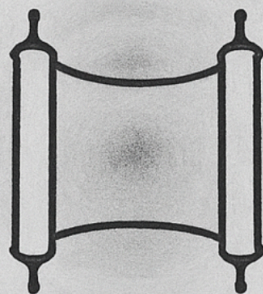


בס"ד

**Alter Rebbe**  
**Torah Ohr**  
**Parshas Bereshis**

יְבֹל הוּא הָיָה אָבִי יוֹשֵׁב אֶהָל וּמִקְנָה



*Dedicated To:*

ר' נחום אהרן & חיה  
ליטשקאווסקי

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**Introduction**

Rabbi Shneur Zalman of Liadi (1745–1812), the Alter Rebbe of Chabad, authored the teachings from which this maamar is drawn, presenting a profound system explaining how spiritual ascent depends on bittul and on the mystical structure of song. This introduction now leads into the maamar, which traces the roles of Yaval and Yuval in Bereishit as metaphors for the dynamics of makif, bittul, and the elevation brought by song.

**Yaval, he was the father of one who dwells in a tent and with livestock (Bereishit 4:20).** And the name of his brother was Yuval, he was the father of all who grasp the harp and flute (Bereishit 4:21). Behold, our Sages said that all masters of song emerge through song, and so on. The explanation is that every level of ascent from one essence to another, such as from the lower Gan Eden to the higher Gan Eden and similar, is through song, which is the aspect of nullification of somethingness.

And it is known that one cannot come into being from something to something unless the something first becomes as nothing, then another something can come into being from it with additional blessing. Like the parable of a seed sown in the earth, which must first rot in the earth, and afterwards many seeds can sprout from it.

And similarly above, in souls and angels, in order that they have an ascent with added comprehension, they must first be in a state of nullification of somethingness and of the first comprehension they had, and afterwards they can ascend to a greater comprehension. This is the aspect of the pillar between the lower Gan Eden and the higher Gan Eden, it is an aspect of nullification.

And this is [the meaning of] that all masters of song go out in their comprehension and are drawn to rise upward through song. Therefore, at the time of offering a sacrifice there also needed to be song, because the matter of sacrifices is elevation from below to above, “a fire-offering, a pleasing aroma” (Vayikra 1:9), and for this too is needed the aspect of song, the aspect of nullification, so that it can ascend.

**יבֵּל הוּא הָיָה אָבִי יוֹשֵׁב אֹהֶל וּמִקְנֶה (בְּרֵאשִׁית ד':כ').** וְשֵׁם אָחִיו יוֹבֵל הוּא הָיָה אָבִי כָּל תּוֹפֵשׁ כְּנֹזֶר וְעוֹגֵב (בְּרֵאשִׁית ד':כ"א). הִנֵּה אָמְרוּ רַבּוֹתֵינוּ וְזָכוּנוֹם לְבָרְכָהּ שֶׁכָּל בְּעָלֵי הַשִּׁיר יוֹצְאִים בְּשִׁיר וְכֵן וְכֵן. וּפְרוּשׁ שֶׁכָּל בְּחִינַת הַהֶעֱלָא מִמַּהוּת לְמַהוּת כְּמוֹ מִגֶּן עֵדֶן הַתַּחְתּוֹן לְגֶן עֵדֶן הָעֶלְיוֹן וְכַדּוּמָה הוּא עַל־יְדֵי הַשִּׁיר שֶׁהוּא בְּחִינַת בְּטוּל הַיֵּשׁ.

וְכַנּוּדָע שֶׁלֹא יוֹכֵל לְהִתְהוּוֹת מִיֵּשׁ לֵישׁ אֶלָּא אִם־כֵּן נִעֲשֶׂה הַיֵּשׁ תַּחֲלָה בְּחִינַת אֵין וְאַזּ יוֹכֵל לְהִתְהוּוֹת מִמֶּנּוּ יֵשׁ אַחֵר בְּתוֹסַפֵּת בְּרָכָה. כְּמִשַּׁל הַגֶּרֶעִין הַנּוֹרֵעַ בְּאַרְצוֹ שֶׁצָּרִיד לְהִיּוֹת נִרְקֵב בְּאַרְצוֹ וְאַחֵר כִּדּוּם יוֹכֵל לְצַמֵּחַ מִזֶּה הַרְבֵּה גִרְעִינִים.

