G-d as Shepherd and G-d as Parent: A Study of Biblical Metaphors and Their Influence on Jewish Liturgy and Folk Music.

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The goal of this thesis was to explore the biblical metaphors of G-d as Shepherd and G-d as Parent and discuss the influence of these images on Jewish liturgy and folk music. Through an explanation of societal norms of the biblical world, this project presents a study of the attributes that depict G-d as Shepherd and G-d as Parent, and reflects on how these metaphors have influenced theological understandings through Jewish liturgy and cultural expression.

This thesis is divided into four chapters with detailed subsections as listed in the table of contents. A general overview of these chapters is as follows: 1) Introduction to the topic of metaphor and relevant scholarship on the use of metaphor in religious language and biblical text. 2) The development of the shepherd metaphor in the Bible and portrayal of G-d as Shepherd in biblical, liturgical and musical sections. 3) The development of the metaphor of G-d as Parent in biblical, liturgical and musical selections. Sections of this chapter are separately designated in the study of G-d as Father and G-d as Mother.

In the research of this project, I consulted biblical texts, works of biblical commentaries with particular emphasis on the study of specific metaphors in the Bible, Weekday, Shabbat and High Holiday Prayerbooks of the liberal and traditional movements of Judaism, liturgy commentaries, and musical scores among many other sources. As I complete this Masters Thesis, I extend great thanks to my advisor Dr. Andrea Weiss, not only for her personal contributions to my research, but also for her time, dedication, expertise and interest in this project. I also thank the faculty members of the School of Sacred Music who have supported, encouraged and guided me through these years at Hebrew Union College.

In conclusion, I owe a great deal of gratitude to my parents, Rabbi Mark and Alice Lipson, and Dan Sklar, whose encouragement, love and support throughout this this last year has been invaluable to my success on this project.

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Chapter 1: Introduction

Throughout Jewish history, the sacred texts contained in the Tanakh define our everlasting covenant with G-d and inform the way we have viewed our relationship with G-d throughout the ages. In biblical texts, the prolific use of metaphor attempts to define G-d and G-d's relationships according to human experience. Thus, the most widely used metaphors for G-d in the bible stress anthropomorphic images of G-d including G-d as King, G-d as Warrior, and G-d as Husband of Israel. In particular, the metaphors of G-d as Shepherd, Father and Mother stem from the most basic observations of the human experience during the biblical period: human existence focusing upon the role of intimate familial relationships and agrarian culture.

In this project, I intend to explore the biblical metaphors of G-d as Shepherd, and G-d as Parent and discuss the influence of these images on Jewish liturgy and folk music. Through an explanation of societal norms of the biblical world, this project will present a study of the attributes that depict G-d as Shepherd and G-d as Parent, and reflect on how these metaphors have influenced theological understandings through Jewish liturgy and cultural expression.

A. Historical Background on the Study of Metaphor

The study of the use of metaphor as figurative language dates back almost two thousand years to the period of Aristotle. The word metaphor deriving for the Greek translation, "to carry over" was articulated by Aristotle as the use of one term to define

another through analogy. In *The Art of Rhetoric*, he extols the value of rhetorical speech in its ability to ornament a subject, to contribute to stylistic amplitude, and to produce vividness.[1] In this work, Aristotle asserts that the use of metaphor involves bringing clarity to unfamiliar subject through a vivid subject.

Proliferating many works on the subject of metaphor and other forms of figurative language, Aristotle greatly influenced later uses of the term of metaphor referring to both various forms of poetic language and to the poetic language itself. Due to Aristotle's propensity to define metaphor in several ways, confusion and difficulties in understanding this form have characterized subsequent discussion on the topic. It is due to this confusion that scholars and philosophers hence have argued over how exactly to define a metaphor.

While Aristotle clearly thought of the metaphor as a rhetorical device employed through a distinct word replaced by another word, scholars in the twentieth century began to question the simplicity of Aristotle's theory and suggest that the key to understanding metaphor was in the unpacking of a complete metaphorical thought. Although Aristotle appreciated the importance of metaphor, he considered the use of it genius rather than an intrinsic way that human communication works. This indicates that he saw it as simply a rhetoric devise in which one word could be substituted to mean another. Later scholars insisted that Aristotle's treatment of metaphor was imprecise because it demotes the use of metaphor to a mere rhetoric devise rather than the basic vehicle which allows people to

[1] Aristotle, *The Art of Rhetoric*, trans. H.C. Lawson- Tancred (New York: Penguin, 1991), 220-239.

communicate with each other. Since Aristotle, a vast quantity of scholarship has been written about metaphor.

In the 1930's, lecturer and writer, I.A. Richards established foundational principles for the theory of language and rhetoric. In his major work, *The Philosophy of Rhetoric*, Richards argues that it is impossible to access raw ideas alone, but rather, insists that we must deal with words as a separate entity because words are the basis of human communication. In his study of the use of figurative language, Richards' important contributions to the practical use of metaphor included the designation of the two main components of metaphor- the tenor and vehicle. The vehicle is a medium through which something is expressed, and the tenor is the concept or object that is being described. Thus, Richards designation of these components of metaphor help to clarify biblical metaphors that define G-d as a certain image or figure. Using Richards' language, G-d is the tenor and the defining image functions as the vehicle.

Further developing the work of I. A. Richards, in the early 1960's Max Black's literary analysis in his book *Models and Metaphors: Studies in Language and Philosophy* presents three major innovations in the technical workings of metaphor. These three categories: The interactive view of metaphor, The system of associated commonplaces and filtering stress the importance of contextual examination of a metaphor not only through the interplay of the images in the metaphor within the text, but also through a greater understanding of its cultural, social and emotional context.[2] . Particularly relevant to this study, Black's concept of "associated commonplaces" presents the notion that there are accepted cultural norms and behaviors associated with the "vehicle" of any

[2] Max Black, *Models*, 25-47.

given metaphor. [3]In the study of biblical metaphors of G-d, associated commonplaces of the image presented determine its relevance and applicability to G-d. Several literary scholars have echoed this argument by stressing the importance of understanding a metaphor through its context.

In his book, *The Structure of Metaphor*, Roger White argues that "the key to understanding the way a metaphor works is to understand the way words have been combined in a metaphorical sentence."[4] It is clear that for the purpose of the analysis of biblical metaphor, scholars who encouraged investigation into the text as a whole unit with unique historical and cultural context made great contributions to understanding of these metaphors.

In 1980, George Lakoff and Mark Johnson's *Metaphors We Live By* bridged the gap between a purely literary or philosophical investigation of metaphor, and the application of metaphor religious texts. The central theme in this book attests to the fact that human understanding and communication is fundamentally metaphorical in nature. Therefore, relating to of the topic of the use of metaphor in describing G-d and G-d's characteristics, Lakoff and Johnson assert that "metaphor is one of our most important tools for trying to comprehend partially what we can not comprehend totally: our feelings, aesthetic experiences, moral practices and spiritual awareness."[5]

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[3] Max Black, *Models and Metaphors: Studies in Language and Philosophy,* (Ithaca, Ny: Cornell University Press, 1962) 40.

[4] Roger White, *The Structure of Metaphor,*(Cambridge, Ma: Blackwell Publishers Inc., 1996) 57.

[5] George Lakoff and Mark Johnson, *The Metaphors We Live By,*(Chicago: Chicago University Press, 1980) 193.

B. The Study of Metaphor in a Religious Context

The role of metaphor in religious language, has, for some time, been a source of contention among theologians and scholars. Reacting to the dismissal of metaphoric language as an inaccurate, ornamental literary tool, the scholarship of Lakoff and Johnson argue that metaphorical language used in religious texts can no longer be discarded as imprecise or ornamental, and must be examined as a critical part of the text itself.

In her book entitled *Metaphorical Theology*, Sallie McFague echoes the sentiment of Lakoff and Johnson stating that metaphor is "evident in all fields and at the most basic level of their understanding and conceptuality."[6] As McFague asserts, human beings see the world through metaphor. Therefore, metaphor is not only a linguistic devise that is used in prose and poetry, it is also central to the world of social, mathematical, and natural sciences, and philosophy. In her research, McFague uses these central themes as a springboard for the discussion of the use of metaphor in religious language. Rooted in Christian theology, McFague uses biblical examples of metaphors of G-d not only to describe the nature of G-d in the text , but also to suggest direction for the human relationship with G-d through theological exploration. Her most significant and noteworthy contribution in this work is her discussion of the image of "G-d the friend", where she explores the metaphor of "G-d the friend" in biblical texts and asserts the critical value of this metaphor along with all other "root metaphors" for a feeling of connectedness to G-d. [7]

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[6] Sallie McFague, *Metaphorical Theology: Models of G-d in Religious Language* (Fortress Press: Philadelphia, 1982) 35.

[7] Sally McFague, *Metaphorical Theology*, 177-194.

In the book, *Metaphor and Religious Language*, Janet Martin Soskice investigates the origins and use of metaphor, she discusses of the use of metaphor in communicating theological reality.[8] In an examination of biblical texts from a Christian perspective, Soskice asserts that the metaphor of G-d in biblical texts can be used to both recall experiences of the past and interpret our relationship with G-d today. In her study, Soskice suggests three categories or theories of metaphor that can be used to interpret metaphor in religious text. These include: 1) Substitution theory: metaphor is a flowery way of saying something else; 2) Emotive Theory: metaphor is not original in what it says but rather in what emotional impact it has on the reader or object of the metaphor; 3) Cognitive Theory: metaphor says things in a way that they must be communicated because there is only one way to say them.[9] These theories are particularly useful in unpacking metaphors in both religious and biblical texts.

C. Review of Significant Scholarship of the Study of Metaphor in the Bible

Despite the vast amount of research on the philosophy, use, and effect of metaphor, the literature on metaphor in the Bible is more limited. However, there a few scholars who have contributed greatly to the field of the use of poetic and figurative language in the Bible.

One of several modern studies on the topic of rhetoric of the bible, G.B. Caird devotes a chapter of his book *The Language and Imagery of the Bible* to the use of metaphor in the Bible and suggests that metaphor is used in almost all references to G-d

[8] Janet Marin Soskice, *Metaphor and Religious Language* (Oxford: Clarendon Press, 1985)
[9] Ibid., 24.

in the Bible.[10] In an article entitled "*The Metaphorical Mapping of G-d in the Hebrew Bible*," Marc Brettler argues that there should be a systematic characterization of distinct categories of metaphor in the Bible.[11] In the conclusion of his article, Brettler hopes that his study will generate further interest in the study of the topic of metaphor in the bible as he asserts that this is a highly underdeveloped area of biblical scholarship. Brettler further examines one of these "root" metaphors of G-d in the Bible in great detail in his book *G-d is King*, and seeks to fully develop this predominant Israelite metaphor.[12] In a significant work entitled *Biblical Ambiguities*, the author, David Aaron ponders the role and purpose of metaphor in the Bible and discusses the implications of the ambiguity of G-d in these metaphors.[13]

In the wake of recent trends of feminist scholarship addressing the much neglected role of women in the Hebrew Bible, there has been added interest in the study of both masculine and feminine metaphors of G-d in the Bible. In studying the images of G-d as both father and mother, and the surrounding societal implications of these metaphors, several scholars including Katherine Pfisterer Darr,[14] Sarah J. Dille,[15] Andrea Weiss,[16] Phillis Trible,[17] and Helen- Schungel Straumann[18] have made invaluable

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[10] G.B. Caird, The Language and Imagery of the Bible, (Philadelphia, Pa: Westminster, 1980)

[11] Marc Brettler, " The Metaphorical Mapping of G-d in the Hebrew Bible." *Religions and Discourse: Volume 1. Metaphor, Canon and Community: Jewish, Christian and Islamic Approaches,* (Bern: Peter Lang AG, European Academic Publishers, 1999), 219-232.

[12] Marc Brettler, *G-d is King: Understanding an Israelite Metaphor*, (Sheffield, England: Sheffield Academic Press, 1989)

[13] David Aaron, *Biblical Ambiguities: Metaphor, Semantics and Divine Imagery* (Leiden; Boston: Brill Academic Publishers, inc., 2002)

[14] Katherine Pfisterer Darr, " Like Warrior, Like Woman: Destruction and deliverance in Isaiah 42:10-17," Catholic Biblical Quarterly 49 (October 1987), 564.

[15] Sarah J. Dille, *Mixing Metaphor: G-d as Mother and Father in Deutero- Isaiah* (New York: T&T Clark International, 2004)

[16] Andrea L. Weiss, "Female Imagery in the Book of Isaiah."(CCAR Journal, Winter 1994)

[17] Phyllis Trible, *G-d and the Rhetoric of Sexuality* (Philadelphia: Fortress Press, 1978)

contributions to my research. These scholars contend that feminine and masculine metaphors of G-d provide a unique insight into the text's literary and cultural context, and examine gender roles in the Bible from their cultural perspective.

Among the most debated issues in the study of metaphors of G-d in the Bible remains the question of whether or not metaphorical images are reliable. A thread of commonality of the research among linguistic scholars attests to the imprecise nature of figurative language. The question arises, " How then, can we trust a metaphor of G-d for theological understanding?" Bible scholar Leland Ryken addresses this point. He writes:

> Are images of G-d reliable? Because G-d has set up the creation in a way that provide correspondence of some kind between human and divine realities and has established language as the vehicle through which this primarily takes place, images of G-d are basically reliable. The basis for this lies in the Bible's insistence that there is a close identification, indeed intrinsic coherence between what G-d says and what G-d does.[19]

In his understanding of biblical metaphors of G-d, Ryken may acknowledge the limitations of language, but he argues that language is the essential vehicle by which we can attest to a human relationship with G-d. Therefore, metaphorical language is the best way for human beings to achieve insight into the true nature of G-d.

Bible scholar Phillis Trible argues that all figurative language must be thoroughly examined within its context to determine its value of interpreting "truth". She observes:

> To appropriate the metaphor of a Zen sutra, poetry is "like a finger pointing to the moon." It is a way to see the light that shines in darkness, a way to participate in transcendent truth and to embrace

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[18] Helen Schungel- Straumann, "G-d as Mother in Hosea 11." *A Feminist Companion to the Latter Prophets,* Athalya Brenner, ed. (Sheffield, England: Sheffield Academic Press, 1995)

[19] Leland Ryken, " G-d", *Dictionary of Biblical Imagery.* Leland Ryken, James C Wilhoit, Tremper Longman III, eds. (Intervarsity Press: Downers Grove, IL), 335.

> reality. To equate the finger with the moon or to acknowledge the finger and not perceive the moon is to miss the point.[20]

In this statement, Trible suggests that in order to truly understand the nature of G-d in a biblical text one must analyze poetic language from a balanced point of view. We cannot assume that the language we use as human beings has absolute relevance in G-d's realm, nor can we dismiss it as completely irrelevant. Rather, metaphorical language provides us with the vehicle for understanding G-d through human realities.

Pursuing the topic of biblical metaphors from different angles, the aforementioned scholars have contributed greatly to my research on the topic. Despite the differences in the content and scope of their individual studies, all of these scholars recognize the importance and prevalence of metaphors of G-d in the Bible. In our constant attempt to understand G-d, figurative language gives us the ability to ascribe characteristics to G-d that we are familiar with in our own language. Thus, in the Bible, metaphor is used in many circumstances allowing for a deeper understanding of every-day dialogue to further theological reflection. If we are presented with and are able to analyze a tangible metaphor of G-d we can thus utilize our experience with the metaphor to deepen theological understanding.

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[20] Phyllis Trible, *God and the Rhetoric of Sexuality, Overtures to Biblical Theology* (Philadelphia: Fortress Press, 1978), 16.

Chapter 2: G-d as Shepherd

The metaphor of G-d as Shepherd is one of the most oft used images of G-d in the Bible. In this chapter, we will explore what we know about actual shepherds in the biblical world, examine biblical passages that speak of humans metaphorically as shepherds and focus on the metaphor of G-d as shepherd in an array of biblical texts, with a particular emphasis on Psalm twenty-three. Through a study of the attributes of G-d's protection, guidance, and sustenance, we will examine G-d's uniqueness as a shepherd and discover how G-d is portrayed as both like and unlike human shepherds, illustrating G-d's infinite powers and ultimate transcendence over human beings. Furthermore, we will investigate how the G-d as Shepherd metaphor operates in Jewish liturgy and folk music.

I. Shepherds in the Biblical World

Biblical texts attest to the central role of sheep as an important economic and agricultural resource of the time period, they draw upon the shepherd's function as leader and guide based upon the circumstances in the natural world of the Bible. In the biblical period, shepherds were the providers, guides, and protector of sheep. Shepherds worked with their sheep alone, or with a small group of shepherds, to whom the sheep alone responded. Sheep are especially unintelligent animals and they are unable to exist without the care of a shepherd. Therefore, biblical sources show that sheep were dependant upon the leader who protected and guided them away from danger. The Anchor Bible Dictionary article on "shepherds" explains:

> The principle duty of the shepherd was to see that the animals found food and water, and it was important that he guard the sheep, since they were easy prey for wild animals. The good shepherd was especially concerned with the position of the flock, careful that the animals not be overdriven...The work of the shepherd was essentially to keep the flock intact, counting each animals as it passed under his hand.[21]

As textual examples of shepherds abound in biblical texts, they define the expectations of the biblical shepherd to care for, feed, and protect his sheep. In Genesis, Jacob depicts the model shepherd as he summarizes his work of twenty years to his father-in-law Laban. Jacob asserts, "These twenty years I spent in your service, your ewes and she-goats never miscarried, nor did I feast on rams from your flock. That which was torn by beasts I never brought to you. I myself made good the loss, whether snatched by day or snatched by night. Heat afflicted me by day and cold by night; sleep fled from my eyes" (Genesis 31: 38-40).[22] In this verse, Jacob demonstrates his exceptional service as shepherd showing how he guarded the sheep both day and night, ignoring his own personal needs. He takes full responsibility for any losses and is a model of exemplary status because he takes such great care of the sheep in his charge. The sheep are Jacob's most important possession, and he protects them to the best of his ability.

Biblical sources depict shepherds as an ideal of exemplary leadership. Some of the Bible's most prominent and important leaders, such as Moses and David, began as shepherds and later rose as significant leaders. These characters made the personal transition from shepherd of a flock to leader of the people of Israel. In their respective

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[21] Jack W. Vancil, " Shepherds," *The Anchor Bible Dictionary, Volume 5* (New York: Doubleday, 1992), 1189.

[22] *Jewish Publication Society Hebrew- English Tanakh*, 2nd ed. (Philadelphia: Jewish Publication Society, 2003) Unless otherwise noted, all subsequent biblical citations will be taken from this source.

positions of prominence, they became facilitators of the deliverance of G-d's chosen "flock," the Israelites. The depiction of these leaders as shepherds strengthens the power of the role of the shepherd and provides a foundation for the model of the ideal leader.

In the book of Exodus, Moses first encounters G-d's presence in a revelation while shepherding a flock of sheep. As Exodus states, " Now Moses, tending the flock of his father- in- law Jethro, the priest of Midian, drove the flock into the wilderness, and came to Horeb, the mountain of G-d" (Exodus 3:1). As the text continues, G-d appears to Moses in a revelation and G-d commands Moses to assume the leadership role over the Israelites and lead them to freedom. Thus, the Bible illustrates the transition of Moses' role from shepherd to leader.

Similarly, David is a humble young shepherd when G-d chooses him to defeat the Philistines. As Psalm 78 states, David is the ruler whom "G-d took from the sheep-folds...to be the shepherd of Jacob his people" (Ps. 78:70-72). David is the quintessential example of the shepherd/leader model who takes on the responsibility of leading the Israelites. David's career as an actual shepherd is short-lived, but as a leader, he remains a figurative "shepherd" throughout his life.

II. Biblical Metaphors of Leaders as Shepherds

Originating from the highly defined structure and prominence of shepherding in the biblical world, "an extensive and complex stock of shepherd and flock imagery developed throughout the Ancient Near East."[23] Therefore, the Bible employs the figurative image of shepherd to depict national leaders ruling over their people. As the *Theological Dictionary of the Old Testament* states:

[23] Vancil,1190.

