

***The Image of the Librarian in Film, Television, and literature: A Derridean Deconstruction of the stereotypes and Foucaultian analysis of why these stereotypes exist- Test Case of Umberto Eco's The Name of the Rose, Louis Borges' "The Library of Babel", and Joseph Cedar's film, The footnote ( הערת שוליים, translit. He'arat Shulayim)***  
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**Description:** This paper focuses on the image of the librarian, and the subcategory of the Jewish librarian in film, literature, and television. Of the many examples of the Jewish librarian in film and TV, we consider David Mamet's work, *Homicide*, the Israeli film *The Matchmaker*, the film *Sophie's Choice*, and the Israeli film, *The Footnote* **הערת שוליים, translit. He'arat Shulayim**), among many other test cases. We put the images of Jewish librarians in the context of the many images of librarians and libraries from the wider world from Marian the librarian in *The Music Man* to *Citizen Kane*. As examples of favorable portraits of librarians we consider classic works such as Umberto Eco's semiotic novel, *The Name of the Rose* (***Il nome della rosa***), Louis Borges' labyrinth library thesis in "The Library of Babel" (***La biblioteca de Babel***), and other examples of high intellectual culture that depart from popular culture flat stereotypes, by portraying the librarian in a positive light and valuing the knowledge that libraries contribute. By the method of Derridean Deconstruction (***Mal d'Archive: Une Impression Freudienne***) we will show why the popular flat simplistic stereotypes in pop low culture from the Saturn commercial to *Seinfeld*, are often false, and through the work of Michel Foucault ("***La Bibliotheque. Fantastique***") analyze why popular degrading reductionist stereotypes sometimes exist in the popular uneducated imagination. We will derive insights into the popular negative stereotypes and categories in which librarians, and Jewish librarians in particular, are often depicted and classified in pop mass culture, under conventional devalued categories, as well as those examples of high cultural films and literature that break out of the box, and present a more multi-faceted, diverse, complicated, and in depth look at the profession and practitioners as valuable contributors to the the heart of any educational institution. Sound clips are deployed throughout the presentation for educational purposes, as well as primary documents such as interviews with film buffs, film makers and film cultural critics in NYU's film studies faculty, and at Jerusalem's film Ma'ale film school. We conclude that lack of knowledge concerning what librarians really do, and preconceived notions that libraries are limited to clerical duties of checking out books, "shushing," stamping, and shelving, often contribute to the popular negative image of the librarian in the general public, **ad captum vulgi**. On the flip side, intellectual authors like Umberto Eco, Louis Borges, and Arthur Conan Doyle (librarians help solve detective mysteries by deciphering clues) show appreciation, respect, and acknowledge essential value of the librarians role, not only teach how to "access" knowledge [and importantly serve as "fact checkers,"] but also to take an active role in organizing, interpreting commenting upon, and creatively fostering the furtherance of interdisciplinary international research in the knowledge revolutions we are living through in the digital Humanities, recognizing (anagoresis) that librarians are even capable of solving murder detective mysteries, and unlocking esoteric mysteries beyond and beyond, as the factotum Janus gatekeepers, giving meaning and redemption in the journey of life.

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## Long Version

Images and stereotypes<sup>1</sup> of librarians in film has evolved over the decades as has the image of libraries. Stereotypes change as has that of fiction writers as “either old foggy bookworms” or unreasonably efficient<sup>2</sup>. Stereotypes of librarians have “ranged from the bespectacled mousey male of the 1800s to the 1900s shushing spinster complete with bun.”<sup>3</sup> The image of the Spinster is common.<sup>4</sup> Sable writes of the stereotype, “the librarian is unfailingly and eternally middle aged, unmarried, and most uncommunicative. She exists to put a damper on all spontaneity, silencing the exuberance of the young with a harsh look or hiss. Her only task seems to be checking out books or collecting fines. Books to her are best left upon the library shelves<sup>5</sup> where they do not become dirtied or worn.... There at the desk she will stay, stamping out her books until her retirement.”<sup>6</sup>

Libraries have many images associate with them. Some have likened them to crypts<sup>7</sup> as found in films like Stephen King’s *The Policeman* and Asimov’s *Forward the Foundation*, and cemeteries where ghosts hang out (**ghost busters**), to palaces in heaven as per Louis Borges, “The Library of Babel”. The image of the library as cemetery and crypt contrasts Louis Borges who commented that he imagines heaven and the afterlife as a large library in the palaces of G-d beyond. The head of the Library of Congress also has a positive image of libraries as “temples of learning.”<sup>8</sup> The architecture of the LC and other great libraries has been noted to convey the awe and sanctity of great cathedral like houses of worship.<sup>9</sup> In the Book, *the Alexandrian library: Glory of the Hellenic world*, it is noted that one head librarian Callamachus was accidentally locked in the library overnight and testifies that he heard ghosts and demons so that whenever he frequented the library again he wore garlic around his neck. The Alexandrian Library figures in *Cleopatra* (1963) where Elizabeth Taylor as Cleopatra fights her way into Caesar’s chambers to announce the Alexandrian Library is on fire, an event which resulted in the loss of Aristotle’s work on Comedy tandem to his *Poetics* on Tragedy

As we move from high culture to low brow culture, In *Ghost Busters*, the first place in all of the city to be visited by ghosts is the NYPL which is guarded by lions.<sup>10</sup> Two librarians appear in the film. The first (a ghost) is shown as the stereotypical old spinster with her hair in a bun, conservatively dressed, a mean look on the face, and constantly Shushing. In fact a constant pattern of the stereotype of the librarian in film is that of shelving, stamping, and shushing. The fact that often women are portrayed in this manner is due to many factors.<sup>11</sup> The second librarian in *Ghost Busters* is the victim of a visitation when the card catalog is attacked. She is portrayed as a mousy neurotic who when asked if there was any family history of mental illness, comically replies, she had an uncle who thought he was St. Jerome. In this popular Hollywood film *Ghostbusters* much comic play is made of a card catalog where cards are flung out by some demonic ghost power, which causes the stereotypically dressed librarian in a conservative suit, glasses, hair bun, to flee in terror.

**Filmclip Ghost busters (popular culture)**

**Stereotype of Library as Respectable Job**

In *Imitation of Life* (1934) Fredi Washington’s mother asks her why she is working as a dancer in a club when she told Mom that she had a “Respectable Job in a library.” In *Imitation of Life* (1959) Susan Kohner tells her mother that has a job cataloging books at night in a public library. Her daughter on the opposite pole actually has a job in a strip joint singing and dancing.

In *Party Girl*, the main character is shown as first arrested but her relative gets her a respectable job in the NYPL which causes the main character to become more subdued, docile, and a proponent of order. When she catalogs her roommate, a DJ's record collection, he criticizes how the library job has made her an order freak. When in *Party Girl*, Mary grapples to understand the classification system of the Dewey decimal system she reads about its stated objective, "classification systems provide a system for organizing a universe of items be they objects, concepts, or records" suggesting the power of the classification system is total, massive, and comprehensive. Its goal is to organize thereby control the "whole universe of items." As new discoveries such as the Dead Sea Scrolls in the 1950s or new findings in genetics, stem cell research, and cloning become available today the system merely expands and includes these new findings in its expansive or enumerative capability to describe what Wittgenstein might call in the TLP, "all that is the case." The message is that arbitrary and uncontrolled discourse will either be excluded or pinned down as so many butterflies or lego pieces glued or nailed to a board. The institutions of the library has the authoritative control to determine what shall fall within the universe of discourse defined by the boundaries of its classification system. The order of the stacks and catalog express this control. The system may assume that without mechanisms of control or order, the discourse becomes dangerous and uncontrollable. Thus the discourse of control can be seen to limit the freedom of unique creativity. This contradicts Jennifer Summits characterization of libraries as verily places of creativity.<sup>12</sup> Even A dissertation with an ambiguous and equivocal title for instance on "nothingness and nothing in literature and Philosophy"<sup>13</sup> will be pinned down historically to the topic of meontology stemming from ancient Greek thought.<sup>14</sup> For the stereotype of the librarian as order-freak lurks the unspoken fear of discourse becoming undefinable that cannot be traced to an identifiable origin, and the ambiguity of multivocal and equivocal discourses that emit multiple meanings that may even contradict each other. Like Koheleth's contradictions this gives the text a secret vitality and as Walt Whitman remarks, "Do I contradict myself, so I contradict myself, I contain multitudes."<sup>15</sup> As well as becoming a fetishizer of order the main character in *Part Girl* also ends up humiliating a patron attempting to reshelve a book he has pulled from the shelves. She is seen at the reference desk surrounded by piles of books, mechanically stamping books. She looks up and seeing a young male library patron says, "Excuse me what are you doing?". The patron raises his hand to his chest in a gesture that says, "Who? Me? Mary continues, "Yeh, you...." Singling him out so that he is noticed by other patrons sitting at desks. She asks sternly, "Were you just putting that book away?". The young man stands frozen while other patrons approach the desk for help. Mary comments strongly, "IT looked like as though you were putting that book away". The patron looks around with a shocked expression. The people at nearby tables raise their heads. Sarcasically Mary says, "I guess you didn't know we had a system for putting books away here?". Mary continues, "Now, I'm curious.... Your just randomly putting that book on the shelf, is that it?". The patron looks lost, helpless, and trapped, unable to speak. Mary raises her voice and says loudly, "You've just given us a great idea. I mean why are we wasting our time with the Dewey Decimal System when your system is so much easier, much easier. We'll just put the books (again raises voice) anywhere!". Mary turns to the people at the reading desks, "Hear that everybody? Our friend here has given us a great idea. We'll just put the books any damn place we choose!". Mary is shouting very loudly now and loosing it. She bangs her fist on the desk. She pushes it further by saying, "We don't care, right? Isn't that right!". Mary has evolved from a carefree party girl to a order freak librarian not afraid to assert her authority. This scene follows a scene where Mary has an epiphany when grasping the Dewey Decimal system

for the first time. Mary takes the patrons' misshelving of a book as a personal affront. She takes her job shelving books very seriously. Mary should have quietly come from out behind the reference desk and tactfully whispered to that young man that she could assist him in reshelving the book. Instead she chooses to stand behind the desk and shout sarcastically and embarrass the patron. She embarrasses the patron in public. She the librarian seems to enjoy her authority and the public humiliation she has caused.<sup>16</sup>

Humiliating someone in public in Jewish law is called *Halbanat panim*. Rav Nachman equates such an act of embarrassing someone to public as the equivalent of murder or spilling blood.<sup>17</sup> When one is embarrassed "*Azilsumakav' atihivara*," the features lose their red color and turn white; thus, the Talmudic term for humiliation, "halbanat panim," whitening of the face. David HaMelech's retort to his tormentors included the admonishment that one who shames others in public forfeits his eternal reward.<sup>18</sup> This notion is in fact stated authoritatively a number of times in the Talmud.<sup>19</sup> The Talmud displays an exquisite sensitivity to the potential of even an accidental misplaced word to cause great anguish: This attitude is also evidenced by countless enactments of the Rabbis designed "*sh'lol'vayesh*," not to embarrass. Shakespearean sonnet 94 speaks of a great souled individual who chooses not to harm someone in public by embarrassment via stoicism.<sup>20</sup> This is clearly low humor where librarians engage in intimidation, bullying, and embarrassment, but it is a pattern in a number of images represented in film.<sup>21</sup>

### **Stereotype of Librarian as Nerd**

In *A Tree Grows in Brooklyn* (1945) Peggy Ann Garner goes to the library where she is involved in a project to read all the books in order of the card catalog.

### **Library as retreat for refuge**

The silence of the library provides refuge from the busy loud work a day world outside its walls. Joan Nixon writes: "That cocoon of whispery hush (with) an atmosphere of reverent silence."<sup>22</sup> The silent tone of the hypnotic hush can be peaceful and solemn for some, but it can evoke fear in others.<sup>23</sup>

Even in the recent film *Foul Play* (1978) Goldie Hawn is a librarian divorcee with post traumatic divorce stress syndrome, pursued by detective Chevy Chase and finds refuge from his harassment by immersing herself in her library work. The library is also a refuge in *Whisperers* (1967) where Edith Evans plays a confused old lady who spends her time warming herself in the local library as a refuge. Feminists critique how the notion of library of refuge plays to patriarchal oppression of women. To make the library like a home or refuge attributes to the library an air of domesticity. Women in the West, [unlike the east where in china for instance women work in the fields, and men stayed at home in medieval times], are associated with "domesticity, emotionality, nurturance, and the like" while men are associated with "publicity, the mind, rationality, and higher mathematics, etc."<sup>24</sup> Librarianship has been stereotyped as a "feminized profession" characterized by semi-professional field which is female dominated in numbers but male dominated in organizational control.<sup>25</sup> This is the way patriarchal society according to some feminists maintains hegemony through constructing hierarchical systems of difference, but not difference as Derrida means and understands. The social construction of masculinity and femininity is the subject of much feminist critique.<sup>26</sup> See for instance Mary Hunter's work, *The Face of Medicine*.<sup>27</sup> Feminists seek to resist and change this hierarchy of hegemony in the name of social equality of men and women. Librarianship has been considered

a feminist profession in which feminist has been used as a negative valance rather than a positive epithet.<sup>28</sup>

### Detective Genre: Sleuthing murder

The classic **Young Sherlock Holmes** (1985) represents Holmes and Watson meeting as teenage students with several scenes in the library. In my test case, In Umberto Eco's novel *The Name of the Rose* the medieval library is likened to a labyrinth which one upon entering risks never escaping.<sup>29</sup> The semiotic novel by Eco was made into a film. Mysterious deaths occur at the monastery in Northern Italy in the 14<sup>th</sup> century.<sup>30</sup> The detective search for clues to the ambiguous murder mystery leads the main character played by Sean Connery to the monk who supervises the scriptorium named Malaki and the closed stacks of the library. The monastery library is very old as Machi says, "the library dates back to the earliest times... And the books are registered in order of their acquisition, donation, or entrance within our walls." William remarks, "they are difficult to find then?". Malachi replies, "It is enough for the librarian to know them by heart and know when each book came here. As for the other monks they can rely only on his (the librarians) memory."<sup>31</sup> In this way there is a masorah of knowledge transmitted from head librarian to head librarian across centuries.

Eco's novel is a murder mystery set within the confines of a male 14<sup>th</sup> century abbey in Italy. The abbey library is at the heart of the novel and the community. It is a fortress containing a labyrinth with secret passageways, booby trapped rooms, hidden doors, and a system of organization that is known to only a single librarian. The abbot describes the library as following:

The library was laid out on a plan which has remained obscure to all over the centuries, and which none of the monks is called upon to know. Only the librarian has received the secret, from the librarian who proceeded him, and he communicates it, while still alive, to the assistant librarian, so that death will not take him by surprise and rob the community of that knowledge. And the secret seals the lips of both men. Only the librarian has, in addition to that knowledge, the right to move through the labyrinth of books, he alone knows where to find them, and where to replace them, he alone is responsible for their safekeeping<sup>32</sup>

Eco's fortress library is a place that orders and protects texts and limits access to texts. The librarians role as keeper of the texts extends further for it is the library who knows the secret of all secrets of all texts. The abbot comments on the nature of the library in the monastery which houses holy texts<sup>33</sup> and is the loci of love of learning ideally<sup>34</sup>:

And so no one except for two people enters the top floor of the Aedificium...?

The abbot smiled, "No one should. No one can. No one even if he wished would succeed. The library defends itself immeasurable as the truth it houses, deceitful as the false hood it preserves. A spiritual labyrinth, it is also a terrestrial labyrinth. You might enter and you might not emerge" (p.38)

Thus the library is set up as a place you might not emerge and thus a place of mystery, danger, and death. It is a place of fear, and a place to be feared.<sup>35</sup> The image of the labyrinth is found also in Sifrei Kabbalah where a letter mem (possibly representing mayim or just speaking to the middle as it is the middle letter of the alphabet and when surrounded by Aleph and Taf (first and last) spells Emet) is at the center of a maze like trajectory towards which the pilgrim ventures. The idea of the journey of life as if in a maze like labyrinth with the goal of reaching the center of ayn sof is common in Jewish mystical (Kabbalistic) art.

The abbot describes the system of control which is more than just protecting the physical texts. The library and librarian is not only a repository of physical texts but the loci of arbitrating between truth and falsity. We read:

The other monks work in the scriptorium and may know the list of the volumes that the library houses, But a list of titles often tells very little; only the librarian knows from the contents of the collection of the volumes from its degrees of inaccessibility, what secrets, what truths or falsehoods, the volume contains. Only he decides how, when, and whether to give it to the monk who requests it; sometimes he first consults me (the abbot). Because not all truths are for all ears, not all falsehoods can be recognized as such by a pious soul<sup>36</sup>

The abbot is suggesting that the librarian is a gatekeeper. He knows the truth of an individual text through his knowledge of its place in the organized system of the library, where the text is located in the labyrinth of knowledge echoed in the labyrinth of the library. But more importantly the chief monk librarian understands the contents of the texts in his labyrinth library and knows their secrets and the chief librarian is said to have an overbearing countenance and eyes that see into one's soul

The librarian came to us. We already knew he was Malachi of Hildesheim. His face was trying to assume an expression of welcome, but I could not help shuddering at the sight of such a singular countenance He was tall and extremely thin, with large and awkward limbs. As he took his great strides, cloaked in the black habit of the order, there was something upsetting about his appearance. The hood, which was still raised since he had come in from outside, cast a shadow on the pallor of his face and gave a certain suffering quality to his large melancholy eyes. In his physiognomy there were what seemed traces of many passions which his will had disciplined but which seemed to have frozen those features they had now ceased to animate. Sadness and severity predominated in the lines of his face, and his eyes were so intense that with one glance they could penetrate the heart of the person speaking to him, and read the secret thoughts, so it was difficult to tolerate their inquiry and one was not tempted to meet them a second time.<sup>37</sup>

The Chief librarian Malachi not only knows how to access the texts but more importantly what they mean hermeneutically and what secrets they contain. Consider further the exchange between William and another monk in the Name of the Rose:

This cordial conversation with my mater must have put Nicholas in a confiding mood. For he winked at William (as if to say: You and I understand each other because we speak of the same things) and he hinted, "But over there"- he nodded toward the Aedificium- the section of learning are well defended by works of magic...