וְכַמּוֹכֵן לְמַעֲלָה בְּנִשְׁמוֹת וּמַלְאָכִים כִּדִּי שִׁיחָהּ לוֹ עֲלֶיהָ בְּתוֹסַפֵּת הַשְּׂגָה צָרִיד מְקוּדָם לְהִיּוֹת בְּבְחִינַת בְּטוּל הַיֵּשׁ וְהַשְּׂגָה רִאשׁוֹנָה שֶׁהִתְהוּהָ לוֹ וְאַחֵר כִּדּוּם יוֹכֵל לְעֹלּוֹת הַשְּׂגָה גְּדוּלָה יוֹתֵר. וְזֶהוּ בְּחִינַת עֲמוּד שִׁבְיָן גֶּן עֵדֶן הַתַּחְתּוֹן לְגֶן עֵדֶן הָעֶלְיוֹן הוּא בְּחִינַת בְּטוּל.

וְזֶהוּ כָּל בְּעָלֵי הַשִּׁיר יוֹצְאִים בְּהַשְׁגָּתָם וּנְמִשְׁכִּים לְעֹלּוֹת לְמַעֲלָה עַל־יְדֵי הַשִּׁיר. וְלָכֵן בְּשַׁעַת הַקֶּרֶבֶת הַקֶּרֶבֶן הָיָה צָרִיד לְהִיּוֹת גַּם־כֵּן שִׁיר כִּי עֲנִין הַקֶּרֶבֶנוֹת הוּא הַהֶעֱלָא מִמַּטָּה לְמַעֲלָה אֲשֶׁה רִיחַ נִיחֹחַ (וַיִּקְרָא א':ט') וְצָרִיד לָזֶה גַּם־כֵּן בְּחִינַת שִׁיר בְּחִינַת בְּטוּל כְּנִלְעִיל שִׁיּוֹכֵל לְהִתְעַלּוֹת.

**Alter Rebbe**  
**Torah Ohr**  
**Parshas Bereshis**  
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And behold, there is a simple song and a doubled song, and it is known that in the pillar there are three colors: white and red, which are the aspect of kindness and severity, and green, the aspect of inclusion. For behold, in the aspect of nullification there are many levels. There is the aspect of simple nullification, one point, the aspect of the letter Yod.

And there is the aspect of nullification in which are included also the attributes, the aspect of love or fear, and so on. And similarly, in the externality of the attributes, which are kindness and severity, there is also inclusion, such as kindness within severity, like one who strikes his son, which is an aspect of severity, yet included within it is the aspect of kindness and love, for because of love he desires to guide him on the straight path, and therefore specifically strikes his son and not another, for “whom He loves He rebukes.”

And when the nullification is simple nullification, it is called a simple song. And when there is in it yet one more attribute, love or fear (as explained in the commentary on the Zohar, Parashat Korach, on the verse “Kru’ei Moed”), it is called a doubled song.

And when there is inclusion of the attributes (love and fear, both of them in nullification), it is called a tripled song. And similarly, there is also a quadrupled song (as explained regarding tekhelet, argaman, tola’at shani, and shesh moshzar, which are the inclusion of four aspects together: love, fear, mercy, and the aspect of shesh, which is hidden love), for “as the four winds of the heavens I have spread you,” which is the inclusion from north to south through the wind that blows from north to south, and likewise from east to west.

And sometimes there is inclusion of all four aspects—east, west, north, and south—through the wind that blows thus. And this is also the matter of the movement of the sun from east to west. It is also the matter of nullification, and it is the aspect of the soul within the sun, which is the aspect of its comprehension, and because of this the body of the sun moves constantly in the

והנה יש שיר פשוט ושיר כפול וכנודע שבעמוד יש שלשה גונים חיות וסומק שהוא בחינת חסד וגבורה וירוק בחינת התכללות. כי הנה בבחינת בטול יש הרבה מדרגות. יש בחינת בטול פשוט נקודה אחת. בחינת יו"ד

ויש בחינת בטול שנכלל בזה גם מדות בחינת אהבה או יראה וכולי. וכן בחיצוניות המדות שהן חסד וגבורה יש התכללות גם כן חסד שגבורה כמו המכה את בנו שהוא בחינת גבורה ונכלל בזה בחינת חסד ואהבה שמחמת אהבה רצונו להדריכו בדרך הישר ולכן מכה דינא בנו ולא אחר כי את אשר יאהב יוכיח.

