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In Joseph Losey's film *The Servant*, master, servant and house play a game of political power and control in which the house itself shifts morphologically as the narrative unfolds.

Plato and Hegel stay home

Renée Tobe

As we watch a film, we let filmmakers take us by the hand and tell us a story until they lead us into a world visually constructed to captivate us for a specific amount of time. The worst thing a filmmaker can do is not to terrify us, or fool us with special effects, but to rob us of our illusion that what we are seeing is 'true' even if just for now. Through the mimetic power of film, we, the viewer, picture the film set as if it is real architecture, and assemble the walls and floors we see into an architectural whole. This paper focuses on what we see 'behind' the screen rather than the cinematic experience itself. The premise is that by examining the nature of filmic 'reality' we will be helped to understand architectural form and order.

The film examined here, Joseph Losey's *The Servant* (1963), depicts a conventional, familiar architectural type, the London terrace house. During the course of the film, the house undergoes an architectural transformation and relations of rooms, openings, stairs, and other kinds of circulation space change from stage to stage as the narrative unfolds. These divergent morphological shifts baffle our expectations and thus inform our understanding of the conventional house plan which purports to underlie the film set. Film exploits both the metaphorical and practical values of a home, and in doing so clarifies and makes explicit connections between front and back, upstairs and downstairs.

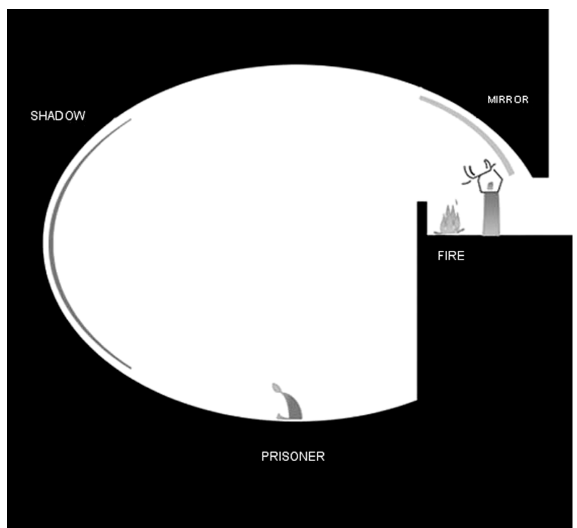
In *The Servant,* master and servant play a game enacting G. W. F. Hegel's master and servant dialectic,[1] in which Hegel describes two self-consciousnesses, reflecting one another over and over again in a confrontation broken only when they battle to the death. It is an allegory of political control. Equally Plato's cave metaphor, which expounds on subjective perception and external reality can be seen in this political light.[2] The terrace house, the allegory of the cave, the dialectic of Hegel, the film set, the lighting, the filming, and the screenplay by Harold Pinter all combine in the visually stylised game scene. The game is played between the master of the house, Tony, played by James Fox, and the servant, Barrett, Dirk Bogarde. The house, which is purchased by the master at the outset of the film, can also be seen as a main character. The class structure of the film's narrative relates to the growth of consciousness discussed by Hegel and the class structure of society as described by Losey.

The allegory of the cave

Generations of scholars have examined the cave allegory and Plato's exegetical comments on the progress of enlightenment as a journey from darkness to light. For example, Martin Heidegger examines the role of light and shadow in freedom and delusion. Others provide contemporary manifestations of Plato's underground cave where images of our 'real' selves contrast with the surrounding world outside. An example is Bruno Queysanne's sensitive interpretation of Dani Karavan's monument to Walter Benjamin at Port Bou where the visitor descends a stair into an underground shaft where one encounters one's own reflection superimposed on the crashing waves of the sea. Frances Cornford suggests that a modern Plato would compare his cave to a cinema with its darkened room, single source of light and moving images.[3]

Plato's parable suggests that that which we see and believe to be real is only a shadow of the ideal. The film takes place within this field. In Plato's cave allegory, prisoners sit and watch the play of shadows on the walls of a subterranean cavern. They believe the shadows cast by a small fire and the sounds they hear emitting from the mouth of the cave to be the sights and sounds of the real world. Since this is the only life they have known, the prisoners are satisfied to live their lives this way. In the allegory it remains unclear as to whether the prisoners, who mistake their own shadows for themselves, see themselves as individuals or have yet to acquire this sense of the self.

