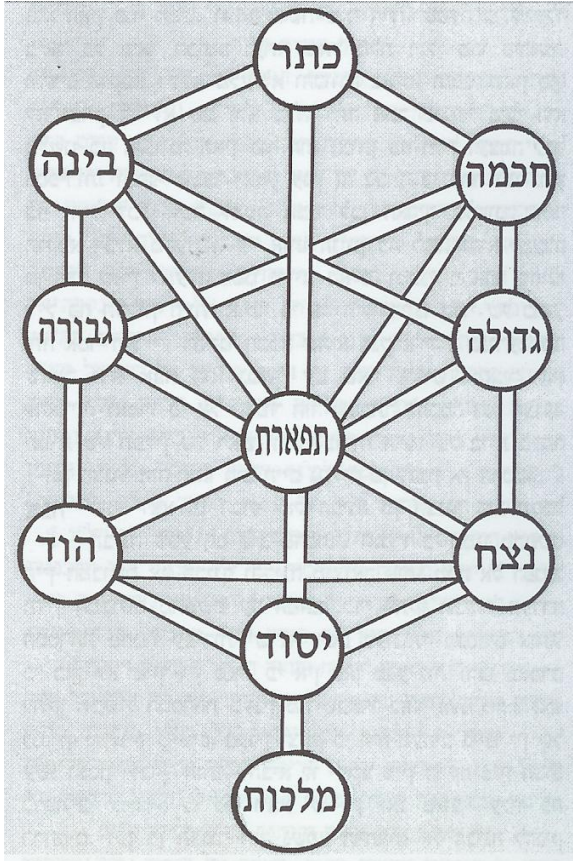


Appendix to Chapter Twenty One

The Inter-inclusions of the Twelve Diagonal Lines

In the diagram below, two of the horizontal lines which were mentioned in our chapter are missing, between *Chochmah* and *Binah*, and between *Gedulah* (*Chessed*) and *Gevurah*.

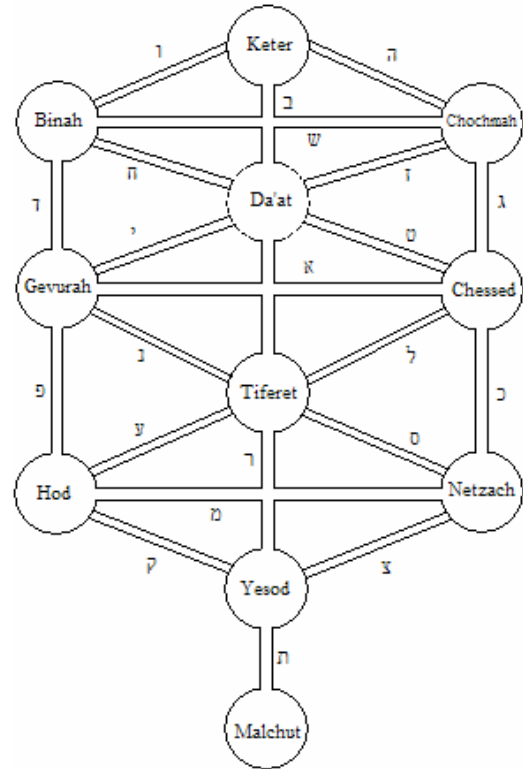


The Twelve Diagonal Lines according to the RaMaK

Also, we notice that the *RaMaK* makes diagonal lines, i.e. inter-inclusion, between *Chochmah* and *Gevurah* and *Binah* and *Chessed*, not by way of the middle line, but directly. The reason for this is because he does not include the *Sefirah* of *Da'at*. Therefore, although the above depiction is correct, it is only correct in a general fashion.

Later in *Shaar HaYichud* (as well as in many other places in Kabbalah and Chassidut) it is

explained that the intellectual *sefirot* divide into three, i.e. *Chochmah*, *Binah* and *Da'at*. However, it is explained that the *sefirah* of *Da'at* splits up into two, *Chessed* and *Gevurah*. Therefore, as will later be explained, the “brain” (i.e. the intellectual *sefirot*) has four main chambers. These are *Chochmah*, *Binah*, *Chessed* of *Da'at* and *Gevurah* of *Da'at*. Therefore, a depiction of the twelve diagonal lines in a more particular manner, which would include *Da'at*, is as follows:

