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FROM THE ECCENTRIC TO THE ESSENTIAL

A STUDY OF HARDY'S IMAGERY
AND
HIS DEBT TO THE VISUAL ARTS.

JULIET BATTEN

A Thesis submitted to
The University of Auckland
for the degree of
Doctor of Philosophy.

August, 1969

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PREFACE

References to primary material have been given in brackets immediately following the quotations; a list of cue titles used for this purpose can be seen in the bibliography, p.538. I have not repeated the cue title in a sequence of references to the same work, except where there was a danger of confusion. The Life of Thomas Hardy (apart from the last four chapters) has been treated as a work by Hardy himself, in accordance with the accepted opinion (see Purdy,273). "The far view" and "the near view" have been used as technical terms with meanings that should soon become apparent. With illustrations I have concentrated on reproducing the more obscure works to which Hardy refers, and generally have not supplied reproductions of well-known or easily accessible works, except where I particularly wished to place them before the reader. Wherever possible I have indicated the stage at which textual revision took place, but in many cases the full information has not been available.

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