TORAH OHR · PARSHAS BEREISHIS · MAAMAR 9

יבל הוא היה אבי יושב אהל ומקנה

“Yaval — he was the father of those who dwell in tents”

◇

Every ascent to a higher level comes through “song,” the nullification of one’s existing self, as a seed must rot before it sprouts. Yuval with his harp is that song; Yaval, “father of tent-dwellers and cattle,” is its source, an encompassing light beyond division that can be drawn down even into the lowest things.

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מוקדש לכבוד הגאון המקובל רבי לוי יצחק שניאורסאהן זצ”ל

Dedicated in honor of the Rebbe’s father, Reb Levi Yitzchok

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THE BIG IDEA

Every ascent to a higher level comes through "song," the nullification of one's existing self, as a seed must rot before it sprouts. Yuval with his harp is that song; Yaval, "father of tent-dwellers and cattle," is its source, an encompassing light beyond division that can be drawn down even into the lowest things.

Each section: the Hebrew, then the translation, then a short explanation under a gold rule. Small numbers in the Hebrew are the notes at the end.

THE MAAMAR IN BRIEF

The maamar reads the verses about Lemech's sons, Yaval and Yuval, through the Mishnah "all that have a shir go out with the shir," taking shir as "song." Song is bittul, the nullification of one's "something": nothing rises to a new level unless it first becomes "nothing," like a seed that must decompose before it grows. Souls and angels ascend from one comprehension to a greater one only by setting aside the first; this is the "pillar" joining the lower and higher Gardens of Eden, and the reason song accompanied the Temple sacrifices. Nullification has grades — a simple song of bare self-effacement, and double, triple and quadruple songs blended with love, awe and compassion — illustrated by the pillar's colors, the four winds and the sun's daily circuit. Yuval, "the one who conveys," is this song that carries upward. Yaval is its source: the "tent" G-d set for the sun, an encompassing light in which everything blends and which, having no above and below, reaches even to "cattle," as Yaakov, who dwelt in tents, drew that lofty level into his shepherding.

OUTLINE

1 **Song as the way of ascent** ¶1–2

"All that have song go out with song": every ascent requires nullifying one's existing self and comprehension, like a seed that rots before it grows; this is the pillar between the Gardens of Eden and the song at the sacrifices.

2 **Grades of song** ¶3

Simple, double, triple and quadruple song: bare nullification, or nullification blended with love, awe and more, illustrated by the pillar's colors, the four winds and the sun's path.

3 **Yuval: the harp that carries upward** ¶4

Yuval, from "conveying," is song, which carries the soul upward.

4 **Yaval: the tent and the cattle** ¶5

The "tent" is an encompassing light, the source of nullification; being beyond division, it reaches down even to "cattle," as with Yaakov the tent-dweller who became a shepherd.

THE MAAMAR IN THE REBBE'S LIGHT

Found by AI reading every place in the Rebbe's works that cites this maamar, checked against each source; not yet reviewed by a person. Each explanation is under its paragraph.

Two edited sichos of the Rebbe meet this short maamar at its core: that song is bittul („שהוא בחי' בטול היש"), and that bittul is the way of every ascent „ממהות למהות" ("from one essence to another"). In a sicha of Shabbos Ki Seitzei 5714 (Likkutei Sichos vol. 19), citing this passage, he gives the rule with its condition: when an ascent is beyond all proportion to the level before it, bittul must come first, and that bittul is what makes one a vessel (כלי) for the new level, as with the pillar (עמוד) between the lower and the higher Gan Eden. In a sicha of Shabbos Korach, 3 Tammuz 5745 (vol. 28), he sets out the discourse on "Knives of flint" (חרבות צורים) to which our paragraph points: the sun's motion is its bowing, the song of its soul, so that Yehoshua had only to tell it to be silent („שמש בגבעון דום") for it to stand still; and he adds his own suggestion about the angel who drives it. Perhaps, in our own reading, the two together show the maamar's song from both sides: the inner setting-aside that opens a new level, and the constant motion it keeps in the world.

KEY CONCEPTS

Song שיר

In this maamar, the self-nullification by which a soul or angel leaves its present level and rises to a higher one.

Nullification of the "something" ביטול היש

Setting aside one's existing self and understanding; a new, greater "something" can come only from a state of "nothing."

The pillar in the Garden of Eden עמוד שבין ג"ע התחתון לג"ע העליון

The Zohar's pillar by which souls rise from the lower to the higher Garden of Eden; here it is the state of nullification itself.

Simple, double, triple and quadruple song שיר פשוט, כפול, משולש, מרובע

Grades of nullification: bare self-effacement, or self-effacement blended with one, two or more emotions such as love, awe and compassion.

Encompassing light מקיף

Light that surrounds rather than enters, symbolized by the "tent"; it is above division, blends everything, and so can be drawn even to the lowest levels.

SECTION 1 • ¶1–2

Song as the way of ascent

1 יבל הוא[1,2] היה אבי[3] יושב אהל ומקנה. ושם אחיו יובל הוא היה אבי כל תופש כנור ועוגב. הנה ארז"ל [אמרו רבותינו זכרונם לברכה] כל בעלי השיר יוצאין בשיר[4] כו'.

"Yaval — he was the father of those who dwell in tents and [keep] cattle. And his brother's name was Yuval; he was the father of all who handle the harp and the pipe." Now, our Sages, of blessed memory, said: "All that possess song (shir) go out with song," etc.

> The maamar opens with the verses about Lemech's sons: Yaval, "father of those who dwell in tents and [keep] cattle," and his brother Yuval, "father of all who handle the harp and pipe." It then cites a Mishnah on which animals may go out on Shabbos, "all that have a shir go out with the shir": in the Mishnah a shir is a chain collar, but the Alter Rebbe reads the word in its other sense, "song."

פי' שכל בחי' העלאה ממהות למהות כמו מג"ע [מגן עדן] התחתון לג"ע [לגן עדן] העליון וכדומה הוא ע"י השיר שהוא בחי' בטול היש

The meaning: every elevation from one state of being to another — such as from the lower Garden of Eden to the higher Garden of Eden, and the like — is through song, which is the level of the nullification of the "something" (bittul hayesh).

> He explains: every ascent from one level of existence to a higher one — for instance, a soul's rise from the lower Garden of Eden to the higher Garden of Eden — takes place through "song," and song is the nullification of one's "something" (bittul hayesh): setting aside one's own existence and self-awareness.

וכנודע שלא יוכל להתהוות מיש ליש[5] אא"כ [אלא אם כן] נעשה היש תחילה בחי' אין אז יוכל להתהוות ממנו יש אחר בתוס' [בתוספת] ברכה.

As is known, a "something" cannot come into being from a "something" unless the "something" first becomes a state of "nothing"; then another "something" can come into being from it, with added blessing.

> A general rule: nothing new comes from a thing while it remains what it is; it must first become "nothing," and then a new, greater existence can emerge from it, "with added blessing."

כמשל הגרעין הנזרע בארץ שצריך להיות נרקב בארץ[6] ואח"כ יכול לצמוח מזה הרבה גרעיני' [גרעינים].

It is like the seed sown in the ground, which must rot in the ground, and afterward many seeds can grow from it.

> A seed planted in the ground illustrates this: it must first decompose and lose its form, and only then can a plant bearing many seeds grow from it.