> The tradition placed great importance on the fact that the patriarchs , as well as David and Moses, who emerged as powerful leaders of their people and shapers of their people's religion, began their careers as shepherds. In the ancient near east, therefore, the occupation of shepherd served as a model for harsh and unyielding personalities, but also for farsighted leaders, for kings and commanders, even for gods.[24]

In the metaphoric treatment of the figure of the biblical shepherd, several texts explicitly refer to the community as G-d's "flock." Thus, these texts create a metaphor of the shepherd as a figure who leads the community of Israel. As David is anointed king of Israel, Samuel 2 states, "You shall shepherd my people Israel; You shall be ruler of Israel" (2 Samuel 5:2). In this parallel statement, the author emphasizes the metaphor of the anointed king as a shepherd of Israel.

In defining the role of a shepherd who is a leader of the people, biblical sources highlight the most important aspects of the shepherd's job: to care for the flock, to guide the flock to pasture and to keep the flock from straying. As G-d appoints, monitors and disciplines chosen leaders of Israel, He evaluates their success as shepherds according to this criteria.

Psalm 78 defines the characteristics that establish David as an exemplary shepherd of Israel.[25] "He tended them with a blameless heart; and with skillful hands he led them" (Psalm 78:72).The two prominent features of this statement cite David's "blameless heart" as testimony of his honorable and conscientious care of his people, and his "skillful hands" with which he was able to lead his flock and keep them from straying. Biblical sources honor David's leadership through his service as an exemplary

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[24] G. Wallis, " Roeh." *Theological Dictionary of the Old Testament. Volume XIII,* G. Jhannes Botterweck, Helmer Ringgren, Heinz-Josef Fabry, ed. Trans. David E. Green. (Grand Rapids, MI/ Cambridge, Uk: William B. Eeerdmans Publishing Co., 2004), 545.

[25] See Psalm 78:70.

shepherd of Israel. However, while biblical texts praise David's leadership as shepherd of the community, other leaders are rejected for their failures as shepherd of Israel. In several prophetic texts, G-d chastises appointed leaders for their glaring failures of leadership which have caused the "flock" to stray. Through prophecy, G-d asserts his authority and calls upon a new just and upright leadership to rise to the occasion guide the flock to pasture. Referring to unfit leaders who helped contribute to the destruction of the Temple and the exile, the following excerpt from the book of Jeremiah rebukes the corrupt shepherds of Israel:

> Ah, shepherds who let the flock of my pasture stray and scatter- declares the Lord. Assuredly, thus said the Lord,-the G-d of Israel, concerning the shepherds who should tend to my people: It is you who let my flock scatter and go astray. You gave no thought to them, but I am going to give thought to you, for your wicked acts- declares the Lord (Jeremiah 23:1-3).

In this passage, G-d admonishes the shepherds of Israel for their failure to keep the flock together and accuses them of carelessly allowing the flock of Israel to stray. In the book of Ezekiel, G-d cites glaring offenses of leadership of shepherds who have exploited the flock of Israel for personal gain:

> Ah, you shepherds of Israel, who have been tending yourselves is it not the flock the shepherds ought to tend? You partake of the fat, you clothe yourselves with wool, and you slaughter the fatlings; but you do not tend to the flock. You have not sustained the weak, healed the sick or bandaged the injured; you have not brought back the strayed, or looked for the loss; but you have driven them with harsh rigor, and they have been scattered for want of anyone to tend them; scattered, they have become prey for every wild beast. (Ezekiel 34:2-6)

Rebuking shepherds for taking advantage of the flock and placing them in a dangerous situation this excerpt acknowledges that the leaders of Israel have reaped

benefits of the flock that they do not deserve. These shepherds have failed in their role to protect and care for their sheep. They have allowed the flock to scatter and have left it vulnerable to predators. Thus, G-d dismisses these shepherd as unfit leaders of Israel.

III. Biblical Metaphors of G-d as Shepherd

In contrast to some human leaders who are colossal failures in their ability to shepherd the flock of Israel, G-d surpasses all human abilities. As biblical texts depict the model of leaders as shepherds of the Israelite community, so too do they apply this metaphor to G-d as the ultimate leader who transcends human weaknesses. Through the image of G-d as Shepherd we realize the true potential of the shepherd as a model of perfect leadership.

In a commentary on Psalm twenty-three, scholar Hans- Joachim Kraus writes of the image of G-d as Shepherd:

> Now the picture of the shepherd originally applies to the people, who as the flock are being led and protected. In the cultic tradition of Jerusalem YHWH is glorified as 'Roeh Yisrael' (Psalm 80:1). This conception goes back to the standing metaphor of the Ancient Near East: The king is the shepherd of his people.[26]

In the metaphor of G-d as Shepherd, G-d provides, protects, and guides. Surpassing all human capabilities, G-d as a shepherd has ultimate control over the lives of human beings, as he tends to their needs and cares for them. Through this metaphor, we see the role of human beings as powerless and lacking initiative and responsibility for their own lives. In the context of the Hebrew Bible, G-d lovingly tends to his flock, the

[26] Hans-Joachim Kraus, *Psalms 1-59: A Commentary,* Translated by Hilton C. Oswald (Minneapolis: Augsberg Publishing House, 1988), 306.

Israelite people, as they wander through their lives according to G-d's ultimate will and control.

Although only a few instances of the metaphor of G-d as shepherd that can be found in the Torah,[27] the books of the prophets and Psalms are replete with imagery that either implicitly or explicitly refers to the metaphor of G-d as Shepherd.[28] As we examine G-d's relationship to Israel as to his flock, a central theme that appears is the notion of G-d's constant and unfaltering care of his people. As a shepherd, G-d nurtures and protects the sheep in his flock. As Isaiah states, "Like a shepherd he pastures his flock; He gathers them like lambs in his arms and carries them in his bosom" (Isaiah 40:11).

An excerpt from the book of Ezekiel shows G-d's care and concern as G-d accounts for the lives of His people just as a shepherd would gather his sheep under his staff. As G-d promises to return Israel from exile, the text states, "I will gather you from the lands where you are scattered.... I will make you pass under the shepherd's staff, and I will bring you into the bond of the covenant" (Ezekiel 20:34-38). In this statement, G-d assures the people that upon the return to the land of Israel, everyone will be cared for and accounted for.

In many examples of the G-d as Shepherd metaphor, the verb "to pasture" refers to G-d as the subject. Through the verb or the action G-d commits, the text defines G-d as Shepherd over the community of Israel. In several biblical passages, the text defines G-d as Shepherd over the community by the fact that G-d carries or leads his flock to "pasture" in their land. In the book of Ezekiel, as G-d states:

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7 For example see Genesis 48:15.

[28] For examples see Ps. 95:7, Ps 100:3, Micah 7:14.

> I will take them out from the peoples and gather them from the countries, and I will bring them to their own land, and will pasture them on the mountains of Israel, by the watercourses and in all the settled portions of the land. I will feed them in good grazing land, and the lofty hills of Israel shall be their pasture. There, in the hills of Israel, they shall lie down in good pasture and shall feed on rich grazing land. I Myself will graze my flock, and I Myself, will let them lie down the valleys-declares the Lord G-d. (Ezekiel 34:13-16)

This passage emphasizes the importance of G-d returning the exiled to their rightful land so that they may flourish and not live as sheep, lost without a pasture. As only a shepherd can bring his flock back to a fertile pasture to graze, so too, the people of Israel depend upon G-d to bring them back to their "good pasture." Through an understanding of the metaphor of the community of Israel as sheep, the connection to the land is critical to national survival. Without this land, the community of Israel struggles, lost and scattered, in inhospitable lands. The community depends on the G-d as the Shepherd, who alone has the ability to return his flock to their true pasture.

IV. G-d as Shepherd in Psalm Twenty-Three

Despite many biblical allusions to the image of G-d as Shepherd, the twenty- third psalm stands out as a text that directly engages G-d as a personal Shepherd, and therefore, remains the most well-known biblical text that addresses G-d within the context of this metaphor. Striking the reader immediately with vivid imagery of the metaphor, the twenty-third psalm establishes three elements that G-d provides that defines G-d as Shepherd- guidance, protection and nourishment. Emphasizing G-d's transcendence and omnipotence, the psalmist demonstrates how G-d is both like and unlike a human shepherd as he provides the necessities of life, but does so in a manner

that far surpasses human capabilities. In the first half of Psalm twenty-three we see the scope of the metaphor of G-d as Shepherd through the individual voice of the psalmist:

> A Psalm of David.
> The Lord is my shepherd, I lack nothing.
> He makes me lie down in green pastures.
> He leads me to water in places of repose.
> He renews my life;
> He guides me in right paths as befits His name.
> Though I walk through a valley of deepest darkness,
> I fear no harm, for you are with me;
> Your rod and Your staff- they comfort me. (Ps. 23: 1-4)

Psalm twenty- three illustrates an ideal world in which G-d the shepherd controls the lives of human beings. The psalm is peaceful and pastoral, transmitting the reader to a majestic place in the natural world that testifies to G-d's presence on earth. Psalm Twenty-three paints a detailed picture of the place where human beings, as sheep under a shepherd's staff, can fully experience G-d's care in comfort and serenity.

In the beginning of the Psalm, the text presents the metaphor of G-d as Shepherd in verses 1-4; G-d as Shepherd provides his sheep with food, drink, protection and guidance. The psalmist projects a feeling of calm and serenity in the acknowledgement that G-d is the ultimate provider, and expresses contentment in a resolute declaration of trust. With the assertion, "The Lord is my shepherd, I lack nothing," the psalmist attests to G-d's perfection as a shepherd and as a leader, and thus distinguishes G-d from human shepherds. In a commentary on Psalm twenty-three, Kraus states, "An individual member of the 'flock' knows that he is sheltered under the benevolent and powerful lordship of his 'Shepherd', he suffers no need."[29] As opposed to human shepherds who may have failed in their ability to provide for their flock in an appropriate way, the psalmist asserts

[29] Kraus,307.

that G-d is the ultimate provider and protector, and therefore, there is nothing more that the psalmist could possibly want. The reader understands that G-d as a Shepherd far exceeds the capabilities of humans, because G-d is not inhibited by human weakness or lack of control. G-d is not subject to circumstance, but rather, has the infinite power to provide all the necessities of life, specifically including food, protection and guidance.

As the twenty-third psalm continues, the psalmist states, "He makes me lie down in green pastures; He leads me to water in places of repose." Regarding this phrase, Kraus notes, "The shepherd leads his flock to the green pasturage and to the watering places... In the pasturages and at the water holes the shepherd provides refreshment for his flock."[30] Thus, the text reveals that G-d not only leads the psalmist to a beautiful natural setting, but most importantly, to a place where he may find abundant food and water. The critical function of the role of the shepherd in the biblical period as a provider of food, and appreciating the scarcity of lush, green pastures in the arid climate, the psalmist attests to G-d's infinite power to provide the improbable.

As the ideal biblical shepherd is largely defined by the ability to guide a flock, several verses in Psalm twenty-three speak to G-d's guidance. We have already observed that G-d leads the psalmist to food and water, and as Psalm twenty-three states in verse three, "He guides me in right paths as befits His name." A contextual examination of this statement shows that G-d has already lead the psalmist to food and rest, and now as a true shepherd, G-d guides the psalmist in the right direction to ensure his survival. However, in the original text, the Hebrew words "*Ma'aglei Tzedek*" demand a more accurate definition. In his commentary on Psalm twenty-three, Krauss defines "Ma'aglei Tzedek" as "proper paths" as he explains:

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[30] Ibid.,308.

> Under the benevolent lordship of YHWH, the individual experiences the refreshment of G-d's care. When the flock is on the move, the good shepherd looks to YHWH to lead in *Ma'aglei Tzedek* ' proper paths' that are beneficial for the flock. In the transferred sense this means: the petitioner is sure that Yahweh will protect him from every fall and lead him properly under his '*Tzedek*.'[31]

As we compare G-d to a human shepherd in the biblical world, Kraus' commentary presents a contrasting image. While a human shepherd may lead his sheep in right paths and protect them from harm, he does so because he views them as an economic resource. It is only for the fact of G-d's "Tzedek" present in the unique human relationship with G-d that G-d guides and leads us through a sense of altruism and righteousness. Furthermore, Kraus asserts that the psalmist's knowledge of lurking dangers strengthens his trust in G-d to guide him away from danger. He writes, "The petitioner of Psalm 23 also finds himself in a contest with hostile powers that want to separate him from YHWH and bring him down to ruin. But the singer trusts in the protective power of the divine, which considers it a matter of honor to find the right way."[32]

In the fourth verse of Psalm twenty-three, the psalm adopts a liturgical flavor as the psalmist addresses G-d directly for the first time. Thus, the psalmist expresses ultimate faith in G-d's protection, even in the face of imminent danger: "Though I walk through a valley of deepest darkness, I fear no harm." With this sentiment the psalmist intimates that despite uncertainty and insecurity, he is nevertheless assured of G-d's continuous protection.

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[31] Kraus, 308.
[32] Ibid.

As Rabbi Harold Kushner writes about the twenty-third psalm, he notes that both human beings and animals alike have the ability to sense dread and evil. However, as human beings we are distinct in our ability to comprehend and communicate the knowledge of our own mortality.[33] No longer merely observing G-d, Psalm 23:4 illustrates the psalmist in a dialogue with G-d. Although the metaphor of G-d as Shepherd in Psalm twenty-three presents human beings as mere sheep under G-d's staff, this verse highlights the distinctive characteristic of human beings that distinguishes us from animals: the ability to think and communicate.

It bears merit to address that the content of this dialogue is a testament to the psalmist's absolute faith in G-d's protection. The psalmist's confidence in G-d protection is intrinsically linked to the verse to follow, as it provides vivid images of the herding implements used to protect and guide a flock. The psalmist writes, "Your rod and Your staff, they comfort me." Kraus asserts that the acknowledgement of these implements inspire added faith in G-d's protection, and serve as a natural accompaniment to the psalmist initial statement of trust:

> The song goes over to an address to YHWH," Ki atah Imadi." This is the real central statement of trust. G-d is present with his mighty protective power. For the protection of his flock, the shepherd carries a "shevet"... With this weapon he beats back hostile animals and men.... At the same time, the shepherd carries a staff " mishantecha" in his hand, with which to urge the tardy sheep on and to bring the stray ones back to the flock . Accordingly, the protective weapon and the guiding staff inspire courage and fearless trust in those who are led.[34]

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[33] Harold S. Kushner, *The Lord is my Shepherd: Healing Wisdom of the Twenty- Third Psalm* (New York: Alfred A. Knopf, 2003), 41.

[34] Kraus, 308.

The staff, an instrument used to gently guide and lead a flock is juxtaposed against the rod, the implement that is used to discipline and ward off predators. The psalmist insists that both of these tools, even in their opposite purposes, serve as a source of comfort. He admits the harsh reality that although G-d protects and guides his sheep, he also has the discretion to inflict punishment at will. This statement addresses the reality of life's disappointments, but acknowledges that G-d's love and care is also present in times of rebuke and punishment.

In a commentary on this passage, Rashi, following Midrash Tehillim, interprets the use of these implements for their specific purposes and interprets the psalmist's intention in their attributions. He states that the rod is a metaphor for the suffering which atone for sin and the staff is a metaphor for G-d's love.[35] Rashi recognizes G-d's tools for shepherding, the rod and the staff, as tools for seemingly antithetical purposes. However, in his interpretation, he notes that the psalmist's intention is to show G-d's infinite love for his people. Rashi thus interprets G-d's tendency to punish as an extension of G-d's love in allowing for the atonement of sin. In conclusion, Rashi insists that these two characteristics of G-d should not be troublesome or confusing to the perception of G-d because, through both comfort and suffering we are touched by G-d's care in a way that ultimately brings about the redemption of the human condition.

In Psalm twenty-three, the psalmist uses the metaphor of G-d as Shepherd to convey the relationship between an individual and G-d as a shepherd who nourishes, guides and protects. Biblical commentator Konrad Schaefer notes that these qualities help to define an intimate relationship between G-d and human beings, and thus preserve the

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[35] Mayer I. Gruber, *Rashi's Commentary on Psalms* (Leiden, Boston: Brill, 2004), 266.

metaphor of G-d as Shepherd for use in liturgy. He writes, "Divine guidance brings one to pastures and fresh water, divine protection provides safe conduct through danger zones...Psalm twenty-three is the prayer of an intimate G-d, and it was preserved for use in the liturgy."[36] In the following section we will explore the image of G-d as Shepherd in its liturgical uses, and observe how this metaphor informs the theological conception of G-d in Jewish liturgy.

B. G-d as Shepherd in Liturgy and Folk Music

I. Liturgical Uses of Psalm 23

Psalms serve as a unique component of biblical texts that were intended for public recitation and still maintain that function in worship today. The recitation of specific psalms at designated liturgical moments functions as fundamental focal point of Jewish worship. To that end, Psalm twenty-three has a special designation during occasions of public mourning. The musical rendering of Psalm twenty-three is a common tradition of liturgical practice at funerals, Shiva minyanim, Yizkor services on Passover, Sukkot, Shavout and Yom Kippur, as well as modern commemorations of loss such as Yom Hashoah and Yom Hazikaron. As people of all faiths and ages look to G-d for answers and relief from suffering, Psalm twenty-three has gained universal distinction in a timeless message of comfort and trust in G-d as Shepherd. Noting its widespread use in both Christian and Jewish worship, A. Cohen writes:

> One of the most precious gems of the treasury of biblical literature, its appeal to the human heart has been constant and incalculable. The reason for this is not far to seek. The meaning and helpfulness of this

[36] Konrad Shaefer, O.S.B. *Berit Olam: Studies in Hebrew Narrative and Poetry, Psalms* (Collegeville, Mn: The Liturgical Press, 2001), 59.

> perfect little psalm can never be exhausted so long as men, like sheep, wander and need guidance, and so long as they learn to find it in G-d their shepherd.[37]

In a yet unpublished study of Psalm twenty-three, Professor John Planer scoffs at its popularity and proclivity of use during times of mourning.[38] Using the principles of honesty and truth as the standard for literary criticism, Planer alleges that not only is the shepherd metaphor of G-d inaccessible and false in modern day reality, but also challenges its representation of the human condition and the extent of G-d's intervention into human affairs. In his argument, Planer suggests that Psalm twenty-three's likening human beings to sheep diminishes our sense of control and free-will over our own lives. In surrendering ourselves to the will of G-d, we relinquish the responsibility to cope with tragedy and perpetuate unrealistic expectations of G-d. Planer finds the recitation of Psalm twenty-three in mourning a cruel irony, as it affirms absolute faith in G-d as the infinite provider in times of horrible loss.

Offering an opposing opinion, Kushner believes Psalm twenty- three to be extremely honest in its accurate portrayal of G-d and the human condition, attesting to its mass appeal. Kushner writes of Psalm twenty-three:

> It teaches us to look at the world we live in clearly and without illusions.... Yes, the world might be dangerous, it admits, but G-d is there to take care of us, to help us, even as a shepherd cares for his sheep in a world of dangerous predators and threats of accident.[39]

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[37] A. Cohen, *The Psalms* (London : Soncino Press, 1945), 67.

[38] John H. Planer, "Literary Criticism of the Sacred Texts: Honesty as a Standard of Criticism in the Twenty- Third Psalm." Unpublished study provided by the author, n.d.

[39] Harold S. Kushner, *The Lord is My Shepherd: Healing Wisdom of The Twenty-Third Psalm* (New York: Alfred A. Knopf, 2003), 7-8.

Kushner's analysis of Psalm twenty-three focuses on the notion that not only does it present an honest view of life, but also continues to bring comfort to mourners as a strong testament of trust in G-d's infinite care. The fact that Psalm twenty-three remains the most universally known biblical passages attests to its ability to provide comfort in times of distress.