The cave metaphor is ambiguous and there are consequently many interpretations. Plato's cave is not capable of precise reconstruction; hence it is always open to interpretation. It has the ambiguity and potential of a film set where we understand what is going on, even if it does not have spatial, let alone structural logic. My representation of Plato's cave metaphor builds on Cornford's suggestion of



1 Plato's cave

the cave as a cinema [1]. Plato places a low wall to prevent the prisoners in the cave from seeing both the fire and the people outside the cave, walking back and forth. In my attempt to determine how the fire can shine on these passing figures (some of whom carry animals) to create shadows on the back of the cave, I add a mirror reflecting the light of the fire back into the cave. This mirror also corresponds to the lens of the camera that both reflects and distorts the world of 'reality' from the shadow world projected on the screen. The mirror emphasises the parallel with the filmic experience and helps me to interpret the cave as premise for the world presented on the film screen, adding the dimension of the camera as filter for the shadows presented on the wall of the cave. The attachment of the mirror is the addition of the lens to filter reality. The notion of 'direct' light in my interpretation corresponds to the 'director' who directs the lights, the action, and the shadow world of the flickering images on screen.

Many filmmakers have drawn inspiration from Plato's metaphor, for example, Bernardo Bertolucci's *The Conformist* (1969) deliberately illustrates Plato's shadowy allegory on political control.[4] The film, which takes place in 1938 Fascist Italy, invokes the political situation of the prisoners who wish to remain ignorant of their state. Another film, *The Matrix* (Andy and Larry Wachowski, 1999), suggests that reality as we know it is an artificial construct that we only think we see, hear, feel, taste, smell, experience, learn and remember.[5] *The Matrix* suggests we are all unwitting prisoners in a cave-like existence emphasised by the anagrammatic name of the main character who begins as Neo, a copy, and after his emancipation becomes the One, the original.

Hegel's master and slave dialectic

Hegel introduces architecture and its origins in the *Aesthetics*. Both Denis Hollier and Anthony Vidler expand on Hegel's architectural discourse. As Hollier points out, in Hegel's account, the architecture that started as a cave, became a monument, then developed into the Temple, a meeting place between peoples. Hegel reflected on subterranean architecture, such as hollowed-out caves, as prefiguring the same thing above ground, the inhabited structure, the house or temple.[6] While my discussion acknowledges architecture's representational capacity, and looks deeply into the cave (both Plato's and Hegel's), I focus specifically on the master/servant dialectic from Hegel's *Phenomenology of the Spirit*, a means to understand what it is to be human, conscious, aware, and self-aware in a world of sensation, emotion, material, and moral good.

Hegel's dialectic appears in many references to deliberations of power. For example, in Leopold von Sacher-Masoch's novel *Venus in Furs* the protagonist awakens from a dream after falling asleep reading a book by Hegel. Sacher-Masoch does not state the title but the description of the dream and the games of dominance that follow suggest to the reader that he reads the chapter on the Master Slave dialectic in the *Phenomenology of the Spirit*.

Losey's Communist leanings (and pre-war visit to Russia) led to his being subpoenaed by the House Un-American Activities Committee in 1954 and his resulting exile from the USA. Both Losey and Russian born philosopher Alexander Kojève claimed (albeit somewhat ironically) to be Stalinist. Kojève, whose lectures in Paris in the early twentieth century and seminal reading of Hegel from a Marxist perspective influenced French thinkers, provides an appropriate lens with which to view Losey's film. Losey, who suggests that his film describes the entrapment of class, and servility of attitudes of both masters and servants, grew up in a house with domestic servants. He defines the meaning of *The Servant* as the servility of people who are afraid.[7]

The Servant

A description of the master/slave relationship can serve as a plot summary of *The Servant*. In Losey's *The Servant*, a butler struggles for power over his employer, a young man of property. Master and servant struggle for dominance, and in the other, see their own self. The master loses his freedom and becomes enslaved to his servant whose own quest for prestige and recognition also ends in failure.