2 וכמו"כ [וכמו כן] למעלה בנשמות ומלאכים כדי שיהיה לו עלייה בתוספת השגה צריך מקודם להיות בבחי' בטול היש והשגה ראשונה[7] שהיה לו ואח"כ יוכל לעלות השגה יותר גדולה

So too above, in souls and angels: in order for one to have an ascent with added comprehension, he must first be in a state of nullification of his "something" and of the first comprehension he had, and afterward he can rise to a greater comprehension.

> The same rule holds for souls and angels above: to rise to a greater comprehension of G-dliness, one must first set aside one's own existence and the comprehension one already had; only then can one rise to a greater one.

וזהו בחי' עמוד שבין ג"ע [גן עדן] התחתון לג"ע [לגן עדן] העליון[8,9] הוא בחי' בטול כנ"ל

And this is the level of the pillar between the lower Garden of Eden and the higher Garden of Eden: it is the level of nullification, as mentioned above.

> This is the meaning of the "pillar" that, in the Zohar, joins the lower and higher Gardens of Eden: the pillar by which souls ascend is the state of nullification.

וזהו כל בעלי השיר יוצאין בהשגתם ונמשכים לעלות למעלה ע"י השיר ולכן בשעת הקרבת הקרבן היה צריך להיות ג"כ שיר[10]

And this is [the meaning of] "all that possess song go out" — in their comprehension — "and are drawn" to rise upward through song. Therefore at the time the sacrifice was offered there also had to be song,

> So "all that have song go out" — they go beyond their present comprehension — "and are drawn" upward through song. This is why song accompanied the offering of sacrifices in the Temple.

כי ענין הקרבנות הוא העלאה ממטה למעלה אשה ריח ניחוח[11] וצריך לזה ג"כ בחי' שיר בחי' בטול כנ"ל שיוכל להתעלות:[12]

for the matter of the sacrifices is an elevation from below to above, "a fire-offering, a pleasing fragrance"; and for this, too, there must be the level of song, the level of nullification, as mentioned above, so that it can be elevated.

> A sacrifice is an elevation from below to above ("a fire-offering, a pleasing fragrance"), and elevation requires song, that is, nullification.

> **THE REBBE ON THIS PARAGRAPH** • AI research, checked against each source; not yet reviewed by a person
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> **THE REBBE EXPLAINS**
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> In an edited sicha of Shabbos Ki Seitzei 5714, asking why the Torah ties the parapet („מעקה", ma'akeh) to „בית חדש" ("a new house"), the Rebbe explains that what makes a person a vessel for anything truly new is bittul, and brings the pillar between the two Gardens of Eden as the known example.

The Rebbe states the rule this passage teaches, and states when it holds: when an ascent is beyond all proportion to the level before it, „מוז פאר דער עלי' זיין ביטול" (bittul must come before the ascent), and through that bittul one becomes a vessel for it, as with the pillar and the River Dinur („העמוד ונהר דינור") one passes through from the lower to the higher Gan Eden. His own notes send the reader here for both the rule and the pillar. In his words, „ביטול — די כלי צו אן ענין של חידוש איז" (bittul is "the vessel" for anything new).

The Alter Rebbe: וזהו בחי' עמוד שבין ג"ע התחתון לג"ע העליון הוא בחי' בטול כנ"ל

The Rebbe: ווען די עלי' איז באין ערוך לגבי דער פריערדיקער מדריגה מוז פאַר דער עלי' זיין ביטול, וואָס דורכדעם ווערט מען אַ כלי צו דער עלי'

Likkutei Sichos, vol. יט, p. 212, notes 44-45 (sicha from p. 208) · ש"פ תצא, י"ג אלול, תשי"ד

SECTION 2 · ¶3

Grades of song

3 והנה יש שיר פשוט ושיר כפול[13] וכנודע שבהעמוד יש ג' גוונים[14] חיור וסומק שהוא בחי' חו"ג [חסד וגבורה] וירוק בחי' התכללות כו'. כי הנה בבחי' בטול יש הרבה מדרגות.

Now, there is a simple song and a double song. As is known, in the pillar there are three colors: white and red, which are Chesed and Gevurah, and green, the level of integration, etc. For within the level of nullification there are many levels.

Nullification has many levels, and so does song. The Alter Rebbe distinguishes a "simple" and a "double" song, recalling that the pillar in the Garden of Eden has three colors: white (Chesed, kindness), red (Gevurah, restraint), and green, which blends them.

יש בחי' בטול פשוט נקודה אחת בחי' יו"ד ויש בחי' בטול שנכלל בזה גם מדות בחי' אהבה או יראה וכו' וכן בחיצוניות המדות שהן חו"ג [חסד וגבורה] יש התכללות ג"כ חסד שבגבורה

There is a level of simple nullification, a single point, the level of Yud; and there is a level of nullification in which emotive attributes are also included — the level of love or awe, etc. And so too in the outer dimension of the emotive attributes, which are Chesed and Gevurah, there is also integration: Chesed within Gevurah,

The simplest nullification is a single "point," like the letter Yud: bare self-effacement. A fuller nullification includes an emotion as well, such as love or awe. Even the outward expressions of kindness and restraint can be blended, with kindness contained within severity.

כמו המכה את בנו שהוא בחי' גבורה ונכלל בזה בחי' חסד ואהבה שמחמת אהבה רצונו להדריכו בדרך הישר ולכן מכה דייקא בנו ולא אחר כי את אשר יאהב יוכיח.

like one who strikes his son, which is the level of Gevurah, and within it is included the level of Chesed and love: out of love he wishes to guide him in the straight path, and therefore he strikes specifically his son and not another, "for whom He loves He rebukes."

> A father who strikes his son acts with severity, but out of love, to set him on the right path; that is why he strikes his own son and not another's child. As Proverbs says, "whom He loves He rebukes."

וכשהבטול הוא בטול פשוט נקרא שיר פשוט וכשיש בזה עוד מדה אחת אהבה או יראה (עמ"ש בפי' הזהר פ' קרח[15] ע"פ קרואי מועד)[16,17] נקרא שיר כפול

When the nullification is simple nullification, it is called a simple song; and when there is in it one more attribute, love or awe (see what is explained on the Zohar, Parshas Korach, on the verse "called to the assembly"), it is called a double song;

> Bare nullification is a "simple song"; nullification joined with one emotion, love or awe, is a "double song." The parenthesis points to what is explained on the Zohar's passage about Korach's men, "called to the assembly."

וכשיש התכללות המדות (אהוי"ר [אהבה ויראה] גם שניהם בהבטול) נק' שיר משולש ועד"ז יש ג"כ שיר מרובע[18]

and when there is an integration of the attributes (love and awe, both of them together in the nullification), it is called a triple song; and in the same way there is also a quadruple song

> When love and awe are both joined in the nullification, it is a "triple song," and in the same way there can be a "quadruple song."

(עמ"ש בענין תכלת וארגמן ותולעת שני ושש[19] משזר שהן התכללות ד' בחי' יחד אהוי"ר [אהבה ויראה] ורחמנות ובחי' שש הוא האהבה מוסתרת כו')[20]

(see what is explained on the matter of the blue wool, purple wool, scarlet wool and twisted linen (shesh), which are the integration of four levels together: love, awe and compassion, and the level of shesh is the hidden love, etc.),

> The four materials of the Tabernacle's tapestries — blue, purple and scarlet wool and twisted linen — stand for four blended qualities: love, awe, compassion, and shesh, the hidden love (the innate love every Jewish soul has for G-d).