As a part of the liturgical canon, virtually every major composer of synagogue music has written a setting of the twenty-third psalm and the variety of different styles of this psalm is virtually inexhaustible. Each composer adds a unique interpretation of the text, and examines the metaphor of G-d as Shepherd through musical adaptation. While some musical settings of Psalm twenty- three reflect its use during funerals and mourning through a somber, simple or dirge-like melodic line,[40] others are for use as a Shabbat melody, and have and upbeat and rhythmic flavor, celebrating ecstatic joy in faith in G-d's protection.[41] In examining settings of the twenty-third psalm in conjunction with a textual analysis of the G-d as Shepherd metaphor, few composers effectively express the complexities of this text in their composition. As the text depicts both the harsh realities of life and the comfort of G-d's protection, most composers choose to focus on one of these realities, and musically, convey either a sense of dread or a sense of comfort. Despite this trend, a few settings of Psalm twenty-three brilliantly and beautifully convey the fullness of the G-d as Shepherd metaphor. In this study, we will examine the adaptation of "Adonai Roi" by Max Janowski through the context of the metaphor of G-d as Shepherd presented in the first four verses of Psalm twenty-three.

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[40] For example: Abraham Binder, "The Lord is My Shepherd." (New York: Transcontinental Music Publications, n.d.)

[41] For example: Chemjo Vinaver,"Mizmor L'David." *Chemjo Vinaver: Anthology of Hassidic Music*. Eliyahu Schleifer, ed.(Jerusalem: The Hebrew University of Jerusalem, 1985)

Max Janowski, a prolific composer of synagogue music, had a gift for conveying the complexities and nuances of liturgical and biblical text, and sheds a light of interpretation in his setting of Psalm twenty-three.[42] This composition, set for solo voice, choir, and organ is melodic and soothing. Beginning in the tonality of A flat major, the voice of a repeated descending melodic sequence begins the piece and reappears intermittently between each sentence of text. In this descending melodic sequence, the composer conveys the image of G-d as Shepherd allowing his sheep to lie down and rest, and through its hypnotic quality, leads the listener to a distinct sense of restfulness and ease. The descending melodic line presents itself as a leitmotif indicating G-d's character, and with its repetition, attests to G-d's constant presence. A feeling of calm and serenity continues throughout the singing of the text that acknowledges G-d the Shepherd as the ultimate provider of sustenance and spiritual nourishment.

Almost seamlessly, the further recitation of the text brings about a tonal shift of the melodic sequence to the F Ukranian Dorian mode in measure 25. Typically known as the Jewish mode conveying a sense of dread and longing, the cry in the shift to the Ukranian Dorian mode foreshadows an impending sense of fear in the text to follow. The psalmist acknowledges that although he walks through the valley of the shadow of death, and is acutely aware of danger, he is also aware of G-d's constant presence. The music declares G-d's presence in a simple, yet declamatory melody, which has resolved some of the tension and fear musically in leaving the Ukranian Dorian mode and settling in a natural minor tonality in measure 30. With this musical shift, the composer reflects a transition from fear to resignation, and recognizes that the psalmist is now invoking a dialogue with G-d.

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[42] Max Janowski, "Adonai Roi." (Chicago, Il: Max Janowski, 1962)

In the next phrase, "shivt'cha umishantecha (Your rod and Your staff)," the composer communicates the psalmist's vulnerability by reintroducing the Ukranian Dorian mode. However, the notion of fear and evil is present for only a fleeting moment, as Janowski recalls the original calming melodic sequence on the phrase "heyma y'nachamuni (they comfort me)." Perhaps, in this section of text, Janowski's frequent transitions from feelings of anxiety to comfort reflects the psalmist's conviction that even in times of insecurity and apparent punishment at the hand of the shepherd's rod, we can be comforted by the acknowledgement of G-d's love. Janowski's setting of Psalm twenty-three reflects the truthfulness of the G-d as Shepherd metaphor by seamlessly painting a musical portrait of G-d's ability to protect, guide and calm us, while simultaneously communicating a message of vulnerability and fragility of life.

II. Liturgical Uses of the G-d as Shepherd Metaphor

While the use of Psalm twenty-three in liturgy demonstrates a direct application of a biblical metaphor in Jewish worship, the metaphor of G-d as Shepherd has also been adapted into non-biblical liturgical traditions to inform our conception of the relationship between G-d and human beings. While images of G-d as Shepherd are virtually non-existent in weekday, Shabbat, and Three Festival liturgy, the metaphor of G-d as Shepherd is prominent throughout High Holiday liturgy. We find particular relevance of this metaphor on the High Holidays as we search for repentance and redemption, and seek to draw G-d closer as an intimate force in our lives. Through High Holiday worship, the metaphor of G-d as Shepherd attests to G-d's ultimate control as we call out to G-d

for protection and guidance. In an ultimate expression of human vulnerability and fragility, we plead to G-d to care for us as a shepherd cares for his sheep.

Teeming with varying metaphors of G-d, the liturgy of the High Holidays presents a solemn message of G-d as a discerning ruler and judge, determining the fate of his people at the culmination of a period of introspection and repentance. Contrasting with images that portray G-d as stern and judgmental, metaphors of G-d as Shepherd and G-d as Parent convey G-d as merciful and full of compassion. These metaphors of G-d are seamlessly woven throughout the liturgy, and seem to complement each other in conveying the greatness and omnipotence of a G-d who truly embodies the highest sense of all of these images.

A clear example of the presence of many metaphors of G-d within a single liturgy occurs in the piyyut "Ki Anu Amecha." Recited several times over the course of Yom Kippur, "Ki Anu Amecha" presents some of the most prominent metaphors of G-d and the human relationship to G-d within the first four stanzas. Among these stanzas, the text states, "We are your possession, you are our portion. We are your flock, you are our shepherd."[43] In this statement, the text of this liturgy reminds us that as sheep, we look to G-d our Shepherd for guidance, and yet we are also aware that as sheep we are also possessions of our owner, who alone has the will to determine our fate.

One of the most prominent features of the High Holiday Amidah, the Unetaneh Tokef also presents an amalgamation of metaphors of G-d including G-d as King, G-d as Judge and G-d as Shepherd. Attributed to Rabbi Amnon of Mayence in the 11th century, the folk tale surrounding the recitation of the Unetaneh Tokef at the moment of his

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[43] *Gates of Repentance: A New Union Prayerbook for the Days of Awe* (New York: CCAR, 1978), 271.

execution bears legendary significance. A tribute Rabbi Amnon's martyrdom and all others throughout Jewish history who faced persecution, the Unetaneh Tokef has become the centerpiece of High Holiday worship, reminding us that we present ourselves before G-d and that our fate rests in G-d's hands.

The central paragraph of Unetaneh Tokef states, "As the shepherd seeks out his flock and makes his sheep pass under his staff, so do You muster and number and consider every soul, setting the bounds of every creature's life and decreeing its destiny."[44] Here, the author conjures a particular aspect of the role of G-d as Shepherd that characterizes G-d as accounting for the lives of every sheep in his flock. Human beings pass as sheep under G-d' staff, G-d considers the merits of our lives individually and accounts for each of us personally. The sobering notion of G-d's absolute control juxtaposes a clear concept of a personal relationship with G-d, as the idea of human initiative and free will intertwines with the metaphor of G-d as Shepherd.

The culminating phrase at the end of this section of liturgy resolves the tension of perceiving ourselves as a passive flock of sheep subject to the will of G-d. The text states, "But repentance, prayer and charity temper judgment's severe decree."[45] With this statement, the liturgy triumphs the notion of human free will and challenges several conditions of the metaphor of G-d as Shepherd. Thus, the liturgy conveys that, as sheep, G-d accounts for everyone individually, but ultimately, our fate is determined by our willingness to account for our own actions and repent.

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[44] *Gates of Repentance*, 108.
[45] Ibid., 109.

III. Metaphor of G-d as Shepherd in Jewish Music

The metaphor of G-d as Shepherd is prominent not only in Jewish liturgy, but also in folk music that addresses G-d's involvement in the life of his people in times of national distress. In particular, the metaphor of G-d as Shepherd appears in Holocaust era compositions, where Jews, feeling helpless and alone, cry out to their Shepherd to guide and protect them. As G-d the Shepherd could not protect his people from destruction, the phrase "like sheep to the slaughter" has been coined in both literature and liturgy to describe the ultimate example of passivity as millions of Jews went quietly to their death. The composition "Habeyt Mishamayim", transcribed by S. Kaczerginsky in his compilation "Songs from the Ghettos and Camps", faults G-d in anger for sitting back and watching as his people " are considered as sheep for the slaughter."[46]

The composition "A Pastochl, A Troimer- A Shepherd, A Dreamer" written by the popular Yiddish poet Zishe Weinper and set to music by Jacob Rapaport in 1933, describes the vulnerability of the Jewish people as sheep amidst a pack of wolves. Despite incessant cries for help, G-d the Shepherd sleeps and remains inattentive and unaware of his sheep in great danger:

"A Pastechl, A Troimer- A Shepherd, A Dreamer"

A shepherd, a dreamer enjoyed contemplating the heavens.
Behind the trees, a pack of wolves began to prowl,
The little goats bleated,
The lambs bleated,
But could not awaken the shepherd in their midst,
While the shepherd, the dreamer, was contemplating the heavens
The wolves from behind the trees tore the heard to pieces.
The little goats bleated,

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[46] " Habeyt Mishamayim," *Songs of Generations: New Pearls of Yiddish Song.* (New York: Workmen's Circle, 1992), 279. Words and music were published in S. Kaczerginsky's *Lider fun di getos lagern.* The words are thought to have been written in the Lublin region of Poland.

The lambs bleated,
But could not awaken the shepherd in their midst,
When the shepherd, the dreamer, was ready to drive his flock home,
Only little bones were left under all the trees,
The bleating was no more.
The bleating was no more.
Such a shepherd with a staff should be covered by the earth.[47]

In the composition of A Postechl, A Troimer, Weinper offered a chilling foreshadow of events that would strike the Jewish community and change the Jewish perception of G-d and G-d's involvement in human affairs. Through his text, Weinper cries out in anger to G-d for not fulfilling the role of Shepherd and failing to protect his sheep from predators. As the shepherd ignores the needs of his sheep, a group of wolves attacks and devours them. Although G-d the Shepherd dwells in the midst of his sheep and is physically present, the song asserts that he stands idly by because he would prefer to "contemplate the heavens."

In the final statement of his composition, Weinper strikes out at G-d the Shepherd with a sense of rage, as he writes, "Such a shepherd should be covered by the earth." In this sentiment the author rejects G-d the Shepherd as a failure and a fraud because he has failed to fulfill his duty to protect his sheep. Weinper's sentiment reflects the theological resistance of many of his era, who, in an effort to cope with the horrors around them cried out in anger to G-d for G-d's apparent inaction during the annihilation of G-d's people. In these circumstances, re-examining the metaphor of G-d as Shepherd was a critical point of theological struggle because the fundamental attributes of G-d the Shepherd had been challenged. Through the horrors of the Holocaust era, G-d the Shepherd failed in his

[47] Zishe Weinper, trans. Nizza Thobi. "A Postechl, A Troimer."

promise to protect and nurture G-d's people, and therefore, proved worthy of rebuke and rejection.

C. Conclusion

The metaphor G-d as Shepherd in the Bible depicts G-d as intimately connected and concerned for the welfare of his people. As a shepherd, G-d's care and protection promote a sense of comfort and trust in G-d as the ultimate provider. While the Bible concretely describes the role of the shepherd from the "shepherd's" viewpoint, Jewish liturgical and musical sources employ the metaphor of G-d as Shepherd from the perspective of the "sheep," crying out to G-d for guidance and protection in occasions of distinct vulnerability. Contrasting the biblical assertion of unwavering faith in G-d's ultimate protection, many of the examples of this metaphor in liturgy and music depict a distinct sense of fear and fragility.

Harsh circumstances of life serve as a reminder that despite our best efforts to control our environment, we often face the truth of utter vulnerability. In the envisioning of G-d as a Shepherd at key liturgical moments, this metaphor has the ability to provide a sense of comfort as a reminder of G-d's presence in times of despair.

Chapter 3: G-d as Parent

In the Bible, the depiction of the human relationship with G-d reflects the centrality of family life as one of the most powerful influences of human experience. familial metaphors define G-d's relationship with his people, including G-d as husband, and G-d as Parent in both feminine and masculine forms. In an exploration of biblical

texts incorporating the metaphor of G-d as mother and G-d as father, the text applies gender specific characteristics to G-d to enhance a sense of G-d's wholeness in G-d's ability to access both inherently male and female qualities.

In this chapter, we will examine the biblical metaphor of G-d as Parent through the associated commonplaces of parental standards in the biblical period. In contrast to biblical fathers presented with human weaknesses, we will discover that G-d demonstrates transcendence and serves as the model of ideal fatherhood. In this study, a survey of selected texts will highlight the metaphor of G-d the Father as a creator and merciful disciplinarian. Furthermore, we will uncover texts that emphasize the G-d as Father metaphor through concept of the land of Israel as familial inheritance, and the conditional nature of G-d's love defined by Israel's loyalty. In the following section, the study of the metaphor of G-d as Mother will illustrate the characteristics of G-d's maternal relationship as they are defined through the birthing experience and carrying Israel from the womb. Biblical evidence of G-d's parenthood will provide the framework for a discussion of the manifestation of the metaphor of G-d as both Mother and Father in Jewish liturgy and music, thus, reflecting how these images serve to enlighten Jewish understanding of G-d's relationship with humankind.

A. G-d as Parent in the Bible

I. The Biblical Role of Fatherhood

In a book entitled *Mixing Metaphors: G-d as Father and Mother in Deutero-Isaiah,* the author Sarah J. Dille defines the associated commonplaces of fatherhood in the biblical period. As a prominent biblical archetype, the biblical institution of

fatherhood positions the father as head of the genealogical lineage, responsible to care for, love, judge, teach and discipline his children. Dille asserts that as chief of a familial clan, the biblical father had responsibility over the household, arranging the marriages of his offspring, punishing disobedience, and passing down family lineage. Furthermore, the father's position was critical in the dissemination of the property, as inherited land was the source of prosperity as well as safety and survival. [48] Scholar Joseph Bleckinsopp notes, "The head of the household held title to the patrimonial plot...and was responsible for passing it to the next generation."[49] Thus, the significance of inherited land was paramount because "without land, families fragmented and members dispersed."[50]

In the depiction of the ideal father, biblical texts outline the paternal responsibility to enforce religious observance and loyalty to G-d. In Genesis, G-d solidifies the covenantal relationship with Abraham and his offspring through the rite of circumcision. Entrusted with the honor of a covenant with G-d, Abraham's role as a father in an integral part of the transmission of the covenant from generation to generation. The text states, "As for you, you and your offspring to come throughout the ages shall keep my covenant. Such shall be the covenant between Me and you and your offspring which you shall keep: every male among you shall be circumcised" (Genesis 17:9-10). In the book of Deuteronomy, Moses addresses the Israelites before they enter the promised land. As part of his last instruction to the Israelites, he details the father's obligation to pass along tradition to the next generation: "Remember the days of old , consider the years of ages

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[48] Sarah J. Dille, *Mixing Metaphors: G-d as Father and Mother in Deutero- Isaiah* (New York: Clark International, 2004), 29-33.

[49] Joseph Bleckinsopp, " The Family in First Temple Israel," *Families in Ancient Israel* (Louisville: Westminster/ John Knox, 1997), 55.

[50] Carol Meyers. " The Family in Ancient Israel, "*Families in Ancient Israel* (Louisville: Westminster/ John Knox, 1997), 19.

past; Ask your father, he will inform you"(Deuteronomy 32:7). As a matter of chief importance, biblical fathers teach their children to follow G-d's laws and commandments. Proverbs 6:20 instructs, "My son, keep your father's commandments... tie them over your heart always; Bind them around your throat."

Biblical fathers are responsible to teach their offspring, so too are they expected to discipline their children for offenses. Addressing the sons of Israel, Proverbs 4:1 states, "Sons, heed the discipline of a father, listen and learn discernment, for I give you good instruction; do not forsake my teaching."

While in theory the biblical father commands the respect and authority of his family, many prominent fathers depicted in biblical narrative suffer shortcomings and fail to protect and nurture their children. The paternal figures in the book of Genesis alone point to Abraham, Isaac and Jacob, all of whom commit acts of favoritism over one of their children at the expense of another. Some father figures fail completely in their attempt to protect their children from danger and demonstrate ineptitude in coping with crises. In the account of the rape of Dinah in Genesis 34, Jacob expresses dismay over his sons' attempt to avenge their sister's rape, but does not respond to the act himself. In a similar account of rape, David demonstrates his inability to protect his daughter Tamar from an incestuous assault in 2 Samuel 13. As David rules over a dysfunctional family plagued by incest and murder, he demonstrates a complete lack of control over both the dynamics within the family and his own emotional reactions.

In the depiction of fatherhood in biblical narrative, biblical texts display human weakness in contrast to G-d's unlimited transcendence. G-d as Father transcends all of

these limitations, and is the only figure capable of redeeming life from disappointment and failure.

II. Metaphor of G-d as Father

Beginning in the book of Genesis, G-d is the source of all creation, including both man and woman, and thus the Bible abstractly introduces the concept of divine paternity over humanity. G-d's omnipotence, omniscience and transcendence differentiates G-d from human characters. Throughout the Bible, G-d's fatherhood gives a positive outlook on human existence, conveying the idea that G-d is a nurturing creator who loves and takes an active role in the lives of human beings. As a reminder of G-d's constant care and protection of the children of Israel, Deuteronomy 1:31 states, "The Lord your G-d carried you, as a man carries his son, all the way that you traveled until you came to this place." As exemplified in this text, the act of carrying is a critical image because it presents G-d as parent who takes an active role in the nurturing of his child. The implication exists that Israel as a child is fragile and young, needing to be cared for and carried as if in a stage of infancy.

In Deuteronomy 32, the text defines G-d as Father through the act of creation, and seeks to evoke a feeling of obligation and loyalty to G-d. As Moses rebukes the entire assembly of Israel for their disloyalty, he reminds them of their covenant with G-d. "Is he not your father, who created you, fashioned you and made you endure?" (Deuteronomy 32:6). In the book of Malachi, similar creation imagery uses the father metaphor to instill commitment to honor the covenant, "Have we not all one father? Has not one G-d created us?" (Malachi 2:10). Thus, these texts establish G-d's fatherhood as defined through

G-d's creative powers.

G-d as Father who Loves and Disciplines

Several prophetic texts depict G-d as a father who struggles with the choice to love or discipline a rebellious child. G-d is stern and has the authority to punish, but in the end warmth and comfort prevails because of the awareness of G-d's unending love. An excerpt from Proverbs states, "He disciplines those he loves, as a father the son he delights in" (Proverbs 3:12). Thus, the constant awareness of G-d's parental love prevails despite periods of punishment G-d may inflict upon his children.

Perhaps the most interesting examples of biblical texts that present the image of G-d as Father occurs in the Book of Jeremiah. A prophetic text taking place at the time of exile, Jeremiah's frantic prophecy utilizes several simultaneous metaphors of G-d. As scholar Lawrence Boadt notes of the book of Jeremiah, "The text suggests an urgent and breathless quality as it shifts from the image of Israel and Judah as wife to that of children to that of sheep."[51] In biblical texts certain metaphors are employed to enhance specific characteristics of G-d and G-d's relationship to Israel. Thus, Jeremiah plays upon images of G-d fatherly love and discipline to invoke both a message of rebuke and consolation.

In early chapters of Jeremiah, it becomes clear that gender roles play a prominent part in the metaphorical imagery of the text in ascribing gender specific characteristic to Israel as well as to G-d. In several of these texts, the negative metaphor of Israel as an

[51] Lawrence Boadt, C.S.P. *Jeremiah 1-25. Old Testament Message. A Biblical- Theological Commentary* (Wilmington, Delaware: Michael Glazier, Inc., 1982), 30.

unfaithful woman is interspersed with images of Israel as G-d's rebellious child. In the following text, Jeremiah tries to invoke a sense of shame for Israel's thanklessness to G-d, and in doing so uses the image of a promiscuous woman coupled with the metaphor of Israel as G-d' children:

> And when the showers were withheld and the late rains did not come, you had the brazenness of a street woman, you refused to be ashamed. Just now you called to me, father! You are the companion of my youth. Does one hate for all time? Does one rage forever? That is how you spoke; you did wrong. And you had your way." (Jeremiah 3:3)

In this example, G-d shames Israel as a "street woman" and rebukes the people for being so brazen as to appeal to G-d as father for mercy and compassion. Israel appeals to G-d's love for Israel as the unconditional love of a parent that cannot be withheld forever. It is interesting to note that while Jeremiah refers to Israel as the children or individual male child of G-d, he simultaneously compares them to an unfaithful woman, conveying a sense of shame and irreparability of the situation. However, this sense of finality is counter-balanced with the metaphorical presence of G-d the father because it carries with it the notion of the love that defines the relationship between a father and child.

