qualities are specially remarkable in the best works of the Della Robbia family (see Robbia). In the 16th century a more realistic style was introduced, and this was heightened by the custom of painting the figures in oil colours. Many very clever groups of this class were produced by Ambrogio Foppa (Caradosso) for S. Satiro at Milan and by Guido Mazzoni and Begarelli (1479-1565) for churches in Modena. These terra-cotta sculptures are unpleasing in colour and far too pictorial in style ; but those of Begarelli were enthusiastically admired by Michelangelo.@@1 Much fine terra-cotta work was produced in France during the 16th century, partly under Italian influence,—many sculptors from northern and central Italy having settled in France, especially under the patronage of Francis I. In the same century a similar Italian influence prevailed largely throughout Spain, and very clever works were produced there, remarkable for their vivid realism and deceptive pictorial style. In England the elaborate use of terra-cotta did not come into vogue till the early part of the 16th century, and then only in certain counties. Essex pos­sesses the finest examples, such as those of the manor house of Layer Marney, built in the reign of Henry VIII. The richly moulded windows and battlements of this house are very un-English in style, and it seems probable that all the terra-cotta decorations were made in Holland or Flanders. A richly decorated terra-cotta tomb with re­cumbent effigy exists in the church of Layer Marney ; and in the collegiate church of Wymondham in Norfolk there are very large and elaborate sedilia with lofty canopied niches, all of clay, which appear to be of the same date and fabrique as the Essex examples. Most of the terra­cotta sculpture in England, such as that by Torrigiano, of which fragments exist in Westminster Abbey, the colossal heads of the Cæsars at Hampton Court, and the recumbent effigy in the Chapel of the Rolls,@@2 were the work of Italian sculptors, mostly from Florence, who were invited to Eng­land in the reigns of Henry VII. and Henry VIII.

Of late years terra-cotta for architectural purposes has been employed for some very important buildings in London, such as the natural history museum at South Kensington, the Albert Hall, and the front of the other museum in the Exhibition Road. The durability of well- fired clay, its dense texture, pleasant colour, and smooth surface make it specially suitable to an atmosphere laden with acids and soot as is that of London. The surface resists decomposition, and affords little hold to the minute particles of carbon. The great improvements which have been made in the manufacture of terra-cotta will probably lead to its more extensive use. The great difficulty is to retain the sharpness of impression given by the mould, and above all to avoid the uneven shrinkage and warping which is so liable to take place when it is fired in large pieces. Any want of truth in the lines of a long cornice becomes painfully apparent, and each moulded block of a door or window-jamb must fit accurately on to the next one, or else the line of moulding becomes broken and irregular. Terra­cotta is now made of many different colours, a rich red and a warm ochre or cream colour being the most pleasant to the eye. In order to avoid defects it is necessary that the clay should contain a large proportion of powdered silica, and that the whole mass should be thoroughly homo­geneous. The method by which these ends are secured is much the same as that employed in the making of pottery (see vol. xix. p. 642 *sq.).*

The most important public collections are in the Louvre, the British Museum, the museums of Berlin and Athens, and a few fine specimens exist in the South Kensington Museum. The splendid Sabouroff collection is now in the Hermitage Palace at St Peters­

burg. Many museums in Italy—such as those at Florence, Perugia, Capua, Rome, and other places—contain many examples from Etruria and Magna Græcia. A large number of the finest of the Tanagra figures and the like are in private hands ; some are illus­trated in the works mentioned in the following list ; that of Prince Liechtenstein at Vienna is one of the finest.@@3