The action takes place within a single season, winter. In the first stage of the film Barrett, the butler, installs himself within the house, and makes himself invaluable to Tony, the master. Together they set up house. In the second stage, Barrett further infiltrates himself by convincing Tony to hire a maid, Vera, who seduces the master, thereby causing a rift between Tony and his fiancée. Tony fires Barrett and the maid when he discovers them together in his bed. The third stage begins after a brief interlude of solitary dissipation; Tony re-hires Barrett, whom he 'chances' upon in a pub. In a quick series of scenes, that includes a nightmarish and surreal sequence of games, Barrett asserts mastery over Tony, and the exchange between master and servant is complete. As the film ends Tony is left lost and alone, a prisoner in his own house.

House as Plato's cave

The title of Losey's film suggests an inherent ambiguity in the master/servant relationship and questions who the servant of the title actually is. This ambiguity follows on from Plato's description of the prisoners in the cave, people 'like us'.[8] Losey's metaphor for the house, as a snail, curling and curving on itself, and as a labyrinth (with the minotaur of one's own soul at the centre) aptly represents the house as cave. In *The Servant*, the house is a metaphor that conveys social and human contradictions; it reflects and defines the characters and comments upon them and their lives. Barrett's entrance to the house introduces themes that run as visual motifs throughout the film. Barrett inserts himself into the house insidiously and his shadow thickens into substance as he controls and manipulates both the house and its unwitting master.

The protagonists who enter the house become decreasingly able to leave, chained within the house by their emblematic identity. At first, when Barrett arrives, he is able to go to the pub for beer or meet a train at King's Cross and Tony can have lunch in a restaurant or visit a country house, but once the house settles into the third stage, the filming is entirely within the house. The two male protagonists retreat into a darkened interior, darkened both figuratively and metaphorically.

Throughout the film the outside world is shown as a foreign, puzzling, slightly mysterious, and inaccessible place. In the first scene Barrett stands by the window for a moment and looks out. A net curtain hangs in the window; already the real world is veiled in literal as well as Marxist terms. The motif of inside as opposed to outside continues through the film. Outside where one might be in control, compared to inside where the house is in control and all who enter are prisoners.

House topography

The house is established as the central setting from the beginning of the film. Unusually for a film, more than 80 minutes of the film's 110 minutes running time takes place within the house. Exterior scenes are narrative driven (they are there primarily to move the plot along) and comprise a mere 14 minutes of film time. The other 16 minutes are interior scenes within pubs, nightclubs, restaurants, or Chiswick House.

The exterior scenes of the house were filmed on location in Royal Avenue *[2]* (off the King's Road) and interior house shots at Shepperton studios. In the opening scene, Barrett approaches a house halfway down the Royal Avenue *[3]*. The exterior location shot differs significantly from the filmic house that is wider but shorter. There is no concern as to the palatial interior fitting into the modest exterior dimensions of the location house. On the ground floor, the living room (as Losey calls it) or the drawing room (as Barrett refers to the room in the script) extends from the front of the house to the back. On the first floor, three steps lead up to the master's bedroom. This is a large 'L' shaped space. The cross of the 'L' at the front supports the logic of the house as full width of the stairs. The top floor consists of a short hallway with three rooms, Barrett's bedroom, a bathroom, and Vera's boxroom *[4]*.