As Jeremiah poses images of Israel as a woman in many metaphorical uses, several examples allude to Israel as both G-d's child and G-d wife. As Jeremiah pleads with Israel to return in loyalty to G-d he implores, "Turn back, rebellious children- declares the Lord. Since I have espoused you, I will take you... and bring you to Zion" (Jeremiah 3:14). While the sentence opens by commanding "children" to return to G-d, the Hebrew text employs the word "ba'alti" to refer to the marital relationship between G-d and Israel. The presentation of two seemingly contrasting metaphors of the

relationship between G-d and Israel communicates the concept of Israel's "chosenness." While other texts refer to G-d as Father, caring for Israel and raising Israel since birth, the notion that G-d has espoused Israel speaks otherwise. Although Jeremiah 3:14 addresses G-d as Father, G-d has chosen Israel as the people with whom to share a covenant. Therefore, this text stresses the mutuality and conditionality of that covenant, even with a people who are referred to as the children of G-d.

Further comparing the acts of rebellious children to the indiscretion of an unfaithful woman, the book of Jeremiah reinforces the covenantal relationship between G-d and Israel by presenting Israel as an adopted child.

> I had resolved to adopt you as my child, and I gave you a desirable land- the fairest heritage of all the nations; and I thought you would surely call me "father", and never cease to be loyal to me. Instead, you have broken faith with me , as a woman breaks faith with a paramour, O house of Israel- declares the Lord. (Jeremiah 3:19-20)

In this text Jeremiah immediately qualifies Israel as an adopted child, and thus, the text highlights the covenantal aspect of the relationship between G-d and Israel. The text diminishes the image of G-d as a father who created Israel since birth and emphasizes the deliberate selection of Israel as an adopted child. As an adoptive father, G-d chose Israel and entered into agreement with Israel, naming the terms and rewards of that agreement. In this excerpt, G-d does not necessarily convey a sense of nurturing, but rather, highlights the terms of a conditional love. G-d's care is contingent upon Israel's faithfulness, and the state of fatherhood is conditional upon their loyalty to him.

As G-d vows to punish Israel for their disloyalty, the following chapters of the book of Jeremiah abandon the image of G-d as a father who protects his children from harm. As G-d displays unrelenting rage against Israel, Jeremiah 11:11 states, "I am going

to bring upon them disaster from which they will not be able to escape." G-d further commands his prophet Jeremiah not to plead on the people's behalf and declares with rage, "I will not listen when they call to me on account of their disaster" (Jeremiah 11:14). Having lost the comforting characteristics of a caring father, G-d displays a complete lack of compassion and mercy for his people. However, this period of G-d's wrath is soon tempered by G-d's promise of redemption, and return to the land of Israel.

G-d as Father Defined by Inheritance and G-d's Mercy

In later chapters of Jeremiah, G-d again conveys a sense of responsibility over Israel as he promises to protect them from their enemies. Excerpts of these texts emphasize the promise of return to the land Israel as central feature of G-d's fatherly protection. As G-d states in Jeremiah 12:14, "As for my wicked neighbors who encroach upon the heritage that I gave to my people Israel- I am going to uproot them from their soil." (Jeremiah 12:14)

Although this statement does not explicitly refer to the G-d as Father metaphor, the passage conveys that G-d reassumes guardianship over his people and reassures them of their intimate relationship with G-d through the affirmation of their inheritance. As the is text portrays G-d as guardian of Israel, G-d emerges with masculine characteristics as a vengeful and wrathful protector. G-d reestablishes himself as Father not only through the assertion that Israel is his people, but also through the mention of familial inheritance, an essential component that defines the biblical father-son relationship.

In final chapters of the book of Jeremiah, the text clings to the use of father/ child imagery to convey a message of consolation and reassurance of return to the land of Israel. In a long passage that describes the end of exile, Jeremiah 31, G-d states, "For I am ever a father to Israel and Ephraim is my first-born" (Jeremiah 31:9). The unique feature in this text is that Israel has not only won back their status as G-d's children, but have also achieved the special designation as G-d's first born son, and thus, established rightful claim to the inheritance. Bible scholar Jack Lundbom notes of this passage:

> In proclamation and praise, they are told to address their brothers and sisters with the words, ' Yahweh has saved your people, the remnant of Israel!' Yahweh then answers this acclamation by declaring that he will indeed return the remnant of Israel from its Northern exile, gathering others as well from places hither and yon. Among the returnees will be the blind and the lame, pregnant women and those ready to give birth. It will be a vast throng and the walk home will be considerably better than the walk leaving home... the oracle closes with Yahweh saying that he is indeed a father to Israel, Ephraim is his first born son.[52]

Jeremiah highlights the concept of a return to Israel with dramatic crescendo, and culminates with the affirmation of Ephraim as G-d's first born child. Associated commonplaces of the metaphor of a first born child establish that child as the sole heir of G-d's inheritance and keeper of an ancestral legacy. Thus, the text defines G-d's paternity by the inheritance of the land of Israel which he will pass down through the generations.

Jeremiah further attests to G-d's fatherhood through the attribute of G-d's mercy. Jeremiah 31:20 states, "Truly, Ephraim is a dear son to me, a child that is dandled! Whenever I have turned against him, my thoughts would dwell on him still. That is why my heart yearns for him; I will receive him back in love." In this translation, the text does

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[52] Jack R. Lundbom, " Jeremiah 31:9" *Jeremiah 21-36. The Anchor Bible Commentary* (New York: Random House, 2004), 426.

not seem to mention the specific attribute of G-d's mercy. However, in the conclusion of this sentence, the Hebrew text states "Rachem Arachamenu", which can be defined, "I will receive him back in mercy or compassion." Thus, the metaphor of G-d as father is defined by G-d's ability to forgive his children for their wrongdoings, and reestablishes an intimate connection with them by the virtue of G-d's mercy. As we will discover later in this chapter, the designation of G-d as a merciful father is particularly important in the reflection of this biblical metaphor in Jewish liturgical and musical sources.

III. The Biblical Role of Motherhood

The Dictionary of Biblical Imagery notes that biblical sources define the roles of motherhood and fatherhood according to different criteria. "Generally, the major features of 'mother' are differentiated from those of 'father.' She is gentle...she is the one chosen and supported. Hers is the passive, immanent role; his is the active, transcendent one."[53]- Israelite culture emphasized the maternal role of women, therefore, biblical texts lend distinct insight into the associated commonplaces of motherhood. In an article entitled "Gender and G-d," the author Matthew Berke highlights the contrasts between biblical standards of maternal and paternal behavior:

> Maternal care arises more or less naturally, and mother love tends to be unconditional and constant. Fatherhood, by contrast, is largely a socially constructed phenomenon, and it is far more conditional and hierarchical than motherhood- demanding obedience, threatening punishment, and setting standards in return for love and approval."[54]

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[53] *Dictionary of Biblical Imagery*, "Mother," 572.

[54] Matthew Berke, "G-d and Gender in Judaism," *First Things 64* (June/ July 1996) 33-38. [journal on-line]; available from http://www.leaderu.com/ftissues/ft9096/articles/berke.html; Internet.

According to the *Dictionary of Biblical Imagery*, biblical women are defined largely by their ability to conceive and bear offspring to continue the familial lineage. "For a woman the greatest blessing of all is the birth of a son. Through him she became significant; for he was the inheritor of the tradition, the fulfillment of the covenant."[55] Since biblical texts define a woman's worth by her offspring, many excerpts depict women's great distress over their own infertility. As I Samuel 1:15 tells of Hannah's inability to conceive, Hannah states, "I am a very unhappy woman." Similarly, Genesis 30:22 recalls Rachel's desperate outcry to conceive a child as she says to Jacob, "Give me children, or I shall die." Thus, these textual examples highlight the significance of childbirth to ancestral continuity so prominently featured in biblical sources.

IV. Metaphors of G-d as Mother

Scholarship on feminine roles in the Bible is a relatively new discipline of study. Arguing that Bible scholars should pay more attention to the study of feminine metaphors of G-d, feminist Bible scholar Phyllis Trible writes:

> The OT does not describe God as God. Instead, it appropriates both andromorphic and gynomorphic images to portray a God who relates to human concerns. Though often neglected in OT theology, the female images are especially important for an expanding knowledge of ways in which the divine and the human meet.[56]

Female images of G-d occur in prophetic texts that have a particular need for a comforting and compassionate G-d. Helen Schungel- Straumann notes in an article entitled "G-d as Mother in Hosea," that Hosea's prophecy reflects a reaction against the

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[55] *Dictionary of Biblical Imagery*, "Mother," 571.

[56] Phyllis Trible, "G-d, Nature of, in the OT," *The Interpreter's Dictionary of the Bible*, Supplementary Volume (Nashville: Abingdon, 1976), 368.

practice of surrounding cultures that attributed male and female characteristics to different gods.[57] Hosea's use of both male and female images of one G-d contributes to the idea of the wholeness and oneness of the G-d of Israel in incorporating both male and female characteristics. At the end of Hosea's career, images of G-d as Mother appear more often in the text, demonstrating the prophet's need for uniquely female qualities that seemed more relevant and applicable. In particular, the text presents imagery that speak to G-d's intimate, nurturing relationship with Israel "from birth, from the womb, from conception" (Hosea 9:11). Hosea 11further Emphasizes the nurturing characteristics of G-d as he "takes Israel in his arms" and bestows "healing care" upon them.[58] As Shungel-Straumann notes the relevance of female images in conveying a sense of comfort she asserts, "In the desperate situation before the final collapse of the Northern kingdom, the prophet resorts to images that are better adapted to express his last and deepest experiences with G-d."[59]

The prophecy of Deutero-Isaiah bears distinct mention as the one biblical text with a pervasive undercurrent of feminine imagery. As images of G-d as judge, warrior, king and father appear intermittently with feminine imagery, the text incorporates maternal characteristics of G-d as part of the metaphor's message of comfort and consolation. Responding to the devastation of the fall of Jerusalem and the Babylonian exile, female images of G-d focusing on the concepts of birth and redemption provide a message of hope in a time of desperation. As G-d offers a sense faith in the hope of

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[57] Helen Schungel- Straumann, "G-d as Mother in Hosea 11." *A Feminist Companion to the Latter Prophets*, Athalya Brenner, ed. (Sheffield, England: Sheffield Academic Press, 1995), 215.

[58] " I have pampered Ephraim, taking them in my arms; but they have ignored my healing care" (Hosea 11:3).

[59] Schungel- Straumann, 215.

redemption, maternal imagery provides the ultimate sense of comfort. "As a mother comforts her son, so will I comfort you" (Isaiah 66: 13).

In a study entitled " Female Imagery in the Book of Isaiah," Andrea L. Weiss examines several aspects of the female portrayal of G-d and asserts that the "language of parenting and pregnancy gives birth to a distinctive , unconventional portrayal of G-d".[60] As Weiss notes, the two most distinctive features of this metaphoric imagery presents G-d as a woman in labor and G-d carrying from Israel from the womb. In the following text, we see G-d as a Mother, who, through the cries of labor, brings about an era of redemption:

> The Lord goes forth like a warrior, like a fighter he whips up his rage. He yells, He roars aloud, He charges upon his enemies. I have kept silent far too long, kept still and restrained Myself; Now I will scream like a woman in labor, I will pant and I will gasp. (Isaiah 42:13-14)

Although this section begins with a typically masculine image of G-d as a fierce warrior, images of childbirth give way to a maternal portrayal of G-d. Scholar Katherine Pfisterer Darr writes that images of a laboring woman and a warrior contain commonalities between them that enable these two metaphors of G-d to exist together without contradiction. Darr notes that while other biblical texts refer to the metaphor of childbirth and labor as a state of panic and discomfort, Isaiah 42:13-14 uses these images to convey a sense of G-d's infinite power.[61] In the simultaneous conception of G-d as both Mother and Divine warrior, these images enable the understanding of G-d as a powerful redeemer, giving birth to an age of redemption.

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[60] Andrea L. Weiss, "Female Imagery in the Book of Isaiah." (*CCAR Journal*, Winter 1994), 67.

[61] Katherine Pfisterer Darr, "Like Warrior, Like Woman: Destruction and Deliverance in Isaiah 42:10-17," *Catholic Biblical Quarterly 49* (October 1987), 564.

As Sarah J. Dille builds upon Darr's work in her book *Mixing Metaphors: G-d as Mother and Father in Deutero- Isaiah*, she defines the commonplaces that link battle to childbirth. Dille asserts that one of the distinctive commonalities of these metaphors is the expression of crying out. Just as a woman cries out during childbirth, so too do people cry out in the struggle and bloodshed of battle. Although Isaiah 42:13-14, describes G-d as a woman screaming in labor, the image conveyed is not one of a woman crying in pain, but rather a scream of abandon conveying ultimate control. As G-d the Mother has infinite power to create new life, so too G-d the warrior brings about a new age through the cries of battle. Following Darr's work, Dille further expounds upon the positive aspects of this imagery through an explanation of the description of G-d's breathing in this text. As the text states, "I will pant and I will gasp." (Isaiah 42:14) Dille notes that the expression of breath is an "important semantic field..." because "breath, wind and spirit are manifestations of G-d's power, often destructive power, as the divine warrior/storm G-d."[62] As the Divine Warrior goes to battle, the forces of nature are swept up into a chaotic state. This is reinforced in the depiction of G-d as Mother crying out in labor while giving rise to a new age of redemption. Thus, as Dille concludes, "The life giving aspect of the warrior is highlighted, as well as the powerfulness of the birthing woman."[63]

Isaiah 42:13-15 further reinforces the metaphor of G-d as Mother/ Warrior in reference to G-d's apparent silence during the period of exile. As G-d states, "I have remained silent...and restrained Myself," the text implies that G-d has purposefully allowed a period of time to pass before intervening in human affairs. This passage

[62] Dille, 69.
[63] Dille, 73.

explains the apparent silence of G-d during the period of exile, justifying that G-d was fully present and aware of the circumstances, but waited for the necessary time to elapse before ushering in the age of redemption.

In her analysis, Dille compares this period of time to the gestation period before childbirth, in which a mother knows that time must pass before she gives birth."While the exile may be assumed to be a period of divine inactivity or passivity, awaiting the completion of the term of punishment (Isaiah 40:2), the simile of the birthing woman suggests that what appeared to be inactivity was gestation- a hidden activity."[64] Just as a mother knowingly and patiently awaits the birth of a baby in its appointed time, Dille suggests that Deutero-Isaiah illustrates G-d's constant presence and awareness in waiting for the era of redemption with a sense inevitability and timeliness.

Incorporating another maternal metaphor of G-d, Deutero-Isaiah further illustrates G-d's incomparable power through the image of G-d as Mother who carries her children throughout their lives from the time that they are in the womb. In Isaiah 46:1-2, an anti-idolatry polemic speaks of the utter ineptitude of idols and mocks their uselessness in comparison to the G-d of Israel. In a declamatory display of strength, G-d justifies superiority over all other false gods:

> Listen to Me, House of Jacob, and all the remnant of the House of Israel, who have been borne by me from the belly, carried by me from the womb; Till you grow old, I am the One. And even when you turn grey, I will carry you. I have made, and I will carry; I will bear and deliver you. (Isaiah 46:3-4)

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[64] Dille, 69. Dille ascribes to the thought that the distinction between "simile" and "metaphor" is a minor grammar technicality, and functions the same for the purpose of this study. She attributes this theory to Janet Soskice, who states, " Metaphor and simile, while textually different, are functionally the same." *(Metaphor and Religious Language)* [Oxford: Clarendon Press, 1985], 59.

Although the text does not explicitly state here that G-d possesses a womb, feminine imagery of childbirth is pervasive throughout this text. Images of G-d bringing forth life from the womb and carrying the children of Israel throughout their life convey G-d as a nurturing and supportive presence. As G-d states, "I will bear and deliver you" the deliberate choice of "birthing" language unique to the experience of labor and delivery reinforces the image of G-d as Mother. In her book, *G-d and the Rhetoric of Sexuality*, Phlyllis Trible writes:

> G-d conceives in the womb; G-d fashions in the womb, G-d judges in the womb, G-d destines in the womb, G-d brings forth from the womb... G-d carries from the womb to grey hairs. From this uterine prospective, then, G-d molds life for individuals and for the nation Israel.[65]

Trible asserts that even without stating that G-d possesses a womb, the power of G-d's creation emanates from the womb as the source of all life. Thus, the Hebrew word "rechem"- womb, accordingly becomes a "vehicle pointing to the compassion of G-d-rachamim."[66] Through a sense of compassion and comfort emanating from the womb, G-d demonstrates an unbreakable bond between G-d and the people of Israel. Contrasted by the failings of false gods, the image of G-d the Mother carrying her children from birth possesses unparalleled power in the message of consolation and redemption.

As we have seen in the exploration of the biblical metaphors of G-d as Father and G-d as Mother, gender specific parental characteristics enhance the sense of G-d's infinite power through G-d's ability to access both masculine and feminine attributes. As a Father, G-d creates, disciplines and bestows the familial inheritance upon his children,

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[65] Phyllis Trible, *G-d and the Rhetoric of Sexuality*. (Philadelphia: Fortress Press, 1978), 38.
[66] Ibid.

commanding the authority of his children through a stern, yet merciful presence. As a Mother, G-d creates, nurtures and protects her children in a hopeful promise of consolation and redemption. The parental metaphors of G-d in the Bible provide a foundation for the theological understanding of an intimate G-d who is deeply concerned and involved in human affairs. Through transcendence, G-d alone has the ability to access these unique parental attributes to bring about the redemption of humanity.

B. G-d as Parent in Liturgy and Music

Through the study of the metaphors of G-d as Shepherd and G-d as Parent, we have seen that specific attributes of G-d's character define G-d's relationship with mankind within the context of a given metaphor. In envisioning G-d as Father, G-d's mercy and redemptive powers have become central theological principles of Jewish liturgy and music. In the following section, we will examine how the G-d as Father metaphor manifests itself and achieves prominence in traditional Jewish liturgy, and consider how this has been affected by the liturgical changes of the Reform movement. In a glimpse into a representation of G-d as Father in Yiddish Folk music, we will determine the impact of the biblical characteristics of G-d on this expression of Jewish culture. Contrastingly, we will observe how the G-d as Mother metaphor has received only marginal recognition and exploration. We will thus observe the wake of the feminist movement, which demands sensitivity to the introduction of gender neutral language and has re-introduced the concept of feminine G-d language within the liberal and renewal movements of Judaism.

I. G-d as Father in Traditional Liturgy

The G-d as Father metaphor achieves prominence within traditional liturgy that appeals to two specific qualities of G-d as a Father: G-d's mercy and G-d's ability to redeem and return us to the land of Israel. Reflecting an emphasis on metaphoric language during High Holiday worship, traditional liturgy highlights the metaphor of G-d as Father among many different images of G-d, including judge, king, and shepherd. By contrast, traditional Shabbat and weekday liturgy rarely employ metaphoric language. In an examination of traditional liturgy, we observe the metaphor of G-d as Father only in times of penitential prayer. As such, penitential liturgy employs the metaphor of G-d as father as a method to appeal to G-d's mercy.

Perhaps the most vivid example of the G-d as Father metaphor in weekday liturgy occurs in Tachanun, the supplication prayer recited every day except days of mourning or celebration. The Tachanun calls upon the G-d as Father metaphor repeatedly as the liturgy cries out to G-d for mercy and petitions for the return to the land of Israel. In the beginning of this section of liturgy, Tachanun calls upon G-d as protector and pleads to G-d to "preserve the remnant of Israel." Although this statement does not explicitly refer to G-d as Father, the gender neutral designation of G-d as guardian immediately precedes the acknowledgement of G-d as "Avinu Malkeinu- Our Father, Our King." Citing the exact phrase repeatedly recited during High Holiday worship, the text states, " Our Father, Our King, take pity upon us and answer us, for we have no merits; deal charitably with us for thy name's sake."[67] The reference to this prominent feature of

[67] *Daily Prayerbook*. Philip Birnbaum, ed. Translated and Annotated. (New York: Hebrew Publishing Co., 2002), 108.

