three movements, viz. a moderately quick binary movement, a short slow movement, and a lively finale. Thus Mozart, at the age of twelve, used his 7th symphony as the overture to *La Finta semplice,* and Haydn’s maturest symphonies are still called overtures in some early editions. *La Finta giardinicra,* written by Mozart in his eighteenth year, marks the differentia­tion of the opera overture from the independent symphony, since it contains the usual first movement and slow move­ment, but the curtain rises with what sounds like the beginning of the finale.

The sonata style was not at first invariably associated with what we now call sonata form, nor indeed was that form at first the most favourable to the dramatic expression desirable for operatic music. Hence the overtures of Gluck are generally in forms based on the contrast of loosely knit passages of various textures; forms which he probably learned from San Martini, and which may be found in the concertos of Vivaldi, so many of which were freely transcribed by Sebastian Bach. These methods are no less evident in the symphonies of Philipp Em­manuel Bach, which thus occupy an analogous place, away from the normal line of the sonata style. The differentiation between symphony and overture was of immense importance in raising the dignity of the symphony; but the style was more essential than the form; and in Mozart’s and Haydn’s mature works we find the sonata form as firmly established in the overture as in the symphony, while nevertheless the styles and scope of the two forms are quite distinct. Mozart’s most elaborate over­ture, that of *Die Zauberflöte,* could not possibly be the first movement of one of his later symphonies; nor could the finale of his “ Jupiter ” symphony (which has often been compared with that overture because of its use of *fugato)* conceivably be used as the prelude to an opera.

See also Music; Sonata Forms; Instrumentation; Overture; Scherzo; Variations. (D. F. T.)

**SYMPHOSIUS, or** Symposius, the name given to the author of a collection of 100 riddles of uncertain date, but probably composed in the 4th or 5th century a.d. They have been attributed to Lactantius, and identified with his *Symposium,* but this view is not generally accepted. The style and versifica­tion of the riddles, each of which consists of three hexameter lines, are good. They were written to form part of the enter­tainment at the Saturnalia.

Text in E. Bährens, *Poetae latini minores,* vol. iv. ; there is a good French metrical version by E. F. Cornet (1868) ; monograph by W. T. Paul (Berlin, 1854); see also Teuffel, *Hist, of Roman Literature,* 449 (Eng. trans., 1900).

**SYMPOSIUM (Gr.** *συμποσιov,* a drinking party, from *συμπιveιv,* to drink together, *συv,* with, and *πινειν*, to drink, root *πο,* cf. Lat. *potare,* to drink, *pocιιlum,* cup), the convivial drinking which took place alter a great banquet, accompanied by intel­lectual or witty conversation, and by music or dancing performed by slaves or attendants. The term has been applied in modern usage, due to Plato’s *Symposium,* to a collection of opinions of different writers on a given subject.