"Really?" William said with a show of indifference. "Barred doors, stern prohibition, threats I suppose..."

"Oh no. More than that..."

"what for example?"

"Well I don't know exactly; I am concerned with glass not books. But in the Abbey there are rumors... strange rumors..."

"of What sort?"

“Strange Let us say rumors about a monk who decided to venture into the library, during the night, to look for something, Malachi (The librarian) had refused to gie him, and he saw serpents, headless men, and men with two heads. He was nearly crazy when he emerged from the labyrinth.”<sup>38</sup>

In the detective program *Miss Marple* (1962-1965) Mr. Stringer is the village librarian who serves as Miss Marples faithful helper in solving many detective crimes just as in the Night Strangler (1972) a timid researcher in the newspaper library helps Darren McGavin solves a strange series of murders. Likewise in *Shadow of a Doubt* (1943) Terese Wright researches a murder in Santa Rosa California public library as portrayed also in *Anatomy of a Murder* (1959) that shows lawyers using a library. In *Bridge Across Time* (1985) Librarian Adrienne Barbeau helps solve murders. In *Hidden City* (1988) Cassie Stuart is a film librarian uncovering evil doing in London with the aid of Charles Dance. In *Maxie* (1985) a flapper from the 1920s inhabits the body of a 1980s woman. Two librarians resolve the plot. In *Web of Evidence* (1959) a librarian assists a young man trying to prove his passed on father innocent of murder.

To return to the detective novel and film **the Name of the Rose**, A suspenseful scene in the *Name of the Rose* has Connery trying to learn the classification system and solve the murder mystery which ends in a clue whereby the secret of the library depends on the decipherment of a text in Greek.

#### **Filmclip Name of the Rose (high culture)**

The library as the locus of knowledge for detective sleuthing is also found in the film *Homicide*. David Mamet's film *Homicide* which portrays the existential crisis and journey of the main character, a policeman named Bobby Gold, in search of his own Jewish identity that evolves in the process of his solving a murder case which he wrongly assumes is fuelled by anti-semitism rather than economic class hatreds. Fischer suggests that Mamet warns of the perils of assimilation with the example of the main character Bobby Gold, a police detective, who goes on a journey with regards to discovering his own Jewish identity in the process of solving a detective case. Gold engages in what Charles Pearce and Umberto Eco identify as a “hermeneutic of semiotics” to decode ‘signs that signify signifiers’ to uncover the encryption of clues that lead to solving the motive for the murder. Bobby discovers a piece of paper at the crime scene with the words GROFAZ which turns out to be a red herring although pursuit of trying to understand the meaning of this clue leads to Bobby’s heightened Jewish identity and understanding. Bobby’s assumption however regarding the anti-semitic implications of this clue prove wrong and the film ends with Bobby uncovering that the motive for the murder of a Jewish person was economic class resentment and not per se anti-semitism. Thus the film plays upon the act of misreading semiotic signs in the library and over reading their significance.

#### **Filmclip Homicide (Jewish Culture)**

*In a different modality a kind of detective sleuthing appears in the Israeli film The Matchmaker written and directed by Avi Nesher inspired by Amir Gutfreund's novel When Heroes Fly set in the Haifa cityscape . The main character Arik a gawky teenager (played by Tuval Shafir) gets drawn into an old I.B. Singer world of a poor diverse world of immigrants, Arabs, ex kibbutniks, black marketers, gamblers, sailors, and Shoah survivors suffering from post-traumatic stress disorder Yanekel Bride has a day job as a matchmaker for hard to match misfits and at night smuggles goods and running illegal card games. During the day Arik plays detective following Yankeles clients to check their veracity. This parallel's the pulp fiction recommended to him by a mousy public librarian named Meir (Dror Keren) who recommends detective thrillers. Sylvia a*

from a dwarf family that survived Aushwitz and owns a movie theater that shows cheap romances and Hindi love stories, hires Yankele, insisting that he find her a soul mate. Clara Epstein (Maya Dagan) is the shiduch coach of Yankele's clients and hosts a gambling parlor. The librarian, the timid Meir pursues Clara instead of the matchmaker's arrangement it sets off a combination of comic and tragic events.

### **Genre of Burning books and libraries**

While in *Name of the Rose*, in the end the monastery symbolizing the loss of sanctuary or refuge,<sup>39</sup> burns down there is a pattern of library and book burnings in films that represent attacks on discursive authority posed by the Foucaultian written text and what it represents. Thus in *the Breakfast Club* (1985) students serve detention time in the library as a symbol of rules can't be broken. Thus the title from the medieval poet, after the rose dies only the name is left, evoking a semiotics of essotericism. Interestingly A number of diverse films depicting libraries end in the burning of the library from *Fahrenheit 451* (1966) to *the Book Thief*. *Fahrenheit 451* is not about libraries but their absence as the totalitarian Big Brother Orwellian society burns books.

### **Filmclip Fahrenheit 451 and the Book Thief**

#### Positive Representations of libraries and librarians

In *Spencer's Mountain* (1963) later developed into the wholesome program the Waltons, the eldest son, needs a scholarship to go to college and in his summer vacation sets up a public library run for the benefit of the community.

#### Library as Locus of Knowledge= Power

The library as a locus of knowledge is portrayed when Diane Keaton in *Baby Boom* (1987) uses the library to research the market for her baby food. In *Indiana Jones and the last Crusade* by Spielberg (1989) Dr. Henry Jones states that half of anthropology is done in the library" and finds Note also the copy of RQ o Michael J. Fox's bedroom book shelves in *Back to the Future* (1985) as Fox's time travel is based on library research. the clue to the location of the lost chalice in the library in Venice. In *Soylent Green* (1973) Charlton Heston represents a 2022 situation where librarians have all the power as they are the only ones who know how to access information. In *ChinaTown* (1974) Jack Nicholson uses the county archives in search for knowledge as does Charles De Gaulle in *Day of the Jackel* (1973) who uses the Reading Room of the British Museum to study old newspapers of WWII which drives the rest of the plot. In *Misery* (1990) the local sheriff uses the library to solve crime. Likewise in *The Deep* (1977) the library is used to find info about sunken treasure found while skin diving. In *Defence of the Realm* (1985) Gabriel Byrne uses newspapers in a public library to trace evidence of a cover up. In *My Side of the Mountain* (1969) a boy consults a local librarian on who to run away from home to be closer to nature. In *Paper Chase* (1973) set in an East coast law school the students use the library to succeed. In *Rollerball* (1975) James Caan uses the public library to seek info about he infamous game of which he is the star. The info is restricted. Later he goes to the central computer which has all info of the world except it has los the 18<sup>th</sup> Century. This is kept in Switzerland and features Ralph Richardson as the absent minded librarian- a stereotype for a Professor also. In *Somewhere in Time* (1980) Christopher Reeve falls in love with a girl in a photo. The Librarian helps him find info about her. In *Zardoz* (1974) Sean Connery finds in a forgotten library the book that helps him find the secret of Zardoz.

#### Censorship of Library materials

In the *Music Man* where Marian the librarian makes available then scandalous works by Balzac and Chaucer, that are too riskee for the small town which wants to censor them, but she sings while she stamps books.

The library is positively portrayed as a part of the research process as it is for baseball fans in *Field of Dreams* (1989) where Kevin Costner spends time in the library researching a 1960s radical writer, although parents try to remove books from the school reading list. The motif of censorship of library materials is also represented in *Storm Center* (1956) where a fiery small town librarian fights censorship and suppression of free speech by refusing to withdraw a book on communism. In *Return to Peyton Place* (1961) Robert Stirling the school principal is fired when he refuses to remove Carol Lynley's novel from the school library. The issue of censorship and privacy is found in the film *All the President's Men* (1976) where a librarian gives circulation records to reporters Redford and Hoffman.

In *Hand that Rocks the Cradle* (1991) a friend of an unfortunate mother uses newspapers on microfilm in a public library to find out the origins of an evil nanny in a background check. In *War Games* (1983) Matthew Broderick goes to the library to find info about the computer programmer. Libraries and librarians are thus seen as the loci for knowledge as in the *Handmaid's Tale* (1990) where a general is beaten in scrabble by former librarian, and the general says, "I knew you would be good at this. You used to be a librarian."

#### **Negative images of librarians an libraries**

In the film *Ragtime* (1981) the film concludes with a takeover of the J P Morgan Library in NYC and features the director of the library as a bombastic yet cowardly curator. This disrespect for librarians is also seen the fact that for much of the history of librarianship librarians are underpaid, underutilized, undervalued, underappreciated, and often disregarded as having little or no contribution to make to the wider goals and aspirations of educational institutions.

#### **Library esoteric repository of the occult**

In *BigFoot and the Henderson's* (1987) John Lithgow asks for books on Bigfoot. In *Carrie* (1976) Sissy Spacek searches through her high school library looking for books on mental telepathy. In *The Dunwich Horror* (1970) librarians of a College library locate a rare book on the occult which leads to horror filled adventures. In the sci fi film *IT* (1990) the lead character is a town librarian but "IT" comes and makes all the books fly off the shelves. This respect for the library as a place for research is also seen in a number of films that identify the library as the loci of knowledge of the occult.

The kid teen TV series, *Buffy the Vampire Slayer*, where the librarian of a High school allows the slaying of vampires, demons, warewolves and monsters by his access and knowledge of the occult books in the library on kishuf, wizardry, and black magic. Rupert Giles is the high school librarian referred to as "the watcher." . He is the source of training, counterintelligence, and guidance for high school student Buffy Summers, the one of her generation chosen to be Vampire Slayer Buffy draws on Giles not only for emotional support but for research necessary to do that for which the Vampire slayer has been chosen. Buffys fellow high school friends meet and conduct much of their research in the library where they consult vampire and demon lore, the occult, witchcraft, spellcasting, etc. Giles stereotype of that of tweedy (wears tweed coat), sometimes befuddled, well dressed, intelligent, stable, friendly, supportive, and wise. Giles is also creative in that he engages in translations and recasting what he reads into stories, tag lines, and aphorisms that make sense to the teens he helps. Giles speaks to the faith of the importance of the library where answers can be found in the pages of books. His character and role speaks to the belief that "knowledge is the ultimate weapon." The show portrays books as central and

the knowledge therein as key to the struggle against evil forces. It shows that research is hard work as Giles is depicted as pulling all nighters doing research from midnight to six am in order to defeat vampires. With Spinoza who proclaims knowledge a virtue as opposed to Goethe's Faust where its pursuit is ultimately unachievable, the show holds that to know the forces of darkness, to classify them, and defang them is a good to defeat evil. Giles himself dropped out of Oxford to pursue high magick, but then moved to the British Library and then to Sunnydale California. He reads multiple languages. Giles is gentle and genteel, literate, sensitive, and devoted to his patrons. Yet Giles is not a techie. He is bookish and reserved, and a bit technophobic. He lives in the world of books and print culture. HE confesses to Buffy that computers fill him with "Childlike terror." Jenny gently chides him for living in the Middle Ages, and assures him he will enter the new century with a few years to spare.<sup>40</sup>

Likewise the horror genre features a librarian when in *the Horror of Dracula* (1958) an investigator is sent to Dracula's castle on the pretext of cataloging the Count's rare books. In a Jewish key this magical aspect of books in the library containing esoteric secrets is found in *The Chosen* (1981) which has several scenes in the library "like they used to be" with lots of dark wooden shelves and individual study desks by the windows. In John Le Carre's detective thriller *The Spy who Came in from the Cold* (1965 film) Clair Bloom works in a library and is also devoted to the occult. In the spy thriller *The Thief* (1952) Ray Milland looks for microfilm hidden in a card catalog drawer in the library of Congress. In *Whicker Man* (1967) an investigator goes to the library to investigate pagan rituals and discovers info that leads to the film's surprising ending.

On the flip side of the library housing the occult in *Buffy the Vampire Slayer*, an atmosphere of White magic is portrayed by such films as, *Wings of Desire (Der Himmel Uber Berlin)* (1988) where the Socrates like Peter Falk meets angels who like to hang out in the Berlin library facilitating learning in the reading room:

### **Film Clip Wings of Desire**

#### **Library as bureaucratic maze**

In *Citizen Kane*, Orson Welles' masterpiece, the library vault guarded by a fierce bureaucratic librarian whose authoritative protocol for access is quite overwhelming and imposing. Thus the dialect is set up in *Citizen Kane* of the library trained to thwart off the protagonists' access to vital information or they may be the facilitators of knowledge.

### **Filmclip Citizen Kane**

#### **Library Reference Interview**

This assumed pompous authority of the stereotypically depicted librarian also surfaces into a different modality in *Sophie's Choice*. Let us turn to a few examples from representations of Jewish librarians. In the film *Sophie's Choice* starring Meryl Streep as a Polish Shoah survivor living in Brooklyn, she has discovered poetry of Emily Dickinson in an English language class and comes to the library to take out a poetry book. Sophie goes to the library to for a book by her beloved Emily Dickinson. In her Polish accent she innocently asks the mousy librarian with a bowtie and don't bother me attitude for a book by this American poet. Sophie has misunderstood the name of the poet to be Emil Dickens. The librarian an overly confident surly young man with thick glasses lambasts her for her alleged "ignorance" because it is "common knowledge" that Charles Dickens was not an American nor did he write poetry but rather novels. William Styron writes:

But the incredible emotion evaporated swiftly. It was gone by the time she entered the library and long before she encountered the librarian behind the desk- a Nazi. No of course he was not a

Nazi, not only because the black and white nameplate identified him as Mr. Shalom Weiss but because- well, what would a Nazi be doing appropriating volume after volume of the earth's humane wisdom at Brooklyn College Library? But Shalom Weiss, a pallid dour, thirtyish man with aggressive horn-rims and a green eyeshade was such a starling double of every heavy, unbending mirthless bureaucrat and demi-monster she had known in years past that she had the weird sense that she had been thrust back into the Warsaw of the occupation. And it was doubtless this moment of déjà vu, this rush of identification, that caused her to become so quickly and helplessly unstrung. Feeling suffocatingly weak and ill again, she asked Shalom Weiss in a diffident voice where the catalogue file would be in which she might find listed the works of the 19<sup>th</sup> century American poet Emil Dickens.

"In the catalogue room, first door to the left," muttered Weiss, unsmiling. Then after a long pause he added "but you won't find any such listing."

"Won't find any such listing?" Sophie echoed him puzzled. Following a moment's silence she said "Could you tell me why?"

"Charles Dickens is an English writer. There is no American poet by the name of Dickens." His voice was so sharp and hostile as to be like an incision.

Swept with sudden nausea, light-headed and with a perilous tingling moving across her limbs like the faint prickling of a multitude of needles, Sophie watched with dispassionate curiosity as Shalom Weiss' face sullenly inflexible in its graven unpleasantness seemed to float way ever so slightly from the neck and the confining collar. I feel so terribly sick, she said to herself as if to some invisible solicitous doctor, but managed to choke out to the librarian, I'm sure there is an American poet Dickens." Thinking then that those lines, those reverberant lines with their miniature sorrowing music of mortality and time, would be as familiar to an American librarian as anything as household objects are, or a patriotic anthem, or one's own flesh, Sophie felt her lips part to say, "Because I could not stop for Death..... She was hideously nauseated. And she failed to realize that in the intervening second there had registered somewhere in the precincts of Shalom Weiss' unmagnanimous brain her stupid contradiction of him, and its insolence. Before she could utter the line, she heard his voice rise against every library decree of silence and cause a distant shadowy turning of heads. A hoarse rasping whisper – querulous, poisoned with needless ill will- his retort was freighted with all the churlish indignation of petty power. "Listen, I told you," the voice said, "there is no such a person! You want me to draw you a picture! I am telling you, do you hear me!"<sup>41</sup>

The novel brings out in ways the film does not that the encounter with the librarian related to triggering her previous experiences at the hands of bureaucratic Nazis. Sophie feels powerless in the face of the librarians authority and is made to feel ashamed. The librarian does not attempt to ask Sophie to clarify her request, but assumes that she is ignorant. He publicly humiliates Sophie, in a manner somewhat similar to Mary's tirade in Party Girl and the physical violence and killing in Conan the Librarian. These portrayals are exaggerated for the purposes of comic effect, but the deep discourse is one of fear.