וכשהבטול הוא בטול פשוט נקרא שיר פשוט. וכשיש בזה עוד מדה אחת אהבה או יראה (פאשר מבואר בפירוש הזהר פרשת קרח על-פי קרואי מועד) נקרא שיר כפול.

וכשיש התכללות המדות (אהבה ויראה גם שתיקה בבטול) נקרא שיר משלש. ועל-דרך זה יש גם כן שיר מרבע (פאשר מבואר בענין תכלת וארגמן ותכלעת שני ושש משור שהן התכללות ד' בחינות יחד אהבה יראה רחמנות ובחינת שש היא האהבה המסתרת). כי כארבע רוחות השמים פרשתי אתכם שהוא התכללות מצפון לדרום על-ידי הרוח המנשב מצפון לדרום וכן ממזרח למערב

ולפעמים יש התכללות כל הד' בחינות מזרח מערב צפון ודרום על-ידי הרוח המנשב כך. וזהו גם כן ענין הליכת השמש ממזרח למערב הוא גם כן ענין בטול והוא בחינת נפש שבשמש שהוא בחינת השגה ומחמת זה גוף השמש הולך תמיד בגשמיית בבחינת בטול (פאשר מבואר בענין שמש בגבעון דום בדרוש (דחרכות צורים).



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physical in a state of nullification (as explained regarding “Sun, stand still in Givon” in the discourse “Of the flint knives”).

And in this there are two opinions regarding its movement: whether it is from love and yearning or from simple nullification. And in truth, sometimes it is simple nullification and sometimes there is also the aspect of love in it, as mentioned above.

And this is the meaning of “and the sun rises... it goes to the south and circles to the north,” and so on, as explained on this in the Zohar, beginning of Parashat Vayetze, that this is to be the inclusion of the four aspects—east, west, north, and south—and “rises and sets” are east and west.

And this is the matter of Yuval, the father of all who grasp the harp, and so on. The explanation is that **Yuval** is a term of leading, that he leads and draws upward through the harp and flute, the aspect of song mentioned above, for through song is the ascent, “they go out through song,” and so on.

And **Yaval**, he was the father of one who dwells in a tent and with livestock, for it is written “the sun He placed a tent in them” (Tehillim 19:5). The explanation is that in order for the sun to have this quality, that it should have the aspect of nullification and yearning, it is through “a tent in them.” A tent is an encompassing level from above.

From this encompassing radiance there is drawn down this illumination, that the sun should always be in a state of nullification. And this is the aspect of **Yaval**, from the term “and he will mix for the donkeys,” which is the concept of mixture and blending. The explanation is that it is an illumination from the level of makif, where there is no division, and everything can intermingle.

Thus the illumination can extend even below, so that afterwards there can be **Yuval**, the father of all who grasp the harp, which is the aspect of nullification mentioned above.

וְיֵשׁ בָּזֶה שְׁתֵּי דַעוֹת בְּהִלְכָתָהּ אִם הוּא מֵצֵד אֶהְבָּה וְתִשְׁוֶקָה אוֹ מֵצֵד בְּטוֹל הַפְּשׁוּט. וּבִאֲמַת יֵשׁ לְפַעֲמִים בְּטוֹל פְּשׁוּט וּלְפַעֲמִים יֵשׁ בָּזֶה גַּם-כֵּן בְּחִינַת אֶהְבָּה. בְּנִזְכָּר לַעֲיִל.

וְזֶהוּ וְזָרַח הַשֶּׁמֶשׁ כִּי הוֹלֵךְ אֶל דְּרוֹם וְסוֹבֵב אֶל צָפוֹן וְכַדְפִּיּוֹשׁ עַל-זֶה בִּזְהַר רִישׁ פְּרָשַׁת וַיֵּצֵא שֶׁהוּא לְהִיּוֹת בְּחִינַת הַתְּכַלּוּת ד' בְּחִינּוֹת מְזֻרָח וּמִעָרֵב צָפוֹן וְדְרוֹם. וְזָרַח וְכֵן מְזֻרָח וּמִעָרֵב.