High Holiday liturgy reinforces an appeal to G-d as Father to bestow mercy and kindness upon us even though we are seemingly undeserving.

The following section of Tachanun illustrates characteristics of G-d's mercy through two distinct prayers that designate G-d as father. In a section that begins with the words "Avinu, Ha'av Harachaman" the text implores G-d to be merciful and return us to the land that He gave to us. In a pleading sentiment, the text reinforces the metaphor with repetition of parallel language of the G-d as Father metaphor, as it states, "Father, merciful father, show us a sign for happiness and gather us from the four corners of the earth;"[68] As the liturgy continues, we humble ourselves before G-d in a declaration of unworthiness, yet we plead to G-d as our creator to have compassion upon us for the sake of his own good name. Thus, the text appeals to G-d's sense of compassion for his people through the preservation of his reputation as a merciful G-d, as it states, "As a father has compassion on his children, oh Lord, have compassion upon us, and save us for thy name's sake."[69]

Throughout the liturgy of Tachanun, the characteristic that universally defines G-d as a Father is his mercy. However, the Hebrew word for mercy "rachamim" is linked to the word for womb, "rechem." It is interesting to note that traditional liturgy ignores the maternal image of G-d, despite the fact that the female reproductive organ is intrinsically associated with the comforting characteristics that we engage in penitential liturgy. Although the attribute of mercy linguistically originates from a maternal relationship, as evidenced in the Tachanun, liturgical sources have transformed G-d's mercy into a masculine trait, providing proof of G-d's paternity.

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[68] Ibid., 108.
[69] Ibid., 109.

II. G-d as Father in Reform Liturgy

Due to the extraction of ideologically objectionable liturgy and recent attention to gender neutrality in worship, the daily liturgy of the Reform movement maintains a scant remnant of the metaphor of G-d as Father. The *Gates of Prayer* gender neutral Prayerbook for weekday and Shabbat worship has extracted every possible allusion to the G-d as Father metaphor in the interest of gender neutrality. Although the older edition of the Reform movement's Prayerbook, *The New Union Prayerbook*, omitted the Tachanun service as a matter of ideological principle, evidence of the G-d as Father metaphor could still be found in the Torah service with the recitation of "Av Harachamim- Father of Mercy." [70] In the liturgy of the Torah service, "Av Harachamim" appeals to G-d's mercy as a Father for the rebuilding of Jerusalem and return to Zion. However, in the publication of the subsequent Reform Prayerbook, *Gates of Prayer*, the authors retained the message of the hope of return to a rebuilt Jerusalem, but altered one word of the text to promote a gender neutral image of G-d. Thus, the authors changed "Av Harachamim- Father of Mercy" to " El Harachamim- G-d of Mercy." [71]

As the Reform movement anticipates the advent of a new Prayerbook, the final draft of *Mishkan Tefilah* will distributed to congregations in its fully edited format in June 2005. As this innovative Prayerbook offers a different style of worship with several options of newly revised prayers and poetic readings, it will include many traditional elements formerly extracted from Reform worship. Among these additions include full

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[70] *New Union Prayer Book*. Chaim Stern, ed.(New York: Central Conference of American Rabbis, 1975), 417.

[71] *Gates of Prayer*. Chaim Stern, ed.(New York: Central Conference of American Rabbis,1992), 142.

recitation of the Shema, and the reintroductions of sections of the Amidah. Despite these additions, a thorough investigation of initial drafts of *Mishkan Tefilah* reveal no evidence of the inclusion of any imagery referring to G-d as Father, and maintain the Reform tradition of a completely gender neutral envisioning of G-d.

Although the Reform movement has made painstaking efforts to emasculate G-d language in daily and Sabbath worship, Reform High Holiday liturgy maintains a deep seated connection to the metaphor of G-d as Father. As the High Holidays mark an extremely vulnerable and critical moment of human existence, the liturgy clings to the imagery of G-d as Father to support a sense of intimacy in a message of comfort and consolation.

As a centerpiece of High Holiday worship, "Avinu Malkeinu" stands out as a proclamation of the vivid metaphor of G-d as both a compassionate father and a just ruler, in which the "world is balanced between absolute compassion and rigorous application of justice."[72]. Attributed to Rabbi Akivah in 2nd century CE, Avinu Malkeinu bears a significant message of G-d's paternity and communicates vivid imagery of G-d that speaks to Jews across denominational lines. In tireless repetition of the divine name, "Avinu Malkeinu" conveys the strength of the metaphor of G-d as Father and reassures us that G-d will be merciful to us.

Perhaps the most vivid example of the impact of the biblical metaphor of G-d as Father in High Holiday liturgy occurs during the Shofar service on Rosh Hashana morning. In the division of the three sections of the Shofar service, Malchuyot, Zichronot, and Shofarot respectively recall attributes of G-d's sovereignty and the

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[72] Lawrence A. Hoffman, *Gates of Understanding 2: Appreciating the Days of Awe* (New York: Central Conference of Amercian Rabbis, 1984), 25.

covenantal relationship between G-d and Israel through the integration of biblical passages. The Shofar service is thus modeled after the "tripartite divisions of the Torah into sections representing accounts from Torah, Neviim, and Ketuvim."[73] In the Zichronot portion, the text calls upon elements of G-d's compassion and pleads with G-d to remember and consider the intimate connection between G-d and Israel. In doing so, the liturgy cites Jeremiah 31:19 as the basis for G-d's fatherhood of Israel as the text states, "Haven Yakir Li Ephraim- Ephraim is my favorite son, my beloved child."[74] As the words "V'al Yidei Avadecha Han'viim" open this section they foreshadow the prophecy of Jeremiah, the texts recalls the metaphor of G-d as Father at a period of exile. The liturgical insert of "Haven Yakir Li" calls upon G-d to recall and love his people as in the days of Jeremiah's prophecy and appeals to G-d's sense of caring and parental compassion at a time of extreme vulnerability.

The setting of "V'al Yidei" by Kaminsky arranged by Morris Barash for Cantor, choir and organ, arranges the structure of this liturgy beautifully and stresses the supreme importance of the biblical metaphor of G-d as Father.[75] The composition has three distinct sections with differing musical styles that display the text "Haven Yakir Li" as the musical centerpiece. As the Choir begins in 4- part harmony, the declamatory style is fast and frantic. As a solo soprano line enters, the text introduces the theological concept of intimacy with G-d through an excerpt from Ezekiel 16:60: "I will remember the covenant I made with you in the days of your youth; I will establish an everlasting covenant with you."

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[73] Ibid., 97.

[74] *High Holiday Prayerbook.* Philip Birnbaum ed., translated and annotated. (New York: Hebrew Publishing Co., 2000), 388.

[75] S. Kaminsky and Morrish Barash, "V'al Yidei." The Barash Collection (New York: Sacred Music Press, 2000)

As this soprano recitative sets up the next musical text setting, the Cantor sings the sweeping sentimental melody of the text, "Is it because Ephraim is my favorite son, my beloved child? As often as I speak of him, I remember him fondly. My heart yearns for him, I will have pity on him, says the Lord."[76] With the repetition of "Haven, Yakir Li, Yakir Li, Ephraim," the arrangement emphasizes the verse "dear to me" to reinforce a sense of G-d's paternal nurturing of G-d's children. Following the Cantor's solo line, the choir repeats the same melody in unison. This repetition encourages clarity in the understanding of this verse as the thrust of this section of liturgy. So too, repetition emphasizes the prominence of the metaphor of G-d as Father in the theological message of High Holiday worship. As evidenced in the Zichronot service, "it is the reference to the metaphoric image of G-d as father that seems most applicable to the reinforcement of the sense of intimacy between man and G-d."[77]

III. G-d as Father in Jewish Music

As in the case of High Holiday liturgy, one observes a direct link between metaphoric images of G-d in the Bible and theological concepts reflected in several Yiddish Folk song of the late 19th- early 20th century. Several well known Yiddish composition such as "A Din Toire Mit Gott" by R. Levi Yitzchak from Birditchev and "Rachem" by Manna- Zucca reflect a distinct theological perception of G-d as Father. Filled with imagery of G-d as Father, these pieces implore G-d to mercifully redeem, protect, and return the Jewish people to the land of Israel.

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[76] Birnbaum, *High Holyday Prayerbook*, 388.
[77] Hoffman, 98.

In a particularly heartfelt supplication to G-d, the piece "Tatenju," written by Joel Engel in 1923, bears direct parallels to biblical texts that depict G-d as Father. As a well-known composer and "ardent cultivator of Jewish song," Engel sought to explore Jewish life and theological concepts through music. The text of "Tatenju" reflects Engel's deep comprehension of the biblical metaphor of G-d as Father as he emphasizes the attributes of G-d's mercy and redemption.

"Tatenju (Our Dear Father)"

Our Dear Father, Our Dear Father
Redeemer of "Mamele"- our mother land.
Let our house be free.
Without "Mame" life is bitter.
Without the home the bones break.
Why are you not yelling out-
We shall be redeemed from Galut, and all that is bad.
Our "Mame" points the way, young and old will go to our land.
(G-d answers) My Son, My Son.
Don't take it to heart,
Israel will be redeemed,
The messiah will come,
The Temple will be rebuilt.
We will sing a song to our land.[78]

As this text depicts a dialogue between father and child , Israel speaks out and begs G-d to end suffering, and return the people of Israel to their land. Presenting a theological perspective of an intimate G-d as father of Israel, "Tatenju" speaks to the eternal Jewish yearning for redemption and reminds us of post-exilic biblical passages in which G-d promises he will redeem us from the despair of exile. As the book of Jeremiah

[78] Josef Engel, "Tatenju," Translation by Joyce Rozensweig (Berlin: Folk Society of Jewish Music, 1923)

highlights the biblical period of exile, the following text bears close resemblance to the text of " Tatenju". As G-d encourages Israel to keep shouting in faith in the hope of redemption, he promises return to the land of Israel:

> For thus said The Lord: Cry out in Joy for Jacob, shout at the crossroads of the nations. Sing aloud in praise and say: Save, Oh Lord, Your people, the remnant of Israel. I will bring them from the Northland, Gather them from the ends of the earth- In a vast throng they shall return here. They shall come with weeping, and with compassion I will guide them... For I am ever a father to Israel, and Ephraim is my first born son. (Jeremiah 31:7-9)

We see here that the biblical conception of G-d as Father has timeless significance in the appeal to G-d's sense of compassion. The biblical metaphor of G-d as Father defines G-d's role as the sole redeemer who can return us to the land of Israel- a fact that Jewish theology and culture reflects throughout the ages.

IV. Metaphor of G-d as Mother in Jewish Liturgy and Music

Contrasting the pervasive presence of metaphor of G-d as Father in Jewish liturgy and folk culture, the metaphor of G-d as Mother maintains a tenuous influence on the mainstream Jewish theology. Despite the acknowledgement of female attributes of G-d, and the affirmation of the feminine "Shechina" or divine presence of G-d inspired by Jewish mysticism, traditional sources view G-d as inherently masculine. Therefore, in a survey of traditional Jewish liturgy, one does not find any evidence of the metaphor of G-d's motherhood. Despite countless opportunities that liturgy might call upon the image of G-d as Mother to illustrate G-d's creative powers or attributes of nurturing, liturgical references to G-d occur in the masculine form.

In recent years, liberal movements of Judaism have adapted and changed liturgy in an effort towards egalitarianism in worship. In the wake of this movement, the introduction of gender neutral language replaces masculine G-d language in the Reform movement's liturgy in both Gates of Prayer and the soon to be distributed *Mishkan Tefilah* Prayerbook. The Reform, Reconstructionist, and Renewal movements promote the metaphor of G-d as Mother through special insertions and adaptations to existing liturgies which further challenge the understanding of G-d in exclusively masculine terms.

One of the most prominent examples of the inclusion of the maternal metaphor of G-d in Reform liturgy occurs in the Central Conference of American Rabbi's Slichot service, *Gates of Forgiveness*, which was published in 1993. Recognizing the significance of the Metaphor of G-d as Father in High Holiday liturgy, the authors do not use entirely gender neutral language, but rather provide a balance of masculine and feminine images of G-d. The liturgy in this Prayerbook favors images of a feminine G-d drawing on such images as the Shechina and G-d's "mothering presence."[79] Furthermore, the traditional "Avinu Malkeinu- Our Father, Our King" is rendered as "Avinu Imenu- Our Father, Our Mother," presenting imagery of G-d as both a masculine and feminine creator.[80]

Similarly addressing the traditional "Avinu Malkeinu," the Reconstructionist Machzor for High Holidays offers an accompanying reading as an alternative, providing maternal images of G-d. Although the text clearly notes "Our Mother, Our G-d, Our

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[79] *Gates of Forgiveness*. Chaim Stern ed. (New York: Central Conference of American Rabbis, 1993), 24.

[80] Ibid., 39.

Source, Our Father, Our Presence," as a detour from the original liturgy, the insertions offer a balance between feminine and masculine images of G-d.[81]

Providing significant additions to new liturgy, leaders of the Jewish renewal movement have written hundreds of contemporary Jewish rituals for women disseminated through books of women's liturgy and internet cites such as ritualwell.org. Among these rituals include the use of feminine G-d language in almost every possible context from the image of G-d as Shechina to G-d as Mother Earth.

As a significant figure in this movement Rabbi and composer Hannah Tiferet Siegel composed volumes of new liturgies and folk music that addresses the metaphor of G-d as Mother. Through compositions such as "Olamama" and feminine adaptations to traditional liturgies, Siegel embraces the metaphor of G-d as Mother as and seeks to promote this image through liturgies and melodies accessible to regular ritual, such as the following alternative to the traditional Shabbat Candlelighting.

"Shabbat Candlelighting"

B'rucha at Shechina, Em Kol Chai
Asher Keyravtanu el l'vavech
V'hizmantanu L'hadlik Ner Shel Shabbat

Abundant in blessings are you, Shechina,
Mother of all life,
Who has brought us near to your heart,
And invited us to kindle the lights of Shabbat.[82]

Of this composition, Siegel writes, "I decided to write this bracha in the feminine form because Shabbat is described as the queen, the bride, the Shechina... I realized that

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[81] *Kol Haneshama: Prayerbook for the Days of Awe* (Elkins Park, Pa: Reconstructionist Press) 458.

[82] Hannah Tiferet Siegel, "Shabbat Candlelighting." *V'ani Tefilati: I am my Prayer. The Hannah Tiferet Songbook.* (Roxbury, Ma: Hannah Tiferet Siegel, 2000) 32.

the energy of the Shechina is very different from the Kadosh Baruch Hu. He commands us... she invites us...."[83] Thus, Siegel asserts the necessary inclusion of the feminine attributes of G-d in our vocabulary for the divine. Only through the inclusion of the maternal attributes of G-d, as well as the paternal, can we fully appreciate the full extent of G-d's powers.

C. Conclusion

As new Jewish ritual continues to emerge within the liberal movements of Judaism, we must incorporate both maternal and paternal metaphors of G-d to enhance a deep and complex understanding of G-d. Through the study of biblical texts portraying the metaphors of G-d as Father and Mother, we have examined how the authors of the Bible sought to draw themselves closer to G-d through familial images. The uninhibited use of these metaphors in prayer would provide worshippers with the ability to draw closer to G-d, and know the extent of G-d's transcendence through the framework and imagery of life's most intimate human relationships.

Chapter 4: Conclusion

Since the biblical period, scholars, theologians and laypeople alike have struggled with the concept of the true nature of G-d. Evidence in the Bible speaks to the human longing to grasp the essence of G-d's character and define the divine relationship with human beings. Upon the occasion of G-d's first revelation to Moses in the burning bush, Moses pleads with G-d to reveal himself, saying that the Israelites will challenge the notion of a G-d they can't know or understand. As Exodus states, G-d responds

[83] Ibid., 33.

allusively, "I will be what I will be. So shall you say to the children of Israel... *I will be* has sent me to you" (Exodus 3:13-15).

While the biblical text does not answer the question of the true nature of G-d, however through the use of metaphor, biblical text effectively incorporates figurative language that helps us to understand G-d the only way we can: through human language and experience. Metaphoric images of G-d serve as a foundation for concepts of G-d and theological understanding. In this way, the metaphors of G-d in the Bible have been crucial to the human experience with G-d which is reflected in Jewish liturgy and music.

As we have seen throughout this survey of various biblical texts, Jewish liturgy and folk music, the metaphors of G-d as Shepherd, G-d as Father and G-d as Mother stem from the most basic and personal observations of the human experience. These metaphors attempt to strengthen human interaction with G-d, and through them, we perceive and identify G-d through actions, as G-d is caring, protective, stern, merciful, and nurturing. Although we compare G-d to images that we know intimately in the natural world, G-d's infinite power and transcendence reminds us of G-d's unique ability to create and redeem humanity.

The prominence of metaphoric language in the Bible lends a deep and complex view of G-d as a multi-faceted, dynamic presence in the lives of human beings. Given this fact, one might expect a universal appreciation and acknowledgement of a full range of metaphors for G-d in Jewish liturgy. However, as we have acknowledged in this study, traditional and liberal liturgy alike continue to fall short in their ability to conceive of many different images of G-d.

In Jewish liturgy, the formula for every blessing begins, "Baruch Atah Adonai Eloheinu Melech HaOlam," constantly reinforcing two metaphors of G-d as King and Lord. As we have seen in this study, liturgy does not use other images of G-d freely in prayer. While traditional liturgy maintains elements of the metaphor of G-d as Shepherd and G-d as Father, exclusively masculine G-d language prohibits the appearance of the image of G-d as Mother. Contrastingly, in an attempt to gender neutralize G-d language, liberal liturgy has all but extracted the metaphor of G-d as Father, along with other masculine images which could potentially provide crucial theological insight.

As scholar Sallie McFague insists, religious language should include many metaphors of G-d because G-d cannot possibly be contained within the scope of any one metaphor. McFague writes:

> Our lives and our actions take place in networks of relationships. To that extent we know ourselves, our world and our G-d... The implication for models of G-d is obvious: we must use the relationships nearest and dearest to us as metaphors of that which cannot be named. Aware that we exist only in relationship, and aware, therefore, that all our language about G-d is but metaphors of experiences of relating to G-d, we are free to use many models of G-d... The relationship with G-d cannot be named, we are prohibited from absolutizing any one model of G-d.[84]

McFague argues that the integration of several metaphors of G-d into religious language provides us with the tools to fully experience and engage with G-d .Thus, the omission of fundamental biblical metaphors in liturgy limits and hinders our ability to truly comprehend the nature of G-d. Intimacy with G-d is only possible if we portray G-d through the framework of many mixed metaphors.

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[84] Sallie McFague, *Metaphorical Theology: Models of God in Religious Language* (Philadelphia: Fortress Press, 1985), 194.

As we enter the 21st century, perhaps the time has come to revise our vocabulary of metaphorical language for G-d. As we have seen in this study of metaphors in biblical texts, the authors of the Bible created metaphors of G-d according to prominent figures and images in their world. Therefore, we must consider that images that closely relate to human experience in the modern world may include or extend beyond metaphors in the Bible. The biblical metaphors of G-d as Shepherd, G-d as Mother and G-d as Father seek to convey a sense of G-d's protection, guidance, care, nurturing, mercy, and creative and redemptive powers. In modernity, these metaphors may no longer be as effective in conveying these particular attributes of G-d. Furthermore, while we certainly still find meaning and relevance in the metaphor of G-d as Parent, the image of G-d as Shepherd may be distant from our realm of understanding. While we have to work harder to connect with this metaphor of G-d, it no longer provides us with a feeling of intimacy with G-d.

In our rapidly changing world, G-d language in liturgy needs to accommodate new demands, fears, and anxieties through the creation and integration of new, effective metaphors that reassure us of G-d's care and constant presence. McFague aptly expresses, "Where one knows that G-d cannot be contained by one's metaphors, as the contemplative tradition knows, one feels free to use all images that will help to intimate the profound renewal occasioned by life with G-d." [85]

Through the language of metaphor, human beings throughout the ages have attempted to clarify and characterize G-d. It is only through the unrestrained use of metaphoric language in liturgy that we may continue to draw closer to G-d and attempt to know the ineffable.