Losey created a set where from the basement to the top floor you can enter and leave every room, whichever way you go. The circularity was planned in the spiral design of the house to express a sense of the infinite, impossible to evade. The only exception is the servants' floor, described by Losey as a trap, or centre of the labyrinth. This cave has no exit once one becomes enslaved to its shadows. Georges Bataille's description of language as a labyrinth from which death is the only escape suggests the exchange

2 Royal Avenue, Chelsea

of words and meaning as the primary currency of interpersonal relationships and the inescapability inherent in the master/slave relationship. Language is an apt study for a film scripted by Pinter; his distinctive repetitions, pauses, silences, and ellipses create yet another entrapment. An escape from this particular snare opened in the editing suite when the producers suggested the film was too long. In order to shorten the film (and to Pinter's great displeasure), Reginald Mills, the editor, simply cut out the repeated dialogue.[9]

My plans show the house as it might look based on standard Edwardian houses of the era and other houses on Royal Avenue. The shaded areas show parts of the plan that would defy architectural logic if they formed different floors of one house. While most of the rooms make sense spatially, the stairs themselves do not, often going up where they should go down, or extending into the house next door, but always in ways that lend meaning to the narrative text of the film.

The main stair in *The Servant* begins with four commode steps at the bottom and again at the top of a straight run of rectangular treads parallel to the axis of the house. The helical turns at top and bottom extend the stair into the space of what should be the neighbouring house. While not uncommon to have the stairs turn a corner at the top, in order to face the correct direction in the hall, it is rare in the ground floor, where the stair generally rises from a straight run. The curved walls give the *poché* effect of a stately home, where stairs are often embedded within the plan and service areas (or even secret stairs) hidden in the small areas created. This also clears the way for the camera's uninterrupted view directly from the posterior of the house to the front door.

A narrow vestibule between the hall and the master bathroom leads to the servants' stair that has a door at the first floor level, but not on the top floor, as though the very stair is constituent of the closet in which the servants are expected to reside. The gradient reveals that the height and width in plan do not correspond in section one with the other. This creates ambiguous or inaccurate (in terms of architectural logic) areas, although not necessarily understood as such by the viewer, and enables the coming in to being of strange or *unheimlich* occurrences that transpire in these spaces. The gentleman's dressing room conveys this feeling of dis-ease. It has the feel of an awkward 'in between' space. The dressing area, approached by three steps up from the bedroom exactly where the servants' stair would penetrate if realised in plan and section,

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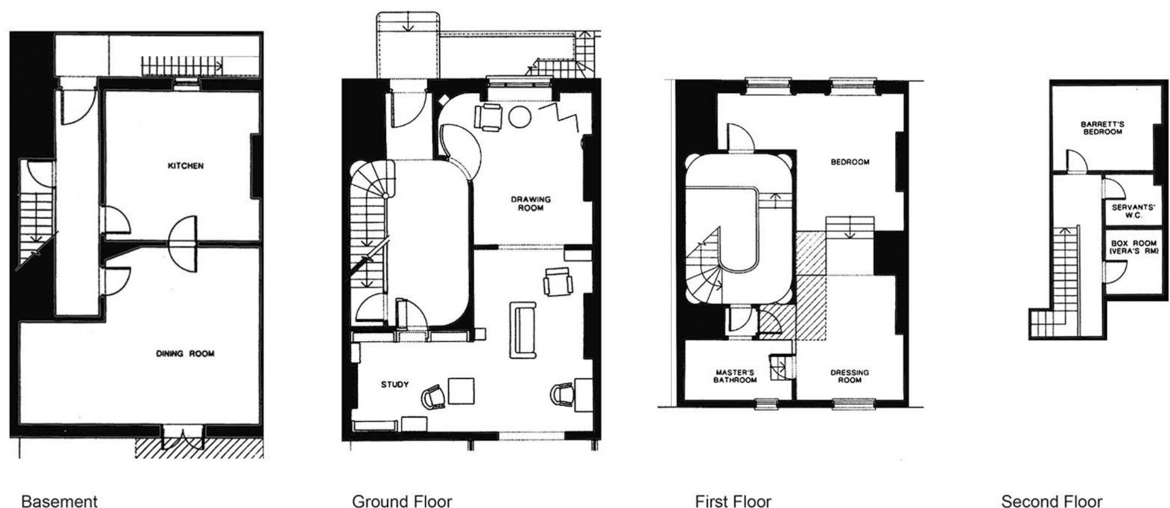

