
In *Das Schloss* the protagonist K. strives to reach the palace world but is prevented from reaching "the law" of the Castle because bureaucratic doorkeepers like the mayor, Burge, and Erlanger hinder his advancement to attain to Klamm at the center. In Maimonides' *Moreh Nevukim* Part III, chapter 51 the Rambam offers a parable concerning "a palace" with Moshe Rabenu at the center, with different circles of types of people at different removes from it. Barnabas' family and K. in Kafka's parable might be considered in Maimonides' terms "those who walk around searching for a gate." In Maimonides parable different persons are at different distances from the center of the palace depending on the stage of their intellectual attainment. While it might be difficult to associate Klamm as one of those who has mastered "logic and mathematics" and has therefore been admitted into the palace ante-chambers with Ben Zoma, Klamm serves the function of an archon or gatekeeper preventing K. from advancing into the castle's maze like structure. As archon Klamm serves as one of many gatekeepers, so prevalent in gnostic texts of the Hechalot genre. The notion of entering a kind of pardes, whether it be Maimonides' palace or the "king's orchard" in the Babylonian Talmud Hagigah 14b, can be seen as that which is denied K. K. is a supplicant "down below" who aspires to enter the Castle "up above", yet he is denied access. The deflected entrance into Maimonides' palace or the orchard of the Talmud, is the fictional reality of Kafka's K.

Although the kind of communication K. desires is unmediated, direct connection with the Castle through Klamm, he is indirectly linked to the castle by telephone. In chapter two K. with the telephone receiver at his ear is mesmerized by the "hum of countless children's voices" which sound more like "voices singing at an infaite distance". This pure sound can be seen as the undifferentiated murmur of language engaged in its own temporal process, a primal scene of language, where sign and signifier are coterminous. This realm corresponds to the realm where language is untainted of ambiguity- every word being a primary signifier, and where there exists a unified transparent logos that is the source via emanation of the language in the village. In the village language is ambiguous and meaning indeterminate. However in the castle language is unambiguous. Within the context of the difference between language in the Castle and language outside the castle in the village, K's quest becomes a hermeneutic mission. The goal of this hermeneutic mission however is thwarted because K. is trapped within the linguistic text of the village, and unable to reach the melifluous realm of the perfect language at the center of the castle. K's problem is a linguistic one, for K. strives to make clear in words the inadequacy of words. K's quest is deeply tied to the mystery of language. Kafka's text thereafter asks, "How well does language, reach, grasp, express 'what is there'?" That is to say what is given an ontological reality in the Da-sein, there being, of eternality. Kafka shows in the parable of the Castle the inability of written language to reveal "what is there". Plato understood this dilemma, in that the truth is discovered silently contemplating the forms of the true, the good, and the beautiful, for it is beyond the limits of what can be described in language.

Thus we return full circle to the Maimonidean text, for in Maimonides' parable the closest group of beings to Moshe Rabeinu, who enjoys the presence of the Shekhinah, are the
philosophers- although there are differing ranks among the thinkers. In that philosophy seeks for understanding, the understanding of understanding, noesis noesis, by scientific methods, it differs greatly from rhetoric that is the medium of literary expression. Kafka's K. is unable to reach the Castle, and is fated to the "semantic slippage of language" because he has not philosophical method. Maimonides it is said to have advised his beloved rare pupil Joseph to burn his poems in order to study philosophy, just as Socrates is said to have counseled Plato to burn his poems. Thus Maimonides in placing the philosophers closest to Moses at the center of the Castle, delegates an authority and power to philosophy over rhetoric. Moshe Rabenu himself in Maimonides parable is portrayed as a philosopher, for he is asking questions of G-d and receiving answers, and questioning is the piety of thought. Thus Maimonides provides the seeker who wishes to enter the Castle, Pardes, the orchard, a key. The key is the discipline of the philosophic life. While in Kafka's Das Schloss there is not attainment, no transendence, no penetration into the Castle world from the village, Maimonides promises transcendence through philosophy. However Maimonides offers his students whose souls have been philosophically turned, a way to make the ascent out of the cave of the opinions of the village world (Republic 7) and attain to a vision of the forms (eidos) with which Moshe Rabenu at the center of the Guide's palace has unambiguous communication. Because of the difference between the philosopher's relationship to language as opposed to that of those who have chosen the rhetorical arts over philosophic silent contemplation, the philosopher's soul can ascend to the Castle word transported by the mind as the chariot of thought. For the Rambam, contemplative being with G-d, via the active intellect which is our connection with HaShem, is not only what constitutes our being in the image (tselem) and likeness (demuth) of HaShem, but provides the key by which to open Das Schloss (the Lock) and ascend to the Castle world on winged thought. The Rambam, our great Eagle, mentally soared very high, while perhaps physically living in the village world of Fostat Cairo, while at the same time noetically dwelling in the Castle world of a life redeamed by the thoughts of HaShem.