**SYNAGOGUE** *(συvαγωγη),* literally “ assemblage,” is the term employed to denote either a congregation of Jews, *i.e.* a local circle accustomed to meet together for worship and religious instruction, or the building in which the congregation met. In the first sense the word is a translation of כנםח, *keneseth* (assemblage), in the second of חכנםח ,בית *bëth hakkeneseth* (house of assemblage). Further the term is often used to denote the system of Judaism, as when the “ Synagogue ” is contrasted to the “ Church.” The germ of the synagogue, that is, of religious assemblages dissociated from the ancient ritual of the altar, may be found in the circle of the prophets and their disciples (see especially Isa. viii. 16 seq.); but the synagogue as an institution characteristic of Judaism arose after the work oí Ezra, and is closely connected with the development of Judaism, to which his reformation gave definite shape. From the time of Ezra downwards it was the business of every Jew to know the law; the school *(bëth hammidrāsh)* trained scholars, but the syna­gogue, where the law was read every Sabbath (Acts xv. 21), was the means of popular instruction. Such synagogues existed in all parts of Judaea in the time of Ps. lxxiv. 8 (probably a psalm of the Persian period); in Acts xv. 21 it appears that they had existed for many generations “ in every city.” This held good not only for Palestine, but for the Dispersion; in post-Talmudic times the rule was that a synagogue must be built wherever there were ten Jews. In the Dispersion the synagogue filled a greater place in the communal life, for on Palestinian soil the Temple enjoyed a predominant position. In this sense the synagogue is a child of the Dispersion, but this does not imply that it was a product of the Hellenic diaspora. For the Aramaic papyri discovered at Assuan show that in the 5th century b.c. the Egyptian Jews had their place of worship in Syene long before Greek influences had begun to make them­selves felt. The fact that the Books of the Maccabees never refer to synagogues is not evidence that synagogues were un­known in Judaea in the Maccabean period. These books refer mostly to a time of war, when assemblages in the cities were impossible; their interest, moreover, is concentrated in the Temple and the restoration o£ its services. During the second Temple there is no doubt but that public worship was organized in the provinces as well as in the Jewish settlements outside the Holy Land. And though the name “ synagogue ” varies with πρoσευχη (“place of prayer”), it appears that everywhere the assemblage was primarily one for instruction in the law; the synagogue, as Philo puts it, was a *διδασκαλειον.* Prayer, in the more restricted sense, invariably accompanied the instruc­tion, and several parts of the extant liturgy go back to the 3rd century b.c. A formed institution of this sort required some organization: he general order of the service was directed by one or more “ rulers of the synagogue ” (*αρχισναγωγοι*, Luke xiii. 14; Acts xiii. 15), who called on fit persons to read, pray and preach; alms were collected by two or more “ collectors ” *(gabbāē sedāqā) ;* and a “ minister ” *(hazzãn, unrηperηs,* Luke iv. 20) had charge of the sacred books (preserved in an “ ark ”) and of other ministerial functions, including the teaching of children to read. The discipline of the congregation was enforced by excommunication *(herem)* or temporary exclusion *(niddui),* and also by the minor punishment of scourging (Matt. x. 17), inflicted by the *hazzãn.* The disciplinary power was in the hands of a senate of elders *(πρεσβvτeρoι, yeρovσia),* the chief members of which were *apχovτes.* the principal service of the synagogue was held on Sabbath morning, and included, accord­ing to the Mishnah, the recitation of the *shema'* (Deut. vi. 4-9, xi. 13-21; Num. xv. 37-41), prayer, lessons from the law and prophets with Aramaic translation, a sermon *(derãshah)* based on the lesson (Acts xiii. 15), and finally a blessing pronounced by the priest or invoked by a layman. On Sabbath afternoon and on Monday and Thursday there was a service without a lesson from the prophets; there were also services for all feast­days. Synagogues were built by preference beside water, in order to avoid proximity to the idol temples, rather than, as some think, for the convenience of the ceremonial ablutions (cf. Acts xvi. 13). Remains of very ancient buildings of this class exist in several parts of Galilee; they generally lie north and south, and seem to have had three doors to the south, and sometimes to have been divided by columns into a nave and two aisles.

Modern synagogues are mostly built of oblong shape, with a gallery for women. Since the middle ages, Renaissance and Moorish types of decoration have been generally favoured, but there is nowadays a great variety of types. The ancient syna­gogue of Alexandria (destroyed by Trajan) was a basilica. A number of recent synagogues have been built in octagonal form. The main interior features of the synagogue are the “ ark ” (a cupboard containing the scrolls of the law, &c.) and the *almemar* (or reading-desk, from the Arabic *al-minbar,* pulpit). This is sometimes in the centre, sometimes at the eastern end of the building. The Talmud prescribed an elevated site for the synagogue, but this rule has been impossible of fulfilment in modern times. The synagogues are theoretically “ orientated ” *—i.e.* the ark (which worshippers face during the principal prayer)