This is a classic example that could be shown to every MLS reference librarian as an example of a botcher reference interview. Sophie emerges from this reference interview intimidated and bullied. Sophie probably won't return any time soon to the library after he bad experience. This confirms with Swope and Katzer findings that users who have bad experiences in the library are afraid to approach the seemingly ever- busy librarian because they think that their questions may be a bother or that they may appear stupid.<sup>42</sup>

The imposing male librarian, dressed in a starched white collar, like clerical garb, is perched on a high pulpit like reference desk. He looks down upon all who appear before him. Sophie is not only intimidated by the high ceilinged Cathedral like architecture in which her footsteps echo on an expansive highly polished marble floor, but also by the stand offish reference librarian. Sophie hesitatingly asks the reference librarian for help. In the interaction with the smug and overly confident librarian Sophie's initial intimidation by the architecture of the library is confirmed by this frightening encounter of the botched reference interview.

### Filmclip Sophie's choice (Jewish Culture)

Another film where the image of the librarian engenders fear is Stephen King's *The Library Policeman*. The library policeman sparks fear. We read:

I had loved the library as a kid- why not? It was the only place a relatively poor kid like me could get all the books he wanted –but as I continued to write, I became acquainted with a deeper truth. I had also feared it. I feared becoming lost in the dark stacks, I feared being forgotten in a dark corner of the reading room and ending up locked in for the night. I feared the old librarian with the blue hair and the cat's eye glasses and the almost lipless mouth who would pinch the backs of your hands with her long, pale fingers and hiss "SHHHH!" if you forgot where you were and started to talk too loud. And yes, I feared the library police.<sup>43</sup>

The library police will break into houses if persons have not returned library books and these "faceless enforcers who would actually come to your house if you didn't bring back your overdue books."<sup>44</sup> The librarian Ardelia Lortz admonishes Sam in an intimidating way to return his books on time, threatening that if he does not he will be visited by the library Policeman:

"The books are not renewable to be sure to get them back by April 6<sup>th</sup>." She raised her head and the light caught in her eyes. Sam almost dismissed what he saw there as a twinkle... but that wasn't what it was. It was a shine. A flat hard shine. For just a moment Ardelia Lortz looked as if she had a nickel in each eye. "Or?" he asked and his smile suddenly didn't feel like a smile- it felt like a mask. "Or else I'll have to send the Library Policeman after you," she said.<sup>45</sup>

Sam then has anxiety when he is late to return the books. He has nightmares that the librarian Ardelia Lortz is under his bed or in his closet. She is seen grinning happily secretly in the dark wiggling fingers tipped with long sharp nails, her hair sprayed out all around her face in a fright wig. She looks like a monster. Sam thinks his bones will turn to jelly if she whispers at him. The library policeman who later visits Sam is also ghoulish. He wears a trenchcoat like an axe murderer and has a bad pale complexion and a white jagged scar lying across his left cheek, below his left eye, and over the bridge of his nose. The following description makes the policeman into a typical horror demon:

His mouth was set in lines of ultimate passionless authority and Sam thought for one confused moment of how the closed library door had looked, like the slotted mouth in the face of a granite robot. The Library Policeman's eyes appeared to be silver circles that had been punctured by tiny shotgun pellets. They were rimmed with pinkish-red flesh that looked ready to bleed. They were lashless...<sup>46</sup>

The description continues equating the library policeman with "all authority, all power, all force. He was judge, jury, and executioner." The library policeman ends up pricking Sam's neck with the tip of a knife at the flesh of his throat. "It was like being pricked by an icicle." A single bead of scarlet blood oozed out and then froze solid, a tiny seed-pearl of blood. King is writing in the horror genre. The librarian and library policeman fit that characterization. Sam the child is

terrified not just by being shamed and humiliated by the authority figures of the librarian and library policeman but in the end bodily harm. King is known to write novels that evoke childhood fears. The portrayal of the library policeman as a specter, contributes to this fear. Like Conan the Librarian wielding a dangerous sword against library users who he splits in half for the sin of overdue books, King's library policeman also threatens murder.

#### Stereotypes of librarians from literature, art, and film

Giuseppe Arcimboldo (1527-1593) represents in a painting an image of a librarian that is a man made out of books



As Pirke Avot refers to one sage as a basket of books, the portrait above actually a man who is the sum total of books that have influenced him. He himself is a kind of book yearning to be interpreted perhaps.

In the first issue of *American Library Journal* (Sept, 30, 1876) Dewey himself wrote of the stereotype of the mousy and nerdy librarian. Dewey writes: "The time was when a library was like a museum and a librarian was a mouser in dusty books." In 1907 Edmund Lester Pearson further enumerated the stereotype by writing:

Is there some particular look of weakness or ill health that marks librarians as a class? Some astigmatism, stoop of the shoulders, pallor of the complexion or general dustiness of appearance that labels us like one of our own books?... What is the badge by which one knows the librarian? Some will immediately answer "a pair of spectacles, a black alpaca coat, silk skull cap, straw cuffs, and rubber heeled shoes".

Pearson then comments on the fondness for a pince-nez that is fastened to the hair by a small golden chain.<sup>47</sup>

Stevens further elaborates on the stereotype of the woman librarian as follows:

It was that of an elderly- or at least middle-aged- woman of an obviously unmarried persuasion who wore glasses, put her hair in a bun, often with a pencil stuck firmly in the bun; wore a sour look on her face; and constantly enforced the rule of silence by pursing

her lips while saying “Shhh” or “Hush”. She was not a friendly person by any stretch of the imagination.<sup>48</sup>

The librarian stereotype of a finger on the lips shushing the patrons to be quiet emphasizes that silence is the key to controlling spoken discourse that has no place in the temple to discursive order.<sup>49</sup> In general the female librarian is portrayed in older films not favorably but according to rigid stereotypes. Manley writes, “The image of the librarian as a “little old lady with the bun, the shawl, the wire specs, and the pencils sticking out of her hair” are a repeated trope in early film.<sup>50</sup> Sometimes the female librarian is stereotyped as “a fussy old woman, myopic, repressed, brandishing or perhaps covering behind a date stamp.”<sup>51</sup>

In a number of movies from the days of silent film the ticket out of spinsterdom among the stacks for the librarian is romance leading to marriage. Thus the library is a safe job while waiting to find Mr Right.

In some films male librarians are stereotyped as “failed something elses” or are too dreamy and vague to hold down another kind of job.

In Hollywood movies of the 1930s and 1940s the local town library and its librarians were viewed as essential to the fabric of the community. The library was wise and a source of great knowledge. Thus lawyers are drawn to the library for research and many movies featuring lawyers have a scene in the library where an attorney and detectives search to find the elusive precedent that will solve the case.

In comedies scenes in the library frequently stereotype the librarian as a professional “shusher.” In science fiction librarians often fair better than negative stereotypes. Foucaultian equation of information and knowledge equal power enhances the respected role of the librarian. Librarians in sci fi often are trained to thwart the villains access to vital information or to facilitate it for the forces of good. Notice that in Star Trek all captains of all Enterprises carry books, often solid leather bound editions, adding a serious tone to their image.

With revolutions in technology such as the internet, websites, database construction, digitization the stereotype of the image of the librarian as a cyber jockey, computer geek, or other images developed. The stereotypes of obsession with detail, card catalogs, dates stamp authoritarians are being replaced with librarians of know-how who use electronic information retrieval technologies in a post-modern setting. Stevens classifies these stereotypes to include: “The Lipstick Librarian”, “The Bellydancing Librarian”, “the modified Librarian”, and “The Librarian Avenger.” Stevens argues what destroyed the early stereotypes of the mousy nerdy male librarian and spinster eye glass bun female librarian with rubber bands around her wrists to bind card catalog cards were economic and technological changes in librarianship. This includes the “decline of women in librarianship and the reemergence of (IT) men as the predominant force in the profession.”<sup>52</sup>

While acknowledging that stereotypes do violence to individuals in their Derridean “difference” the question may arise “Do the vast majority of people who become librarians really have traits attributed to them in stereotypes?”<sup>53</sup> and if the library profession happens to attract these people with such aspects of character.<sup>54</sup> Many are offended by the stereotypes and work to change them.<sup>55</sup> Some feminists analyze the stereotype of the female librarian and deconstruct how such representations do violence to women often as repressed and exploited persons. The work of Michel Foucault has been employed to undertake this deconstruction although historian Wayne Wiegand notes much more should be done.<sup>56</sup> Foucault’s analysis of power-knowledge regimes and the totalitarianism of patriarchal logocentric discourse has many applications to

deconstructing the female librarian stereotypes.<sup>57</sup> Foucaultian feminists include Judith Butler and Wendy Brown who argue that his work has “fueled self-critical impulses within feminism that are indispensable.”<sup>58</sup> The convergence of Foucault and feminist critique<sup>59</sup> of the female library stereotype is implied by Irene Diamond and Lee Quinby who point out, “Both (feminism and Foucault) bring to the fore the crucial the crucial role of discourse in its capacity to produce and sustain hegemonic power and emphasize the challenges contained within marginalized and or unrecognized discourses. And both criticize the ways in which Western Humanism has privileged the experience of the Western masculine elite as it proclaims universals about truth, freedom, and human nature.”<sup>60</sup> Feminists are concerned with pervasive culture stereotyping.<sup>61</sup> The stereotype of the subservient female librarian welcomes Foucaultian analysis in that Foucault explores the relationship of knowledge, power, freedom, domination, control, and truth. The library represents the place of master discourses that has institutionalized control of the great proliferation of discourse “in an attempt to relieve the richness of tis most dangerous elements.”<sup>62</sup> Foucault’s description of power, order, and knowledge indicates that that the suppressed voice and power of the female librarian stereotype is a function of a male system of power and rationality that is not of her own making. Foucault urges us to ask, “Who is speaking through the stereotype of the female librarian? And to what ends? Whose interests does the female librarian stereotype serve? How can women change the image of the female librarian as powerless and subservient. What system of hegemonic power made the stereotype possible and how to do we change this system? It goes to the roots of not only the disrespect and devaluation of the librarian profession itself but its analog of the disrespect and devaluation of women in society. According to feminist philosophy women are considered subservient, what Simone de Beauvoir calls *Le Deuxieme Sexe*.<sup>63</sup> Women according to feminists are meant to feel that they should assume low status.<sup>64</sup> Perhaps through Foucaultian analysis the voice<sup>65</sup> of the female librarian can be reclaimed and better heard in a structure not dictated by dominating masculine interests and agendas. Foucault also explored the relationship between order, knowledge, and madness. Since the librarian can be viewed as a “conservator of order”<sup>66</sup> and representative of rationality or discourse of reason<sup>67</sup> and this discursive rationality according to Foucault has led to the suppression of women and other marginalized groups, no better place than to look at the library and stereotype of the librarian to unpack this Foucaultian equation. Foucault is in line with Pawel when describing Kafka’s work<sup>68</sup> that in its effort to be creative wages war against the bureaucratic “nightmare of reason.”<sup>69</sup> In the library each item has a fixed place according to a classification system. It stands in an apriori relationship to every other item. The library is like a butterfly mounter who fixes his object into an irreversible static place. The rage for order is what psychologists call typical of the obsessive authoritarian personality illustrated by the Millgrom in his obedience studies, also studied by critical thinkers like Adorno.<sup>70</sup> The library is either viewed as a refuge of order away from the storm of life, or a totalitarian symbol of man made organized classified humanly constructed knowledge regimes. According to Adi Ophir the library is a space of knowledge. It is related to social space. However “the former did not contain the later, any more than a book contains within its volume the space of its fiction, or an observatory the sky observed in it.”<sup>71</sup> For Ophir the collection development policy and how it is applied determine a power of relations of a specialized privileged discourse. The edifice of order and rationality embodied by the library puts in tension those domains that are outside and not represented within the library. According to Castillo the alternative to the ordered knowledge of science and the library is the storm of madness.<sup>72</sup> Madness in part is a departure from the mainstream normative discourse and evokes the dissolution of all boundaries and form. Madness

evokes the hegemony of appearances and thus the library makes sense only against the presence of the lurking madness in its shadows. These shadows of potential erupting madness are the domain of the “other” that has not been collected, ordered, and systematized but is outside the reigning discourse or discourses that are authenticated as legitimate. Thus the drive to create and maintain order can be in part a drive to exclude and marginalize the forces of madness. In this Foucaultian equation<sup>73</sup> the library patron becomes the other. The other may not be under the direct control of the order of the library when they choose to leave the library space but they can never really escape this discursive order that speaks with authority of legitimacy and agendas that managed to make their way into the order system. For Foucault the library is viewed as an institution for control of knowledge and truth.<sup>74</sup> The library also for Foucault represents the management of fear. This management of fear in part according to Radford constitutes a Foucaultian dynamic of the librarian as gatekeeper between order and chaos. Radford writes:

The library as an institution falls squarely into the lived tensions of this discourse, and these tensions are made apparent in the themes of the threshold: the librarian as formidable gatekeeper between order and chaos, the other-worldliness of the library, the library as cathedral, the humiliation of the user, the power of surveillance and the consequences of disrupting the sacred order of texts. The discourse of fear is a language and a vocabulary. It is a way of speaking about the library and librarian that transcends any specific image or portrayal...<sup>75</sup>

Foucault describes a fundamental relationship and dynamic between control, discourse, and fear. For Eco and Foucault the library is a symbol of authoritative power of discourse.<sup>76</sup> Foucault exposed the politics by which certain discourses became honored and legitimate while others were pushed to the margins of power.<sup>77</sup> He is thus involved in the role institutions play in the process, production, and maintenance of authority, knowledge, and power of discourse. For Foucault all knowledge is controlled Radford points out, “This control is not that of a transcendent Orwellian thought-police, but control produced by the constraints of particular discursive practices, such as the examination in the prison, the confession in the church, the presentation made at an academic conference, the article written for an academic journal, the lecture made at the University, or the reference encounter in the library.”<sup>78</sup> Thomas Kuhn<sup>79</sup> likewise has shown that scientific discourse can become structured and limited through the constraints of the paradigm, until paradigm shifts occur by revolutionary scientific discoveries by the likes of physicists such as Copernicus, Galileo, Newton, Einstein, and today string theory and Quantum Mechanics or stem cell research, cloning, and genetic discoveries in the Biological sciences.

Foucault’s genealogical projects stemming from Nietzsche’s method in *Genealogy of Morals*,<sup>80</sup> as described in Foucault’s *Discipline and Punishment*<sup>81</sup> and *The History of Human Sexuality*<sup>82</sup>, describe the institutionalization of discourse, and discursive strategies that respond to the fear of institutional control (Gestell). This fear is the fear of uncontrolled discourse and what it may result in such as mob rule, revolution, and mob violence or what Hobbes calls a state of nature where it is each against each and life is nasty brutish and short. Heidegger too argues there is an anxiety (angst) as to what discourse is, when it is manifested materially as a written or spoken object.<sup>83</sup> Thus before Dasein and das nicht (nothingness) persons talk. For Foucault this fear that leads to anxiety before *Dasein und das nichts* is the realization that discourse is “transitory existence, destined for oblivion ultimately” in what Ramban might refer to what is the 50,000 year of *shemitatot ha-olamot* of disembodied intellects, at the gate of sharei binah.<sup>84</sup> Yet as a short story of James Thurber, notes after people perhaps all that remains are gadgets and the

name of Ideas themselves? The discourses housed in the library speak and can be celebrated long after their authors have passed on. The grandeur of library buildings often speaks symbolically as a temple<sup>85</sup> of the discourses of the past generations still effect the present and future generations note a millennium before Foucault in a different context by the Tashbaz.<sup>86</sup> Institutions produce discourses which they attempt to control, select, organize, and redistribute according to a number of mechanisms to sometimes in totalitarian states configure mass upon at will by spin doctors employed by political regimes to control the masses. Such can be the nature of propaganda from the left of Stalin or right of the Nazis and Hungarian Arrow Cross. This control of discourse harnesses its power and yet neutralizes the chaos of uncontrolled and unformed unconscious opinions that can form into an institutionalized discursive regime of hegemony. Thus the library is more than a repository of texts. It is rather a key mechanism in the preservation and control of fear of discourse. When we say in French, “donner la parole” (to give the right to speak) we mean an institution controls that right and legitimates what discourse is valid and which is delegitimate. Who can speak, when to speak, and what can be spoken for Foucault is indicative of discursive control (gestell). The library plays a decisive role in maintaining this discursive control or privileged discourse. Foucault devoted much analysis as to why some discourses are marginalized and pushed to the side. Foucault described how in modernity the discourses of Darwin, Freud, and Karl Marx became institutionalized and serve as foundatory for certain discursive regimes today.<sup>87</sup> The library of the institution guards against the immediate transitory nature of discourse by providing a temporary where hegemonic discourse can be kept. For Foucault the library preserves some sense of order and continuous tradition to its patrons by preserving “that tiny fragment of discourse- written or spoken- whose fragile uncertain existence can give meaning to patrons lives ideally. For Leo Strauss such Foucaultian analysis is an attack on the great books program Strauss influenced to be taught at St. Johns. Strauss holds that discourse knowledge is not temporary but rather the best classical representation of this discourse is eternal true for all people at all times regardless of cultural-economic-political- and social differences. Thus for Strauss discourse does not divide us as for Foucault but unites all humanity and its mission for the benefit of all mankind. Thus for Strauss the library is the center of any educational institution. The library safeguards against the possible dangers of uncontrolled discourse through complex mechanisms of order such as indexes, catalogs, controlled vocabularies, retrieval systems such as databases, and the digitization of certain discourses allows for a shared and common heritage for all persons by making this content available on the web. However for Foucault the idea that the library is beneficent in serving to provide access to discourse is at odds with the controlling nature of institutions and the process of institutionalization that occurs under Kafkaesque bureaucratic mindlessness all in the name of control and efficiency. For Foucault libraries represent a Umberto Ecoian labyrinth of taboos, barriers, thresholds, and limits that deliberately are disposed to the reigning order, which can become fascist or totalitarian if a demagogue or tyrant comes to power. Thus the library within the institution preserves yet defangs the dangerous elements of uncontrolled discourse. It organizes its disorder. It is a war against the marginalized discourses that are not brought center stage to even be considered fit for inclusion within the master logocentric discourse that make the “cut” into the repositories of order.