כי כארבע רוחות[21,22] השמים פרשתי אתכם[23] שהוא התכללות מצפון לדרום ע"י הרוח המנשב מצפון לדרום

for "As the four winds of the heavens I have spread you out," which is the integration from north to south through the wind that blows from north to south,

> The quadruple blending is like Zechariah's "four winds of heaven": a wind blowing from north to south blends the qualities of those two directions.

וכן ממזרח למערב כו' (ולפעמים יש התכללות כל הד' בחי' מזרח מערב צפון ודרום ע"י הרוח המנשב כך כו')

and likewise from east to west, etc. (and sometimes there is an integration of all four levels — east, west, north and south — through the wind blowing thus, etc.).

> A wind from east to west does the same; sometimes a wind blends all four directions together.

וזהו ג"כ ענין הליכת השמש ממזרח למערב הוא ג"כ ענין בטול

This is also the matter of the sun's movement from east to west: it too is a matter of nullification;

> The sun's daily path from east to west is also an expression of nullification.

והוא בחי' נפש שבשמש שהוא בחי' השגתה ומחמת זה גוף השמש הולך תמיד בגשמיות בבחי' בטול (כמבואר בענין שמש בגבעון דום[24] כו' בדרוש דחרבות צורים).[25,26]

and it is the level of the soul within the sun, which is its comprehension; and because of this the body of the sun moves constantly, physically, in a state of nullification (as explained regarding "Sun, be still in Givon," etc., in the discourse on "Knives of flint").

> It comes from the "soul" of the sun, its comprehension, and because of it the sun's physical body moves constantly in self-nullification. The maamar refers to the discourse on "Knives of flint" (in the Siddur, Kehot notes), where Yehoshua's "Sun, be still (dom) in Givon" is explained; dom means both "stand still" and "be silent."

ויש בזה ב' דעות בהליכתה אם הוא מצד אהבה ותשוקה או מצד בטול הפשוט. ובאמת יש לפעמים בטול פשוט ולפעמים יש בזה ג"כ בחי' אהבה כנ"ל

There are two views about its movement: whether it is out of love and longing or out of simple nullification. In truth, sometimes there is simple nullification and sometimes there is also the level of love in it, as mentioned above

> There are two views on what drives the sun's movement: love and longing, or bare nullification. In truth both occur: sometimes simple nullification, sometimes nullification with love.

(וז"ש [וזהו שכתוב] וזרח השמש[27,28] כו' הולך אל דרום וסובב אל צפון[29] כו' וכדפי' ע"ז בזהר ר"פ ויצא שהוא להיות בחי' התכללות ד' בחי' מזרח ומערב צו"ד [צפון ודרום] כו' וזרח ובא הן מזרח ומערב):[30]

(and this is [the meaning of] "And the sun rises," etc., "goes toward the south and circles toward the north," etc., as the Zohar explains on this at the beginning of Parshas Vayetzei, that it is so that there be the integration of the four levels — east and west, north and south, etc.; and "rises" and "sets" are east and west).

Koheles describes the sun rising and setting (east and west) and going toward the south and circling toward the north. The Zohar at the beginning of Vayetzei reads these verses of the sun, which every day goes out in the east, turns south and north, and is gathered into the west; so its path joins all four directions, the integration of a "quadruple song."

EXPLAINED ELSEWHERE • AI research: where the maamar leaves something unexplained, found in the library and checked against each source; not yet reviewed by a person

EXPLAINED BY THE ALTER REBBE

„שיר פשוט ושיר כפול" ("Simple song, double song"), then triple and quadruple: the paragraph sorts four kinds of song by what the nullification holds (bare nullification, one emotion, both, all four together), but does not say where the four come from, and calls simple nullification only „בטול פשוט נקודה אחת בחי' יו"ד" ("a single point, the level of Yud"). Our commentary does not say where the four songs come from.

The four songs (simple, double, triple, quadruple) are a teaching of the Tikkunei Zohar („בתיקוני זוהר שיש ד' שירים"), as the Alter Rebbe says in a related maamar (Maamarei Admur HaZaken al Maamarei Razal, dibbur hamaschil Kol hama'arich b'echad, pp. 25-26). There he explains the simple song as the light of Keser shining in Chochmah alone, „בבחי' נקודה" ("as a point"), and the double song as its shining in Chochmah and Binah together, „שני כוחות" ("two powers"); the triple is Tiferes, which joins opposites, and the quadruple includes them all. Perhaps (biur b'derech efshar) that is why our paragraph calls simple nullification "a single point, the level of Yud": the Yud, a single point, stands for Chochmah.

the Alter Rebbe: Maamarei Admur HaZaken al Maamarei Razal, dibbur hamaschil Kol hama'arich b'echad, p. כה · the Alter Rebbe: Maamarei Admur HaZaken al Maamarei Razal, dibbur hamaschil Kol hama'arich b'echad, p. כו

EXPLAINED BY THE TZEMACH TZEDEK AND THE REBBE

„ויש בזה ב' דעות בהליכתה אם הוא מצד אהבה ותשוקה או מצד בטול הפשוט" ("There are two views about its movement: whether it is out of love and longing or out of simple nullification."). The paragraph does not say whose views these are, and our commentary does not either.

Whose are the two views? Perhaps (biur b'derech efshar) they are the two the Tzemach Tzedek weighs in Or HaTorah (Bamidbar, Masei, pp. 1398-1399). The philosophers explained the spheres' circling by their longing for the One who moves them; the Tzemach Tzedek grants „שתשוקתם אל המניע גורמת סיבובם" (that longing does move them), but asks why, then, westward, and answers that their circling is also „ענין השתחוואה וביטול המציאות" (bowing and self-nullification), which is above longing, westward because the Shechinah is revealed in the west. In his account both are true, as our paragraph concludes: „ובאמת יש לפעמים בטול פשוט ולפעמים יש בזה ג"כ בחי' אהבה" (sometimes bare nullification, and sometimes love as well).

the Tzemach Tzedek: Or HaTorah, Bamidbar vol. 4 (Pinchas-Masei), Masei, p. א'שצט · the Rebbe: Likkutei Sichos, vol. כח, p. 262

THE REBBE ON THIS PARAGRAPH · AI research, checked against each source; not yet reviewed by a person

BACKGROUND FROM THE REBBE

In an edited sicha of Shabbos Korach, 3 Tammuz 5745, the day of „שמש בגבעון דום" ("Sun, be still in Givon"), the Rebbe asks why Yehoshua stopped the moon too, and why he said dom (דום, "be silent") rather than amod ("stand"), and answers from the discourses he names as the Mitteler Rebbe's (the Siddur's "Knives of flint") and the Tzemach Tzedek's.

This is the discourse our paragraph points to in its parenthesis, and the Rebbe sets out its content: the sun has body and soul, and „גופו סובב בהשתחוואה גשמית לפי שנפשו הרוחנית משתחוה בהשתחוואה רוחנית" (its body circles in physical bowing because its soul bows in spirit); that bowing is „השירה שאומר נפש גלגל השמש בצאתו" (the song the sun's soul says as it goes out). So Yehoshua said "be silent", from saying song, and the sun stood still of itself, "for all the time it goes it says song". He adds a suggestion of his own (b'derech efshar): the angel who leads the sun is so moved by the privilege of his mission that he drives it „במהירות גדולה כזו" (at its tremendous speed).