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3 Location House used in *The Servant*, Royal Avenue

4 House plans

5 Film times chart

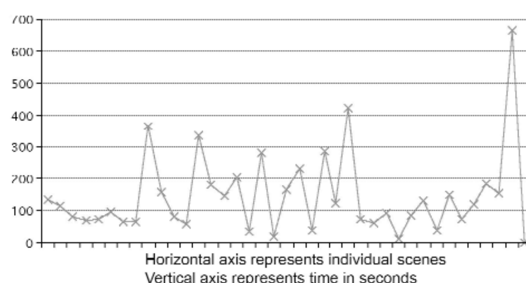
must have three steps down to get back to the same level as the hall. The three steps are in the bathroom, enabling Tony to 'look down' on his maid in a scene where Tony interrupts a naked Vera in the bathroom.

Another stray three steps in the upstairs hall possess visual assonance (and no logical correspondence) with the three steps in the dressing room. At first they seem to account for the closed area of the entrance hall but it has a lower not a higher ceiling. However, as in Escher's drawings, the stairs continue to ascend in the same direction. Other roving stairs include external stairs front and back, almost impossible to locate on plan due to discrepancies between set design and location. Although these ambiguous or seemingly unresolved areas conform to no architectural logic, they perform an important task in establishing the schematic mood of the film. The viewer rarely perceives these inconsistencies in plan but may sense discomfort, although the source of this disquiet is not always recognised.[10] This distortion increases as the narrative evolves until the house feels 'upside down' as the viewer gets absorbed into the shadow world and the master and servant roles reverse. The interior also seems to shrink claustrophobically during the course of the film. While not generally unusual in film, in *The Servant*, the intermingling of the actual film set and the 'real' house in the mind of the viewer produces a sense of confusion as illusion enhances fiction with error.

Three stages of house

The Royal Avenue house interiors evolve from an early barren state to a correctly appointed and later unkempt state at the film's end. Losey's depiction of the house demanded three overlapping moods reflected in the lighting and furnishing: at first it is an empty shell that becomes bright and smart, then it is gradually rotting away, and finally it is garish and ambiguous. The transformation of the Royal Avenue house in *The Servant* manifests the spiraling power shifts of the characters as well as of the larger social order contemporary to the film's production.

In the first stages the house is in disrepair, with endless doors that go nowhere. In the second, in full Edwardian gentleman's club style, doorways are opened up, and structure added, to formalise the perspective that frames the characters. In the third stage, an air of dissolute bachelordom pervades the house. These also represent three stages of the same person, Tony, the master, an empty shell, who is first constructed, then dominated by the servant.



SCENE TIMES CHART ***The Servant* (Losey, 1963)** 5

The Servant begins with a comforting narrative communicated through a series of short scenes of similar length. In the second stage Losey sets up a playful relation of alternating long and short scenes, during which the editing draws attention to itself, relating the vicissitudes of Tony, Barrett, and the women, with the house as a silent third. An aggressive staccato of short scenes alternating with even shorter ones follow in the third stage, to be concluded by a long and bewildering final scene. The pattern of the film's editing demonstrates a rhythmic structure, different for each stage of the film *[5]*.

In addition, both writer and director use different means to express a similar mood. The script's first description of the house is as dilapidated, shabbier than others on the street, with no carpets, no signs of occupation. In the second stage, Losey suggests the lighting is distinctively white and there are constantly fresh flowers. In the third stage, Pinter specifies ruffled carpets, rugs askew, magazines on floor, full ashtrays, stained wallpaper, stair rods loose, and bottles scattered. Losey's note simply reads 'house more sinister'. Losey's handwritten notes in the shooting script describe this stage as an 'overlay of Barrett' everywhere. As the film becomes increasingly diabolical areas appear black, when once they were white. The change in furnishings marks a change in the moral atmosphere.

