the Tagus *(q.v.);* the Guadalaviar, which rises in the Montes Universales and flows south-east to enter the Mediterranean at Valencia; the Jiloca, which flows north from the lake of Celia to join the Jalón at Calatayud; the Guadalope, Martin and Matarraña, tributaries of the Ebro.

Notwithstanding the fertile character of the plains and the abundance of mineral wealth, the trade of the province is un­important and civilization in a backward state, owing to the lack of means of transport, want of enterprise and imperfect com­munication with the outer world. Much land is devoted to pasture that could be cultivated. Extensive forests with fine timber are neglected, as are some important coal beds in the eastern districts. The chief products are corn, wine, oil, cheese, fruits, timber, flax, hemp, silk, wool and saffron, 1ogether with cattle, sheep and swine; while in the busier centres some slight manufacture of coarse cloth, paper, leather, soap, pottery and esparto goods is carried on. The only railway is the line from Murviedro, on the Gulf of Valencia, to Calatayud.

**TERUEL,** the capital of the Spanish province of Teruel; on the left bank of the river Guadalaviar, at its confluence with the Alfambra, and on the Murviedro-Calatayud railway. Pop. (1900) 10,797. The older part of Teruel is a walled city with narrow gloomy streets and crumbling medieval houses, but modern suburbs have been built outside the walls. Some of the numerous churches are worth seeing, with their paintings by the 17th-century artist Antonio Visquert. In the cloisters of San Pedro lie the remains of the celebrated “ lovers of Teruel,” Juan de Marcilia and Isabella de Segura, who lived in the 13th century and whose pathetic story has formed the subject of numerous dramas and poems by Perez de Montalban, Yaquë de Salas, Hartzenbusch and others. The cathedral dates from the 16th century. The great aqueduct of 140 arches was erected in 1555-60 by Pierre Bedel, a French architect. Teruel has several good hospitals and asylums for the aged and children, an institute, a training school for teachers, primary schools, a public library, an athenaeum, a meteoro­logical station, and a large prison. The see was created in 1577, and forms part of the archiépiscopal province of Saragossa.

**TERVUEREN,** a small town of Belgium in the province of Brabant, midway between Brussels and Louvain. Pop. (1904) 4017. It contained an ancient abbey and a hunting chateau belonging to the dukes of Brabant. The fine park of Tervueren is really part of the forest of Soignies. The Colonial Museum and World’s Colonial School are established here, and Tervueren is connected with Brussels by a fine broad avenue, traversed by an electric tramway as well as by carriage and other roads, and between 6 and 7 m. in length.

**TERZA RIMA,** or “ third rhyme,” a form of verse adapted from the Italian poets of the 13th century. Its origin has been attributed by some to the three-lined ritournel, which was an early Italian form of popular poetry, and by others to the sirventes of the Provençal troubadours. The *serventese incatenato* of the latter was an arrangement of triple rhymes, and unquestionably appears to have a relation with terza rima; this connexion becomes almost a certainty when we consider the admiration expressed by the Tuscan poets of the 13th century for the metrical inventions of their forerunners, the Provençals. In Italian, a stanza of terza rima consists of three lines of eleven syllables, linked with the next stanza, and with the next, and so on, by a recurrence of rhymes: thus aba, bcb, cdc, ded, &c., so that, however long the poem is, it can be divided nowhere without severing the continuity of the rhyme. Schuchardt has developed an ingenious theory that these suc­cessive terzinas are really chains of ritournels, just as ottava rima, according to the same theory, is a chain of rispetti. There were, unquestionably, chains of interwoven triple rhymed lines before the days of Dante, but it was certainly he who raised terza rima from the category of folk-verse, and gave it artistic character. What this character is may best be seen by an examination of the austere and majestic lines with which the *Inferno* opens, no more perfect example of terza rima having ever been composed:—

“ Nel mezzo del cammin di nostra vita Mi retrovai per una selva obscura, Che la diritta via era smarrita.