The Alter Rebbe: גוף השמש הולך תמיד בגשמיות בבחי' בטול (כמבואר בענין שמש בגבעון דום כו' בדרוש דחרבות צורים)

The Rebbe: וגופו סובב בהשתחוואה גשמית לפי שנפשו הרוחנית משתחוה בהשתחוואה רוחנית. וכמבואר שם שזהו ענין השירה שאומר נפש גלגל השמש בצאתו

Likkutei Sichos, vol. כח, p. 262 (sicha from p. 260) · ש"פ קרח, ג' תמוז, תשמ"ה

SECTION 3 · ¶4

Yuval: the harp that carries upward

4 וזהו ענין יובל אבי כל תופש כנור[31] כו' פי' יובל לשון הולכה שמוביל וממשיך למעלה ע"י כנור ועוגב בחי' שיר כנ"ל שע"י השיר הוא העלייה יוצאין בשיר[32] כו'.

And this is the meaning of "Yuval, the father of all who handle the harp," etc. The meaning: Yuval is a term of conveying (holachah), for he conveys (movil) and draws upward through the harp and the pipe, the level of song mentioned above; for through song there is the ascent — "they go out with song," etc.

Now the verse about Yuval is explained. Yuval is read as a term of holachah, "conveying": the name shares its root with movil, "he conveys," for he conveys and draws upward through the harp and pipe — through song, which is nullification. This is the ascent of "they go out with song."

SECTION 4 • ¶5

Yaval: the tent and the cattle

5 ויבל הוא היה אבי יושב אהל[33] ומקנה[34] כי כתיב לשמש שם אהל בהם[35] פי' כדי שיהיה להשמש בחי' זו שיהיה לה בחי' בטול ותשוקה[36] הוא ע"י אהל בהם.

"And Yaval was the father of those who dwell in tents and [keep] cattle": for it is written, "For the sun He set a tent in them." The meaning: in order that the sun have this quality — that it have nullification and longing — this is through "a tent in them."

> Yaval, the other brother, represents the source of that nullification. The Psalmist says G-d "set a tent for the sun in them": the sun's nullification and longing, described above, come from this "tent."

אהל הוא בבחי' מקיף מלמעלה נמשך הארה זו שתהיה תמיד בבחי' בטול[37] וזהו בחי' יבל לשון ויבל לחמורים[38] שהוא ענין בלבול ותערובות

A tent is in the manner of an encompassing [light]: from above this radiance is drawn so that it be constantly in a state of nullification. And this is the level of Yaval, from the term "and he gave fodder (vayavol) to the donkeys," which is a matter of mixing (bilbul) and blending.

> A tent surrounds whatever is within it, so it represents an encompassing light (makif) from above, which keeps the sun constantly in nullification. The name Yaval recalls "he gave fodder (vayavol) to the donkeys" — fodder mixed together — and so is read as bilbul, mixing and blending.

פי' שהיא הארה מבחי' מקיף ששם הוא בלי התחלקות ויוכל להתערב הכל שיומשך הארה גם למטה שיוכל להיות אח"כ בחי' יובל אבי כל תופש כנור שהוא בחי' בטול כנ"ל

The meaning: it is a radiance from the level of the encompassing [light], where there is no division and everything can be blended, so that the radiance be drawn also below, so that afterward there can be the level of "Yuval, the father of all who handle the harp," which is the level of nullification, as mentioned above.

> An encompassing light is above all divisions, so everything can be "blended" in it, and its radiance can reach even below. This makes possible the next stage, Yuval and his harp — the nullification of song.

וזהו אבי יושב אהל ומקנה שבחי׳ אהל הוא בחי׳ מקיף כנ״ל ולכן יוכל להיות גם למקנה להמשיך למטה (כי המקיף אין בו מעלה ומטה כמ״ש ומתחת זרועות עולם)[39]

And this is [the meaning of] "the father of those who dwell in tents and [keep] cattle": the level of "tent" is the level of the encompassing [light], as mentioned above, and therefore it can also be for cattle — to draw down below (for the encompassing [light] has no above and below, as it is written, "and beneath are the everlasting arms").

> So Yaval is "father of those who dwell in tents" — the encompassing light — and for that very reason he can also be "father of cattle," drawing that light down into the lowest things; for an encompassing light surrounds everything equally and has no "above" and "below," as in "beneath are the everlasting arms."

כמו יעקב שהיה רועה צאן מקל לבנה לח[40, 41] כו׳ (התכללות חג״ת [חסד גבורה תפארת] ע׳ [עיין] זהר ויצא)

Like Yaakov, who was a shepherd of sheep — "a rod of fresh poplar," etc. (the integration of Chesed, Gevurah and Tiferes; see the Zohar, Vayetzei).

> Yaakov is the example: he shepherded Lavan's flocks with rods of fresh poplar, almond and plane tree, which the Zohar reads as a blend of Chesed, Gevurah and Tiferes.

שאדם אחר רועה צאן הוא רועה בגשמיות משא״כ יעקב שהיה יושב אהלים המשיך מבחי׳ מקיפים להיות רועה צאן

For another man who is a shepherd of sheep is a shepherd in a physical way; but Yaakov, who was one who "dwelt in tents," drew down from the level of the encompassing lights to be a shepherd of sheep.

> An ordinary shepherd tends sheep in a purely physical way; but Yaakov, who "dwelt in tents" — connected to the encompassing lights — drew from that lofty level into his shepherding.

וזהו יושב אהל ומקנה כנ״ל[42] (ועמ״ש מענין יובל בפ׳ שלח ע״פ מקושש[43, 44] ועיין עוד מענין מקנה בפ׳ ויצא ע״פ ושש שנים בצאנך[45, 46] כו׳ וע״פ ואלה המשפטים[47, 48] כו׳)[49, 50]:

And this is [the meaning of] "dwell in tents and [keep] cattle," as mentioned above. (And see what is explained about Yuval in Parshas Shelach, on the verse "gathering [wood]," and see further about "cattle" in Parshas Vayetzei, on the verse "and six years for your flock," etc., and on the verse "And these are the ordinances," etc.)

> This is "dwell in tents and [keep] cattle." The closing parenthesis refers to other discourses: on Yuval (Parshas Shelach, on the man "gathering wood"), and on "cattle" (Vayetzei, "six years for your flock," and Mishpatim, "And these are the ordinances").

IN ONE'S AVODAH

To grow in understanding and closeness to G-d, a person must be ready to set aside his present self and even his previous grasp of G-dliness, as a seed must rot before it sprouts; this nullification, which may be bare or filled with love and awe, is the "song" that lifts him higher. And like Yaakov, who dwelt in tents yet tended flocks, one can bring that lofty level down into ordinary, practical work.

QUESTIONS FOR DISCUSSION

1. Why must a "something" first become "nothing" before a greater "something" can come from it? How does the seed illustrate this?
2. How can giving up a comprehension one already has lead to a greater one? What does this suggest about learning Chassidus?
3. What distinguishes a simple song from a double, triple or quadruple song, and what does the father who strikes his son teach about blended attributes?
4. Why does the sun serve as an example of nullification, and what are the two views of its motion?
5. How does the "tent," an encompassing light, make it possible to reach down to "cattle," and how did Yaakov exemplify this?

FOR CHILDREN · AGES 9–13

For the children at the table

Rising higher through song

THE BIG IDEA

To grow closer to G-d we must first set aside what we already are, and this humble setting aside is the "song" that lifts us higher.