וְזֶהוּ עֲנִיָּן יוֹבֵל אָבִי כָּל תּוֹפֵשׁ כְּנוֹר וְכו'. פִּירוּשׁ יוֹבֵל לְשׁוֹן הוֹלֵכָה שְׁמוּבִיל וּמְמַשִּׁיף לְמַעְלָה עַל-יְדֵי כְּנוֹר וְעוֹגֵב בְּחִינַת שִׁיר בְּנִזְכָּר לַעֲיִל שְׁעַל-יְדֵי הַשִּׁיר הִיא הַעֲלִיָּה יוֹצְאִים בְּשִׁיר וְכו'.

וְיֹבֵל הוּא הִ'ה אָבִי יוֹשֵׁב אֶהָל וּמִקְנֶה כִּי כְּתוּב “לְשִׁמְשׁ שֵׁם אֶהָל בָּהֶם” (תְּהִלִּים י"ט:ה). פִּירוּשׁ כְּדִי שִׁיְהִיָּה לְשִׁמְשׁ בְּחִינָה זֹו שִׁיְהִיָּה לָהּ בְּחִינַת בְּטוֹל וְתִשְׁוֶקָה הוּא עַל-יְדֵי “אֶהָל בָּהֶם”. אֶהָל הוּא בְּבְחִינַת מִקְיָף מְלַמֵּעָה.

נִמְשָׁף הָאָרָה זֹו שֶׁתְּהִיָּה תָמִיד בְּבְחִינַת בְּטוֹל. וְזֶהוּ בְּחִינַת יוֹבֵל לְשׁוֹן “וְיֹבֵל לְחֻמְרִים” שֶׁהוּא עֲנִיָּן בְּלִבּוֹל וְעָרֵב. פִּירוּשׁ שֶׁהִיא הָאָרָה מְבַחֲשֵׁת מִקְיָף שֶׁשֵּׁם הוּא בְּלִי הַתְּחַלְקוּת וְיֹבֵל לְהַתְעָרֵב הַכֹּל.

שִׁיְוִמְשָׁף הָאָרָה גַּם לְמִטָּה שִׁיּוֹכֵל לְהִיּוֹת אַחֲרֵי-כֵן בְּחִינַת יוֹבֵל אָבִי כָּל תּוֹפֵשׁ כְּנוֹר שֶׁהוּא בְּחִינַת בְּטוֹל. בְּנִזְכָּר לַעֲיִל.

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And this is “the father of one who dwells in a tent and with livestock,” for the aspect of a tent is the aspect of makif, and therefore it can also reach to livestock, to draw downward.

For in makif there is no higher and lower, as it is said “and underneath are the everlasting arms” (Devarim 33:27).

Like Jacob, who was a shepherd of sheep with the peeled rods of white, moist, and so on (the inclusion of chesed, gevurah, tiferet; see Zohar, Vayetze). For another person who shepherds sheep does so physically, whereas Jacob, who sat in tents, drew from the levels of makif to be a shepherd of sheep.

And this is “one who dwells in a tent and with livestock,” as mentioned above.

And see what is written regarding Yuval in Parashat Shelach on the verse “Mekosheish,” and see further regarding livestock in Parashat Vayetze on the verse “And for six years your sheep,” and on the verse “And these are the ordinances.”

**[NOTE Summary:**

The Alter Rebbe explains that the Torah’s mention of Yuval, “the father of all who grasp the harp,” alludes to the spiritual force of song, which elevates all beings upward. Song represents bittul, the nullification of self that allows a lower level to rise into a higher one. Without bittul, no true spiritual ascent is possible. This is why “all who engage in song go out through song,” for song releases the soul from its prior state and draws it toward the Infinite.

He then connects this with Yaval, “the father of those who dwell in tents and with livestock.” Citing the verse “for the sun He placed a tent within them,” the Alter Rebbe teaches that a tent symbolizes makif, an encompassing light from above that does not divide or differentiate. Makif generates the capacity for consistent bittul and yearning, just as the sun’s constant movement reflects its inner nullification. Yaval’s name also hints at “mixture,” expressing how the undivided light of makif blends all qualities, enabling them to descend even to lowly places.