Ahi quanto a dir qual’era è cosa dura Questà selva selvaggia ed aspra e forte,

Che nel pensier rinnova la paura ! ”

It is impossible, however, to break off here, since there is no rhyme to *forte,* which has to be supplied twice in the succeeding terzina, where, however, a fresh rhyme, *trouai,* is introduced, linking the whole to a still further terzina, and so on, inde­finitely. The only way in which a poem in terza rima can be closed is by abandoning a rhyme, as at the end of Canto 1 of the *Inferno,* where no third rhyme is supplied to *Pietro* and *dietro.* Boccaccio wrote terza rima in close following of Dante, but it has not been a form very frequently adopted by Italian poets. Nor has the extreme difficulty of sustaining dignity and force in these complicated chains of verse made writers in other languages very anxious to adventure on terza rima. In the age of Elizabeth, Samuel Daniel employed it in his “ Epistle to the Countess of Bedford,” but he found no followers. Probably the most successfully sustained poem in terza rima in the English language is Mrs Browning’s *Casa Guidi Windows* (1851). The Germans have always had an ambition to write in terza rima. It was used by Paul Schede, a writer of whom little is known, before the close of the 16th century, and re­peatedly by Martin Opitz (1597-1639), who called the form *drittreime.* Two centuries and a half later, W. Schlegel had the courage to translate Dante in the metre of the Italian; and it was used for original poems by Chamisso and Rückert. Goethe, in 1826, addressed a poem in terza rima to the praise of Schiller, and there is a passage in this metre at the beginning of the second part of *Faust.*

See Hugo Schuchardt, *Ritournell und Terzine* (Halle, 1875).

(E. G.)

**TESCHEN** (Czech, *TéSin;* Polish, *Cieszyn),* a town of Austria, in Silesia, 50 m. S.E. of Troppau by rail. Pop. (1900) 19,142, of which over half is German, 43 per cent. Polish and the re­mainder Czech. It is situated on the Olsa, a tributary of the Oder, and combines both Polish and German peculiarities in the style of its buildings. The only relic of the ancient castle is a square tower, dating from the 12th century. There are several furniture factories and large saw-mills.

Teschen is an old town and was the capital of the duchy of Teschen. It was at Teschen that Maria Theresa and Frederick II. signed, in May 1779, the Peace, which put an end to the war of Bavarian succession. The duchy of Teschen belonged to the dukes of Upper Silesia, and since 1298 it stood under the suzerainty of Bohemia. It became a direct apanage of the Bohemian crown in 1625 at the extinction of the male line of its dukes, and since 1766 it bore the name of Saxe-Teschen, owing to the fact that Prince Albert of Saxony, who married a daughter of Maria Theresa, re­ceived it as part of his wife’s dowry. In 1822, it was bestowed on the Archduke Charles, the victor of Aspern; it was inherited by his eldest son, and, at his death, in 1895 it passed into the hands of his nephew, the Archduke Frederick.

**TESSELLATED** (Lat. *tessellatus,),* formed of *tessellae,* or small *tesserae,* cubes from half an inch to an inch square like dice, of pottery, stone, marble, enamel, &c. (See Pavement and Mosaic.)

**TESSIN, CARL GUSTAF,** Count (1695-1770), Swedish statesman, son of a great architect, Nicodemus Tessin, began his public career in 1723, at which time he was a member of the Holstein faction. In 1725 he was appointed ambassador at Vienna, and in that capacity counteracted the plans of the Swedish chancellor, Count Arvid Horn, who was for acceding to the Hanoverian Alliance. During the *riksdags* 1726-27 and 1731 he fiercely opposed the government, and his wit, eloquence and imposing presence made him one of the foremost pro­tagonists of the party subsequently known as “ The Hats ” (see Sweden: *History).* From 1735 to 1736 he was again Swedish ambassador at Vienna. During the *riksdag* of 1738 he was elected marshal of the diet and contributed more than anyone else to overthrow the Hom administration the same year. On the division of the spoil of patronage he chose for himself the post of ambassador extraordinary at Paris, and from 1739 to