The stair game

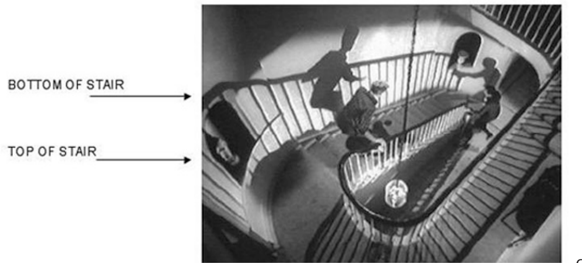
An examination of the staircase in *The Servant* brings to light the relationship between the servant and the master as well as the relation between the two men and the house. As important ordering devices, staircases determine both plan and section. In Losey's film, stairs take on greater significance as the relationship between Barrett and Tony replaces one (in filmic terms) of more conventional romance. The stair appears in the opening scene, in crucial central scenes, in the final scene, and occupies almost one quarter of the film's running time representing a sizeable proportion of screen time.

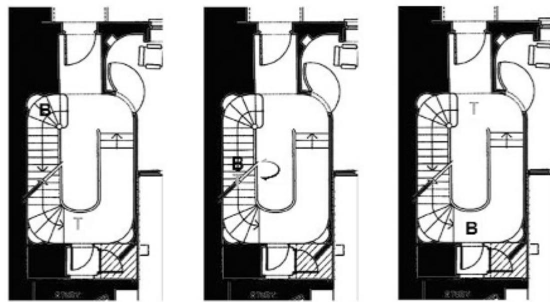
The exchange of power between master and servant exercises the architectural setting as symbolic and actual battleground of play. In the third stage, Losey sets up a game on the stair that epitomises a diametrical opposition to the English notion of 'fairness' and the level playing field. The breaking of rules serves only to emphasise them. Throughout the film Losey uses games to introduce and explain the powerplay between the characters. This scene establishes the house as arena in which the relationship of master and servant will unfold. The structure of the game is a closed world but play is always for someone. Its significance is only complete because it is open to us, the viewer. As Gadamer, following Huizinga, argues: 'Human play requires a playing field'.[11]

Framing and staging illustrate the various stages of the power struggle. Barrett's constant dominance in the frame evinces his ascendancy despite his lower status as servant. The formal structure closely relates to the dramatic progression lying at the heart of the

film, the domination of one person by another. Bogarde's interpretation is edged with ambiguity as to whether Barrett only pretends to share in Tony's deterioration or whether he too has collapsed because the master/servant structure has been undermined. The conclusion with Barrett in utter dissipation, suggests that he needs the class system as much as Tony.

The stair scene begins with the ball flung directly at the camera (and the viewer). This simultaneously bridges and emphasises the set distance from the action of the audience in the cinema. Losey invites the spectator into the space through this aggressive act that also excludes them thereby emphasising the players' experience of the game as a reality. The role of the spectator is essential; Gadamer argues that





6 Stair game, *The Servant* (Joseph Losey, 1963)

7 Exchange of Tony and Barrett

8 Interior, Joseph Losey House, Royal Avenue

9 Interior, Joseph Losey House, Royal Avenue

10 Exterior, Location House from *The Servant*, viewed from sitting room window of Joseph Losey's home

play is always play for someone, that the fourth wall of the audience completes it as in a work of art. Tony begins in the master's position, at the top of the staircase and Barrett remains in the subservient position, below him. From a high level the camera tilts down towards the front of the house. Due to the diagonal framing, the bottom four commode steps of the stair itself are higher than the top, foreshadowing the exchange of roles about to take place *[6]*. This comprises the primary shot for the scene. Losey employs different sized framing so each segment of the sequence has either Tony or Barrett in a position in the frame reflecting their status. Barrett and Tony appear as small figures in the frame, affording primacy to the stair.