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[85] McFague, 174.

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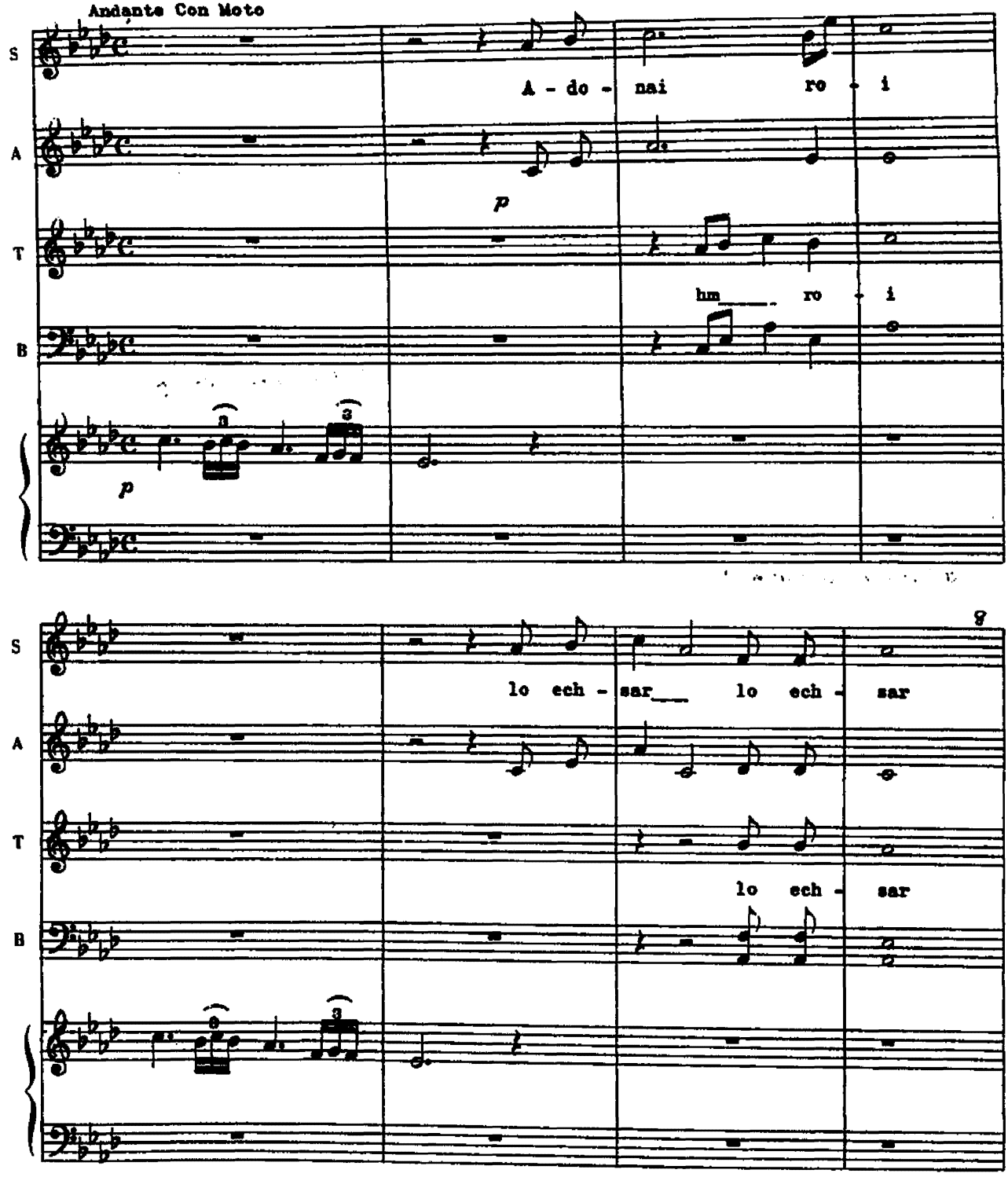
ADONAI ROI

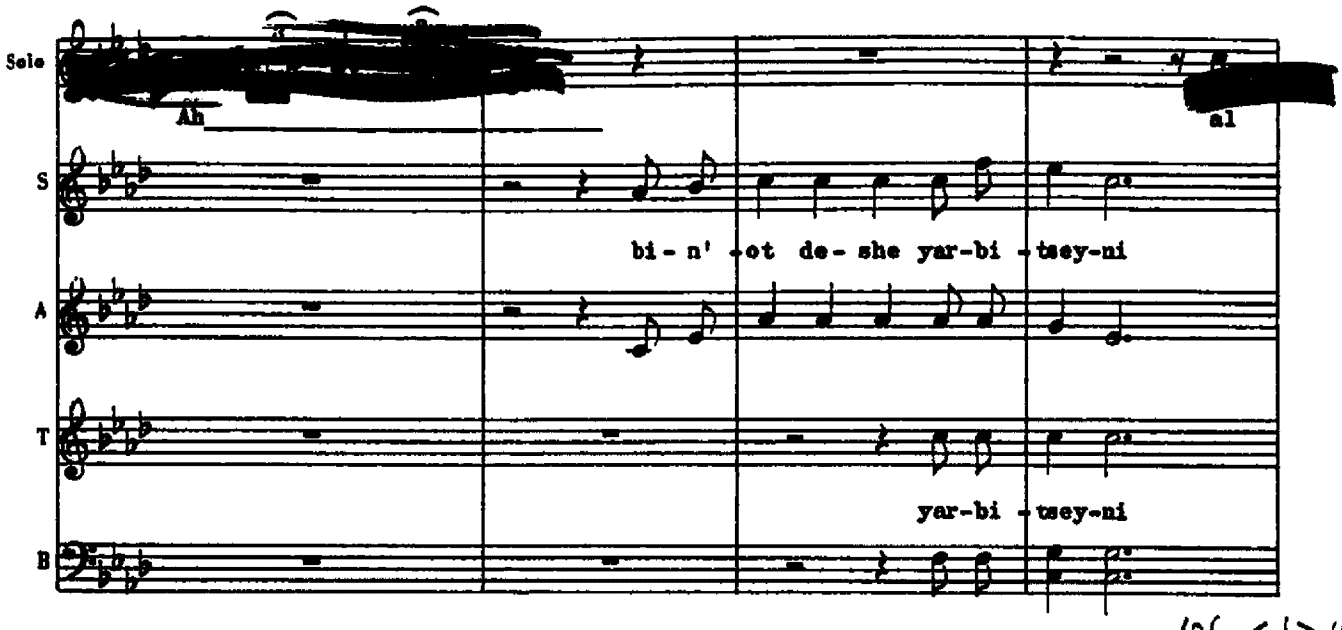
1

Psalm 23

MAX JANOWSKI

Andante Con Moto





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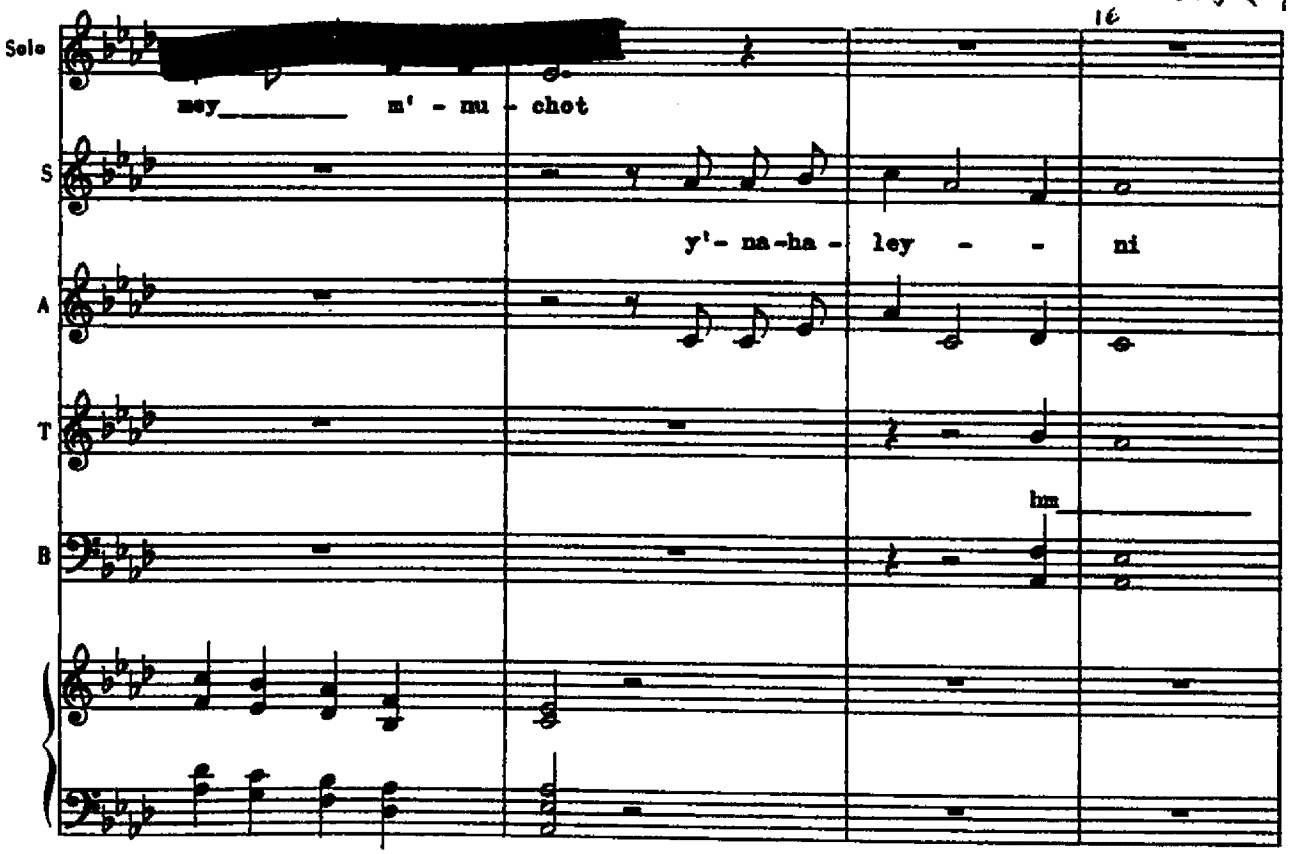