The Torah tells of two brothers: Yaval, "the father of those who dwell in tents and keep cattle," and Yuval, "the father of all who play the harp and the pipe." The maamar explains them with a teaching of our Sages: "All that have song go out with song." Here "song" (shir) means bittul, setting ourselves aside before G-d. Nothing can rise to a new, higher level while it holds on to what it already is. Even souls and angels, to understand G-d more deeply, must first let go of their earlier understanding. That is why the Levi'im sang when an offering was brought in the Beis HaMikdash: an offering goes up, and going up needs song. Some song is plain humility; some is joined with love of G-d, or with awe, or with both. Yuval, whose name means "one who carries," is this song that carries a person upward. Yaval is its source: the "tent," a light that surrounds everything and is not divided into high and low. Because of this, it can reach even the "cattle," the plainest things, just as Yaakov, who "dwelt in tents," brought that holiness into his work as a shepherd.

THE MASHAL

A seed planted in the ground must first rot and stop being a seed. Only then does a new plant grow from it, with many more seeds than before. So too a person must first set aside their old self to grow into something greater.

QUESTIONS FOR THE SHABBOS TABLE

1. Why must something let go of what it already is before it can rise higher?
2. What does the seed in the ground teach us about growing in our learning and our Yiddishkeit?
3. How can you bring the feeling of davening or learning into an ordinary job this week, the way Yaakov did as a shepherd?

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SOURCES AND REFERENCES

Notes

PARAGRAPH 1

1 **יבל הוא הי׳ אבי יושב**

The note identifies the Mitteler Rebbe's transcript of this maamar, which opens with "And Adah bore Yaval"; it allows comparison with the version printed in Torah Ohr.

KEHOT'S NOTE

הנחת כ״ק אדמו״ר האמצעי בסה״מ תקס״ח כרך א ע׳ תקנג, בהתחלה ״ותלד עדה את יבל״. בתו״א לעמבערג ב, ב הנחה אחרת משנת תקס״ט. ראה במפתח המאמרים משנת הנ״ל. באחד מהכת״י כותרת: על חתונת בנו. ראה לעיל בציונים לכ״ק אדמו״ר זי״ע. המאמר עם ביאורים והגהות באוה״ת כרך ג תקפה, א (מלקו״ת לג״פ מה, א). וביאור שם תקפו, א. הגהות בדף תקפט, א. לכללות מאמר זה ראה ד״ה כל המאריך באחד — מאמרי אדה״ז על מארז״ל ע׳ כב ואילך.

2 **יבל הוא הי׳**

"And his brother's name was Yuval; he was the father of all who handle the harp and the pipe."

Genesis 4:21 בראשית ד׳:כ״א

וְשֵׁם אָחִיו יוּבָל הוּא הָיָה אֲבִי כָּל־תֹּפֵשׂ כִּנּוֹר וְעוּגָב׃

And his brother's name was Jubal; he was the father of all such as handle the harp and pipe.

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KEHOT'S NOTE

בראשית ד, כא.

3 "And Adah bore Yaval; he was the father of those who dwell in tents and [keep] cattle."

Genesis 4:20 בראשית ד׳:כ׳

וַתֵּלֶד עָדָה אֶת־יָבָל הוּא הָיָה אֲבִי יֹשֵׁב אֹהֶל וּמִקְנֶה׃

And Adah bore Jabal; he was the father of such as dwell in tents and have cattle.

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4 **כל בעלי השיר יוצאין בשיר**

The Mishnah (Shabbos 5:1) rules that animals that wear a shir, a chain collar, may "go out with the shir and be led by the shir" on Shabbos; the Alter Rebbe reads shir as "song," and "go out" and "are drawn" as leaving one's level and rising.

Shabbat 51b:8–10 שבת נ״א ב:ח׳-י׳

וְכָל בַּעֲלֵי הַשֵּׁיר יוֹצְאִין בְּשֵׁיר וְנִמְשָׁכִין בְּשֵׁיר. וּמַזִּין עֲלֵיהֶן, וְטוֹבְלָן בְּמְקוֹמָן. גְּמָ׳ מַאי ״נָאקָה בַּחֲטָם״? אָמַר רַבָּה בַּר בַּר חָנָה: נָאקְתָּא חִיוָּרְתִּי בְּזִמְמָא דְּפַרְזְלָא. ״וְלוּבְּדְקִים בְּפָרוּמְבְּיָא״ — אָמַר רַב הוּנָא: חֲמָרָא לוּבָא בְּפַגֵּי דְּפַרְזְלָא.

William Davidson, Vocalized Aramaic (CC-BY-NC)

KEHOT'S NOTE

שבת נא, ב. ראה לקמן לז, ד. צח, א. קיג, ב. ראה מאמרי אדה״א דרושי חתונה כרך ב ע׳ תקיח.

5 **להתהוות מיש ליש**

A manuscript variant: the Buch reads "for a something to come into being from a something" (לְהִתְהַוּוֹת דָּבָר יֵשׁ מִיֵּשׁ).

KEHOT'S NOTE

בבוך אדה״ז — יבל אבי יושב: להתהוות דבר יש מיש. ראה ג״כ מאמרי אדה״ז תקס״ז ע׳ נג ואילך. אוה״ת בראשית ט, ב ואילך. המשך וככה תרל״ז פמ״ב ואילך.

6 **להיות נרקב בארץ**

A textual variant: Or HaTorah reads "to rot first" instead of "to rot in the ground."

KEHOT'S NOTE

באוה״ת בראשית כרך ג תקפה, א ובלקו״ת לג״פ מה, א: להתרקב מקודם. במאמרי אדה״ז על מארז״ל ע׳ כג ״שיתרקב תחלה וישאר כח התענוג שבגרעין בחי׳ אין״, וכתב שם עוד דוגמא מהוולד שנוצר מטפה, ומאפרוח. וראה תו״ח בראשית לד, א שמבאר ב׳ המשלים.

PARAGRAPH 2

7 **והשגה ראשונה**

A manuscript variant: the manuscript reads "from the first comprehension" instead of "and the first comprehension."

KEHOT'S NOTE

בכת״י הנ״ל מהשגה ראשונה.

8 **וזהו בחי׳ עמוד שבין ג״ע התחתון לג״ע העליון**

The Zohar describes a pillar of three colors standing in the Garden of Eden, by which souls ascend.

Zohar I, 219a זח״א ריט, א

Zohar II, 211a זח״ב ריא, א

KEHOT'S NOTE

ראה זח״א ריט, א. זח״ב ריא, א. נתבאר באוה״ת חיי שרה קלב, א. וראה לקמן ק, ב ובמ״מ לשם. בכמה מקומות מובא זה בשם ספר הבהיר. וראה לקמן פא, ג ״ענין שנזכר בספרים״. ראה לקו״ת בשלח ב, א. סה״מ תקס״ח ע׳ שפ. ביאוה״ז לאדה״א עא, א. ובעוד.

9 **עמוד שבין ג"ע התחתון לג"ע העליון**

The Zohar describes the pillar standing in the middle of the Garden, by which souls rise upward through the opening of the firmament.

Zohar, Vayakhel 24:308–316ספר הזהר, ויקהל כ"ד:ש"ח-שט"ז

10 **בשעת הקרבן הקרבן היה צריך להיות ג"כ שיר**

The Talmud derives the Levites' song at the offerings from the Torah and teaches that song is said only over the wine libation.

Arakhin 11aערכין י"א א

11 **אשה ריח ניחוח**

The burnt offering is "a fire-offering, a pleasing fragrance to Havayah," words that recur throughout the laws of the offerings; the maamar cites them for the sacrifice as an ascent from below to above.

