

be out of the way too, and the observer as far away as possible from the glare of electric and other street and house-lights. Given these conditions, or the nearest possible approximation to them, try if you can see the shadow cast by Venus. All the books say the thing is a fact, just as they say that at times it is possible for a keen eye to see Venus at noon. As to the last, it must be a very poor eye that can't see Venus at noon as she is now; in fact there has been, and there will be, nothing to prevent an eye of average quality from seeing her then on any clear day this year except for about a fortnight in July, provided that the observer knows where to look for her. The shadow business is another matter. It is a fact all right; it forced itself on my notice once, many years ago, before I had heard or read of it. But, so far as my experience goes, it is not at all so common and every-day an occurrence as Venus's visibility at noon. Since it asked me to look at it on that one long-ago occasion, I have seen it only once, and then I walked out into the country and asked it to show itself on a snow bank. It did.

It is, of course, when Venus is brightest that the shadow is most easily seen. Though greatest elongation is past and she is now working her way in towards the sun, and though less than half of her disc is lit up for us, she has not yet reached her best as a splendid evening spectacle. Her brilliancy continues to increase for five weeks after she begins her inward swing. It will be greatest this year on June 2nd, at which time the telescope will show her, looking much as the May moon will look on the evening of the 30th. When she is near the moon on the 28th and 29th, there will be a particularly good opportunity to have an all-day-long look at her—if the weather permits.

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The twenty-six hour moon on the evening of April 27th was a beauty. More beautiful, and a rarer sight, will be the eighteen hour one on May 26th. For time and place, look half-an-hour or less after sunset and near the spot where Venus was on the previous evening about half an hour before she set.

If anyone has not yet seen Uranus with the naked eye, try during the moonless nights of this month. The first faint eye-speck to the north and west of Lambda Virginis.

Saturn watchers will notice a change in his habits during this month.

Mars is fine now between midnight and sunrise. Jupiter is easy between three and sunrise. Mercury is nearly ready for some early-riser to catch. He will be quite ready before the middle of the month, and should then be kept in sight until June 10th at least.

The last week or two has been a fine time for sunspots and auroras.

Yarmouth, N. S., April 30th, 1892.

A. CAMERON.

P. S.—If you get this before sunset on May 11th, try if you can see the nearly totally eclipsed moon rising between E. and S. E. before the sun goes out of sight.

A. C.

"Columbian Day," the 12th of October next, the 400th anniversary of the discovery of America, will be observed in the schools of the United States by appropriate exercises. Is not Canada interested also in this day?

For the REVIEW.]

### Notes for Teaching Music by the Tonic Sol-fa Notation.

#### TWENTIETH PAPER.

In teaching the **THIRD STEP**, some trouble may be caused by the *fah*. One lesson or even two may be profitably given to it. The interest of the class can be kept up by presenting the new tone in as many ways as possible.

1. Revise the character of the five tones already taught, more particularly of the two leaning tones *ray* and *te*. The class should readily recognize when heard the three tones of the first step, and should also be familiar with the two new tones introduced in the second step. Sing to figures a phrase introducing *fah*, as the last tone, or next to the last, and ask to which number a new tone was sung. The teacher may make the new tone a little more emphatic at first. Sing a number of phrases to figures or to the syllable *laa*, and ask the children to attend to the one thing,—to find out which is the new tone:

*d s m f. d r f m. s m d f. s r f m.*

2. Next bring before the class, the wierd, desolate, awe-inspiring nature of the new tone. In doing this tell the class where the new tone is in the phrase sung to figures or to *laa*. Ask would the new tone better suggest a bright, clear day, or a dark, gloomy day? Is it a joyous, all right sound, or a somewhat sad and disappointed sound? Or still better it will be if the pupils can tell what it suggests to their minds:

*d t<sub>1</sub> d f. f f t<sub>1</sub> d f m. s r f m. d r m f.*

3. Next contrast this tone with the bright *s*, the rousing *r*, the calm *m*, by exchanging these for it in the same phrase:

1 | *s : m* | *d : m* | *s : —* || 2 | *f : m* | *d : m* | *f : —* ||  
3 | *d : t<sub>1</sub>* | *d : f* | *f : —* || 4 | *d : t<sub>1</sub>* | *d : r* | *r : —* ||

4. The pupils may next be asked to try to find out between which of the tones this new tone lies, and when this is discovered its name may be given—and its position indicated on the second step modulator.

5. Bring out the leaning tendency of the *fah*. The pupils will feel that it does not make a good ending like *d*, *m*, or *s*, and so that the ear demands another tone after it. When they have felt that it is much more satisfactory to go down from *f* to *m*, than to rise to *s*, the name may be printed on the modulator in italics to indicate its leaning character:

| *d : m* | *f : f* | *s : —* || | *d : m* | *f : f* | *m : —* ||

6. Let the pupils discover *f*, when heard at a low pitch, and feel its effect:

Key A and key E. | *d : t<sub>1</sub>* | *d : r* | *d : f<sub>1</sub>* | *f<sub>1</sub> : m<sub>1</sub>* ||