If the other, librarian patrons, writes or creates something that is eventually included in the hegemonic discursive order, then they have altered the relationships of the system of order. They have effectively changed if in only a small way the structured values of the reigning order that works via Heideggerian control (gestell) which in turn can be a force of suppression to the

marginalized voices, outside the hegemonic order. Thus a library collection can never be truly complete. It never can contain all, for the existence of creation is outside of any humanly constructed order. The librarian is a diplomat of order. Every text has its place. The librarians work place assumes a space where all is accounted for. It can be a refuge to some or prison to others. Its space is an enclosure. In this way it is what Coleridge describes as a Kubla Khan Pleasure dome, a human made system.<sup>88</sup>

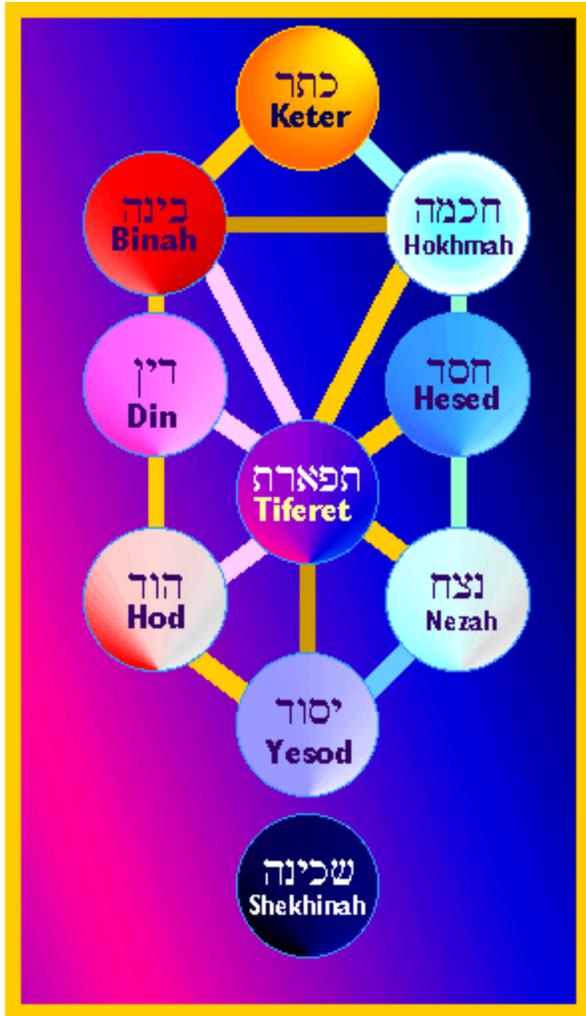
Order and knowledge for Foucault work in tandem. Jorge Luis Borges in his short story “The Library of Babel” expresses this dialectic. We read:

When it was proclaimed that the Library contained all books, the first impression was one of extravagant happiness. All men felt themselves to be masters of an intact and secret treasure. There was no personal or world problem whose eloquent solution did not exist in some hexagon. The Universe was justified, the universe suddenly usurped the unlimited dimensions of hope<sup>89</sup>

For Borges to have knowledge of the secret order was tantamount to having the status of a god which contradicts the negative images and stereotypes of female librarians as a “dull, earnest body... with glasses, her hair in a bun, wearing sensible shoes, support hose, tweed skirt, and droopy sweater.”<sup>90</sup> We read further of Borges positive portrait of the librarian:

On some shelf in some hexagon (men reasoned) there must exist a book which is the formula and perfect compendium of all the rest: some librarian has gone through it and he is analogous to a god..... Many wandered in search of Him. For a century they exhausted in vain the most varied areas. How could one locate the venerated and secret hexagon which housed Him?<sup>91</sup>

The hexagon clearly is a form of the sefirot structure and architectonic that emanate from heavens distant gardens (die Himmel Ferne Gaften) pleromatically. In Sifrei Kabbalah this structure of emanation of the aspects of the manifestations of G-d, the DNA of G-d in the Universe is represented as such:



So this it is the Ideas behind this image that all the library texts eventually converge and describe? The semiotic of the closed and hidden secret thus becomes an open secret with anyone capable of hermeneutically decoding the encryption above, which for the Ramban is the torah as the encryption of G-d's divine names. Thus the title of the name of the Rose based on a pusek in a medieval poem: After the death of the rose all that remains is the name. This emphasis on the incorporeality of the rose itself but rather its name is found in Rambam's insistence as well on the incorporeality of God and His angels according to Charles Touti.<sup>92</sup> Decoding this enigmatic riddle from this medieval poem would take us too far afield but the importance on the concept of name is well known to all in Judaism, when G-d himself is known as "The Name (Hashem)."<sup>93</sup> The Baal shem tov was said to be the master of the Name. The Besht could Davon and by uttering permutations of the names of the G-dhead could effect theurgically persons success in health, parnasa, and shiduchim for instance. For Borges the library is a labyrinth or maze where all leads to the utterance of the Name. Only the initiated have the key, thus a semiotic of esotericism is established with taboos set in place. Mystery surrounds the enigma of the Name. Spells and incantations according to Hechalot texts can open gates to rooms in the palace of G-ds seven heavens, where the soul is refreshed and delighted by the celestial knowledge it hears emanating from the names of angels. It is knowledge of the unity of the Name, and its subsequent various permutation that encrypt for this Name requiring decoding that makes for

redemptive knowledge. For Borges the librarians are the gatekeepers of this knowledge, or at least know the path or the journey of life in how to arrive upon its manifestation, according to the Talmud, which is revealed once in 7 years, preferably at a flowing body of water or waterfall, to only those who can learn on their own. Thus the Name is not easily accessed nor attained by the man ad captum vulgi. There are Talmudic prohibitions as fences regarding prerequisites required for even questing for this name that hinge around the concepts of ma'aseh Merkavah<sup>94</sup> and ma'aseh bereshit.<sup>95</sup> Revealing the secrets of these topics is prohibited in Rabbinic thought.<sup>96</sup> One may not discuss the merkavah except in the presence of three and if the persons can learn on their own.<sup>97</sup> Madness awaits those who are incapable intellectually of receiving the shefa of such revelation, and taboos set up to discourage its seeking out.<sup>98</sup> Only a living masorah was fit to transmit these secrets and their writing down prohibited.<sup>99</sup> Rabbinic tradition promises that the ma'aseh merkavah constitute comprehension of the whole<sup>100</sup> and this is not for the hoi polio or n'importe qui, but only an elite. Perhaps the anti-Maimonideans such as Rabbi Judah Alfakar of Montpellier and his disciples keenly perceived the danger to rabbinic authority if the ma'aseh merkavah secrets were to be popularized and thus Dubnov represents a dialogue of Rabbi Alfakar pronouncing that the Moreh HaNevukhim and parts of Sefer Mada of the MT. should be censored or burnt.<sup>101</sup>

#### The User as disrupter of Order

The library user has the potential to disrupt order. She can prevent the ideal of the complete library. She can recreate order. Providing the patron with services to access and circulate the texts can introduce disorder. Institutional authority of determining library policies for borrowing materials, which materials may be borrowed, length of circulation, fines that accrue for later items, etc. are all necessary but as Chelton has shown in her study of communicative production of institutional authority within library services, this establishment of hierarchies of authority and order is not always objective or value neutral.<sup>102</sup>

The library represents order. Some patrons are overwhelmed and awed by the library- not by sheer volume of texts, but by the overpowering sense of order and rules and procedures that the library demands.<sup>103</sup> One enters the library as a space of order rather than a creative space or what recently in the literature is called "a maker space." The stereotype of discursive order that the library represents is that knowledge and order are not to be tampered with. This is far from the model of a knowledge lab. The library traditionally is not to be disturbed. The knowledge-order architectonic cannot be transgressed against the taboos. For Foucault the librarian is the symbol of the supremacy accorded the reigning order or what Foucault calls logophilia. The librarians role is to serve, to be subservient. Not like a good teacher to foster and enable and facilitate new ideas being born to life in the mind etc. The stereotypical librarian stamps, shelves, and keeps order in the domain of rational knowledge. The librarian is a symbol to show the patron that discourse is within the established order of things or rational knowledge. This place that houses the discourse of order and control honors it by giving selected discourses space, but defangs or disarms the potential of discourse by relegating authority to the librarians to give it its power by selecting it for preservation.

These feminists note that stereotypes risk putting a box, limit, or frame around people and denying their differences, vitality and ability to change like all living organisms that undergo processes of metamorphosis.<sup>104</sup> Hanningan and Crew have called for the application of feminist theory to the critique of the stereotype of the female librarian. Showing that it provides a theoretical framework for a rethinking of the philosophy of librarianship.<sup>105</sup> It is clear that

women librarian stereotypes do not take seriously womens' interests, identities, and issues, nor recognize women's ways of being, thinking, and doing as valuable as those of men. The Saturn commercial's stereotype of the female librarian for instance is seen as damaging to librarians and the profession.<sup>106</sup> Case studies have shown that there is no doubt that film and Television create stereotypes of the flat images of librarians. Some argue that behind the triviality of the library stereotype librarians have failed to correct and rewrite it. Thus Ala has referred to waging war against it.<sup>107</sup> The Saturn commercial neutralizes the power of the female librarian by making fun of her stereotype. While the female librarian may be fearsome and the gatekeeper of much knowledge, beneath the stern exterior the commercial suggest there is nothing to fear, only an elderly women with a bun, glasses, and conservative outfit. The fear evoked by the female librarian in the Saturn commercial is a source of humor, ridicule, and face by the male voice-over. There is not respect for the female librarian in the Saturn commercial. Thus in this commercial the rationality of the hegemonic discourse controls and limits the female librarians potential and power. This power control dynamic enforces the female librarian stereotype. The stereotype portrays people who are possessed and obsessive compulsive with the order that rationality demands of them. They are presented as persons who fetishize efficiency.<sup>108</sup> The female librarian is stereotypically portrayed as having an impulse to extreme orderliness, introversion, and naivete.<sup>109</sup> Such a flat character is more to be pitied than revered and respected.

#### [Film clip of Saturn librarian commercial](#)

Afterword in a Comic Key: Seinfeld

The disruption of order can be seen in an episode of the television situation comedy Seinfeld entitled, **The Library** televised in the Autumn of 1994. Seinfeld has not returned the controversial book Henry Miller's Tropic of Cancer, which was a book that was censored when it came out. Seinfeld has it in his possession overdue since 1971. Thus Seinfeld has had it illegally for 23 years. Seinfeld goes with friend Kramer to the NYPL to plead his innocence. The two friends have no understanding that taking books and not returning them denies the use of these books to fellow borrowers. Instead they mock the small fine associated with lateness:

What's amazing to me about the library is – now here's a place where you can go in and take out any book; they just give it to you and say bring it back when your done with it. It reminds me of like this pathetic friend everybody had when they were a kid that would let you borrow any of his stuff if you will just be his friend you know. Tahts what the library is: it's a government funded pathetic friend. That's why everybody kind of bullies the library: I'll bring it back on time. Ill bring it back late- oh, what you gonna do? Charge me a nickle?<sup>110</sup>

Like Stephen King's story The Library Policeman, the Seinfeld episode treats the consequences of not returning a book on time. However this time the genre is comedy not horror. The stereotypically appearing female librarian engrossed in stamping a pile of library books. The librarian looks disapprovingly at Seinfeld's overdue notice and tells him his case has been turned over to a "librarian policeman" named Bookman.

Bookman comes to Seinfeld's house to intimidate, bully, and bully Seinfeld in deterring where the book has gone.

Bookman: you took this book out in 1971

Jerry: Yes, and I returned it in 1971

Bookman: Yeh, 71. That was my first year on the job. A bad year for libraries a bad year for America. Hippies burning library cards, Abbie Hoffman telling everybody to steal books. I

don't judge a man by the length of his hair and the kind of music he listens to- rock was never my bag. But you put on a pair of shoes when you walk into the NYPL, fella!"

Jerry: Look, Mr. Bookman, I returned that book. I remember it very specifically."

Bookman: You're a comedian. You make people laugh."

Jerry: I try

Bookman: You think this is all a big joke don't ya?

Jerry: No I don't

Bookman: "I saw you on TV once; I remembered your name from my list. I looked it up. Sure enough it checked out. You think because you are a celebrity that somehow the law doesn't apply to you? That your above the law?

Jerry: Certainly not!

Bookman: Well let me tell you something funny boy! You know that little stamp? The one that says NYPL? Well, that may not mean anything to you, but it means a lot to me. One whole hell of a lot. Sure, go ahead laugh if you want to. I've seen your type before. Flashy, making the scene, flaunting convention. Yeh, I know what your thinking; what's this going doing making such a big stink about a library book? Let me give you a hint, junior! Maybe we can live without libraries, people like you and me, maybe. Sure we're too old to change the world. But what about that kid, sitting down, opening a book, right now in a branch of the local library, and finding pictures of pee-pees and wee-wees on the cat in the hat, and the five Chinese brothers? Doesn't he deserve better? Look, if you think this is about overdue fines and missing books you'd better think again. This is about that kids right to read a book without getting his mind warped. Maybe that turns you on, Seinfeld; maybe that how you get your kicks, you and your good-time buddies. Well, I got a flash for you, joy-boy! You got seven days, Seinfeld. That's one week! (to return he book).<sup>111</sup>

The library policeman in Seinfeld is a hard natured cop with a brusque and lecturing tone and rough manner. He has a condescending attitude to Jerry and his profession and alleged lifestyle. The policeman is an idealist who takes keeping the library collection intact as a ultimate principle. The cop also has been surveilling Seinfeld when he refers to having Seinfeld "on his list." Like the librarian the policeman has the power to humiliate, shame, and bully.

Bookman takes his job personally and seriously. He is adamant in cracking down on overdue books for idealistic reasons that others are denied access and there is a primal violation of the sanctity of the collection. Bookman feels that he himself has been violated by Seinfeld's overdue negligence.

#### Conclusion

Many negative images of librarians and libraries have been presented. A stereotype found in the *Saturn* commercial and *Ghostbusters* is that of the librarian as an old scowling repressed spinster with her hair in a bun, wearing glasses, and drunk with her authority to stamp, check out books and demand fines for late books. Such a stereotype is one also of an order freak who fetishizes the classification system in the library as ultimate authority. The primary duty she seems to enjoy is Shushing all the patrons.