Leviticus 1:9ויקרא א':ט

וְקִרְבּוֹ וּכְרָעָיו יִרְחַץ בַּמָּיִם וְהִקְטִיר הַכֹּהֵן אֶת־הַכֹּל הַמִּזְבֵּחָה עֹלָה אִשֵּׁה רֵיחַ־נִיחוֹחַ לַיהוָה׃

but its inwards and its legs shall he wash with water; and the priest shall make the whole smoke on the altar, for a burnt-offering, an offering made by fire, of a sweet savour unto the L-RD.

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12 Kehot's note points to Leviticus 23:13 for these words.

Leviticus 23:13ויקרא כ"ג:י"ג

וּמִנְחָתוֹ שְׁנֵי עֶשְׂרֹנִים סֹלֶת בְּלוּלָה בַשָּׁמֶן אִשֶּׁה לַיהוָה רֵיחַ נִיחֹחַ וְנִסְכּוֹ יַיִן רְבִיעִת הַהִין׃

And the meal-offering thereof shall be two tenth parts of an ephah of fine flour mingled with oil, an offering made by fire unto the L-RD for a sweet savour; and the drink-offering thereof shall be of wine, the fourth part of a hin.

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PARAGRAPH 3

13 **שיר פשוט ושיר כפול**

The Tzemach Tzedek cites this passage and adds: "One may say that a simple song is like the level of yechidah, simple will; and when the love and will are drawn through Chochmah and Binah it is called a double song."

KEHOT'S NOTE

באוה"ת פ' ויקהל ע' ב'קפז מציין ע"ז: "וי"ל דשיר פשוט זהו כענין בחי' יחידה רצון פשוט וכשהאהבה והרצון נמשך ע"י חו"ב נק' שיר כפול" עכ"ל. ראה מאמרי אדה"ז על מארז"ל ע' כה.

14 **וכנודע שבהעמוד יש ג' גוונים**

The Zohar speaks of "the pillar of three colors" in the Garden of Eden.

Zohar I, 219aזח"א ריט, א

Zohar II, 211aזח"ב ריא, א

KEHOT'S NOTE

ראה זח"א ריט, א. זח"ב ריא, א. ובענין הגוונין ראה באוה"ת בלק ע' תתקא בשם מהרב הקדוש אברהם בן המגיד נ"ע. בסה"מ תקס"ח ח"א ע' תקנו מבאר ד' גוונין שבעמוד ע"ש.

15 **בפי' הזהר פ' קרח**

Kehot's marei makom for these words (its note is below).

KEHOT'S NOTE

קעו, ב.

16 **קרואי מועד**

Korach's company: two hundred and fifty leaders of the community, "called to the assembly," men of renown.

Numbers 16:2במדבר ט"ז:ב'

וַיָּקֻמוּ לִפְנֵי מֹשֶׁה וַאֲנָשִׁים מִבְּנֵי־יִשְׂרָאֵל חֲמִשִּׁים וּמָאתָיִם נְשִׂיאֵי עֵדָה קְרִאֵי מוֹעֵד אַנְשֵׁי־שֵׁם׃

and they rose up in face of Moses, with certain of the children of Israel, two hundred and fifty men; they were princes of the congregation, the elect men of the assembly, men of renown;

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17 **קרואי מועד**

The Zohar expounds "called to the assembly": as the supernal crowns are summoned from the place called Holiness, so the leaders below are summoned; Korach's men came from the side of Gevurah. The maamar points to what is explained on this passage.

Zohar, Korach 1:5–4:15ספר הזהר, קרח א':ה'-ד':ט"ו

18 **שו"ה אחר — וכשהביטול . . ועד"ז יש ג"כ שיר מרובע**

The Tzemach Tzedek quotes this passage — from "another" through "a quadruple song" — in Or HaTorah.

KEHOT'S NOTE

מובא באוה"ת בראשית כרך ז תתתג, א.

19 **תכלת וארגמן ותולעת שני ושש**

The materials of the Tabernacle: blue, purple and scarlet wool and linen — read as four blended qualities.

Exodus 25:4שמות כ"ה:ד'

וּתְכֵלֶת וְאַרְגָּמָן וְתוֹלַעַת שָׁנִי וְשֵׁשׁ וְעִזִּים׃

and blue, and purple, and scarlet, and fine linen, and goats' hair;

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20 **שו"ה התכללות — האהבה מוסתרת כו'**

A manuscript addition: after the passage on the blending of the attributes and the hidden love, this manuscript adds, "and one may say that it is the level of nullification, etc."

KEHOT'S NOTE

בכוך מכתבים סלונים סג, א באוה"ת בראשית כרך ג תקפה, ב (מלקו"ת לג"פ מה, א) נוסף: וי"ל שהוא בחי' הביטול כו'.

21 **כי כארבע רוחות**

In Rabbi Asher's gloss the words "[And this is also the mat-

ter of]" are added before "For as the four winds."

KEHOT'S NOTE

בהגהת הרה"ח ר' אשר נוסף: [וזהו ג"כ ענין].

22 **כי כארבע רוחות**

Kehot's marei makom for these words (its note is below).

KEHOT'S NOTE

זכרי', ב, י'.

23 **כי כארבע רוחות השמים פרשתי אתכם**

The prophet calls in G-d's name to the exiles in the north: "for as the four winds of the heavens I have spread you out" — plainly, scattered to every quarter. The maamar reads the four winds as the blending of the four directions, the image of a "quadruple song."

Zechariah 2:10 זכריה ב:י'

הוֹי הוֹי וְנָסוּ מֵאֶרֶץ צָפוֹן נְאֻם־ה' כִּי כְאַרְבַּע רוּחוֹת הַשָּׁמַיִם פֵּרַשְׂתִּי אֶתְכֶם נְאֻם־ה'

Ho, ho, flee then from the land of the north, saith the L-RD; for I have spread you abroad as the four winds of the heaven, saith the L-RD.

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24 **שמש בגבעון דום**

On the day of the battle at Givon, Yehoshua spoke to Havayah and said before Israel, "Sun, be still in Givon, and moon in the valley of Ayalon"; plainly, a command to the sun to stop. The maamar refers to the discourse that explains this verse of the sun's motion as nullification.

Joshua 10:12 יהושע י':י"ב

אָז יְדַבֵּר יְהוֹשֻׁעַ לַה' בְּיוֹם תֵּת ה' אֶת־הָאֱמֹרִי לִפְנֵי בְּנֵי יִשְׂרָאֵל וַיֹּאמֶר לְעֵינֵי יִשְׂרָאֵל שֶׁמֶשׁ בְּגִבְעוֹן דּוֹם וְיָרֵחַ בְּעֵמֶק אַיָּלוֹן׃

Then spoke Joshua to the L-RD in the day when the L-RD delivered up the Amorites before the children of Israel; and he said in the sight of Israel: 'Sun, stand thou still upon Gibeon; And thou, Moon, in the valley of Aijalon.'

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25 **בדרוש דחרבות צורים**

The note locates the discourse on "Knives of flint," where "Sun, stand still in Givon" is explained, in the Siddur's section on circumcision.

KEHOT'S NOTE

בסידור שער המילה ובאוה"ת דרושים לחג השבועות ד"ה תורת ה' תמימה ע' קט.

26 **חרבות צורים**

G-d tells Yehoshua, "Make yourself knives of flint," to circumcise the people again; the discourse referred to here (in the Siddur, Shaar HaMilah, Kehot notes) is on this verse.

Joshua 5:2 יהושע ה':ב'

בָּעֵת הַהִיא אָמַר ה' אֶל־יְהוֹשֻׁעַ עֲשֵׂה לְךָ חֲרֻבוֹת צֻרִים וְשׁוּב מֹל אֶת־בְּנֵי־יִשְׂרָאֵל שֵׁנִית׃

At that time the L-RD said unto Joshua: 'Make thee knives of flint, and circumcise again the children of Israel the second time.'

