the parts which are vibrating from the parts which are in repose, by means of the sand which is driven from the former to collect on the latter. In these experiments of Chladni on plates, etc., the violin bow was used for the first time to produce the necessary vibrations. The bow had previously been used only for vibrating cords, the "violon de fer", and other musical instruments. Chladni made his discovery of sand figures in 1787, having been led thereto by Lichtenberg's discovery of electric figures.

The transversal nodal lines given by Chladni's method in the case of rods vibrating longitudinally were readily explained. Not so, however, the complicated nodal lines presented by vibrating plates, or the alternate lines which appear on the two sides of rods vibrating longitudinally, and which sometimes also appear on rods vibrating transversally. It was not until 1833 that an explanation of the manner of these phenomena was offered by Wheatstone's theory that the nodal lines were due to the superposition of transversal vibrations, corresponding to sounds of the same pitch coexisting with respect to different directions in the plate. This theory was confirmed experimentally in 1864 by Rudolph Kœnig who constructed rectangular plates giving unison notes corresponding to different sets of nodal lines parallel to two adjacent sides of the plate. The theoretical figure results when the plate is vibrated so as to produce the coexisting unison notes.

The alternate nodal lines given by vibrating rods were also explained by the theory of the coexistence of two sounds near unison in the same vibrating rod. In this case, however, one sound corresponds to longitudinal and the other to transversal vibrations. This explanation was first given by August Seebeck in 1849, whose theory was confirmed in 1859 by Terquem in a very important paper "Sur les vibrations longitudinales des verges libres aux deux extrémités."

The Graphical Method.—In 1807, five years after the publication of Chladni's "Akustik," appeared Dr. Thomas Young's "Course of Lectures on Natural Philosophy and the Mechanical Arts," in which we find the earliest description of the graphical method, including its application to chronography. This description is as follows:

"By means of this instrument we may measure, without difficulty, the frequency of the vibrations of sounding bodies, by connecting them with a point which will describe an undulated path on the roller. These vibrations may also serve in a very simple manner for the measurement of the minutest intervals of time; for if a body, of which the vibrations are of a certain degree of frequency, be caused to vibrate during the revolution of an axis, and to mark its vibrations on a roller, the traces will serve as a correct index of the time occupied by any part of a revolution, and the motion of any other body