We also encounter the librarian as a stereotypical bully, intimidator, and humiliator. For example in *Sophie's Choice*, Sophie is shamed by the librarian Sam Weiss at the Brooklyn College library who botches the reference interview. He assumes Sophie refers to Charles Dickens who was not a poet, when Sophie is really requesting the poems of Emily Dickinson. The library Sam Weiss does not listen carefully and likes to throw his authority around and insinuates that the bullied Sophie is dumb. We also see bullying to a further extreme in Stephen King's *The Library*

*Policeman where the library policeman in the horror genre is a kind of monster or ghoul who nicks Sam the library patron with knife in his throat threatening worse if he does not return his overdue book. In Conan the library there is not hesitation to kill as Conan spilt apart patrons who have late overdue books. Richie in the cartoon the Pagemaster is also intimidated by the library and librarian. In the Seinfeld episode of the library policeman, Mr. Bookman is also a bully who tries to intimidate Seinfeld who has not returned a copy of Henry Millers, Tropic of Cancer for 23 years. But this time the encounter is not horror or threats of violence but rather comic relief. We seen also the librarians penchant to humiliating library patrons in the character of Mary in the Part Girl who shames a young man who has attempted to reshelve a book himself (in the wrong place). What unites all these negative depictions of librarians is the underlying current of fear behind authority. This discourse of fear lends itself to a Foucaultian analysis of power-knowledge regimes that control and make the library possible by legitimizing hegemonic discourses while marginalizing others.*

*The purpose of this study into the images of libraries and librarians in film and literature is not to suggest there is validity to these stereotypical representations. Rather we merely point out and note these negative images based on ignorance of what librarians really do and contribute to their institutions. We do not mean to suggest that any individual libraries or librarians have any of the characteristics attributed to them by the Foucaultian discourse of fear. The discourse of fear is a cultural code caused by the misnomer of being anti-authoritarian. Libraries are symbols of authority because of their being associated with metaphors of control, tombs, labyrinths, morgues, dust, ghosts, silence, and humiliation. Rather the goal is to deconstruct these simplistic reductions into stereotypes to point out the complexity of classifying any particular type of profession or individual which is always a limiting of their freedom and acknowledgment of the dynamic of change and development of the complexity of human beings. So what makes for these negative stereotypes? From what ground soil do they grow. Mostly ignorance and what Foucault calls a discourse of fear, which is not fear of libraries and librarians but what they represent, which is logocentrism and the power of authorized discourse itself.*

*Films that portray the library and librarians in a more favorable light associated with knowledge, wisdom, light, happiness, comfort, and joy include Wings of Desire and even The Name of the Rose. In Eco's the Name of the Rose the librarian definetly has secret knowledge of the key to solve the secret of secrets the myster of mysteries and the library as labyrinth reinforces the librarians esoteric abilities to understand the maze of the labyrinth in the journey to ultimate knowledge of the crime solved by hermentic detective sleuthing employing the science of semiotics of interpretations of signs. Thus in Name of the Rose the act of reading and interpretations leads to the solving of the mystery while in the film homicide overreading leads to almost not solving the Detective "who done it" and the reasons and motivations of the murder. In popular sitcoms like Buffy the Vampire slayer we do find another popular portrayal of the librarian as the locus of esoteric knowledge also. Here the librarian is young, energetic, feindly, collegiate, and helps Buffy fight warewolves and vampires by provding knowledge of the occult kept in books in the library. This positive stereotpe is also accompanied by more recent images of the librarian as computer jockey, and know it all who posseses practical wisdom which is consulted by characters such as lawyers, detectives, and policemen.*

*More study and investigation of the grounds from which the stereotypes of libraries and librarians springs is needed. Such research will undoubtedly reveal that these negative images arise because what librarians do and the purpose of libraries is not understood fully by the*

*general public and even administrators at libraries. We are seeing today the further trend of the devaluing and disrespect by institutions that are liquidating their libraries in the name of the equation of practical cost efficiency and bottom line thinking, because the role of the library and librarian is not understood but devalued, disrespected, and dishonored. Such findings will undoubtedly uncover that the systems of power, legitimation, and regimes of authority that maintain all the discourses of institutions that house libraries are themselves in need of further library education not only in being proficient in library science skills but better appreciating the value added by librarians and the existence of libraries for the overall mission of any academic or educational institution.*

*Certain changes have led to the devaluing and dishonoring of what librarians do and the purpose that libraries serves. Certainly one of these is specialization, technology, and other facts. We might recall in conclusion the words of Stephen Reif who notes some of these changes in his acceptance speech in Cleveland of a AJL award:*

***Professor Stefan Reif's response to the AJL award made in June 2008***

*Once upon a time, dear colleagues, it was not unusual – it was perhaps even perfectly regular – for those with responsibilities for great libraries or outstanding collections of books to function all at once as librarians, bibliophiles, bibliographers, researchers, and managers. What is more, some of the greatest names in the history of modern Jewish scholarship, including Moritz Steinschneider, Abraham Berliner, Adolf Neubauer, Alexander Marx and Gershom Scholem,<sup>112</sup> played such a variety of roles, not so much because they were imposed upon them but rather in response to what 'book learning' meant to them.*

*Alas, at some point in more recent decades, libraries and the educational institutions of which they are a part have taken to splitting such functions and assigning each of them to a different post, while at the same time adding additional breeds of librarians whose sole function is technology or fund-raising. When seen in the broader bibliographical context, this may or may not be a favorable development. What is beyond question is that it has led to a most unfavorable suspicion of any member of the profession who attempts to be the kind of factotum that was once the norm.*

*For reasons which I have attempted to explain elsewhere and with which I shall not detain you further in this context, my career led me to a commitment to a multi-faceted librarianship and a dogged determination to combine scholarship with bibliography, research with cataloguing, lecturing with fund-raising, and paleography with technology. Because this was not always understood or appreciated by the colleagues, institutions and societies with which I came into contact in the world of learning, I sometimes seriously doubted whether I had made the right decision or whether I could have recorded greater achievements had I pursued a more conventional interpretation of the librarian's role.*

*There is little that could have given me more pleasure than knowing that those responsible for many of the world's greatest collections of Hebraica and Judaica have come to the conclusion that what I and my colleagues (including my wife, Shulie) did in the Taylor-Schechter Genizah Research Unit at Cambridge University Library in a period of a third of a century merits special recognition. To have heard from the Association of Jewish Libraries that it values my work and that of the Unit as the kind of contribution to research in Jewish studies that it wishes to acknowledge publicly and internationally sets the seal for me on a lifelong chronicle of efforts to improve the availability and understanding of a great scholarly resource. As such it is deeply*

*appreciated and warmly received. In addition to expressing my gratitude it is appropriate for me to state that it could not have been achieved without the remarkable industry of generations of researchers in the Unit, the involvement of like-minded individuals at institutions around the world with broad vision and a distaste for parochial considerations, and the close co-operation of generous libraries and librarians such as those that are represented by your Association.*

The fact that intellectual like Umberto Eco and Louis Borges would center their creative works around the mystery of the library lends credit to the respect for which libraries and librarians should be awarded. However the demise of respect for the function and breadth of librarians as scholars is in part due to what I addressed in my presentation and paper at the AJL conference in South Carolina titled, "Learning from Scholar Librarians." There I write:

We have much to learn today from Scholar largely autodidact librarians Drs: Moritz Steinschneider, Abraham Berliner, Abraham Freidus, Solomon Schechter, Umberto Cassutto, Alexander Marx, Jacob Dienstag, Rabbi Efraim Oshry, Chaim Leib Aryeh Vilsker, Gershom Scholem, Haim Maccoby, Stefen Reif, Malachi Beit Arie, and Menachem Schmeltzer- M.S. to MS.

These scholar librarians should serve as inspiring models to Judaica Librarians for the proper integration and fusion of scholarship with practicing Judaica Librarianship. These extraordinary scholarly librarians' research gave mission, guidance, and purpose to their being great Judaica Librarians. These scholar librarians show us that there is no substitute (especially mechanized automation) for authentic subject knowledge, seeing back-stretched interdisciplinary connections, and wide-reading background and autodidacticism, that allows one to cast a wide cognitive net in familiarization with a broad range of Judaica subjects, disciplines, and methods that benefits the field of Judaica librarianship. Until Judaica Librarianship again 'values' the importance of Jewish scholarship as an essential key component working in tandem with serving as a Judaica Librarian, the profession will be less for this myopic lack of vision. The understanding of these scholarly librarians shines as a beacon paradigm for weathering the fashions of ephemeral technological changes that morph into the truncated type of professional librarian specialist technocrats. Because these scholar librarians know the substantial content of books, manuscripts, and journals in their collections etc rather than 'getting by' as task master technocrats, proficient in merely "accessing information" ad captum vulgi, their examples serve as standards by which Judaica Librarianship should set high the bar. Today scholarship has also suffered from specialization and other factors. The *film the footnote (He'arat Shulayim)* provides a window into some of these trends. The two main characters are a father and son. The father Eliezer Skonnick (Shomo bar Aba) is an old time scholar who spends most his time in the library meticulously researching in a thorough comprehensive, and systematic way variants of Talmudic manuscripts, leading his life in almost obscurity with no one really aware of the importance of his research. His deciphering of minute inconsistencies in various girsas of the Talmudim is hard work. He has not received much recognition except for one time a great legendary scholar cited his findings in a footnote. Eliezer is bitter, anti-social, and envious of his son's popularity and resentful of his own lack of recognition. Eliezer is a secular philologist who treats the Talmudic text like an archaeologist to be dated and identified, spending 30 years of drudgery work carefully alone verifying the source of a particular section of the Talmud. The father spends most of his time in the library. He is bitter that his meticulous evidence

in the form of a proof was overshadowed by a competitor (Grossman) chance discovery, so that his research was condemned to a footnote. Grossman is Eliezer's bureaucratic nemesis who blocks his recognition.

In contrast, the son is out and about. Religiously observant the son is concerned with the meaning of the words of the Talmud and makes them accessible to the public. The son is a new type of scholar. He is a popularizer of Judaic lore, whose books are best sellers and whose presence is often seen on TV and talk shows. The son is in the limelight and has a popular public persona. The son has a *je ne sais quo* and is likable and carries charisma. Both scholars however seem to be covetous of fame and honor. The greatest honor to many academics in Israel is the *Pras Israeli*. Eliezer receives a call congratulating him on having won this prestigious prize. Vindication at last for a lifetime of pain staking scholarship. When Uriel is told this remarkable development that the father is announced as the winner the son realizes that the caller actually intended to award the prize to the son. The chairman of the committee and old curmudgeon Grossman (played by Micah Lewesohn), meets with six other judges to discuss the mix up. The exchange is hilarious. An apparent solution is arrived at by Grossman, who is a lifelong saboteur of Eliezer's work. During the meeting Uriel says he has been submitting his father's name for the Israel Prize every year, and accuses Grossman of blocking that and other ways of recognizing Eliezer. Grossman angrily says Eliezer has never published anything significant in his career. Uriel goes to the National Library to break the news to his father but finds him raising a toast to winning the prize with colleagues. Unable to break the news to his father that Eliezer is not the recipient but rather the son Uriel is, he once again meets Grossman, asking that the prize be given to Eliezer. Grossman relents but with two conditions: Uriel must write the committee's recommendation and Uriel can never be a candidate for the prize again. Uriel agrees and writes the recommendation text, picking and choosing every word carefully. Meantime Eliezer is interviewed in *Haaretz* and denounces the superficial scientific and academic validity of his son's Uriel's research, when in fact the son has sacrificed his own career in honor for his father's name. In a brilliant detective hermeneutic sleuthing Eliezer does the most crucial textual reading of his life ironically in connection with this personal crisis. During the preparation for the TV interview Eliezer is struck by an uncommon Talmudic phrase in the Israel Prize's committee's recommendation. He flees the studio and returns to his study library as a place of refuge. He examines the expression, cross-checking its published uses, and realizes that the text must have actually been written by Uriel. Eliezer then reconstructs his phone conversation with the Minister of Education realizing that she had addressed him by his last name only. He concludes that the minister thought she was talking to his son when she broke the news about the Israel Prize. Comedy abounds in Eliezer's lack of familiarity with modern publicity and public relations as he does not even know what security guards are for. When Eliezer is interviewed by a reporter he shoots himself in the foot. What happens is a series of events involving academic scholarship, familial jealousy, and pride, stubbornness and poetic justice. Grossman as Shakespeare might say, is hoisted by his own petar! All of this comes together wonderfully in a complex subtle plot development that only the father and son will completely understand. On the day of the prize ceremony, Eliezer and his wife arrive at the Jerusalem International Convention Center to prepare for the ceremony, Eliezer is stressed and distracted. The movie ends a moment before the laureates are called to the stage. The son

has made an ultimate sacrifice for the father in respect and honor. This is a wonderful film, that perhaps represents the old time scholarship of Eliezer who like librarians often go unrecognized and under valued while the charismatic more superficial research is all the rage of what people want now a days. However in the end it is the act of sacrifice of the son for the father that is the noble gesture, transcending petty jealousies and affirming filial devotion over vanity and fleeting fame. The film speaks to politics of academia and the desperate need for validation. The son Uriel ultimately chooses between his career advancement and his father's honor. He does not sabotage his father's glory. The sad note is that the world is full of unsung academics who toil all their lives in obsessive quest for knowledge- only to end up a footnote in someone else's career. The film transcends the father son rivalry in the Talmud department of Hebrew University in Jerusalem. The film is a meditation on the concept of the footnote and how many of our lives are like a footnote in time.<sup>113</sup> On another level it should be noted that Cedar the director of the film was raised with a Yeshivah background and studied the Talmud from a religious angle most of his life, so the academic making the Talmud into a text to be scientifically analyzed was something foreign to his childhood. Cedar recognizes that no other culture has created a document so vast, complex, and detailed that continues to be relevant and the text is the source not only of our culture but religious ethical behavior. Yet Talmud scholars in the film like Grossman appear to have learned little of the Talmud's ethical messages, but rather seems to be motivated by petty jealousies, academic politics, and cut throat competition, although he is recognized as a leading Talmudic academic authority. That a prize would pit father against son and ultimately each man against himself is certainly not a moral lesson taught by the true spirit of Talmudic inquiry. That a prize would cause so much strife and contention so that individuals lose their integrity is a story that needs to be told whereby jealousy, covetousness, and *ayn ha-rah* are the sins that bring evil into the world. While academics may spend their lives devoted to studying the intricacies of the language and history of the Talmudim as the foundation of Jewish law and culture one wonders if they have learned anything ethically from it. To learn about is an intellectual game while to learn from is a religious quest for redemption. The model of competitiveness may weed out mediocrity but it can produce a world where no one is satisfied or fulfilled or certainly can see a higher mission and can lose sight of the trees for the forest. It is ironic that computer technology simulation may replace the efforts of scholars like Eliezer Skolnick. Eliezer is a taciturn and under appreciated philologist who analyzes Talmudic manuscripts in exacting detail, and is focused on the task of recreating an authentic ur text master version of that ancient collection of sacred oral texts before attempting to decipher what it all means. This is what happened when the monopoly of Harvard Dead Sea Scroll scholars who delayed in publishing their findings were beaten to the punch by a computer simulation produced by a computer scientists at Hebrew Union College in Cincinnati which forced the release of the photograph Bechtel's negatives photographed in a California library. Yet we sympathize with Eliezer's diligent hard work of old time scholarship in contrast to his son who has a gift for schmooze (played by Lior Ashkenazi) who writes popular theoretical books, eclipsing Eliezer in honors and accolades, a kind of superficiality that Eliezer loathes as a generation without memory or method. The film in part however is about the Talmud which is driven by fierce arguments over words, the tension of generations, and the tension between oral and written. Interestingly Mr. Ashkenazi did have guidance in

preparing for his role from Dr. Moshe Halbertal, a professor of Jewish thought at Hebrew University, whose career trajectory may bear a passing resemblance to Uriel's although Dr. Halbertal denies any connection. The film ultimately teaches that having a life's quest in academic scholarship does not mean you are not vulnerable to petty human feelings and tensions. Academic politics are perhaps the most vicious because the stakes are so low.

Librarianship based on Technocracy (the fusion of technology and bureaucracy) favors specialization rather than the ideal of the independent autodidact scholar librarian, who never loses sight of the big picture, or seeing the forest for the trees, possessing visionary scope from the alpha to the omega, the perspective of the mental sunrise from eagle's wings as Rambam the Nesher HaGadol teaches. All of the above extraordinary 20th century Jewish scholar librarians serve as shining examples that Judaica librarianship is a mission, not merely a bourgeois professional career, punching a clock 9 to 5 pm. We learn from these scholarly librarians devoted foremost to the quest for *hokmah-binah-vedaas*, and in this quest for attainment of intellectual virtue, we find the fullest completion (*shelemut*) for which the human being was created *Bitzelem Elokim*. All of these scholar librarians strived *ad astra* for deepening Jewish knowledge, expanding the palace of Torah, by affirming that the link (*keshet*) between Hashem and human being is the *sekel ha-poel* (active intellect) which is not only redemptive, but enables the ultimate heavenly rewards, whereby one's merit is directly proportional to the cognitive virtue gained in this world (*olam ha-zeh*) which accrues [as the language of the Mishna notes] as 'interest' in the next world and beyond etc. The example of these scholar librarians are an answer to the question- Why Judaica libraries [which are different and unique from other types of libraries], matter now more than ever? If we do not harken to the clarion call of their perfect harmonization of librarianship with scholarship, Judaica librarianship is at risk.

As addressed also in my presentation at the AJL conference in NYC titled, "reference services at LCW"<sup>114</sup> I demonstrate that librarians do more than show how to access information and fact check. There I write:

Fifty five of the Touro College LCW library guides content compiled by the speaker include more than just standard web directories, recommended databases and bibliographies. Power points, *mikrot* packets of Hebrew Rabbinic primary sources, outlines-charts-exercises, book reviews, graphs, and substantive introductions pepper and spice up the library guides and make them unique resources. As Rabbi Yehudah HaNasi says in *Pirke Avot*: *אל תסתכל בקנקן אלא במה שיש בו יש קנקן חדש מלא ישן וישן שאפילו חדש אין בו* While the library guides template container may be likened to "new wine" if you explore these guides you will find "old wine. The Library Guides composed for the LCW curriculum show the increasing Interdisciplinarity of Jewish studies. Making these guides interdisciplinary shows that librarians not only teach how to "access" knowledge [and importantly serve as "fact checkers,"] but also can take an active role in organizing, interpreting commenting upon, and creatively fostering the furtherance of interdisciplinary international research.

In taking an active role in organizing, interpreting commenting upon, and creatively fostering the furtherance of interdisciplinary international research we should not forget that librarians are teachers too, and essential to any educational endeavor. Librarians to accomplish this respect

should strive to be scholars too, and know what is the content of their books and journals and online resources rather than merely knowing “how to access it” in the information age<sup>115</sup> which poses many dangers and risks to the thriving not only of libraries but intellectual pursuits.

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<sup>1</sup> Stereotyping can do violence to whole groups by homogenizing difference into a classified category that can lead to evils such as racial profiling. The etymology of stereotype as a noun: 1798, "method of printing from a plate," from French stéréotype (adj.) "printed by means of a solid plate of type," from Greek stereos "solid" (see [stereo-](#)) + French type "type" (see [type](#) (n.)). Meaning "a stereotype plate" is from 1817. Meaning "image perpetuated without change" is first recorded 1850, from the verb in this sense. Meaning "preconceived and oversimplified notion of characteristics typical of a person or group" is recorded from 1922. The etymology of stereotype as an adjective: 1804, "to cast a stereotype plate," from [stereotype](#) (n.). From 1819 in the figurative sense "fix firmly or unchangeably." By 1953 as "assign preconceived and oversimplified notion of characteristics typical of a person or group."

<sup>2</sup> McReynolds, Rosalee, "A Heritage Dismissed" in *Library Journal* 110, Nov. 1985, p. 25.