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27 **וזרח השמש**

Koheles on the endless round of nature: "The sun rises and the sun sets, and hastens to its place, where it rises" — east and west.

Ecclesiastes 1:5 קהלת א:ה'

וְזָרַח הַשֶּׁמֶשׁ וּבָא הַשֶּׁמֶשׁ וְאֶל־מְקוֹמוֹ שׁוֹאֵף זוֹרֵחַ הוּא שָׁם׃

The sun also ariseth, And the sun goeth down, And hasteth to his place where he ariseth.

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KEHOT'S NOTE

קהלת א, ה.

28 **וזרח השמש**

Opening Vayetzei, Rabbi Chiya expounds these verses: the sun goes toward the south and the north, right and left; every day it goes out in the east, turns south, then north, and is gathered into the west.

Zohar, Vayetzei 1:1–7 ספר הזהר, ויצא א:א-ז'

AND JACOB WENT OUT PROM BEER-SHEBA AND WENT TOWARD HARAN. R. Hiya drew a parallel between this statement and the verse: The sun ariseth, and the sun goeth down, and hasteth to his place where he ariseth (Eccles. 1, 5). 'The sun arising', he said, 'is parallel to Jacob when in Beersheba; and "the sun going down" to Jacob on his way to Haran, when, as we read, "he tarried there all night, because the sun was set"; and as the "sun hasteth to his place where he ariseth", so …

The Zohar; London, Soncino Press, 1933 (Public Domain)

29 **הולך אל דרום וסובב אל צפון**

"Going toward the south and circling toward the north": read plainly, the verse may speak of the wind, named at its end ("round and round goes the wind"); Rashi and the Zohar read its opening of the sun, which completes its circuit of all four directions.

Ecclesiastes 1:6 קהלת א:ו'

הוֹלֵךְ אֶל־דָּרוֹם וְסוֹבֵב אֶל־צָפוֹן סוֹבֵב סֹבֵב הוֹלֵךְ הָרוּחַ וְעַל־סְבִיבֹתָיו שָׁב הָרוּחַ׃

The wind goeth toward the south, And turneth about unto the north; It turneth about continually in its circuit, And the wind returneth again to its circuits.

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30 Shlomo counsels his son: "For whom Havayah loves He rebukes, as a father the son he favors" — severity that comes from love.

Proverbs 3:12 משלי ג':י"ב

כִּי אֶת־אֲשֶׁר יֶאֱהַב ה' יוֹכִיחַ וּכְאָב אֶת־בֵּן יִרְצֶה׃

For whom the L-RD loveth He correcteth, Even as a father the son in whom he delighteth.

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PARAGRAPH 4

31 **יובל אבי כל תופש כנור**

Yuval, father of all who play the harp and pipe — here, song that carries the soul upward.

Genesis 4:21 בראשית ד׳:כ״א

וְשֵׁם אָחִיו יוּבָל הוּא הָיָה אֲבִי כָּל־תֹּפֵשׂ כִּנּוֹר וְעוּגָב׃

And his brother's name was Jubal; he was the father of all such as handle the harp and pipe.

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32 **יוצאין בשיר**

"They go out with the shir" — the ascent through song.

Shabbat 51b:8–10 שבת נ״א ב׳:ח׳-י׳

וְכָל בַּעֲלֵי הַשִּׁיר יוֹצְאִין בְּשִׁיר וְנִמְשָׁכִין בְּשִׁיר. וּמַזִּין עֲלֵיהֶן, וְטוֹבְלָן בְּמִקּוֹמָן. גְּמָ׳ מַאי ״נָאקָה בַּחֲטָם״? אָמַר רַבָּה בַּר בַּר חָנָה: נָאקְתָּא חִיוָּרְתִי בְּזִמְמָא דְּפַרְזְלָא. ״יְלוּבְּדִקִים בְּפִרוּמְבְיָא״ — אָמַר רַב הוּנָא: חֲמָרָא לוּבָא בְּפִגֵּי דְּפַרְזְלָא.

William Davidson, Vocalized Aramaic (CC-BY-NC)

PARAGRAPH 5

33 **יושב אהל**

"And Yaakov was a wholesome man, dwelling in tents," unlike Eisav, the man of the field.

Genesis 25:27 בראשית כ״ה:כ״ז

וַיִּגְדְּלוּ הַנְּעָרִים וַיְהִי עֵשָׂו אִישׁ יֹדֵעַ צַיִד אִישׁ שָׂדֶה וְיַעֲקֹב אִישׁ תָּם יֹשֵׁב אֹהָלִים׃

And the boys grew; and Esau was a cunning hunter, a man of the field; and Jacob was a quiet man, dwelling in tents.

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34 **יבל הוא היה אבי יושב אהל ומקנה**

Yaval, father of tent-dwellers and cattle-keepers — read as the encompassing light drawn down below.

Genesis 4:20 בראשית ד׳:כ׳

וַתֵּלֶד עָדָה אֶת־יָבָל הוּא הָיָה אֲבִי יֹשֵׁב אֹהֶל וּמִקְנֶה׃

And Adah bore Jabal; he was the father of such as dwell in tents and have cattle.

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35 **לשמש שם אהל בהם**

David, on the heavens that tell G-d's glory: "In them He set a tent for the sun," which goes out like a bridegroom from his canopy. The maamar reads the "tent" as an encompassing light that keeps the sun in nullification and longing.

Psalms 19:5 תהילים י״ט:ה׳

בְּכָל־הָאָרֶץ יָצָא קַוָּם וּבִקְצֵה תֵבֵל מִלֵּיהֶם לַשֶּׁמֶשׁ שָׂם־אֹהֶל בָּהֶם׃

Their line is gone out through all the earth, and their words to the end of the world. In them hath He set a tent for the sun,

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KEHOT'S NOTE

תהלים יט, ה.

36 **בטול ותשוקה**

In the Tzemach Tzedek's commentary on Psalms this passage is quoted with an addition: "(namely, its circling, bowing toward the west in nullification)."

KEHOT'S NOTE

ביהל אור ע' 64 נוסף: (דהיינו ענין סיבובה בהשתחוואה למערב בבחי' ביטול) עכ״ל שם.

37 **בבחי׳ בטול**

Yahel Ohr adds a Kabbalistic reading from Emek HaMelech: Z'eir Anpin and Nukva of Atzilus rise within Abba and Imma, which cover them like a wedding canopy, and "For the sun He set a tent in them" means within Abba and Imma.

KEHOT'S NOTE

ביהל אור שם: "ובעמה״מ שער ששי פרק ס״ה דל״ז ע״א פי׳ וזו״נ דאצילות נתעלו בתוך או״א ומכסים עליהם כמו חופת חתן וכלה ועז״נ לשמש שם אהל בהם ר״ל בהם בתוך או״א עכ״ל".

38 **ויבל לחמורים**

The old man of Givah brings the Levite into his house "and gave fodder (vayavol) to the donkeys," fodder mixed for them; the maamar hears Yaval in this word, "mixing."

Judges 19:21 שופטים י״ט:כ״א

וַיְבִיאֵהוּ לְבֵיתוֹ וַיָּבָל לַחֲמוֹרִים וַיִּרְחֲצוּ רַגְלֵיהֶם וַיֹּאכְלוּ וַיִּשְׁתּוּ׃

So he brought him into his house, and gave the asses fodder; and they washed their feet, and did eat and drink.