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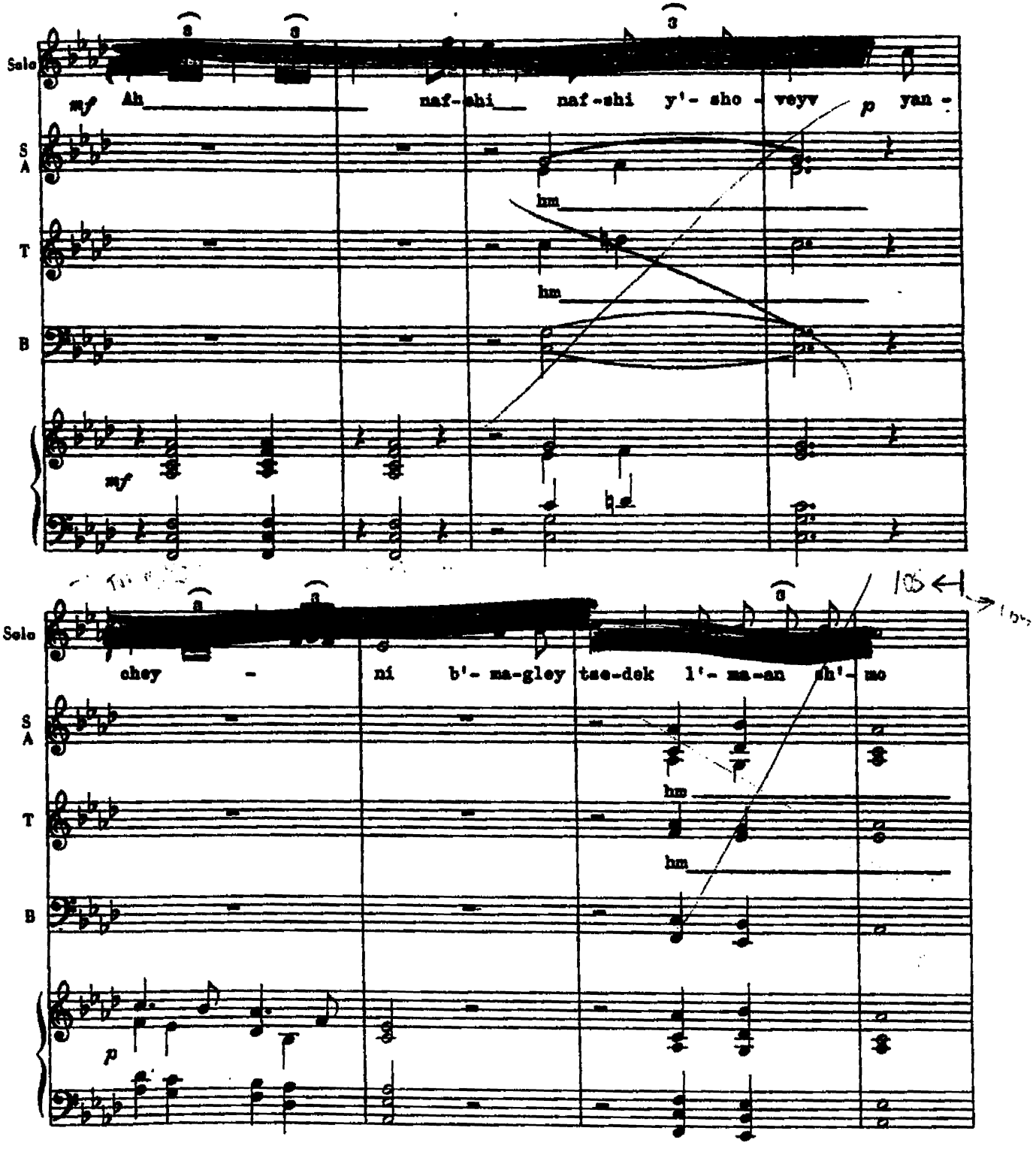
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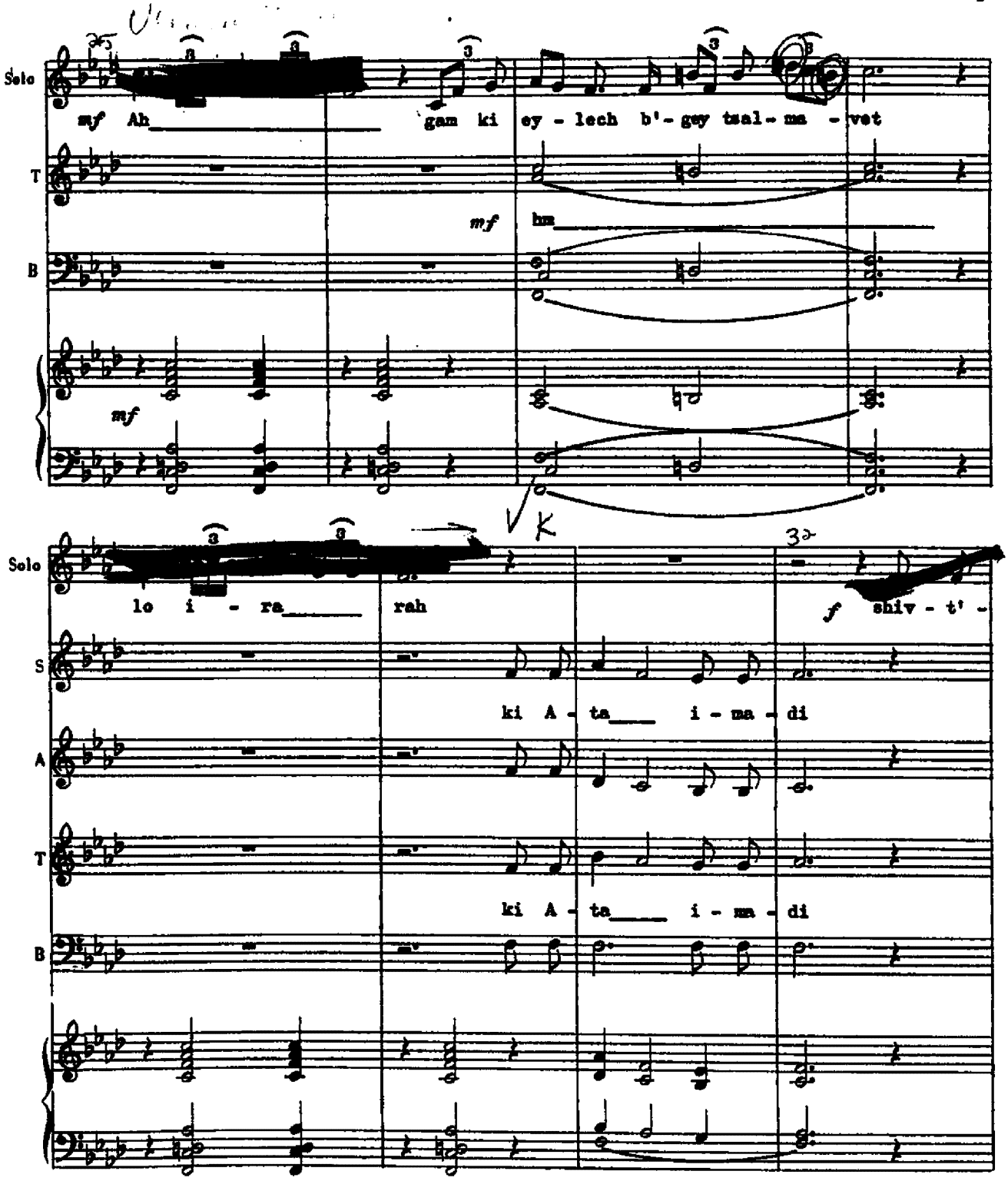
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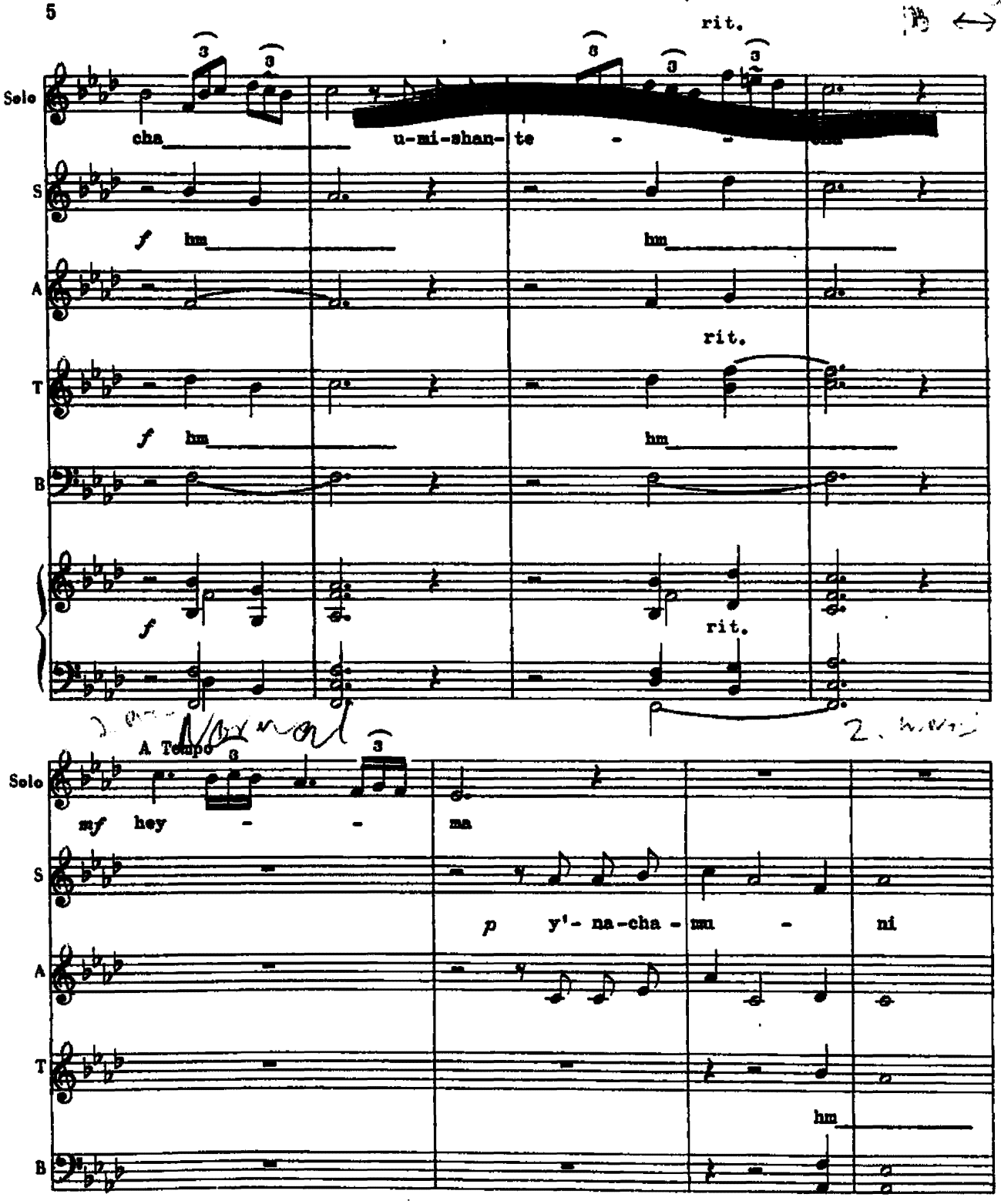
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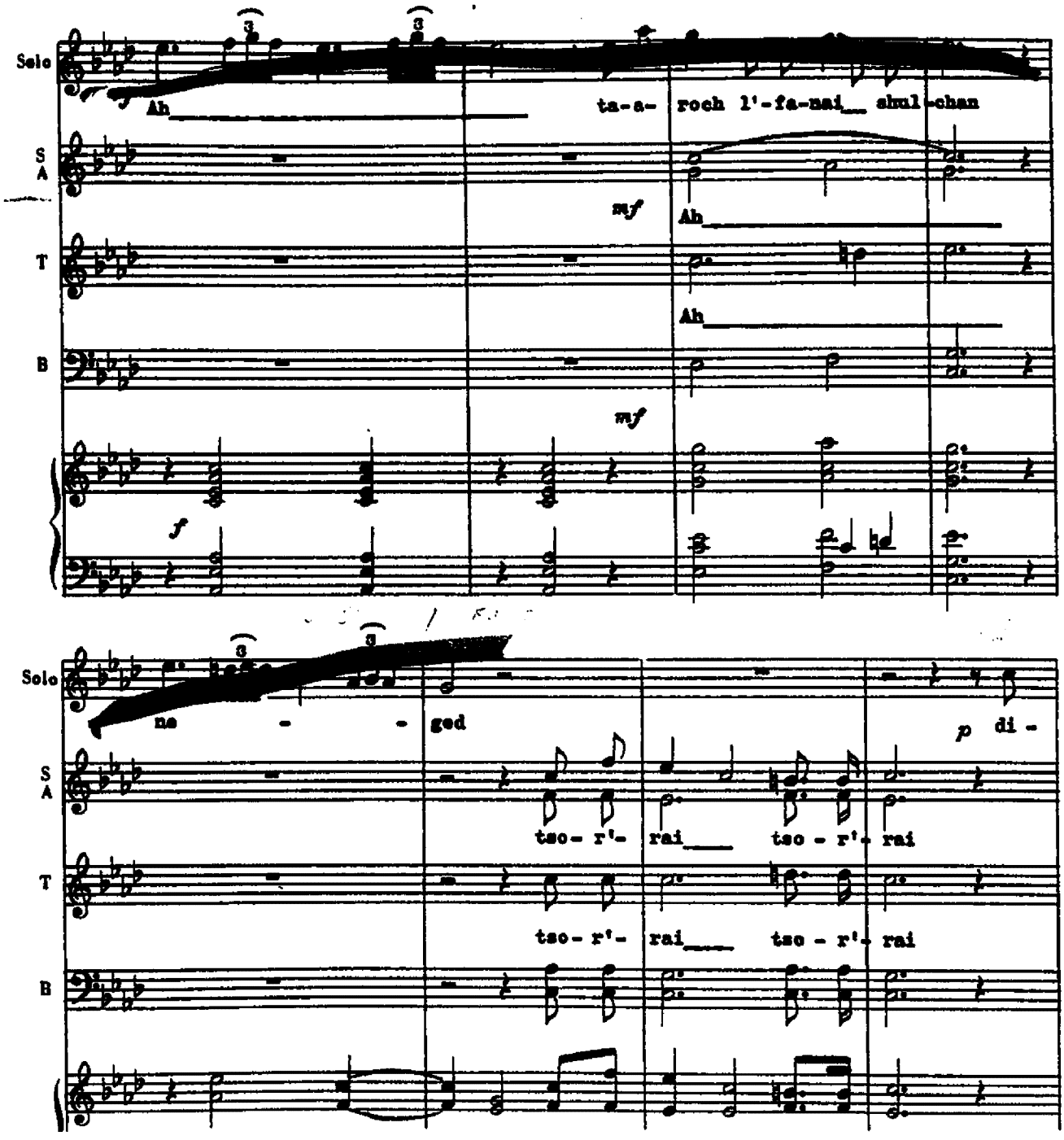
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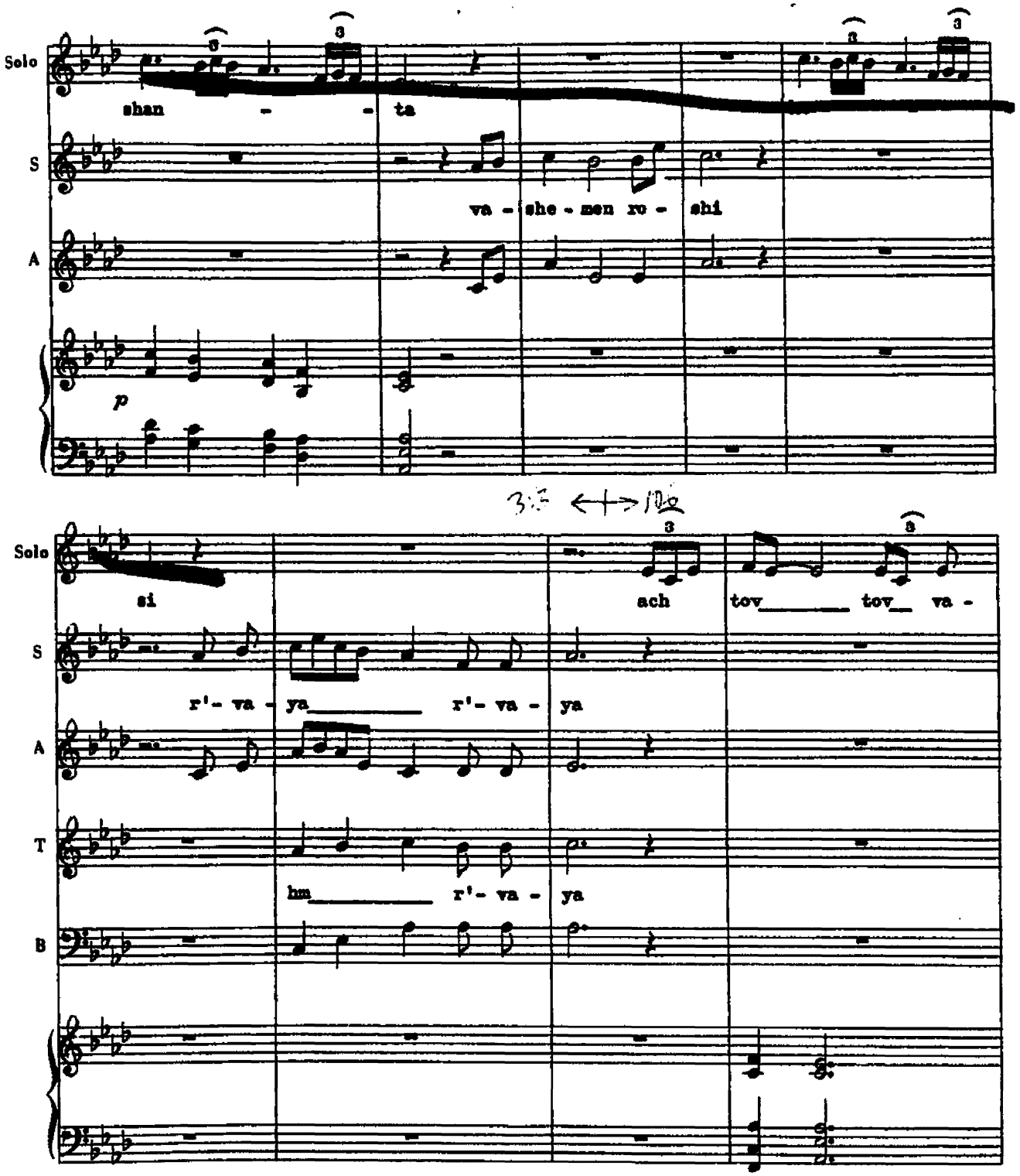
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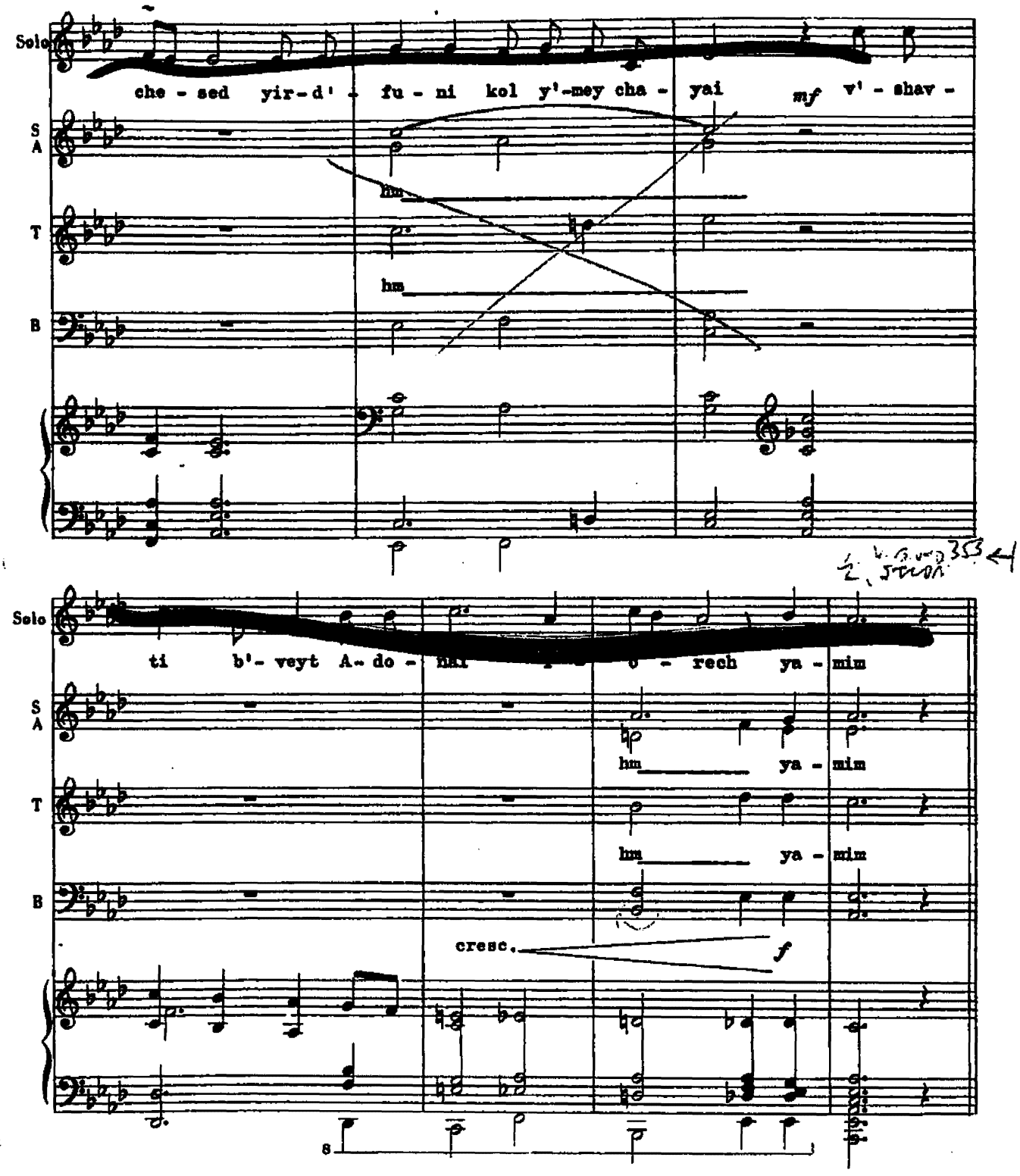
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ti b'- veyt A- do - nai - o - rech ya - mim
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T
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cresc.
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8

-231-

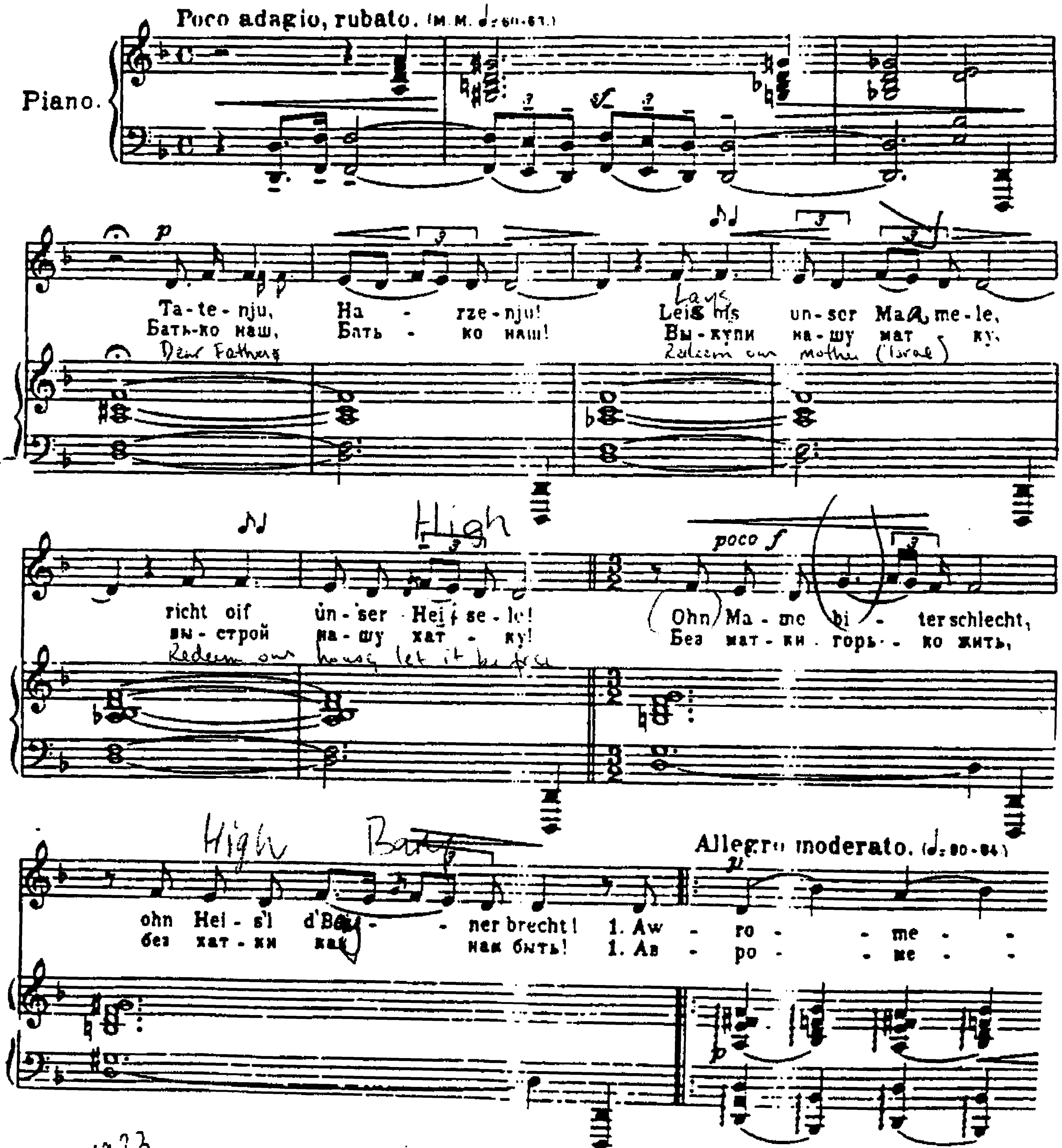
„טאַטעניו."
(פאָלקסליד: אידיש פון ד. האָפּשטיין.)
י. ענגעל.

„אב הרחמים."
(שיר־עם. עברית מאת ש. בן־ציון)
י. אנגל.

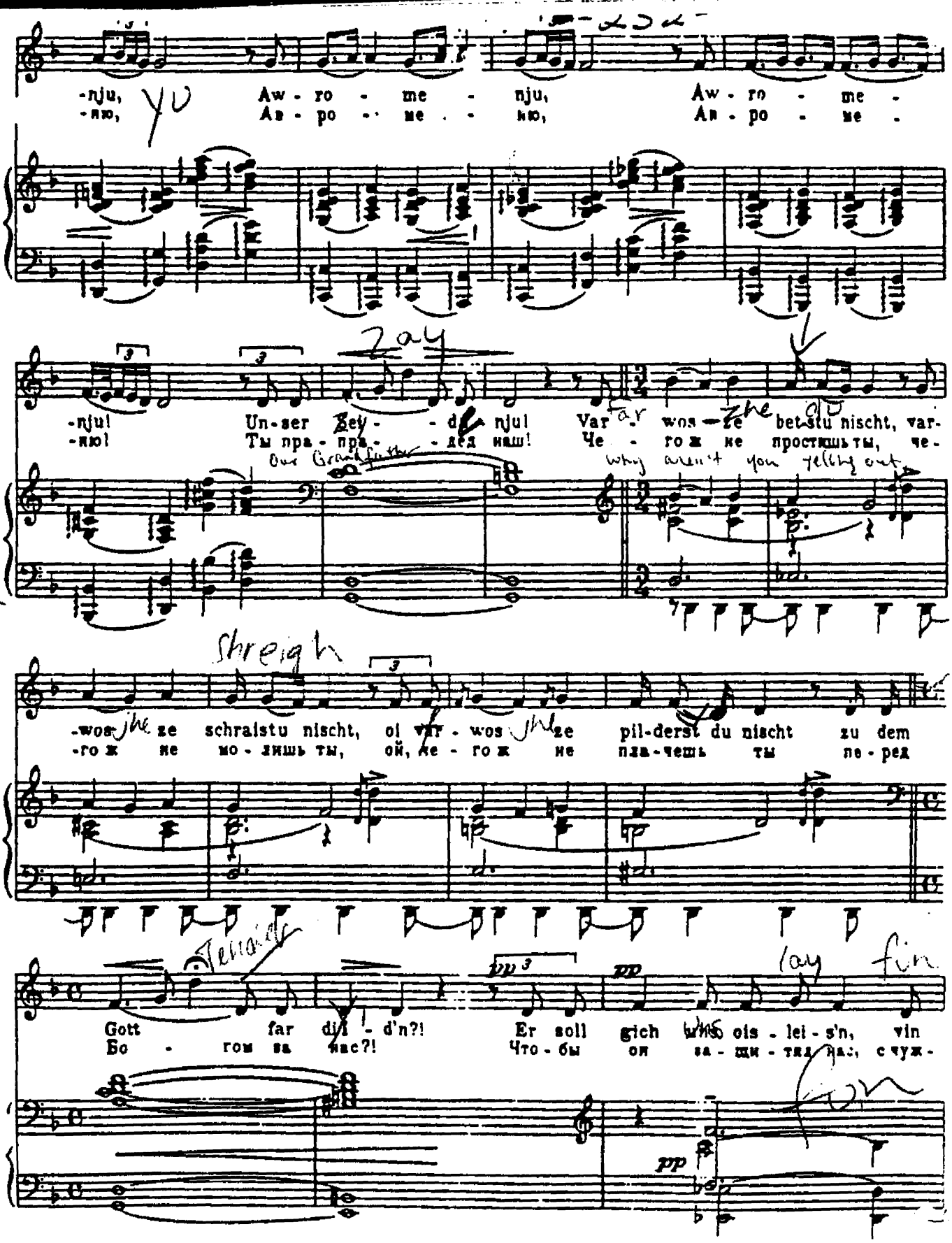
„БАТЬКО НАШ!"
(Народная песня.)
Ю. Энгель.

