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A BIBLIOGRAPHY OF *RHYTHM*
(Second Supplementary List)

By CHRISTIAN A. RUCKMICH

To the best of the compiler's present knowledge and endeavor, this list of 115 titles supplements and continues to date the original list of 344 titles¹ and the first supplementary list of 66 titles.² Since the European and especially the Germanic literature has become more inaccessible, it is impossible to vouch for the comprehensiveness or adequacy of the compilation. But with the aid of those who are interested in the subject and who in various ways have shared in the addition of titles previously omitted and of new titles worthy of recognition, the writer feels that the bibliography now fairly represents all important contributions to the general field of *rhythm*. He acknowledges indebtedness and expresses his gratitude to those who have contributed suggestions and cordially invites further criticism and aid.

As the bibliography grows in extent it is increasingly difficult to draw the line between discussions of *rhythm* proper and the various implications and applications of rhythmical phenomena in related fields of investigation. It is not at all times easy to differentiate for our purposes between studies of rhythmical phenomena made from the subjective standpoint for the sake of determining the nature of the perception of rhythm itself and studies which emphasize the objective conditions of rhythmical sequences with little or no regard for the ultimate *quale* of the rhythmical consciousness. Often the distinction is not clearly drawn in any one investigation. Many studies made in other sciences are, of course, primarily aimed at results other than those that involve mental effects. It were therefore more truthful to say that, with probable crowding at certain points, all of the titles recorded can be arranged in a linear series. At the one extreme are the investigations in which an attempt is made to discover the mental correlates of rhythmical phenomena; at the other extreme are the investigations which aim to determine the physical basis for rhythmical occurrences.

It appears further that workers in the general field of rhythm from any angle are often eager to draw material from other sources and that there is much collaboration between students in neighboring domains. For these several reasons it has seemed wisest to include in this bibliography all published studies which contribute original discussions to the general field in any of its aspects. Owing to the correlation of the various phases of the subject with one another, it will hardly be necessary to justify this policy. Consequently the bibliography refers to discussions of rhythmical phenomena in the fields of psychology, of music, of pictorial and sculptural art, of prosody, of pedagogy, of aesthetic dancing, of physiology, of biology, of geo-

¹ This JOURNAL, 24, 1913, 508-19.

² This JOURNAL, 26, 1915, 457-9.

logy, of physics, and of chemistry. Naturally the list is most nearly complete in the psychological field.

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