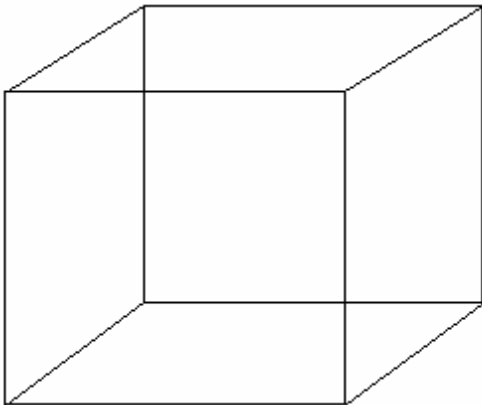


The Twelve Diagonal Lines¹

Here, the *sefirah* of *Da'at* is included, and all inter-inclusions of the right and left lines are by way of the middle line, as explained in our chapter. In truth, these two diagrams are not in conflict, except that one is more general and one is more particular.

This diagram is in accordance with what is explained in Shaar HaYichud, that all the inter-inclusions are specifically by way of the middle line of *Da'at*, *Tiferet* and *Yesod*. Clearly, the Mittler Rebbe does indeed count *Da'at*.

The inter-inclusions of the *sefirot* may also be understood in a three dimensional manner:



When one is standing in a square room, there are six directions (i.e. right, left, front and back, up and down). There are twelve edges interconnecting one wall with the other.

The six directions and the center of the room correspond to the seven emotional *sefirot* as follows:

- Chessed* – Right
- Gevurah* – Left
- Tiferet* – Front
- Netzach* – Up
- Hod* – Down
- Malchut* – Back
- Yesod* – Center

The twelve edges represent the particular inter-inclusions between all of the above, thus connecting all the walls, and forming a three dimensional space. The reason that they are called “diagonal lines” is because all of these edges are at a diagonal from one who stands in the center. (See *Imrei Binah* 3, 3.)

The reason for this explanation is that it is only in *Tikkun*, in which there is an inter-inclusion of all the *sefirot*, that dimensions are possible. In *Tobu*, the *sefirot* do not become inter-included, but rather, are dimensionless essential points.

Now, it must be understood that all the above diagrams and explanations are only meant to be aids to remember all the particular inter-inclusions of the *sefirot*. However, the essential concept of the inter-inclusions of the *sefirot* of *Yosher* (*Tikkun*) must be understood according to the explanation of Shaar HaYichud itself.

That is, in *Tikkun* the *sefirot* are no longer simple essential points of desire, but are now composites of all the various qualities together. For example, the diagonal lines between *Keter*, *Chochmah* and *Binah* indicate the possibility of a composite between desire and intellect. In other words, it is possible for there to be an inter-inclusion and composite between desire and intellect, so that there could be a desire which is tempered by intellect or intellect tempered by desire. This is likewise the case with all other inter-inclusions of the *sefirot*, which may be understood through all the qualities in man, and their compositions. They no longer are in their essential states, but are composites which divide and inter-include each other, as will be explained further in following chapters.

ⁱ The significance of the various letters on this diagram of the ten *sefirot* is as follows:

Sefer Yetzirah categorizes the letters of the Hebrew alphabet into three categories.

The first category is comprised of the letters Aleph (א) Mem (מ) and Shin (ש). These are called "The three Mothers" and represent the horizontal lines connecting the Sefirot.

The second category is comprised of the seven letters which represent the vertical lines. These

are;

Beit (ב)
Gimmel (ג)
Dalet (ד)
Chaf (כ)
Peh (פ)
Raish (ר)
Tav (ת)

In Sefer Yetzirah these are called the double letters since they can be read hard or soft as indicated by the presence or absence of a *Dagesh* (·). Though *Raish* (ר) is not written with a *Dagesh*, it is nonetheless pronounced hard or soft, and although *Gimmel* (ג) and *Dalet* (ד) may possess a *Dagesh*, their proper pronunciation has been lost.

The third category consists of the twelve remaining letters, which represent the diagonal lines. These are;

Hey (ה)
Vav (ו)
Zayin (ז)
Chet (ח)
Tet (ט)
Yod (י)
Lamed (ל)
Nun (נ)
Samech (ס)
Ayin (ע)
Tzaddik (צ)
Kof (ק)

As mentioned in the footnotes of chapter 21, and as will be explained later on in Shaar HaYichud, the twenty-two letters represent twenty-two primary creative forces which are expressions of the ten *sefirot*. All subsequent conducts and forces arise through combinations of these.

(There are two hundred, thirty one possible two letter combinations. These are called "The two hundred, thirty-one Gates".)