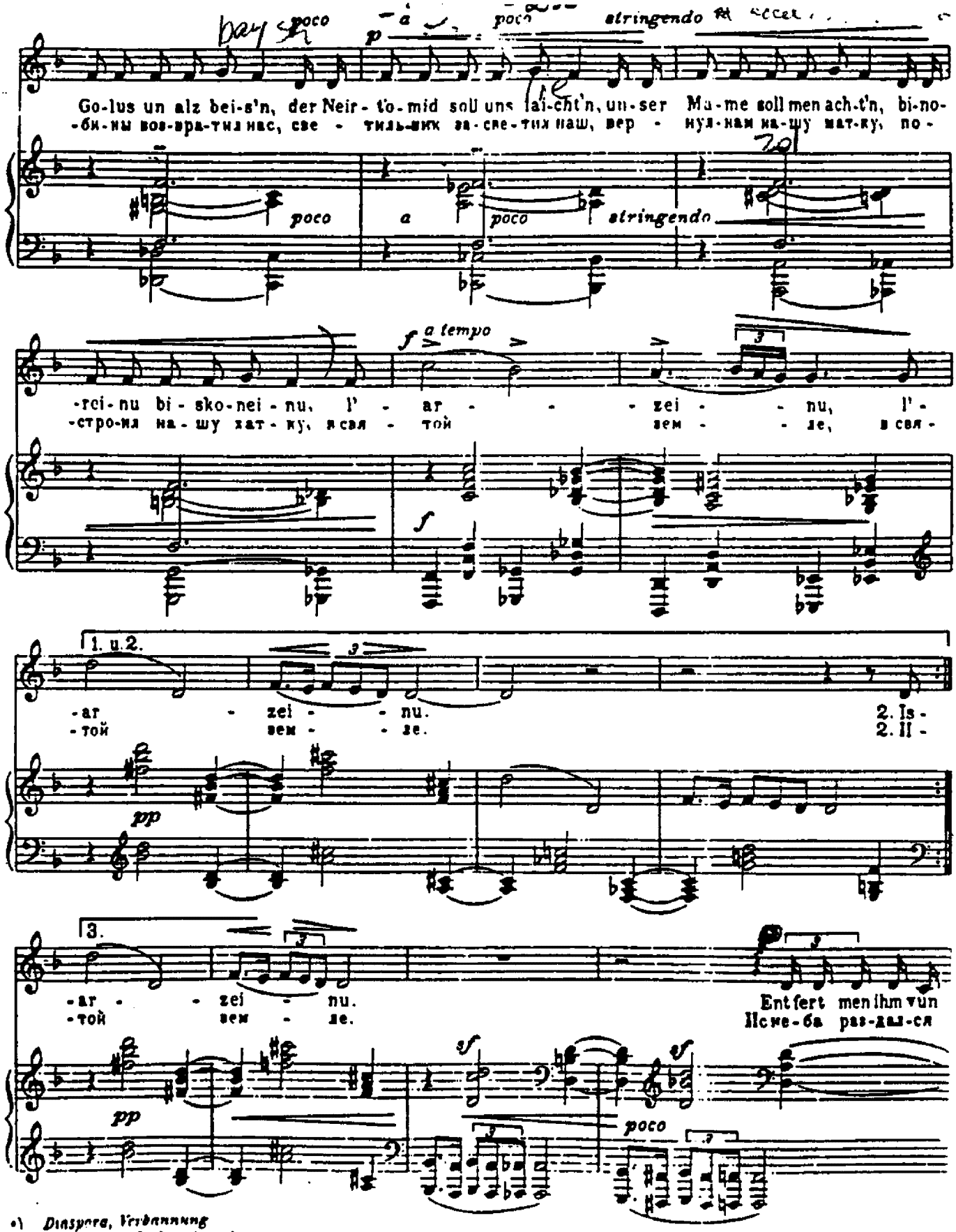
Op. 24, № 2.

„VÄTERLEIN!"
(Volkslied, deutsch von S. Rosenblum.)
J. Engel.

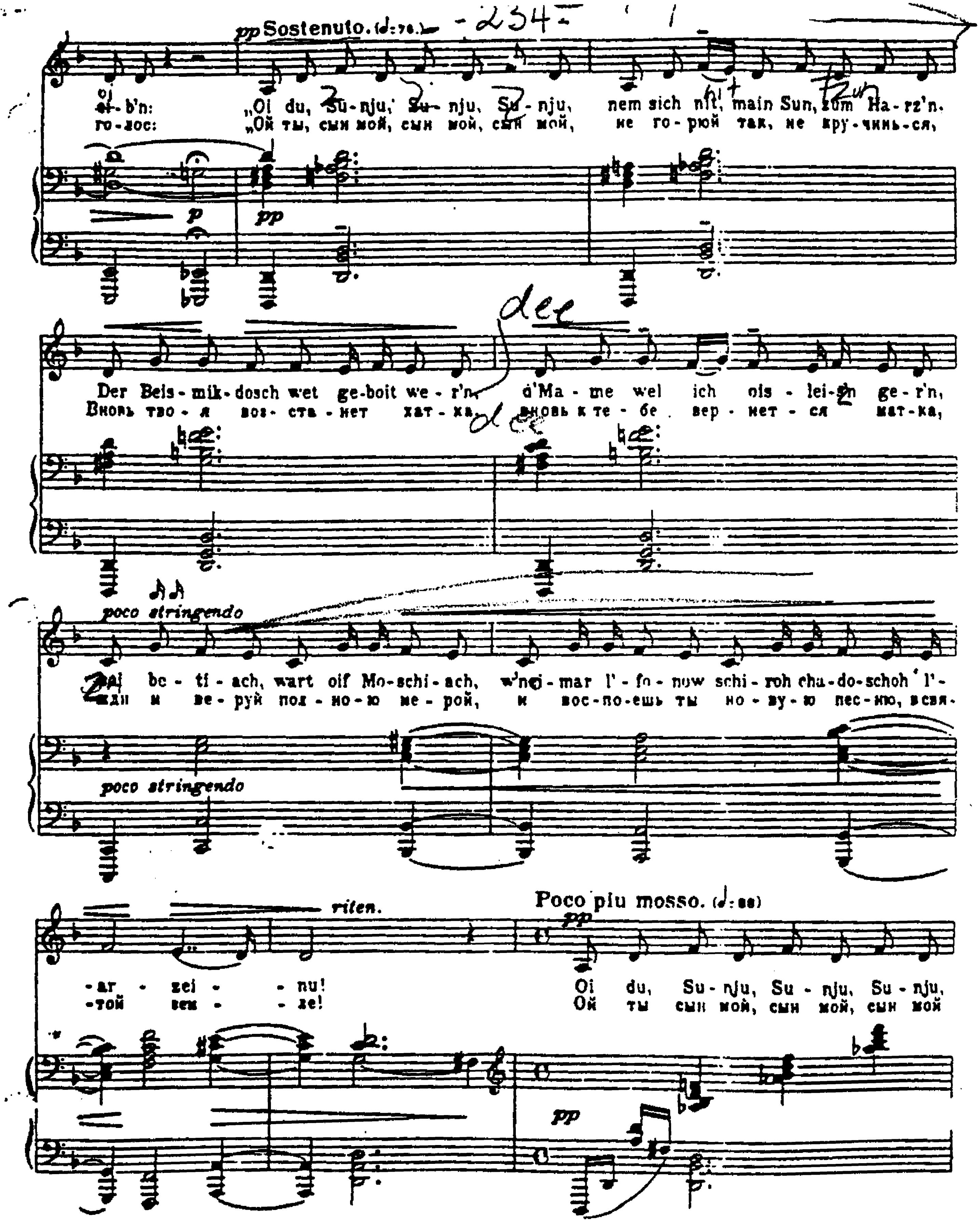


1923


-nju, Aw - ro - me - nju, Aw - ro - me -
-ню, Ав - ро - ме - ню, Ав - ро - ме -
-nju! Un-ser Zey - - de nju! Var wos - ze bet-stu nischt, var-
-ню! Ты пра - пра - - дед наш! Че - го ж не простишь ты, че-
-wos ze schraistu nischt, oi var - wos ze pil-derst du nischt zu dem
-го ж не мо - лишь ты, ой, че - го ж не пла-чешь ты пе - ред
Gott far di - d'n?! Er soll gich vos ois - lei - s'n, vin
Бо - гом за нас?! Что - бы он за - щи - тил нас, с чуж -

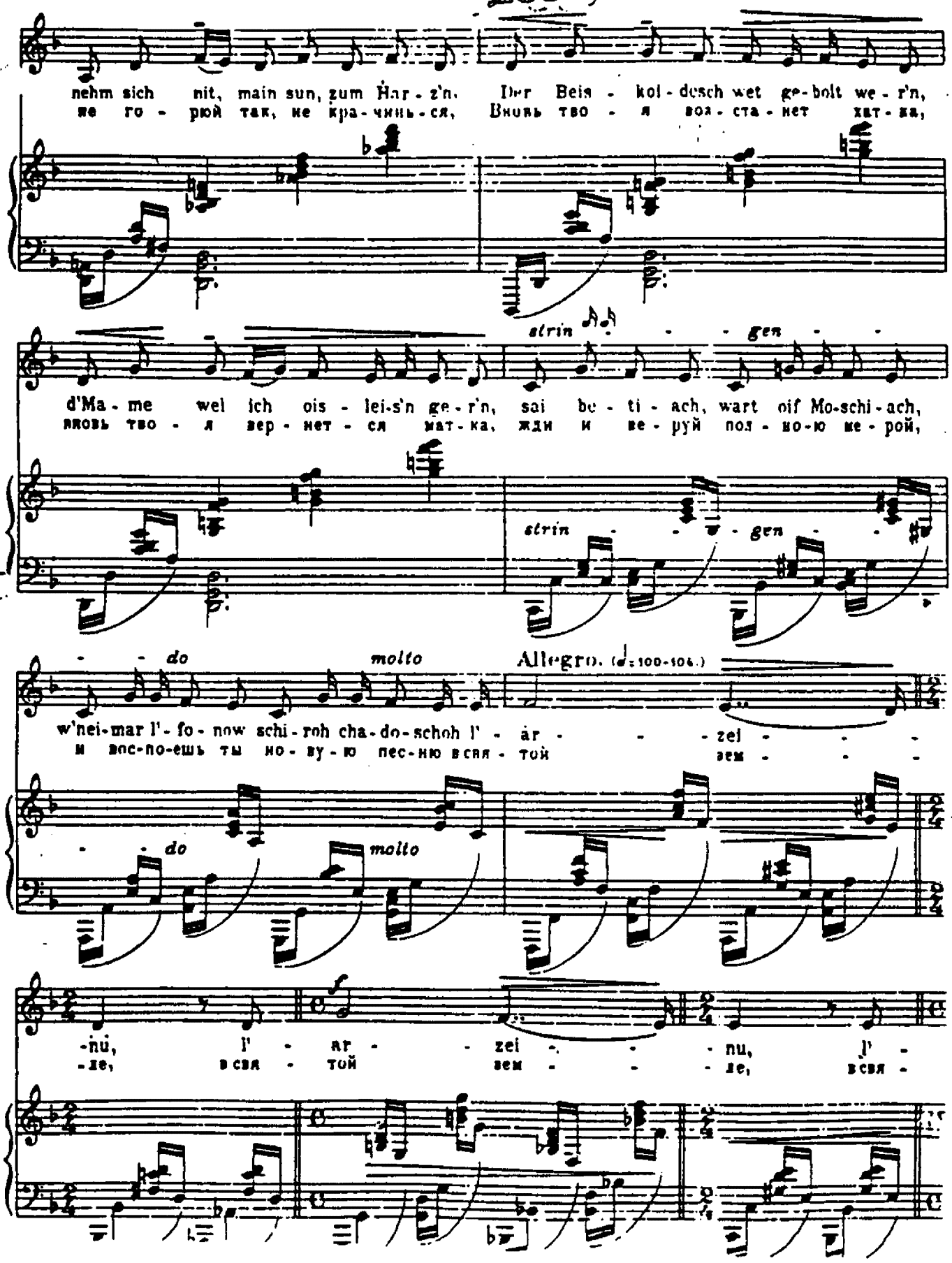


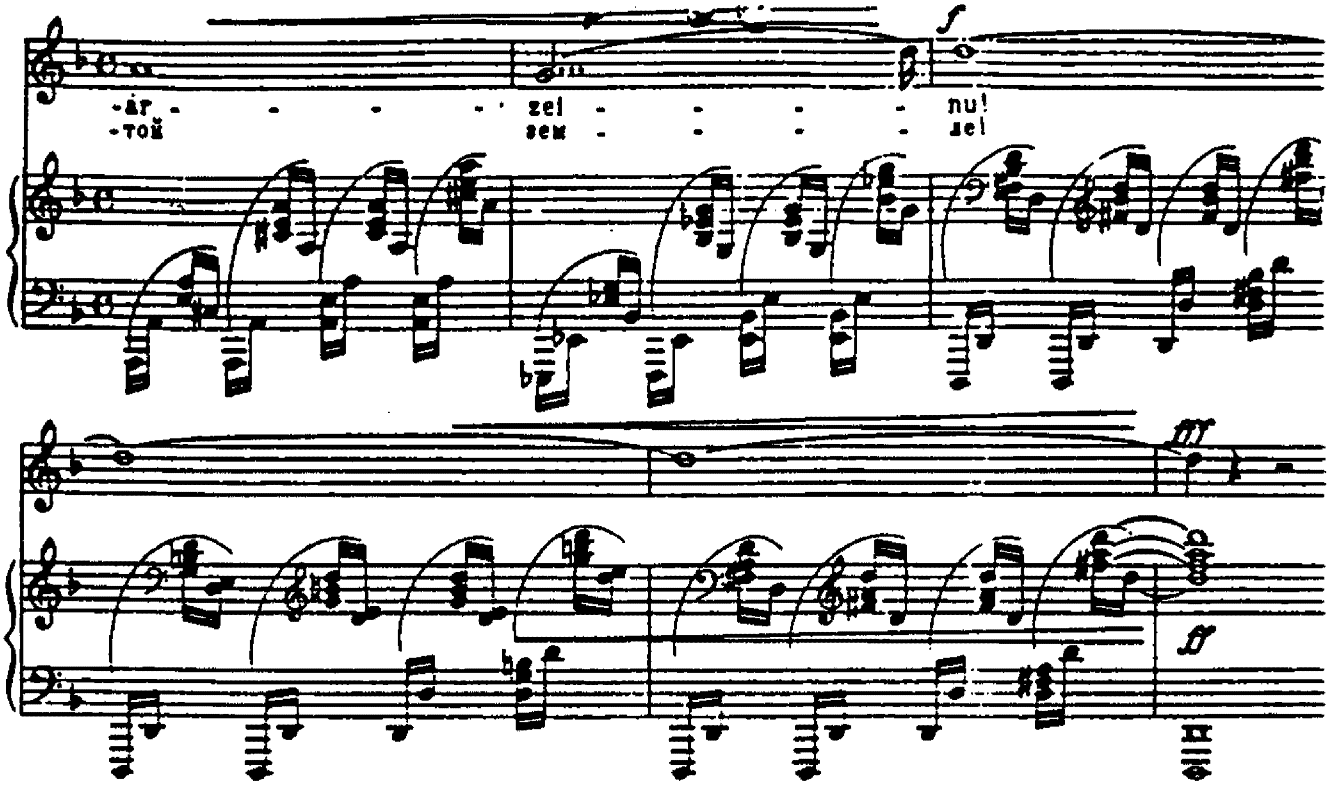
*) Dinspora, Verbannung
**) Beständiges Licht, Ampel
***) Exodus, Kap. X, V. 8



pp Sostenuto.
oj
ei-b'n: „Oi du, Su-nju, Su-nju, Su-nju, nem sich nit, main Sun, zum Ha-rz'n.
го-лос: „Ой ты, сын мой, сын мой, сын мой, не го-рюй так, не кру-чинь-ся,
pp
p
Der Beis-mik-dosch wet ge-boit we-r'n, d'Ma-me wel ich ois-lei-s'n ge-r'n,
Вновь тво-я вос-ста-нет хат-ка, вновь к те-бе вер-нет-ся мат-ка,
poco stringendo
Nai be-ti-ach, wart oif Mo-schi-ach, w'nei-mar l'-fo-now schi-roh cha-do-schoh l'-
Жди и ве-руй пол-но-ю ве-рой, и вос-по-ешь ты но-ву-ю пес-ню, вся-
poco stringendo
riten.
Poco piu mosso.
pp
-ar-zei-nu!
-той зем-ле!
Oi du, Su-nju, Su-nju, Su-nju,
Ой ты сын мой, сын мой, сын мой
pp

*) Psalm 33. V 3


nehm sich nit, main sun, zum Har-z'n. Der Beis-kol-desch wet ge-bolt we-r'n,
не го-рюй так, не кра-чинь-ся, Вновь тво-я воз-ста-нет хат-ка,
strin - - gen - -
d'Ma-me wel ich ois-lei-s'n ge-r'n, sai be-ti-ach, wart oif Mo-schi-ach,
вновь тво-я вер-нет-ся мат-ка, жди и ве-руй поз-но-ю ве-рой,
strin - - - gen - -
- - do molto Allegro. (♩=100-104.)
w'nei-mar l'-fo-now schi-roh cha-do-schoh l'-ar - - - zei - - -
и вос-по-ешь ты но-ву-ю пес-ню всяз-той зем - - -
- - do molto
-nu, l'-ar - - zei - - - nu, l'-
-ле, всяз-той зем - - - ле, всяз-
1.



טאטעניו!

(פאלקסליד: אידיש פון ד. האכבערג*).

טאטעניו, הארצעניו!
לייז אוים אונזער מאמעלע,
ריכט אויף אונזער היזעלע.
און מאמע ביטער שלעכט
און היזעל די ביינער ברעכט.

1. אברהמ׳עניו (3 מאל), אונזער זיידעניו!
פאר וואס זשע איר בעטסט נישט,
פאר וואס זשע איר פרייסט זי נישט,
פאר וואס זשע איר פילדערסט זי נישט
צו דעם גאט פאר די אידן?
ער זאל אונז ביך ירושלים
פון גלות און אלץ בייז,
דער גריטער זאל אונז לייכטן,
אונזער מאמע זאל פון אכטן,
בנערינו, בזקנינו לארצנו.

2. יצחק׳עניו (3 מאל), אונזער אלטעניו!
פאר וואס זשע איר בעטסט נישט,
פאר וואס זשע . . . (און אזוי ווייטער ביז „לארצנו“).

3. יעקב׳עניו (3 מאל), אונזער פאסטוכל!
פאר וואס זשע איר בעטסט נישט
פאר וואס זשע . . . (און אזוי ווייטער ביז „לארצנו“).

ענטפערט מען אים פון אויבן:
„איר זין זוניו, זוניו, זוניו,
נעם זיך ניט פיין זון צום הארצן!
דער בית קודש וועט נעבויט ווערן,
די מאמע וועט אויף ירושלים גיין.
די בשׂורה, וואַרט אויף משיח,
ונאמר לפניו שירה חדשה לארצנו!

2. Исакеню (3 раза), старый пра́отец!
Чего-ж не просишь ты,
Чего-ж не молишь ты,
etc.

3. Яковеню (3 раза), старый пастырь наш!
Чего-ж не просишь ты,
Чего-ж не молишь ты,
etc.