The stair is lit as a sports arena for play. Careful lighting creates two extra players in the game, for behind Barrett and Tony their shadows loom on the wall like phantom opponents, larger, insubstantial, but commanding, as if the shadow contest is the truer picture of the conflict. The shadows, like extensions of their spirit, play out a drama of mastery and subservience as in a shadow puppet theatre turning the characters into emblems or symbols. The line of the light in the centre divides the frame and the characters one from the other. The single lamp fixture (which could not actually cast all the shadows) 'suggests' it is the source of the light in the scene. Losey employed more than seven lights to get the desired effect. The brightly-lit balustrades form a ring of bars around the players and cast a larger shadow image on the walls emphasising the sense of enclosure. The figures move up and down their ends of the staircase, dwarfed by their own shadows, which give form to their emblematic selves. At stake in this particular game, with the exchange of positions of the two players and the involvement of the viewer, is a more universal issue of the shattering of morality.

Tony and Barrett play a ball game of which the screenplay states: 'according to the rules, the ball must be bounced off the wall or on the stairs past the opponent'. Their game continues until Tony throws the ball in Barrett's face. Power, place, advantage are at stake as the contestants gloat at one moment in a point scored and protest in the next they are being unfairly treated. The 'game' with its arbitrary and often illogical rules and implied notion of 'fairness' is referent of the disintegration of class. Losey and Pinter used a similar device to divide the upper from the middle classes in *Accident* (Losey, 1967).[12] In *Accident,* the interior world of the Oxford dons replaces the Royal Avenue house and Bogarde plays the middle class interloper in a relationship with an upper class student. Losey intended these games to serve as a metaphor for and demonstration of the principles of entrapment.

In *The Servant*, Losey's intention was to reverse the roles completely at a certain point in the narrative. The stair game marks this point as the pivotal centre of the film. This scene would constitute a moral or emotional centre to the film in a conventional approach except that here the characters do not think or act in terms of emotion or morality. It marks the centre in the balance of power when the Hegelian dialectic of master and slave reverses on itself. Barrett (the slave) transforms the Royal Avenue house for (master) Tony. The stages of house design reflect different stages of the power politics and game playing. Barrett fulfils the master's desires (as well as anticipating and creating them) in such a way that Tony becomes entirely dependent on him. Tony, recognising his need for Barrett, becomes animalistic in his anxiety to serve his servant. The two men are

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dressed alike to make plainer the role reversal and synthesis. There is a crucial inset scene, a mid-shot of the two men sitting on the stair, where they exchange positions *[7]*. The 'master' and the 'servant' characters reverse roles at the end of the game. As Losey describes:

> *'In addition to this reversal, and partly because of it, the whole style of the film changes; not necessarily the visual style, but the tempo, the degree of reality, the degree of extension of reality, and the morass of nightmare.'*[13]

Tony may give the impression of being a weakling who overcompensates for his weakness by an apparent lordly manner, just as Barrett may give the impression of being a coward who overcompensates for his feeling of powerlessness in the world by an apparent brutality. However, dependent on Barrett, Tony is only falsely the master. Barrett, who starts the game in the inferior position, ends up standing at the top of the stair where he dominates Tony, ordering him to run off and pour him a brandy. Both characters exit the frame, and the camera remains on the stair.

No matter how one translates Hegel's *Herr und Knecht*, as master and slave, Knight and Knave, or Lord and Bondsman, the bondage in question invokes a power struggle involving endless games and manipulations. Losey's film expounds upon notions of self-awareness, enlightenment, mastery and servitude, where Plato's cave allegory and Hegel's master and slave dialectic converge. The notable absence of a happy ending compounds Losey's emphasis on domination and subordination that reveals *The Servant* as an exceptional and informative film of its era. It may be understood, with the single source of light, and the large shadows on the wall, and the characters who see only themselves, or their shadows, as a depiction of Plato's cave.