Through this makif, the light of bittul can reach even “mikneh”—livestock—symbolizing the lowest levels, thereby empowering them eventually to reach the state of Yuval, the musical elevation of nullification. This is why Jacob, a “dweller of tents,” could shepherd sheep in a spiritually transformative manner, unlike others who shepherd only physically. Makif enables the Divine light of bittul to penetrate all levels of existence.

**Practical Takeaway:**

Spiritual growth requires two complementary forces: bittul, the inner surrender that allows true ascent, and

וְזֶהוּ “אָבִי יוֹשֵׁב אֹהֶל וּמִקְנָה” שֶׁבְּחִינַת אֹהֶל הוּא בְּחִינַת מְקִיף כִּנּוּכָר לְעֵיל וְלִכּוֹן יוֹכֵל לְהִיּוֹת גַּם לְמִקְנָה לְהַמְשִׁיךְ לַמָּטָה.

כִּי הַמְקִיף אֵין בּוֹ מַעְלָה וּמַטָּה כְּמוֹ שֶׁכָּתוּב “וּמִתַּחַת (זְרַעַת עוֹלָם” (דְּבָרִים ל"ג:כ"ז).

כְּמוֹ יַעֲקֹב שֶׁהָיָה רוֹעֶה צֹאן מִקָּל לִבְנָה לַח וְכוּ' (הַתְּפִלּוֹת חֹסֵד גְּבוּרָה תְּפָאֶרֶת עֵין זֶהר וְיִצְחָא). שְׂאֵדָם אַחֵר רוֹעֶה צֹאן הוּא רוֹעֶה בְּגִשְׁמִיּוֹת מֵה־שְׂאִי־כֵן יַעֲקֹב שֶׁהָיָה יוֹשֵׁב אֹהֶלִים הַמְשִׁיךְ מִבְּחִינַת מְקִיפִים לְהִיּוֹת רוֹעֶה צֹאן.

וְזֶהוּ יוֹשֵׁב אֹהֶל וּמִקְנָה כִּנּוּכָר לְעֵיל.

וְעֵין מֵה־שֶׁכָּתוּב בְּעֵינֵי יוֹבֵל בְּפֶרֶשֶׁת שְׁלַח עַל־פִּי “מְקִשֵּׁשׁ” וְעֵין עוֹד בְּעֵינֵי מִקְנָה בְּפֶרֶשֶׁת וַיֵּצֵא עַל־פִּי “וְיִשׁוּשׁ שְׁנַיִם בְּצִאֲנָה” וְעַל־פִּי “וְאֵלֶּה הַמִּשְׁפָּטִים

**Alter Rebbe**  
**Torah Ohr**  
**Parshas Bereshis**  
**יְבֹלֵל הוּא הָיָה אָבִי יוֹשֵׁב אֶהָל וּמִקְנֶה**

makif, the higher illumination that surrounds us even before we internalize it. When a person places themselves within an environment of “tents”—holy influences, learning, prayer, and mentorship—they receive a makif that softens and blends their inner traits, allowing even their lower impulses (“mikneh”) to be uplifted. With this foundation, one can then enter the state of “Yuval,” using heartfelt “song”—deep feeling, sincerity, and inner honesty—to rise higher than before.

**Chassidic Story:**

The Mittler Rebbe once described his father, the Alter Rebbe, in a way that beautifully reflects the themes of this maamar. A chassid asked how the Alter Rebbe could pray for hours with such intense dveikut, seemingly without being bound by time at all. The Mittler Rebbe answered with a parable: “When a musician plays a melody that touches the soul, time dissolves. My father’s soul was always hearing that melody.”

He explained that the Alter Rebbe lived continually with bittul, like the maamar’s description of song lifting a soul upward. His prayer was not an act of emotional display but of *inner song*, the same spiritual principle that enables all ascent. And yet, the Alter Rebbe was also immersed in the world, guiding simple folk, teaching merchants, and assisting farmers with their problems—just as the maamar teaches that makif descends even to ‘mikneh,’ the lowest levels.

One evening, after delivering a profound maamar, the Alter Rebbe stepped outside and saw a poor wagon-driver trying unsuccessfully to repair a wheel. Without hesitation, he rolled up his sleeves and helped him fix it, speaking gently to him the entire time. The chassidim who witnessed this later said that at that moment they understood: His greatness was not in ascending above the world, but in drawing the light of makif into every corner of it, illuminating even the simplest soul with Divine tenderness.

**END NOTE]**