<sup>3</sup> Cravey, Pamela J., "Focusing on the Librarian: Are Librarians selling themselves?" in *Georgia Librarian* 27, summer 1990, p.28

<sup>4</sup> See: Barnhart, Linda "The Librarians' Stereotyped Image in Mystery Novels, 1980-1990: Has the Image changed?" Masters thesis Kent state University 1991; Long, Lucille, Eileen, "The Stereotyped Librarian as Portrayed in Modern American Belles-Lettes," Masters Thesis Kent State, 1957; Brewerton, Anthony, "There Be Dragons-And They are in Brown Cars", *Librarian Association Record* 94, August 1992, p. 514; O'Brien, Ann and Raish, Martin, "the image of the Librarian in Commercial Motion Pictures: An Annotated Filmography", *Collection Management* 17, 1993, p.61-84; Olen, Sandra, "The Image of Librarians in Modern Fiction", *Mousaion* 5 (1987), 48-57; Radford, Marie L, "Relational Aspects of Reference Interactions: A Qualitative Investigation of the Perceptions of Users and Librarians in Academic Libraries", PHD diss- Rutgers- The State University of NJ.

<sup>5</sup> The idea of a lending library is relatively new. The great Universities such as Harvard, Princeton and Yale in the beginning of their collections did not lend but rather archivally gathered. The first lending public library was in 1890 in Cleveland in America. It was the first to allow unrestricted access to all persons to all books at all times.

<sup>6</sup> Sable, Arnold P., "The Sexuality of the Library Profession: The Male and Female Librarian", in *Wilson Library Bulletin* 43, April 1969, p.748

<sup>7</sup> See Stephen King's *The Library Policeman*, where the library is likened to the loneliness of the crypt. The imagery has some validity in the dark tomlinke structures of 19<sup>th</sup> century libraries. King runs with this atomospheric morbidity and represents the library as the repository of dead discourse with moldering texts lined up and decaying like bodies in old coffins. Ghosts and spirits are encased within and ready to rise up if their silence is disturbed. There is a sign in the library on an easel which reads: SILENCE Like the children's cartoon the Pagemaster, the library is deserted but haunted by ghosts. This emptiness causes suspense and fear. Isaac Asimov's *Forward the Freedom*, also present the library as one a decay as if in a crypt.

<sup>8</sup> Boorstin, Daniel J., *Library: The Drama Withing*, Essay by Boorstin; photographs by Diane Asseo Grilliches, Albuquerque: Univ of New Mexico Press, 1996, p.107.

<sup>9</sup> Cole, John Y, and Reed, Henry H, *The Library of Congress: The Art and Architecture of the Jefferson Building*, NY: Norton, 1997, p. 19

<sup>10</sup> The NYPL has magnificent lions guarding its entrance. Donald Davidson notes that the stereotypical image of the libraries has evolved from image of monumental structures of austere but imposing buildings guarded by lions or eagles or oversized concrete urns. (see Davidson, Donald, "Libraries- Relics or Precursors? In *Beyond Media*" edited by Richard Budd and Brent D. Ruben, p. 138-59, New Brunswick: NJ, Transaction, p. 146)

<sup>11</sup> At the initial ALA meeting about 200 years ago only 13 women attended, a minority to their male counterparts. The first women library clerk was hired at the Boston public library in 1852, two years after ALA was established when two-thirds of library workers were female. According to Dee Garrison in *Apostles of Culture: The Public Librarian and American Society, 1876-1920*," (Greenwood, 1986, p.13); Garrison writes, "Educated women, while meeting resistance in the more established male professions flooded into library work during the last quarter of the 19<sup>th</sup> century.... Librarianship was quickly adjusted to fit the narrowly circumscribed sphere of women's activities, for it appeared similar to the work of the home, functioned as cultural activity, required no great skill or

physical strength, and brought little contact with the rougher portions of society.” Garison may be correct but with regards to “rougher portions of society most public librarians interact with such persons on a daily basis. Garison writers further, “Over time, the number of women continued to grow: by 1910, 78.5 % of library staff were women and by 1920 the number had risen to almost 90%. Due to the 1960s librarianship was transformed according to Garison from a feminized environment to a feminist profession. Norman Stevens notes that this trend is reversed with the recent phasing out of libraries and subsuming them under the auspices of IT departments. Stevens forecasts, “the newly appointed directors of information centers of all kinds were once again predominantly male. By 2050 the percentage of women in information centers had shrunken to just over 40% and had dropped slightly further by 2076” (The Last Librarian: In the Twilight of our Profession, a stereotype dies but her bun lives on”, American Libraries, Oct. 2001, p.62). Roma Harris is alarmed by this reversal of a gendered female majority (see Harris, Roma M. Librarianship: The Erosion of a Woman’s Profession, Nortwood NJ: Ablex 1992.) Roma notes that the history of the profession of librarianship cannot be understood ignoring that for more than 100 years library work in North America has been women’s work (xiii). Abigail van Slyck points out that from the beginning of the 20<sup>th</sup> century a “highly gendered library hierarchy was in place in which women filled the majority of low-paying, low-prestige positions, and men dominated executive and management positions. (see Van Slyck, Abigail, Free to all : Carnegie Libraries and American Culture 1890-1920, Chicago: Univ of Chicago Press, 1995p. 164)

<sup>12</sup> Libraries are more than inert storehouses of written tradition; they are volatile spaces that actively shaped the meanings and uses of books, reading, and consciousness that evolves. They are spaces where conceptions of knowledge are created and grow. They are the crucibles in which knowledge is shaped

Jennifer Summit, Memory’s Library

<sup>13</sup> Title of DBL’s dissertation thesis at Haverford College

<sup>14</sup> See <https://networks.h-net.org/node/28655/reviews/30676/levy-kavka-jewish-messianism-and-history-philosophy>

<sup>15</sup> Leaves of Grass, Song of Myself, 1892; Interestingly Aaron Lichtenstein who was a literature Professor as well as Rosh Yeshivah authored a work, “Leaves of Faith” (Jersey City, NJ : KTAV Pub. House, c2003) which is a clear allusion to Whitman’s Leaves of Grass, for anyone with a literature background.

<sup>16</sup> In Jewish law it is forbidden to embarrass X in public. For example one may not recall to a proselyte that they are from idol worshipers: כשם שאונאה במקח וממכר כך אונאה בדברים לא

יאמר לו בכמה חפץ זה והוא אינו רוצה ליקח אם

היה בעל תשובה לא יאמר לו זכור מעשיך

הראשונים אם הוא בן גרים לא יאמר לו זכור

(מעשה אבותיך שנאמר

(שמות כב

וגר לא תונה ולא

תלחצו

<sup>17</sup> A Tanna taught the following Baraisa in the presence of Rav Nachman bar Yitzchak: if anyone makes his friend’s face turn white from shame in public, it is as if he spilled blood ie. Murdered his friend. He Rav Nachman bar Yitzchak said to the Tanna-What you are saying is right-because I have seen how the red coloring leaves the face of an embarrassed person and his face turns white.

<sup>18</sup> רבנו של עולם, גלוי וידוע לפניך שאם היו מקרעים בשרי לא היה דמי שותת לארץ. ולא :אמר דוד לפני הקדוש ברוך הוא עוד, אלא אפילו בשעה שעוסקין בנגעים ואהלות אומרים לי: דוד, הבא על אשת איש מיתתו במה? - ואני אומר להם: מיתתו אבל המלבין את פני חבריו ברבים - אין לו חלק לעולם הבא. (ואמר) +מסורת הש"ס: [אמר] +, בחנק, ויש לו חלק לעולם הבא...מר זוטרא בר טוביה אמר רב, ואמרי לה אמר רב חנא בר ביזנא אמר

<sup>19</sup> Baba Metzia 59a notes with regards to the merit of Tamar: And Mar Zutra bar Tuvyah said in the name of Rav-and others say, it was Rav Chana bar Biznawho said in the name of R. Shimon Chasida; and others say it was R. Yochananwho said in the name of R. Shimon ben Yochai-It is better that a person cast himself into a fiery furnace- than that he should shame his fellow in public. From where do we know this? From TAMAR. For it is written: Asshe was taken out (to be executed) she sent to her father-in-law, Judah the pledges he had left with her, but she refused to shame him in public by naming him as the father of her child; See [אמר] +מר זוטרא בר טוביה אמר רב, ואמרי לה אמר רב חנא בר ביזנא אמר רבי שמעון בן יוחאי: נוח לו לאדם אמר רב. שיפיל עצמו לכבשן האש ואל ילבין פני חבריו ברבים. מנא לן - מתמר, דכתיב בהיא מוצאת והיא שלחה אל חמיה חננא בריה דרב אידי: מאי דכתיב גולא תונו איש את עמיתו - עם שאתך בתורה ובמצוות אל תוניהו. אמר רב: לעולם יהא אדם ... זהיר באונאת

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<sup>20</sup> They that have power to hurt and will do none,  
That do not do the thing they most do show,  
Who, moving others, are themselves as stone,  
Unmoved, cold, and to temptation slow,  
They rightly do inherit heaven's graces  
And husband nature's riches from expense;  
They are the lords and owners of their faces,  
Others but stewards of their excellence.  
The summer's flower is to the summer sweet,  
Though to itself it only live and die,  
But if that flower with base infection meet,  
The basest weed outbraves his dignity:  
For sweetest things turn sourest by their deeds;  
Lilies that fester smell far worse than weeds.

<sup>21</sup> In the film UHF features Conan the Librarian who resorts to violence against his library patrons in humiliating them. In one scene a patron asks Conan "Can you tell me where I can find a book on astronomy?". Conan grasps the patron by the scruff of the neck and in an Arnold Schwarzenegger like voice Conan says, "Don't you know the Dewey Decimal System!. When a book is late with returning a library book, the patron timidly says, "Sorry these books are a little overdue." Conan promptly resorts to slicing the boy in two.

<sup>22</sup> Van Slyck, Abigail A., *Free to All: Canegie Libraries and American Culture, 1890-1920*, Chicago: Chicago Univ Press, 1995, p.210.

<sup>23</sup> Dickson, Paul, *The Library in America: A Celebration in Words and Pictures*, NY: Facts on File, 1986, p.1

<sup>24</sup> Mumby, Dennis K., "Feminism and the Critique of Organizational Communication Studies", In *Communciation yearbook 16*, edited by Stanley Deetz, Newbury Park, Calif: Sage, 1993, p. p.157

<sup>25</sup> Ivy, Barbara A, "Identity, Power, and Hiring in a Feminized Profession," *Library Trends* 34, Fall 1985, p. 292.

<sup>26</sup> Hawkesworth, M. E. *Beyond Oppression: Feminist Theory and Political Strategy*, NY: Continuum Press, 1990.

<sup>27</sup> See Hunter, Mary, *isualizing Medical Masculinities In Late Nineteenth-Century Paris*, Manchester, Manchester University Press, 2016; Review by David B Levy in *Journal of the History of Medicine and Allied Sciences*, Volume 73, Issue 2, 1 April 2018, Pages 227–229, <https://doi.org/10.1093/jhmas/jrx009>

<sup>28</sup> Hannigan, Jane Anne, and Crew, Hillary, "A Femiist Paradigm for Library and Info science", *Wilson Library Bulleting* 67, Oct 1992, p. 31

<sup>29</sup> See Garrett, Jeffrey, "Missing Eco: On Reading The Name of the Rose as Library Criticism," *Library Quarterly* 61, Oct 1991, p.373-88

<sup>30</sup> On the nature of the monastery library as a holy space see Bede: *Cunctum vite tempus in ejusdem Monaster ii habit atione peragens^ omnem meditandis Scripturis operam dedi ; atque inter observantiam disciplinse regularis et quotidianam cantandi in ec- clesia curam, semper aut discere, aut docere, aut scribere dulce habui.* — ' All my life I spent in that same Monastery, giving my whole attention to the study of the Holy Scriptures, and in the intervals between the hours of regular discipline and the duties of singing in the church, I took pleasure in learning, or teaching, or writing something."

Bede *Historia ecclesiastica* v. 2

<sup>31</sup> Eco, Umberto, *The Name of the Rose*, trans. By William Weaver, NY: Warner, 1983, p. 75-76.

<sup>32</sup> Eco, Umberto, *The Name of the Rose*, translated by William Weaver, NY: Warner, 1983, p 35-36.

<sup>33</sup> Consider Paulus of Nola's remark, *Si quem sancta tenet meditandi in lege voluntas Hic poterit residens sacris intendere libris.* [Here he whose thoughts are on the laws of God May sit and ponder over holy books.]

<sup>34</sup> Consider the letter of Lupus Servati : *Amor litterarum ab ipso fere initio pueritiae mihi est innatus, nec earum, ut nunc a plerisque uocantur, superstitiosa uel [superuacua] otia fastidiui; et nisi intercessisset inopia praeceptorum et longo situ collapsa priorum studia pene interissent, largiente deo meae auiditati satisfacere forsitan potuissem; siquidem uestra memoria per famosissimum imperatorem K[arolum], cui litterae eo usque deferre debent ut aeternam ei parent memoriam, coepta reuocari, aliquantum quidem extulere caput satisque constitit ueritate subnixum praeclarum Cic[eronis] dictum: honos alit artes et accenduntur omnes ad studia gloria. Nunc oneri sunt qui aliquid discere affectant; et uelut in editio sitos loco studiosos quosque imperiti uulgo aspectantes, si quid in eis culpae deprehenderunt, id non humano uitio, sed qualitati disciplinarum assignant. Ita,*  
Proceedings of the 53<sup>rd</sup> Annual Conference of the Association of Jewish Libraries (Boston, MA – June 18-20)

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dum alii dignam sapientiae palmam non capiunt, alii famam uerentur indignam, a tam praeclaro opere destiterunt. Mihi satis apparent propter se ipsam appetenda sapientia (Lupus Servati Lupi epistolae [SLE] 1).

<sup>35</sup> The libraries association with a discourse of fear is also found in novels besides Umberto Eco such as (1) Isaac Asimov's *Forward the Foundation*, (2) William Styron's *Sophie's Choice*, (3) Stephen King's *The Library Policeman*, and motion pictures such as (1) Part Girl, (2) UHF, (3) *The Pagemaster*, (4) Seinfeld etc.; In the animated children's film *The Pagemaster* the image of the library is foreboding. Richie Tyler rides his bike to pick up nails from a hardware store and crashes his bike into a tree. Looking up, he sees a large and imposing granite building with arches guarded by lions that appear to roar at him in the thunder of rain storm. The library is described as a "mysterious place." The library exists in another dimension from Richie's world signified by the passage through a tunnel. The library has the aura of a religious mystery of a high ceilinged cathedral, marble staircases, and rows of statues, shrouded in "huge eerie shadows." Richie is afraid of getting lost in the labyrinth.;

<sup>36</sup> Eco, Umberto, *The Name of the Rose*, translated by William Weaver, NY: Warner, 1983, p.36

<sup>37</sup> Eco, Umberto, *The Name of the Rose*, trans. By William Weaver, NY: Warner, 1983, p.73; The image of the librarian as stern potentate is a motif in literature and film. Stephen King in *The Library Policeman* presents an image of an "ill-natured librarian... swooping out of the main room to see who had dared profane the silence." This is in conformity with Newark Star Ledger's which depicts librarians "who prowls the stacks shushing noisy readers or confiscating snacks." (see Kunkie, Frederick, and Sara Treflinger, "Good to the Last Page: Libraries try cafes to Lure Readers," NJ Star Ledger, June 12, 1998, p. 1)

<sup>38</sup> Eco, Umberto, *The Name of the Rose*, trans. By William Weaver, NY: Warner, 1983, p.89; The description of the monk who went mad at night in the library seeing things, resonates *lihavdil*, to the *arba sheniknasu biPardes*, where Ben Zoma ate too much honey as is reported to say upon emerging "the distance between the 1<sup>st</sup> rakiah and 2<sup>nd</sup> rakia is a dove's wings beating...." Ben Azzai cut the shoots and went mad. Aher became a Greek philosopher. See: (*Chagiga* 14b, *Zohar* I, 26b and *Tikunei Zohar*, Tikun 40: The Rabbis taught: Four [Sages] entered the *Pardes* [literally "the orchard."]. Rashi explains that they ascended to heaven by utilizing the [Divine] Name [i.e., they achieved a spiritual elevation through intense meditation on G-d's Name] (*Tosafot, ad loc*). They were Ben Azzai, Ben Zoma, Acher [Elisha ben Avuya, called Acher— the other one — because of what happened to him after he entered the *Pardes*] and Rabbi Akiva. Rabbi Akiva said to them [prior to their ascension]: "When you come to the place of pure marble stones, do not say, 'Water! Water!' for it is said, 'He who speaks untruths shall not stand before My eyes' (*Psalms* 101:7)." Ben Azzai gazed [at the Divine Presence - *Rashi*] and died. Regarding him the verse states, "Precious in the eyes of G-d is the death of His pious ones" (*Psalms* 116:15). Ben Zoma gazed and was harmed [he lost his sanity — *Rashi*]. Regarding him the verse states, "Did you find honey? Eat only as much as you need, lest you be overfilled and vomit it up" (*Proverbs* 25:16). Aher cut down the plantings [he became a heretic]. Only Rabbi Akiva entered in peace and left in peace. ; Thus perhaps we can see the library as a bastion or refuge of order giving sanity to the chaos of multivocal and diverse opinions in a state of uncontrollable nature where Hobbes holds life is nasty brutish and short. The library is a fortress that wards off chaos or insanity. The ordered stacks hold at bay the mad chaos of uncontrollable discourse. This Foucaultian paradigm can tend to lead to the stereotype of the 1) library as refuge, fortress, and cathedral (see *Name of the Rose*), (2) the humiliation of the patron (see *Sophie's Choice* episode), and (3) the library policeman (see *Seinfeld* episode)

<sup>39</sup> Consider Alcuin's remark, *O quam dulcis vita fuit dum sedebamus in quieti ... inter librorum copias.*"

'Oh how sweet life was when we sat quietly ... midst all these books.'