*Literature.—,*Léon Heuzey, “Recherches sur les figurines de femmes voilées,” in *Mon. assoc. des études grecques,* Paris, 1874; Id., “Rech. sur un groupe de Praxitèle, . . . en terre cuite,” in *Gaz. des B.-Arts,* September 1875 ; Id., “ Rech. sur les terres cuites grecques,” in *Mon. assoc. des étud. grec.,* 1876; Id., *Les origines des terres cuites,* Paris, 1882; Id., *Catalogue des figurines antiques du Louvre,* Paris, 1882-83; Id., “Papposilène et le dieu Bes," in *Bull. Cor. Hell.,* 1884, pp. 161-167 ; Fröhner, *Les terres cuites d’Asie-Mineure,* Paris, 1879-81 ;. Id., *Cat. de la Coll. Lecuyer,* Paris, 1883, and *Cat. de la Coll. Barre,* Paris, 1878 ; Kekulé, *Griechische Thonfiguren aus Tanagra,* Berlin, 1878; Id., *Griechische Terracotten vom Berliner Museum,* Berlin, 1878; Id., *Die antiken Terracotten von Pompeii,* Stuttgart, 1880; Rayet, *Monuments de l'art antique,* Paris, 1884, vol. ii. pp. 74-90; Id., “Sur une plaque estampée,” in *Bull. Cor. Hell.,* 1879, pp. 329-333; Id., *Cat. de la Coll. Rayet,* 1880; Id., “Les figurines de Tanagra (Louvre),” in *Gaz. des B.-Arts,* 1875 ; Id., “ L’art grec au Trocadéro,” in *Gaz. des B.-Arts,* 1878 ; Furtwaengler, *La Coll. Sabouroff,* Paris, 1882-85, splendidly illus­trated in colours ; Martha, *Cat. des figurines du musée d’Athènes,* 1880 ; Id., “Figurines corinthiennes en terre cuite,” in *Bull. Cor. Hell.,* 1879, pp. 29-42 ; Id., “Figurines de Tanagra," *ibid.,* 1880, pp. 71-75; Pottier, “Terres cuites Chypriotes,” *ibid.,* 1879, pp. 86-94 ; Pottier and Reinach, “ Fouilles de Myrina,” *ibid.,* various articles in vols. for 1882-83 ; Paul Girard, “ Nécropoles de la Grèce du Nord,” *ibid.,* 1879, pp. 211-221; Max. Collignon, “Plaque estampée de Santorin,” *ibid.,* 1881, pp. 436-438; Cesnola, *Cyprus,* London, 1877; Schlie­mann, *Troy, Mycenæ,* and *Tiryns ;* E. Curtius, *Giebelgruppen aus Tanagra,* Berlin, 1878; Delauney, “Terres cuites de Tanagra,” in *Revue de France,* May and June 1878. An account of the first discovery of the Tanagra figures is given by Otto Lüders in *Bull. Inst. Cor. Arch.,* 1874, p. 120; see also various articles in *Gaz. Archéol., Archäol. Zeitung,* and *Mon. Inst. Arch. Rom.* (especially vol. vi.). For the earlier known terra-cottas, see Panofka, *Terracotten des k. Museums zu Berlin,* 1842 ; Combe, *Terra-cottas in the British Museum,* London, 1810 ; and Gerhard, *Monumenti figulini di Sicilia,* Berlin, 1835. Other works have been already referred to. Clever but not quite satisfactory copies of the finest Tanagra and other figures are now made in Berlin and Vienna ; they cost from twenty to thirty shillings each. (J. H. Μ.)

TERRANOVA, or Terranuova, a seaport town of Sicily, on a hill at the mouth of the Terranova, in the pro­vince of Caltanisetta, and 41½ miles east-south-east from Girgenti. It contains a castle and several large churches, but has little to interest the traveller. Though the har­bour is poor, there is a considerable trade in corn, wine, fruit, sulphur, and soda. Cloth is manufactured to a small extent. The population of the town in 1881 was 16,440, that of the commune 17,173. In and near Ter­ranova are the remains of the ancient Gela (*q.v*.). The modern town owes its origin to the emperor Frederick II.

TERRAPIN. See Tortoise.

TERRE HAUTE, a city of the United States, in Harri­son township, Vigo county (of which it is the county seat), in the western part of Indiana. It is situated in 39o 27' N. lat. and 870 54' W. long., at a height of 492 feet above the sea, upon the east bank of the Wabash river, 186 miles nearly south of Chicago and 73 miles west-south-west of Indianapolis. The city stands upon level ground, about 60 feet above the ordinary surface of the river. It is regularly laid out, with wide streets, lined with shade trees ; its principal buildings are the State normal school and the Polytechnic Institute. Six great railroad lines pass through Terre Haute, connecting it directly with the cities of the Mississippi valley. This fact, together with its proximity to the coal-mines of Clay county, has greatly promoted its growth as a manufacturing centre. It had in 1880 a population of 26,042, as against 16,103 in 1870.

TERSTEEGEN, Gerhard (1697-1769), German reli­gious writer, was born at Mörs in Rhenish Prussia on 25th November 1697. After being educated at the gymnasium of his native town, he pursued for some years the calling of a ribbon-maker. In 1728 he withdrew from all secular pursuits and gave himself entirely to religious work. His writings include a collection of hymns (*Blumengärtlein,* 1729 ; last edition, Stuttgart, 1868), a volume of *Gebete,* and another of *Briefe.* He died at Mühlheim in Rhenish Prussia on 3d April 1769. See Hymns, vol. xii. p. 588.

TERTIARIES. See Franciscans, vol. iχ. p. 700.

@@@1 See Vasari, ed. Le Monnier, xii. 281.

@@@2 This interesting building is now threatened with destruction.

@@@3 Very clever forgeries of terra-cotta are being manufactured, and in many cases real specimens have genuine heads which do not belong to them. The colouring has frequently been touched up and falsified while in the dealers’ hands. Even the celebrated Campana collection contained many clever forgeries of terra-cotta reliefs.