The film helps us to understand notions of place and identity. Part of our job as architects is to create a 'home' from an empty shell, to establish a place where individuals may feel 'at home', and to express personal identity within the repeated pattern of the terrace house. Working within the familiar template allows scope for 'opening up' or formalising volumes to give order and distinction to an interior that may be a surprise from the neutral exterior.

For example, Losey's own home supports Hegel's (and others') suggestion that we are all caught up as agents in a drama whose meaning is never clear at the time, but understood only later. Before the making of *The Servant,* Losey describes himself as 'very down, lonely, and alone'. The film was a critical success and set Losey back on his feet in the filmmaking world. He was able to move out of his flat on Montpellier Street and purchase a larger house. Losey was one of the first to embrace contemporary furniture design promoted by Terence Conran and David Hicks. He had glass dining tables, elongated ottomans upholstered with Turkish carpets tapestry-woven with geometric designs in rich, brilliant colours, walls of black glass mirrors, and open tread stairs with chrome balustrades *[8 & 9]*. In an upstairs study, dozens of small, framed photographs depict the director with the actors and writers with whom he worked. In an ironic escape from the cave, that for Losey was his self-imposed exile, Losey's new house was on Royal Avenue directly across the gravel-covered square from the house used as location shot in *The Servant [10]*.

Notes

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4. *The Conformist*, dir. Bernardo Bertolucci, Mars/Marianne/Maran, 1969; Julia Annas, *An Introduction to Plato's 'Republic'* (Oxford: Clarendon Press, 1981); Robert Kolker, *Bertolucci* (London: British Film Institute, 1985).
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6. Denis Hollier, *Against Architecture, The Writings of Georges Bataille*, trans. by Betsy Wing (London: MIT Press, 1993), pp. 57–65; Georg W. F. Hegel, *Aesthetics, Lectures on Fine Art*, 2 vols., trans. by T. M. Knox (Oxford: Clarendon Press, 1975), II, 'Architecture', p. 625; Anthony Vidler, *The Architectural Uncanny* (London: MIT Press, 1992), p. 131.
7. Leopold von Sacher-Masoch, *Venus In Furs*, trans. by Uwe Moeller and Laura Lindgren (New York: Blast Books, 1989), p. 59; Alexandre Kojève, *Introduction to the Reading of Hegel*, trans. by James H. Nichols, Jr. (New York: Basic Books, 1969); Hans-Georg Gadamer, *Hegel's Dialectic: Five Hermeneutical Studies*, trans. by P. C. Smith (London: Yale University Press, 1976); Jean-Luc Nancy, *Hegel: The Restlessness of the Negative*, trans. by Jason Smith and Steven Miller (Minneapolis: University of Minnesota Press, 2002); Charles Taylor, *Hegel and Modern Society* (Cambridge: Cambridge University Press, 1979), pp. 153–157; Joseph Losey, 'Interview', in *Isis* (1963).
8. Plato, VII, 514c.
9. Hollier, p. 10; Roger Hudson, 'The Secret Profession', in *Sight and Sound* (Summer, 1965), 116–118 (p. 117).
10. Siegfried Kracauer, *The Nature of Film: A Redemption of Physical Reality* (London: Oxford University Press, 1960).
11. Hans-Georg Gadamer, *Truth and*

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12. Harold Pinter, *Five Screenplays* (Haverhill: Eyre Methuen, 1973), p. 50; James Palmer and Michael Riley, *The Films of Joseph Losey* (Cambridge: Cambridge University Press, 1997), p. 57; *Accident*, dir. Joseph Losey, London Independent Producers, 1967.
13. Joseph Losey, *Losey on Losey*, ed. by John Milne (London: Secker and Warburg, 1967), pp. 34 & 134.

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