curious fact that on the day of the earthquake at Lisbon (1st November 1775) the main spring at Teplitz ceased to flow for some minutes.

TERAMO, a town of Italy, capital of the province of Teramo (formerly Abruzzo Ulteriore I.) and an episcopal see, stands on the left bank of the Tordino where it is joined by the Vezzola, 12 miles from the coast and 876 feet above sea-level. It is connected by a branch line with Giulianova on the railway from Ancona to Brindisi. The picturesque valley of the Tordino is here dominated by the peaks of the Gran Sasso d’Italia (9522 feet). The town is traversed by one straight wide street with large houses, but for the most part it consists of narrow dirty lanes ; the modern suburbs are good. The cathedral (1317-55) has been greatly modernized ; the church of San Agostino is in the later Gothic style. The antiquities include remains of a gateway, a theatre, and baths, as well as numerous in­scriptions. There are manufactures of wool and silk, and of straw hats and pottery. The population of the town in 1881 was 8634, with its suburbs 13,988 (commune, 20,309).

Teramo is the ancient *Interamna Prætutiana,* capital of the Prætutii. In the Middle Ages it was known as Aprutium (whence Abruzzo) ; the intermediate form of the present name was Teramne.

TERAPHIM (חרפים), a Hebrew word found only in the plural, which the Authorized Version sometimes simply transcribes (Judges xvii. 5, xviii. 14 *sq.* ; Hosea iii. 4), but elsewhere translates by “ images ” (Gen. xxxi. 19 and often elsewhere), “image” (1 Sam. xix. 13), “idols” (Zech. x. 2), “idolatry” (1 Sam. xv. 23). The etymology of the word is quite obscure (see Gesenius, *Thesaurus,* p. 1519 *sq*.), but it appears that the teraphim were a kind of idols (Gen. xxxi. 30), with something of a human figure (1 Sam. xix. 13); and, though their use was condemned by the prophets (1 Sam. xv. 23; cp. 2 Kings xxiii. 24), they were long commonly used in popular worship, both domestic (1 Sam. xix. 13, in the house of David and Michal) and public (Judges xviii.). They are associated with the ephod, which in this connexion seems to mean a plated image, and Hosea speaks of ephod and teraphim as essential elements in the religious usages of northern Israel. Like the ephod, they were specially associated with divination, and in particular with the sacred lot (Zech. x. 2 ; Ezek. xxi. 21 [26]). From the last passage it appears that teraphim were used by the Babylonians as well as by the Hebrews. These statements and references cover all that is known about the teraphim ; the fables of the rabbins are collected in Buxtorf, *Lex. Talmud.,* 2660 *sq.*

TERBURG, Gerard (1608-1681), subject painter, was born in 1608, at Zwolle, in the province of Overyssel, Holland. His father, also an artist, sent him to study in Rome, where he adopted a style distinguished by great finish and accuracy. He practised for a time in Paris w’ith much success, visited England, it is said, and then returned to Holland. In 1648 he was at Münster during the meeting of the congress which ratified the treaty of peace between the Spaniards and the Dutch, and executed his celebrated little picture, painted upon copper, of the assembled plenipotentiaries,—a work which, along with the Guitar Lesson, now represents the master in the national collection in London. At this time Terburg was invited to visit Madrid, where he received employment and the honour of knighthood from Philip IV. It is said that, in consequence of an intrigue, he was obliged to return to Holland. He seems to have resided for a time in Haarlem ; but he finally settled in Deventer, w’here he became a member of the town council, as which he appears in the portrait now in the gallery of The Hague. He died at Deventer in 1681.

Terburg is excellent as a portrait painter, but still greater as a painter of *genre* subjects. He depicts with admirable truth the life of the wealthy and cultured classes of his time, and his work is free from any touch of the grossness which finds so large a place in Dutch art. His figures are well drawn and expressive in attitude ; his colouring is clear and rich ; but his best skill lies in his unequalled rendering of texture in draperies, which is seen to advantage in such pictures as the Letter in the Dutch royal col­lection, and in the Paternal Advice (known as the Satin Gown)— engraved by Wille—which exists in various repetitions at Berlin and Amsterdam, and in the Bridgewater Gallery. Terburg’s works are rare ; only about eighty have been catalogued.

TERCEIRA. See Azores, vol. iii. p. 171.

TEREDO, a genus of Lamellibranchiate *Mollusca,* of the order *Isomya,* sub-order *Sinupallia,* family *Pholadacea* (see Mollusca, vol. xvi. p. 685). The animals included in this genus are commonly known as “ ship-worms,” and are notorious for the destruction which they cause in ships’ timbers, the woodwork of harbours, and piles or other wood immersed for a long period in the sea. They inhabit long cylindrical holes, which they excavate in the wood, and usually occur in great numbers, crowded together so that often only a very thin film remains between the adjacent burrows. Each burrow is lined with a layer of calcareous substance secreted by the mollusc ; this lining is not usually complete, but stops short a little distance from the inner end of the burrow, where the boring process continues to take place. In some burrows, how­ever, the lining is complete, either because the animal has reached its full size or because some cause prevents it continuing its tunnel ; in such cases the calcareous tube has a hemispherical termination. The burrows are usually driven in the direction of the grain of the, wood, but not invariably so. When a knot or nail or the tube of a neighbour is reached, the course of the burrow is altered so as to bend round the obstruction. One burrow is never found to break into another.

The adult *Teredo,* when removed from its burrow and calcareous tube, is from a few inches to 3 feet in length, according to the species to which it belongs, and is cylindrical and worm-like in appearance. The anterior end, which lies at the bottom of the burrow, is somewhat enlarged and bears a pair of shells or valves, which are not connected by the usual ligament, but are widely separated dorsally. The valves are triangular in shape and very concave on the side which is in contact w’ith the animal. In front their edges are widely separated, and the mantle tube, which is elsewhere closed, has here a slight median aperture, through which the short sucker-like foot can be protruded. The next portion of the body behind the shell-bearing part is naked, except for the shelly lining of the burrow, which is secreted by this part. Anteriorly this portion contains part of the body proper; posteriorly it forms a tube divided internally by a horizontal partition into two chambers. In the lower chamber are the elongated gill plates, which have the typical lamellibranchiate structure. In the upper chamber anteriorly is the rectum. A thick muscular ring terminates this region of the body, and bears two calcareous plates shaped like spades or battledores. The expanded parts of these plates are free and project backwards ; the handle is fixed in a deep socket or pit lined by epidermis. These calcareous plates are called pallets (Fr. *palmules*)*.* Behind the pallets the tubular body bifurcates, forming two siphons similar to those of other Lamellibranchs ; the siphons can be contracted or expanded within wide limits of length. The principal organs of the body—stomach, heart, genera­tive organs, and nephridia—are situated in the anterior part of the body, forming a visceral mass, which extends some distance behind the valves. The heart is above the in­testine and not perforated by it. The two valves are connected by an anterior adductor muscle.

From its resemblance to *Pholas, Teredo* is placed by conchologists in the family *Pholadidæ,* among the *Isomya* ; but it is still unde-