry on the 27th of February 1848. Her parents were well-known provincial actors, and her sisters Kate, Marion and Florence, and her brother Fred, all joined the theatrical profession, and her own first appearance on the stage was made on the 28th of April 1856, under the Keans’ manage­ment, as the boy Mamilius in *The Winter’s Tale,* at the Princess’s theatre, London. Two years later she played Prince Arthur in *King John* with such grace as to win high praise. From i860 to 1863 and again from 1867 to 1868 she acted with various stock companies. During this period she played, on the 26th of December 1867, for the first time with Henry Irving, being cast as Katharine to his Petruchio in Garrick’s version of *The Taming of the Shrew* at the Queen’s theatre. When quite a girl she married G. F. Watts the painter, but the marriage was soon dissolved. Between 1868 and 1874, having married E. A. Wardell, an actor whose professional name was Charles Kelly, she was again absent from the stage, but she reappeared in leading parts at the Queen’s theatre under Charles Reade’s management. On the 17th of April 1875 she played Portia for the first time in an elaborate revival of *The Merchant of Venice* under the Bancrofts’ management at the old Prince of Wales’s theatre. This was followed by a succession of smaller triumphs at the Court theatre, culminating in her beautiful impersonation of Olivia in W. G. Wills’s dramatic version of Goldsmiih’s *Vicar of Wakefield,* in 1878, the result of which was her engage­ment by Henry Irving as his leading lady for the Lyceum theatre, and the beginning of a long artistic partnership, in the success of which Miss Terry’s attractive personality played a large part. Her Shakespearean impersonations at the Lyceum were Õphelia in 1878, Portia in 1879, Desdemona in 1881, Juliet and Beatrice in 1882, Viola in 1884, Lady Macbeth in 1888, Katherine, in *Henry VIII.,* and Cordelia in 1892, Imogen in 1896, and Volumnia, in *Coriolanus,* in 1901. Other notable performances were those of the Queen in Wills’s *Charles I.* in 1879, Camma in Tennyson’s *The Cup* in 1881, Margaret in Wills’s *Faust* in 1885, and the title-part in Charles Reade’s one-act play *Nance Oldfield* (1893), Rosamund in Tennyson’s *Becket* (1893), Madame Sans-Gêne in Sardou’s play (1897), and Clarisse in *Robespierre* (1899). With the Lyceum company she several times visited the United States. In 1902, while still acting with Sir Henry Irving, she appeared with Mrs Kendal in Beerbohm Tree’s revival of *The Merry Wives of Windsor,* at His Majesty’s theatre, and she continued, after Sir Henry Irving’s death, to act at different theatres, notably at the Court theatre (1905) in some of G. Bernard Shaw’s plays. In 1906 her stage-jubilee was celebrated in London with much enthusiasm, a popular subscription in England and America resulting in some £8000 being raised. In 1907 Miss Terry married James Carew, an American actor.

Her sister Marion Terry (b. 1856) became only less distin­guished on the English stage than herself ; and her brother Fred Terry (b. 1865) also became a leading actor, and a success­ful manager in association with his wife, the actress Julia Neilson.

See Charles Hiatt, *Ellen Terry and her Impersonations* (1898); Clement Scott, *Ellen Terry.*

**TERSTEEGEN, GERHARD** (1697-1769), German religious writer, was born on the 25th of November 1697, at Mörs, at that time the capital of a countship belonging to the house of Orange-Nassau (it fell to Prussia in 1702), which formed a Protestant *enclave* in the midst of a Catholic country. After being educated at the gymnasium of his native town, Tersteegen was for some years apprenticed to a merchant. He soon came under the influence of Wilhelm Hoffman, a pietistic revivalist, and devoted himself to writing and public speaking, with­drawing in 1728 from all secular pursuits and giving himself entirely to religious work. His writings include a collection of hymns *(Das geistliche Blumengärtlein,* 1729; new edition, Stuttgart, 1868), a volume of *Gebete,* and another of *Briefe,* besides translations of the writings of the French mystics. He died at Mühlheim in Westphalia on the 3rd of April 1769.

See Hymns, and the article by Eduard Simons in Herzog-Hauck, *Realencyklopädie,* vol. xix. (ed. 1907).

**TERTIARIES** (Lat. *terliarii,* from *tertius,* third), associations of lay folk in connexion with the Mendicant Orders. The old monastic orders had had attached to their abbeys confrater­nities of lay men and women, going back in some cases to the 8th century. The Confraternity Book of Durham is extant and embraces some 20,000 names in the course of eight centuries. Emperors and kings and the most illustrious men in church and state were commonly confraters of one or other of the great Benedictine abbeys. (On this subject see article by Edmund Bishop in *Downside Review,* 1885.) The confraters and con- sorors were, made partakers in all the religious exercises and other good works of the community to which they were affiliated, and they were expected in return to protect and forward its interests; but they were not called upon to follow' any special rule of life.

Although something of the kind existed among the Humiliati in the 12th century, the institution of Tertiaries arose out of the Franciscan movement. It seems to be certain that St Francis at the beginning had no intention of forming his disciples into an Order, but only of making a great brotherhood of all those who were prepared to carry' out in their lives certain of the greater and more arduous of the maxims of the Gospel. The formation of the Franciscan Order was necessitated by the success of the movement and the wonderful rapidity with which it spread. When the immediate disciples of the saint had become an order bound by the religious vows, it became necessary to provide for the great body of laity, married men and women, who could not leave the world or abandon their avocations, but still were part of the Franciscan movement and desired to carry out in their lives its spirit and teaching. And so, probably in 1221, St Francis drew up a Rule for those of his followers who were debarred from being members of the order of Friars Minor. At first they were called “ Brothers and Sisters of the Order of Penance but later on, when the Friars were called the “ First Order ” and the nuns the “ Second Order,” the Order of Penance became the “ Third Order of St Francis ”—whence the name Tertiaries: this threefold division already existed among the Humiliati.

In 1901 Paul Sabatier published a “ Rule of Life of the Brothers and Sisters of Penance,” which probably contains, with additions, the substance of the original Rule of 1221. It prescribes severe simplicity of dress and of life, and certain abstinences and prayers and other religious exercises, and forbids the frequentation of the theatre, the bearing of arms and the taking of oaths except when administered by magis­trates. In 1289 Nicholas IV. approved the Third Order by a Bull, but made some alterations in the Rule, and this form of the Rule remained in force until our own day.

Immediately on its establishment in 1221 the Third Order