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KEHOT'S NOTE

שופטים יט, כא.

39 **ומתחת זרועות עולם**

Moshe's last blessing: "The G-d of old is a dwelling place, and beneath are the everlasting arms"; plainly, G-d holds Israel up from beneath. The maamar cites it to show that the encompassing light is below as well as above. (Kehot's note gives 33:21; the words are in 33:27.)

Deuteronomy 33:27 דברים ל״ג:כ״ז

מְעֹנָה אֱלֹקֵי קֶדֶם וּמִתַּחַת זְרֹעֹת עוֹלָם וַיְגָרֶשׁ מִפָּנֶיךָ אוֹיֵב וַיֹּאמֶר הַשְׁמֵד׃

The eternal G-d is a dwelling-place, And underneath are the everlasting arms; And He thrust out the enemy from before thee, And said: 'Destroy.'

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KEHOT'S NOTE

דברים לג, כא.

40 מקל לבנה לח

> Yaakov took rods of fresh poplar, almond and plane tree, peeled white streaks in them, and set them before Lavan's flocks.

Genesis 30:37 בראשית ל׳:ל״ז

וַיִּקַּח־לוֹ יַעֲקֹב מַקַּל לִבְנֶה לַח וְלוּז וְעַרְמוֹן וַיְפַצֵּל בָּהֶן פְּצָלוֹת לְבָנוֹת מַחְשֹׂף הַלָּבָן אֲשֶׁר עַל־הַמַּקְלוֹת׃

And Jacob took him rods of fresh poplar, and of the almond and of the plane-tree; and peeled white streaks in them, making the white appear which was in the rods.

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41 מקל לבנה לח

> Rabbi Elazar reads Yaakov's rods as the white grade of the right side (the poplar) and the red grade of the left (the almond and plane tree), which Yaakov joined, standing between them: the blend the maamar calls Chesed, Gevurah and Tiferes.

Zohar, Vayetzei 31:305–32:310 ספר הזהר, ויצא ל״א:ש״ה-ל״ב:ש״י

Thus all that Jacob did contained a deep symbolic purpose. Further it is written: AND JACOB TOOK RODS OF FRESH POPLAR, ETC. R. Eleazar discoursed here on the verse: For the L-rd hath chosen Jacob unto himself and Israelfor his own treasure (Ps. 135, 4). 'From the actual words of the original', he said, 'we could not tell whether it was the L-rd who chose Jacob or vice-versa. That the former is meant we know from the parallel verse which says: "For the portion of the L-rd is his people, ...

The Zohar; London, Soncino Press, 1933 (Public Domain)

42 יושב אהל ומקנה כנ״ל

> The manuscript ends the maamar with a further passage: song is said only over wine; since sacrifices are an elevation they too need song, nullification; and wine "gladdens Elokim" because song over wine brings nullification and revelation, uniting Havayah with Elokim.

KEHOT'S NOTE

סיום המאמר בבוך אדהי״ז — יבל אבי יושב א, א ״וזהו אין אומרים שירה אלא על היין שנאמר יין המשמח כו׳ אם אנשים משמח כו׳ מכאן כו׳ כי ענין הקרבנות הוא ג״כ העלאה ממטה למעלה הוצרך לזה ג״כ בחי׳ שיר בחי׳ ביטול שיוכל להיות העלאה, וזהו המשמח אלקים כו׳ פי׳ כי הוי׳ הוא בחי׳ גילוי ואלקים הוא בחי׳ הסתר ועי״י השיר על היין נעשה בחי׳ ביטול וגילוי לכן הוא משמח בחי׳ אלקים בחי׳ הסתר להיות יחוד הוי׳ באלקים, אשה בעלה משמחה נכנס יין יצא סוד כוי״.

43 ועמי״ש . . ע״פ מקושש

> There "and by the yuval it sends out its roots" is explained: yuval and yovel are both terms of conveying (holachah), as in "kings shall bring (yovilu) You gifts"; yuval is G-d conducting and extending Himself below through the Torah and mitzvos, and yovel is His leading and drawing us upward.

KEHOT'S NOTE

לקו״ת שלח מב, ד. ובאוה״ת בראשית כרך ג תקפו, א מעתיק הלשון מהלקו״ת עם תוס׳ ביאור.

44 מקושש

> The man "gathering wood" on Shabbos, the verse of the discourse referred to here.

Numbers 15:32 במדבר ט״ו:ל״ב

וַיִּהְיוּ בְנֵי־יִשְׂרָאֵל בַּמִּדְבָּר וַיִּמְצְאוּ אִישׁ מְקֹשֵׁשׁ עֵצִים בְּיוֹם הַשַּׁבָּת׃

And while the children of Israel were in the wilderness, they found a man gathering sticks upon the sabbath day.

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45 בפ׳ ויצא ע״פ ושש שנים בצאנך

> There Yaakov's six years of work for Lavan's flock are the six orders of the Mishnah; the "flock" (tzon) is what "goes out" (yotzei) from the supernal delight beyond the chain of worlds, and Yaakov drew down "many flocks" from a very lofty level.

KEHOT'S NOTE

לקמן כג, ג ואילך.

46 ושש שנים בצאנך

> Yaakov to Lavan: "and six years for your flock."

Genesis 31:41 בראשית ל״א:מ״א

זֶה־לִּי עֶשְׂרִים שָׁנָה בְּבֵיתֶךָ עֲבַדְתִּיךָ אַרְבַּע־עֶשְׂרֵה שָׁנָה בִּשְׁתֵּי בְנֹתֶיךָ וְשֵׁשׁ שָׁנִים בְּצֹאנֶךָ וַתַּחֲלֵף אֶת־מַשְׂכֻּרְתִּי עֲשֶׂרֶת מֹנִים׃

These twenty years have I been in thy house: I served thee fourteen years for thy two daughters, and six years for thy flock; and thou hast changed my wages ten times.

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47 ע״פ ואלה המשפטים

> The explanation on "And these are the ordinances" opens with "the seed of man and the seed of beast," reading "beast" (behemah) as the souls of Beriah and "man" (adam) as the souls of Atzilus; it thus develops the meaning of "cattle" referred to here.

KEHOT'S NOTE

ראה לקמן עו, ב.

48 ואלה המשפטים

> "And these are the ordinances," the verse of another discourse referred to here.

Exodus 21:1 שמות כ״א:א׳

וְאֵלֶּה הַמִּשְׁפָּטִים אֲשֶׁר תָּשִׂים לִפְנֵיהֶם׃

Now these are the ordinances which thou shalt set before them.

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49 ע׳ בזהר ויצא

> Kehot's marei makom for these words (its note is below).

KEHOT'S NOTE

קסא, ב.

50 Kehot's note points to Exodus 21:1–24:18 for these words.

Exodus 21:1–24:18 שמות כ״א:א׳-כ״ד:י״ח

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THE CHASSIDISHE PARSHA

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The Rebbe asked that the maamarim of the week's parsha, the "Chassidishe Parsha," be learned during that week, spread over its seven days (Sichah of Shabbos Parshas Vayakhel 5725 · Toras Menachem vol. 42, pp. 306–309). Why learn it, and the Rebbe's brachos: likuteitorah.com/about/the-chassidishe-parsha/

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מוקדש לכבוד הגאון המקובל רבי לוי יצחק שניאורסאהן זצ"ל

Dedicated in honor of the Rebbe's father, Reb Levi Yitzchok