Alcuin Ep. Xxii

<sup>40</sup> DeCandido, GraceAnne, "Bibliographic Good vs. Evil", in *Media section of American Libraries*, Sept 1999, p. 46

<sup>41</sup> Styron, William, *Sophie's Choice*, New York : Random House, 1979, p. 103

<sup>42</sup> Swope, Mary Jo, and Katzer Jeffrey, "The Silent Majority: Why Don't they ask Questions?", *RQ* 12, 1972, p. 161-66.

<sup>43</sup> King, Stephen, "The Library Policeman" In *Four Past Midnight*, by Stephen King, p. 405-604, NY: Viking 1990 p.386.

<sup>44</sup> *Ibid*, p. 386.

<sup>45</sup> King, Stephen- "The Library Policeman" In *Four Past Midnight* by SK, NY: Viking, 1990, 428.

<sup>46</sup> King, Stephen, "The Library Policeman" in *Four Past Midnight*, by SK, NY: Viking, 1990, 488-89.

<sup>47</sup> Edmund Lester Pearson, *The Librarian* (Scarecrow, 1976) p. 25-26

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<sup>48</sup> Stevens, Norman D., "The Last Librarian: In the Twilight of our Profession, a Stereotype dies but her Bun lives on", in *American Libraries*, Oct 2001, p. 62

<sup>49</sup> In reality Foucault does not understand that fact that patrons have a right to a quiet study area to concentrate and do their research and studying. Some people cannot concentrate if loud discussions abound. Thus the library has a duty to provide a quiet study area out of respect so that students can focus and do their work. What Foucault seems to be advocating for in place of the quiet monastery like sanctum silencio is a kind of Beit Midrash alive with the buz, hum, and loud arguments of buckrim in Talmudic debate fighting the wars of Hashem which are the makloket in the Talmud with the swords of pilpul. Foucault's theory of the library as suppressing such lively discussion is not necessarily true, as librarians owe it to their patrons to have a quiet contemplative atmosphere out of basic respect for fellow students who may require silence to focus in the silent zone of the library. However the popular wrong stereotype of the librarian as merely shushing patrons with no more important duties is comically portrayed in the Saturn car commercial which the ALA took upon itself as a crusade to deconstruct as leading to the bad image of librarians.

<sup>50</sup> Manley, Will, "On Facing the Public." *Wilson Library Bulletin* 34, 1984, p.630

<sup>51</sup> Crowell, Penny, "Not All in the Mind: The Virile Profession." *Library Review* 29, Autumn 1980, p.167-75

<sup>52</sup> Stevens, Norman D., "The Last Librarian: In the Twilight of our Profession, a Stereotype dies but her Bun lives on", in *American Libraries*, Oct 2001, p. 62; Stevens article speaks to the librarian in the past tense. His concluding "eulogy" is: Librarians have offered a great deal to the development of American society over the past 200 years. Their contributions should not be forgotten. During the time they flourished they helped shape the collection, organization, dissemination, use and preservation of information resources in a period that saw both the incredible and at times exponential growth of those resources as well as- especially in the second hundred years- a total transformation of information formats. Indeed with out the continuing guidance of librarians the information structure of society might well have collapsed (p.63).

<sup>53</sup> Morrisey, Locke J, and Case, Donald O, "There Goes MY Image: The Perception of Male Librarians by Colleague, Student, and Self", *College & Research Libraries* 49, 1988, 453-64; Carmichael, James V, "The Male Librarian and the Feminine Image: A Survey of Stereotypes, Status, and Gender Perceptions", *Library and Information Science Research* 14, Oct-Dec 1992, 411-46

<sup>54</sup> Agada, John, "Studies of the Personality of Librarians," *Drexel Library Quarterly* 20, Spring 1984, 25-45; Paul, Meg and Evans, Jennifer, "The Librarians Self Starter: 100s of Questions to Challenge Your Thinking about Your Image, The Profession's Image, Your Job, and Your Future- A Manual for Concerned Librarians, Camberwell, Australia: Freelance Library and Information Services 1988 (Bethesda MD: ERIC Document, Reproduction Service).

<sup>55</sup> Wallace, Linda, "The Image- And What You Can do About it in the Year of the Librarian", *American Libraries* 20 (Jan 1989, p.22-25.

<sup>56</sup> See Wiegand, Wayne, "Tunnel Vision and Blind Spots: What the past tells us about the present- Reflections on the 20<sup>th</sup> century history of American Librarianship", in *The Library Quarterly: Information, Community, Policy*, vol 69, no. 1 Jan. 199, p.1-32; Wayne writes, " Absent from the discourse driving this field however are the kinds of questions critical theorists such as Michel Foucault, Antonio Gramsci, and Jurgen Habermas, and philosophers of science such as Helen Longino, Margaret Jacob, and Sandra Harding ask about connections between power and knowledge, which all agree is never totally objective and never disinterested (p. 23).

<sup>57</sup> Foucault, Michel, "The Discourse on Language," trans. By Rupert Swyer, in *The Archaeology of Knowledge*, by M. Foucault, trans. By A.M Sheridan Smith: NY Pantheon, 1972

<sup>58</sup> Sawicki, Jana, "Foucault, Feminism, and Questions of Identity", in the *Cambridge Companion to Foucault*, edited by Gary Gutting, NY : Cambridge University, 1994, 310.

<sup>59</sup> Some of the goals of feminist philosophy are (1) to cognize why women are suppressed, repressed, and or oppressed in ways that men are not, and (2) suggest morally desirable and politically feasible ways to give women the same justice, freedom, and equality men have. See Audi, Robert, ed, *The Cambridge Dictionary of Philosophy*, Cambridge: Cambridge Univ Press, 1995

<sup>60</sup> Diamond, Irene, and Quinby Lee, eds. *Feminism and Foucault: Reflections on Resistance*, Boston: Northeastern University Press, 1988, p.x

<sup>61</sup> Harris, Roma M, *Librarianship: The Erosion of a Woman's Profession*. Norwood NJ: Ablex, 1992.

<sup>62</sup> Foucault, Michel, "The Discourse on language" trans. Rupert Swyer, in *Michel Foucault, And Archaeology of knowledge* , NY: Pantheon, p. 228

<sup>63</sup> De Beauvoir, Simone, *Le Deuxieme Sex*, New York : Alfred A. Knopf, 1993

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- <sup>64</sup> Marshall, Judi, "Viewing Organizational Communication from a Feminist Perspective: A Critique and Some Offerings", in *Communication Yearbook 16*, edited by Stanley Deetz, Newbury Park: California: Sage, 1993, p130.
- <sup>65</sup> See Gilligin, Carol, *In a Different Voice, In a different voice : psychological theory and women's development*, Cambridge: Harvard Univ Press, 1982
- <sup>66</sup> Harris, Michael, "The Purpose of the American Public Library"" in *Library Journal* 98, Sept. 1973, p.2509.
- <sup>67</sup> Walsh, D P, "On Fire, On Ice" Prefatory Remarks on the library in literature, *Reference Librarian* 18, 1987, p. 211-38; Castillo DebraA *The Translated World: A Post-modern Tour of Libraries in Literature*, Tallahassee: Florida State Univ Press, 1984
- <sup>68</sup> Consider for instance *Vor Dem Gesetz*, where an authoritative Turhuter or gatekeeper prevents K. from proceeding further to the palace hierarchical structure. Perhaps the gatekeeper would be seen by Foucault as the representative of controlling logocentric discursive hegemonic control. We read: "Vor dem Gesetz steht ein Turhuter. Zu diesem Turhuter kommt ein Mann vom Lande und bittet um Eintritt in das Gesetz. Aber der Turhuter sagt, dass er ihm jetzt den Eintritt nicht gewahren könne. Der Mann überlegt und fragt dann, ob er also spatter werde eintreten dürfen. `Es ist moeglich, sagt der Turhuter, jetzt aber nicht. Da das Tor zum Gesetz offensteht wie immer und der Turhuter beiseite tritt, buckt sich der Mann, um durch das Tor in das Innere zu sehen. Als der Turhuter das merkt, lacht er und sagt: `Wenn es dich so lockt, versuche es doch trotz meines Verbotes hineinzugehen. Merke aber: Ich bin machtig. Und ich bin nur der unterste Turhuter. Von Saal zu Saal stehen aber Turhuter, einer machtiger als der andere. Schon den Anblick des dritten kann nicht einmal ich mehr ertragen.' Solche Schwierigkeiten hat der Mann vom Lande nicht erwartet; das Gesetz soll doch jedem und immer zugänglich sein, denkt er, aber als er jetzt den Turhuter in seinem Pelzmantel genauer ansieht, seine grosse Spitznase, den langen, dunnen, schwarzen tatarischen Bart, entschliesst er sich, doch lieber zu warten, bis er die Erlaubnis zum Eintritt bekommt. Der Turhuter gibt ihm einen Schemel und lasst ihn seitwärts von der Tur sich niedersetzen. Dort sitzt er Tage und Jahre. Er macht viele Versuche, eingelassen zu werden, und ermudet den Turhuter durch seine Bitten. Der Turhuter stellt ofters kleine Verhore mit ihm an, fragt ihn über seine Heimat aus und nach vielem anderen, es sind aber teilnahmslose Fragen, wie sie grosse Herren stellen, und zum Schlusse sagt er ihm immer wieder, dass er ihn noch nicht einlassen könne. See Jacques Derrida, "Devant la Loi," in *Kafka and the Contemporary Critical Performance* (Bloomington and Indianapolis: Indiana Univeristy Press, 1987), pp. 128-150. When Morgan notes that Scholem treats Kafka as a neo-Kabbalist, giving new readings of revelation" (p. 67) we cannot help asking if Scholem would view the gatekeeper of "Vor Dem Gesetz" as analogous to mystical descriptions of various angels as archons of differing rank, who guard the heavenly halls of the seven heavens?
- <sup>69</sup> See Pawel, Ernst, *The Nightmare of reason*, New York : Farrar, Straus, Giroux, 1984
- <sup>70</sup> Adorno, Theodor, *The authoritarian Personality*, New York : Norton, 1982
- <sup>71</sup> Ophir, Adi, "A Place of knowledge Re-created: The Library of Michel de Montaigne", *Science in Context* 4, 1991, p.164
- <sup>72</sup> Castillo, Debra A, *The translated World: A Postmodern tour of libraries in Literature*, Tallahassee Florida State Univ. Press, 1984.
- <sup>73</sup> See Foucault, Michel, "Fantasia of the Library" in *Language, Counter Memory, Practice: Selected Essays and Interview*, edited by Donald F Bouchard, trans. By Donald Bouchard and Sherry Simon, Ithaca: NY, Cornell Univ. Press, 1977
- <sup>74</sup> Foucault, Michel, "The Discourse on Language, " Translated by Rupert Swyer. In *the Archaeology of Knoledge*, trans by A.M. Sheridan Smith, NY: Pantheon, 1972
- <sup>75</sup> Radford, Gary P & Maie L Radford, "Libraries, Librarians, and the Discourse of Fear", in *The Library Quarterly*, vol 71, no. 3, July 2001, p.299.
- <sup>76</sup> Garrett, Jeffrey, "Missing Eco: On Reading the Name of the Rose as Library Criticism," *Library Quarterly* 61, Oct. 1991, p.373-88
- <sup>77</sup> Foucault, Michel, *Power/Knowledge: Selected Interview and Other Writings, 1972-1977*, Edited by Colin Gordon, NY:Pantheon, 1980
- <sup>78</sup> Radford, Gary P and Marie L Radford, "Libraries, Librarians, and the Discourse of Fear," *The Library Quarterly: Information, Community, Policy* vol 71, no. 3, Jul 2001, p.304
- <sup>79</sup> See: Kuhn, Thomas, *The Structure of Scientific Revolutions*, Chicago: Univ. of Chicago, 1970
- <sup>80</sup> Nietzsche, Friederick, *On the Genealogy of Morals: a polemic : by way of clarification and supplement to my last book, Beyond good and evil*, Oxford: Oxford University Press, 2008
- <sup>81</sup> Foucault, Michel, *Discipline and Punish: The Birth of the Prison*, trans by A. Sheridan, NY: Vintage Books, 1979
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<sup>82</sup> Foucault, Michel, *The History of Sexuality*, vol 1: An Introduction, trans. By Robert Hurley, NY: Vintage Books, 1980

<sup>83</sup> Heidegger, Martin, *Sein und Zeit herausgegeben von Thomas Rentsch*. Klassiker auslegen Bd 25, 2001

<sup>84</sup> The doctrine of sabbatical worlds and the "grand Yovel" was developed extensively in the writings of the Kabbalists of Gerona, specifically R. Ezra and Nachmanides. According to the Ramban each world is destined like the one we presently live in, to exist for 7 millennia. There are ultimately seven worlds, paralleling the years of Yovel. In addition each world with its seven millennia parallels the Kabbalistic idea of 7 lower sefirot, from Hesed to Malchut, which represent the natural world and it is the natural world and Ecotheology that is the subject of S's book. The Jubilee year in Kabbalistic terms parallels the sefirah of binah, called the 50th gate (see Bar Yochai hymn below), which is the beginning of the hidden sefirot and represents the idea of ultimate redemption (also found in DSS). This is what Ramban means when he writes, "and possibly this is what our rabbis hinted at when they said 50 gates of intelligence were created". There are 49 thousand years which comprise these 7 worlds and are then followed by supernal Yovel. All this is based on the gemarah interpreting the pusek in Tehillim, "a thousand years in your sight O Hashem, as as but yesterday etc." Thereby the gemarah likens each creation day to 1000 years. Rabbi Isaac of Acre a talmid of the Ramban adds clarity to Ramban's hints of the secret of 50, or the Doctrine of the sabbatical worlds. Rabbi Isaac writes:

You should know that as the Jubilee in one generation is 50 years, in thousand generations you have fifty thousand years. This what King David said, "The promise he gave for a 1000 generations" (Ps 105:8) [and we also read] "who keeps his covenant faithfully to the 1000s generation (Deut. 7:9). And this is the ORDER of the Sabbatical and Jubilee years about which it says, "and each man shall return to his lot (Lev. 25:12), that all shall return to the Jubilee which is the foundation (yesod) and the believer shall keep silent. And the scholar said, "all was from the Siva Rishona and all will return to Siva Rishona, and this secret now explains the meaning of Shemita and the Yovel years.

Rabbi Isaac of Acre goes on to explain that "one millennia laid waste" means there will be an absence of human and animal life, but then be reinstated and during the 7th cycle of the 7th world of world(s) then the "time of life" will be "remembered" (by Hashem) for renewal etc. That is with Rabbi Isaac of Acre the phrase "it will lie destroyed" refers to the 7th millennia of the 7th millennial cycle. This does not contradict Koheleth's remark "Dor holekh ve dor halakh ve Haretz laOlam omedet." The world as Koheleth asserts will remain and this is in conformity with Ramban's agreement in this case with Aristotle's cosmology. The Mikubalim of 16th C Safed interpret dor holekh ve dor bah ve haaretz olam omedet as a remez to gilgulim. However the earlier 13th century Mikubal Rabbi Menachem Recanti writes:

One millennium it will be destroyed does not mean that the world will return to the *tohu vavohu* of the beginning of beginnings as in the year of the Jubilee. Rather the meaning of destroyed (*haruv*) is without man animal and other creatures. And all things composed of the 4 elements will return to their fundamental state.

Recanti explains that is only during the "GRAND Yovel" (after the existence of the 7 successive worlds), and not at the end of every Sabbatical (after the 7 millennia of each world), that all of creation returns to the primordial state of being *qua* Being

The 13th century Rabbi Bahya ben Asher, a student of the Rashba commenting on Shemita in Vayikra interprets "sod" along the lines of Ramban and again affirms that the pusek does not contradict the doctrine of Sabbatical years writing:

They all hint to the length of the world's existence as it indicates in the beginning of Koheleth "ve ha-aretz olam omedet" (Eccl 1:4) which is the secret hint to the GRAND YOVEL. The world "forever (*le-olam*) refers to the GRAND YOVEL which is also called OLAM related to Olmayah and Olamut. There is the secret of the 50 gates of binah through which the world was created, and all of them were revealed to Moses save one (gate)... This means that Moseh was taught of every millennium which parallels each gate of intelligence, and that he was told of all of Eksistence (*yeshmut, il y a , es gibt, SHAM*) from beginning to the end (*telos*) except for the Holy GRAND Final Yovel which is the 50th gate, the innermost gate of total binah etc.

Rabbi Bahya is suggesting the plan of Hashem who sees past, present, future, and even transcends modalities of time, to a "time" of total Shabbos and eternal perpetual rest. This is the world to come (that will become manifest) after the *tiyahayt hameytim*. according to Rav Baycha the 7th millennia of each of the 7 worlds, has its own respective messianic era, *tichayat maytim*, and *olam-ha ba*. Since in this world to come the spiritual (non corporeal, agreement with Rambam - *ayn lo Demuth haguf ve-eino guf*) dominates the material and soul dominates the body, the material is considered as if "destroyed" or at least totally subjected to *ruchanit*.

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Rabbi Judah Hayyat (1450-1510) citing Ramban and Recanti explains that one millennium of destruction does not imply a total destruction of the earth (ha-aretz). The 7th millennium is necessary because of the Talmud's insistence that "the son of David shall not come until all the souls have merged from their Abode (and have been brought into physical existence, as according to Hazal's teachings of the souls at Har Sinai). All the souls must emerge before the 7th millennium. The 7th millennium is not a physical state in agreement with the rationalist the Rambam. Then only existing souls continue for its duration and go from one spiritual state to another. Recanti explains that each new world is better than the previous one as developed in Ma'arekhet Ha-Elohut from the 14th c and ascribed to REbbenu Peretz.

Each of the 7 worlds exist for 1000 years because each world has a sevenfold cycle, that is the seven worlds that parallel the seven upper celestial worlds for each sefirah is called "a world" and there are 49 years of the Yovel which are the 49 thousand (years of all the 7 worlds). If each world corresponds to one of the sefirot from hesed to malchut, the question arises which cycle are we in now? The author of Sefer ha-Temunah claims that we are in the 2nd world corresponding to gevurah, a world in which the attributes of stern judgment-truth-din is dominant in the emanation from the distant gardens of the sefirot according to Rav Isaac of Acre in his work Sefer Yezirah.

The complexity of Shemita and Yovel in halakhah and Jewish mysticism is very difficult. Its reception history is even more complex in the works of Rav Don Isaac Abarbanel, R. Judah Hayyat and later mikubalim of 15th C. safed including the Mehaber Rav Karo who touches on the subject in Maggid Mesharim, the mystical dream diary where the Mishnah personified as the shekhinah gave over sod-torah. Rabbi Moses Cordovero (Ramak) mentions the doctrine of sabbatical years allied with Yovel in his Shiur Komah as well as in Eilima Rabbati. As late as 1842 Rabbi Lipschutz in Or ha-hayim discusses the concept of Sabbatical secrets and Grand Yovel relating to the afterlife in Talmudic sources. To prove and demonstrate from tradition the existence of these past worlds he introduces further interpretation on the doctrine of sabbatical worlds we find in the Gerona circle moving forward and later weighed into with discussion by Rabbi Elijah Benamozegh, Rav Shimshon Raphael Hirsch, Rabbi Shem Tov Gefen, and Rav Kook.

Thus the topic of Shemita and Yovel are inextricably bound in halakhah and al pi kabbalah as the blue print not only for the 49 days of counting (sefirat ha-omer) but indeed the paradigm of the history of the world(S). I say worlds because the 7 worlds of the Mikubalim are intricately related to such a radically concise formulation in the hymn of the Rashbi song on Lag b'omer in reference to the secret of 7 weeks which lead to the secret of the 5th gate of understanding (bina).

<sup>85</sup> Consider Francis Bacon's remark, Libraries are as the shrines where all the reliques of the ancient saints, full of true virtue, and that without delusion or imposture, are preserved, and reposed."

<sup>86</sup> The Tashbaz writes in his intro to Zohar HaRakia, "However when the wise man lies down [in death] with his fathers, he leaves behind him a treasured and organized blessing: books that enlighten like the brilliance of the firmament (Daniel 12:3) and that extend peace like a river (Isa. 66:12)"

<sup>87</sup> Foucault, Michel, "What is an Author?" Trans by Donal F Bouchard and Sherry Simon. In Language, Counter-Memory, Practice: Selected essays and Interviews, ed. Donald Bouchard, Cornell Univ Press, 1977

<sup>88</sup> In Xanadu did Kubla Khan

A stately pleasure-dome decree:

Where Alph, the sacred river, ran

Through caverns measureless to man

Down to a sunless sea.

So twice five miles of fertile ground

With walls and towers were girdled round;

And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree;

And here were forests ancient as the hills,

Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted

Down the green hill athwart a cedarn cover!

A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted

By woman wailing for her demon-lover!

And from this chasm, with ceaseless turmoil seething,

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As if this earth in fast thick pants were breathing,  
A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean;  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!  
    The shadow of the dome of pleasure  
    Floated midway on the waves;  
    Where was heard the mingled measure  
    From the fountain and the caves.  
It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid  
And on her dulcimer she played,  
Singing of Mount Abora.  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me,  
That with music loud and long,  
I would build that dome in air,  
That sunny dome! those caves of ice!  
And all who heard should see them there,  
And all should cry, Beware! Beware!  
His flashing eyes, his floating hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread  
For he on honey-dew hath fed,  
And drunk the milk of Paradise.

<sup>89</sup> Borges, Jorge Luis, "The Library of Babel," trans by James E Irby in *Labyrinths: Selected stories and other writings*, edited by Donald Yates and James Irby Norfolk Conn.: New Directions Books 1962, p.54-55.

<sup>90</sup> Hall, Alison, "Batgirl was a Librarian", *Canadian Library Journal* 49, 1992, p. 345

<sup>91</sup> Borges, Jorge Luis, "The Library of Babel," trans by James E Irby in *Labyrinths: Selected stories and other writings*, edited by Donald Yates and James Irby Norfolk Conn.: New Directions Books 1962, p..56

<sup>92</sup> Rambam's negation of the corporeality of the Deity as the first criticism in the following list of attacks Rambam faced from anti-Maimonidists: (1) le'enseignement de Mainonide sur l'absolue incorporalite de Dieu; (2) ses theories sur la prophetic ramenee a une vision; (3) sa tendance a restreindre le champ du miracle; (4) sa negation des demons; (5) sa reduction des anges au role de monteurs des Spheres celestes; (6) les interpretations spiritualistes qu'il avait donnees du Paradis et L'enfer; (7) les motifs qu'il avait ass ignes aux precepts religieux (mitsvot); (8) l'alegorization des recites bibliques a laquelle se livraient ses disciples; (9) le dedain qu'ils auraient affiche a l'egard des Sages du Talmud; (9) le relachement de la pratique religieuses qu'on croyait constater chez eux et don't on imputait la responsabilite a l'etude de la philosophie. . see Touati, "*Les Deux Conflicts Autour de Maimonide et des Etudes Philosophiques*". In *Juifs et Judaisme de Languedoc*. Edouard Privat editeur, Cahiers de Proceedings of the 53<sup>rd</sup> Annual Conference of the Association of Jewish Libraries (Boston, MA – June 18-20)

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Fanjeaux, 174 ; The rabbinic community objected to *Sefer HaMadah*, for Maimonides placed among the five categories of heretics. Those who believed that the creator was corporeal. 10 The *Midrashim* give accounts of great banquets in *Olam HaBah*, where the righteous will partake of the most delicious foods and wines, while the wicked gaze on with their hands tied, forbidden to partake. Rambam in *Hilkot Teshuvah* and elsewhere proclaims that there is no eating, drinking, or anything corporeal in *Olam HaBah* but the righteous sit with crowns on the heads enjoying the light of the *Shechinah*. The crowns represent the wisdom, understanding, and knowledge gained in this world, including for the Rambam scientific learning such as philosophy and medicine. Rambam rejects a corporeal Creator espoused in works such as *Shi'ur Qomah*<sup>12</sup>, as encapsulated by *Yigdal's* proclamation, "Ain Lo Demut HaGuf VeAino Guf"

<sup>93</sup> Only the Kohen Gadol was allowed to pronounce the name of G-d in the holy of holies in the Temple only on one day of Yom Kippur. It is said that Moses killed the task master according to Rashi by utterance of the secret name of God and likewise David killed Goliath by knowledge of this name. David evokes the name of the God of the hosts of Israel when saying to Goliath: וַיֹּאמֶר דָּוִד, אֶל-הַפְּלִשְׁתִּי, אַתָּה בָּא אֵלַי, בְּחַרְבַּב וּבַחֲנִית וּבְכִידּוֹן; וְאֲנִי בָּא-אֵלַיךָ, בְּשֵׁם יְהוָה צְבָאוֹת אֱלֹהֵי מִעְרָכוֹת יִשְׂרָאֵל, אֲשֶׁר חָרַפְתָּ, יְהוָה צְבָאוֹת. So too the concept of name is evoked in the Kail malei Rachamim prayer where the souls in Gan Eden are referred to as "shining names in heaven".

<sup>94</sup> Merkavah is also found in Mishneh: Megillah 4:10; Tosefta: Meg 3(4):28, 34, BT: Ber. 21b, Shabb 80b, Sukk 28a (BB134a), Meg 24b, 31a.

<sup>95</sup> It is a matter of debate whether the Rabbinic tradition (see TB Hagigah 13a) may link ma'aseh merkavah and ma'aseh bereishit together based on the following passage from seder Olam Rabbah (ed Milkovsky p. 445) where we read, "He reveals the deep and secret things (Dan 2:22) deep that is the depths of the merkavah and secret that is the secrets of ma'aseh bereishit.

<sup>96</sup> Although religious authorities feared that "la philosophie est responsable du retachement de la pratique religieuse" ; see Touati, "Les Deux Conflicts Autour de Maimonide et des Etudes Philosophiques". In *Juifs et Judaïsme de Languedoc*. Edouard Privat editeur, Cahiers de Fanjeaux, 174

<sup>97</sup> אין דורשין בעריות בשלשה ולא במעשה בראשית בשנים ולא במרכבה ביחיד אלא אם כן היה חכם ומבין מדעתו כל המסתכל בארבעה דברים ראוי לו כאילו לא בא לעולם מה למעלה מה למטה מה לפנים ומה לאחור וכל שלא חס על כבוד קונו ראויו לו שלא בא לעולם. "The subject of the merkavah found in M. Hag. 2:1 is found further in Tosefta (T. Hag. 2:1-7) and in the gemara to this mishneh in Yerushalmi (Hag. 77a-d) and in Bavli (Hag. 1 1b-16a). These texts presume the dangers of this esoteric subject, for according to M. Hag. 2:1 merkavah may not be expounded (**en doresin bammerkavah**) except under special circumstances, and according to Megillah 4:10 it may not be used as a derasha in the synagogue (**en maftirin hammerkavah**)."

<sup>98</sup> the main fear of Jewish religious authorities appears to be direct revelation of secrets. Teaching in writing, to be differentiated from oral teaching, the secrets of the Tanakh (i.e. *ma'aseh merkavah*<sup>16</sup>, *ma'aseh bereshit*<sup>17</sup>, *prophetology*<sup>18</sup>, *angelology*<sup>19</sup>, *Sitre Torah* as contradictions of th Torah 2, etc)<sup>21</sup> is forbidden by orah law. For example, Mishneh Hagigah 2: 1 reads, "En doresin ba'arayot biselosah welo bema'aseh beresit bisenayim welo bammerkabah beyahid ella im ken haya hakham wehebin midda'ato. Kol hammistakel be'arba'ah debarim ratuy 10 ke'illu lo ba la olam mah lema'lan umah lemattan mah lefanim umah le'ahor. Kol sello has al kebed qono ratuy 10 ke'illu lo ba la'olam." The subject of the merkavah found in M.Hag 2:1 is found further in the corresponding section of the Tosefta (T.Hag.2:1-7), and in the *gemara* to this to this Mishneh in *Yerushalmz* (hag.77a-d) and *Bavli* (Hag. 1 1 b-16a),<sup>22</sup> These texts presume the dangers of this esoteric subject, for according to M. Hagigah 2: 1Merkavah may not be expounded (*en doresin bammerkabah*) except under special circumstances, and according to Megilla 4: 10, it may not be used as a prophetic lection in the synagogue (*en maftirin hammerkabah*). Special knowledge of esoteric subjects, is reserved for a small group of initiates. Rabbinic anecdotes stress its secret and wondrous nature, and hazard for the pre-mature.

<sup>99</sup> Gitten 60b reads, "Devarim shebal'peh e atah rashaey lekatvatan mekan atah lemad shehatalmud lo netan lektov eleh mepeneai shehatorah meshtakchat.

<sup>100</sup> Rambam recalls a tradition in the Talmud attributed to Rabbi Simeon ben Lakish that the Merkavah are the *Avoit*<sup>7</sup> and which is recatulated in *Zohar* 262b *Vaethhanan* where we read. "Only HaShem had a delight in thy fathers (Devarim 15). Commenting on this, R. Simeon said that the patriarchs are the holy chariot above. As there is

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*a holy chariot below, so there is a holy chariot above. And what is this? As we have said, the holy chariot is the name given to the Whole, all being linked together and made one. But the fathers are only three, and the chariot has four wheels. Who is the fourth? It says, 'And chose their seed after them', this includes David HaMelech, who is the fourth to complete the holy chariot, as we learnt, 'The patriarchs are the consummation of the whole, and the Body was completed through them that made one. Then David HaMelech came and perfected the whole and made firm the body and perfected it. Rabbi Yitzak said, 'As the patriarchs merited to be crowned with the holy chariot, so did David merit to be adorned with the fourth support of the chariot.'* Philosophy is comprehension of the whole.

<sup>101</sup> Dubnov comments on these three rabbis placing a ban on Maimonides philosophical work when he writes, "Das dreigliedrige Rabbinerkollegium entschloß sich nun zu einem folgenschweren Schritt: es Verhangte den cherum ueber alle diejenigen, die sich mit Philosophie und mit profanen Wissenschaften ueberhaupt, insbesondere aber mit den philosophischen Werken des Maimonides (More Nevuchim und Sefer HaMada) befaßten, wie auch ueber solche, Die Ueberlieferungen der Bibel und des Talmud in rationalistischem Geiste auszulegen wagten (zu Beginn des Jahres 1232 See Dubnov, Simon, "Die Maimonisten und Ihre Gegner," Weltsges Des Judischen Volkes, 109; Touati puts it this way, "Vers 1230, un eminent rabbin de Montpellier, Solomon ben Abraham et ses deux eleves Rabbi Yonah Geronid and Rabbi David ben Saul, se decident a passer a l'action et a barrer la route a la speculation philosophique en interdisant sous peine d'excommunication, l'etude de Sefer Ha-Mada, l'introduction philosophique au code de Maimonides, celle du Guide et des sciences generals (175). ; These anti-Maimondeans sought th support of the Dominicans to enforce the Censorship od Main on ides work. Graetz, employing a technique of the Thucydides, reconstructs a possible dialog between R. Solomon ben Abraham and R. Gerondi and the Dominicans by writing, "Ihr Verbrennt eure Ketzler, verflugt auch unsere." See: Graetz, Heinrich, "Maimuni's Schriften und die Inquisition", Geschichte Des Juden vol 7, 66 ; As to the rabbis appealing to the Dominicans, Dubnov gives the following llengthier reconstruction of the dialog that may have taken place, "Wir wissen da Bes in unserer Stadt Viele Ketzler und Gottlose gibt, die sich durch die Lehre des Moses Aus Aegypten, des Verfassers ruchlosen philosophischen Buecher, verfuehren lieBen. Verilget ihr eure Ketzler, so vertilget mit ihnen auch die unseren und verbrenner die schaedlichen Buecher. ; see Dubnov, Simon, "Die Maimonisten und Ihre Gegner," Weltgeschichte des Judischen Volkes, 113

<sup>102</sup> Chelton, Mary K., The Communicative Production of Institutional Authority: The Example of a library service encounter," Paper presented at annual conference of the Speech, Communication Association, San Diego, Nov. 1996

<sup>103</sup> Kuhithau, Carol C. "Perceptions of the Information Search Process in Libraries: A Study of Changes from High School through College." Information Processing and Management 24, 1988, 419-27

<sup>104</sup> Hannigan, Jane Anne, and Crew, Hillary, "A Feminist Paradigm for Library and Information Science", in Wilson Library Bulletin 67, Oct. 1993, p.28-32.

<sup>105</sup> Hannigan, Jane Anne, and Crew Hillary, " A Feminist Paradigm for Library and Info Science", Wilson Library Bulletin 67, Oct 1993, p 31.

<sup>106</sup> McCormick, Edith, "Image: Consulting on Saturn", in American Libraries 26, Oct 1995876.

<sup>107</sup> Sapp, Greg, "The Librarian as Main Character: A Professional Sampler." Wilson Library Bulletin, 62, Jan 1987, p.135.

<sup>108</sup> Newmyer, Jody, "The Image Problem of the Librarian: Femininity and Social Control" Journal of Library History 11, 1976, p. 47.

<sup>109</sup> Sapp, Gregg, "The Librarian as Main Character: A Professional Sampler", Wilson Library Bulletin 61, Jan 1987, p. 29.

<sup>110</sup> Seinfeld, "The Library", directed by Joshua White, 30 min, National broadcasting Company, tv broadcast, Oct. 16, 1991.

<sup>111</sup> Seinfeld. "The Library" Directed by Joshua White, 30 min. National broadcasting Company, tv broadcast, Oct. 16, 1991

<sup>112</sup> See <http://databases.jewishlibraries.org/node/51186>

<sup>113</sup> Grafton, Anthony, **The footnote : a curious history, Cambridge, Mass. : Harvard University Press, 1997**

<sup>114</sup> See <http://databases.jewishlibraries.org/node/51676>

<sup>115</sup> Lyotard, Jean François, The postmodern condition, Minneapolis : University of Minnesota Press, 1984