

Joyce's *Finnegans Wake*

**Joyce's *Finnegans Wake*:
The Curse of Kabbalah
Volume 9**

John P. Anderson



Universal-Publishers
Boca Raton

Joyce's Finnegans Wake: The Curse of Kabbalah Volume 9

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Universal-Publishers
Boca Raton, Florida • USA
2014

ISBN-10: 1-61233-297-8
ISBN-13: 978-1-61233-297-0

www.universal-publishers.com

Library of Congress Cataloging-in-Publication Data

Anderson, John P., 1939-

Joyce's Finnegans wake : the curse of Kabbalah / John P. Anderson.
p. cm.

Includes bibliographical references.

ISBN-13: 978-1-59942-858-1 (v. 3 : alk. paper)

ISBN-10: 1-59942-858-X (v. 3 : alk. paper)

1. Joyce, James, 1882-1941. Finnegans wake. 2. Cabala. I. Title.

PR6019.O9F548 2008

821'.912--dc22

2010004565

By the same author and published by Universal Publishers:

Finding Joy in Joyce: A Reader's Guide to Joyce's Ulysses

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Joyce's Finnegans Wake: The Curse of Kabbalah

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To Egan and Cameron,
Thankfully, independent souls.

“Be yourself; everyone else is already taken.”
— Oscar Wilde

Table of Contents

Section I: Introduction.....	11
Section II: Summary of Chapter 3.4.....	13
Holy Spirit.....	13
Incarnation.....	14
Pentecost.....	14
Up and Down with the Holy Spirit.....	15
Second Coming.....	15
Eternal.....	16
Gospellers and Schopenhauer.....	16
Form and Content.....	18
Dawn on Hierarchies.....	18
Tikkun in the Sheets.....	19
Section III: Other Conceptual Material for Chapter 3.4 ..	21
Coming of the HS.....	21
Sound.....	29
Do Me Sew.....	30
Platonic Forms.....	31
Form and Content.....	34
Number One and Number Too.....	35
The Watch Dog That Didn't Bark.....	36
Male and Female.....	37
Satan or Samael and Hierarchies.....	37
Schopenhauer.....	40
Spiritually Meaningful Sex.....	42
George IV's Visit to Ireland.....	43
Jakob Boehme.....	49
Night to Dawn.....	53
Hierarchies.....	53
Individuality.....	54
Section IV: Text of Chapter 3.4 [Pages 555-590].....	57

Section V: Summary of Parts I, II and III	247
Section VI: General Conceptual Materials	251
Kabbalah Primer	251
Major Points	252
Kabbalah	254
Foundation of Finnegans Wake.....	256
Curse as Latent Content of Dream	257
FW, the Garden of Eden and Curse of Kabbalah	258
'TZ'TZ God and ES God and FW	260
Independent Individuality.....	263
Tikkun—Why Finnegan Doesn't Wake Up	264
Basic Formula for FW—The Power of L.....	266
Resurrection—Tikkun in Christian Terms—Trinity	268
Joyce's Trinity: God, Individuality and Art.....	271
Art and the Ultimate.....	278
Section VII: Debts and Methods	279

Section I: Introduction

This volume is the ninth in a series. It assumes you have read the first eight volumes by the same name. For a review or a starter kit, see Section VI herein for materials on FW generally, Kabbalah and Joyce's theories. These are repeated from earlier volumes.

This volume attempts to decode on a word-by-word basis chapter 3.4 of *Finnegans Wake*, the last chapter in Part 3, Shaun's Part. Oddly and meaningful enough, Shaun sleeps through this chapter, his last watch.

I hope my decoding efforts will help you enjoy the riches of Joyce's last literary blessing, a blessing 17 years in the making. My intent is to explore Joyce's novel as an art object, to examine how it works as art using the theories of esthetics developed by Joyce himself. I call it a novel, but it fits in no known category other than wisdom literature.

My particular emphasis is on the formal elegance of the chapter in question, how the parts are held together, the artistic *tikkun*. Joyce must have loved formal elegance because every chapter in *Ulysses* and *FW* is constructed with a unifying pattern.

And as in *Ulysses*, the *FW* pattern around which elegance is woven rises closest to the surface at the edges, the beginning and at the end of each chapter. Further, the chapters are organized into Parts 1 through 4, and each Part is also organized according to a broad-scale and general pattern. In addition, several patterns run throughout the book, like a big comprehensive woof.

Section VII Debts and Methods contains information on sources, capitalization, meaning of parenthesis and such matters. I am not an academic, do not use footnotes and do not scour all of the literature to find out if someone else has already said the same thing or just the opposite of what I am saying.

And a warning: Joyce is not PC when it comes to homosexuality. I intend no disrespect by reporting my take on his views.

There is plenty of FW to go around. Analysis of FW is not a zero sum game. It was designed so that analysis of its meaning would be an infinite series; some analysis makes more possible.

FW's depth is astounding. Like its god, it is an infinite source of meaning. It exalts connections, any kind of connection. Joyce seems to be desperately seeking attachment.

Combining Kabbalah and modern cosmology, FW suggests the connections remaining in our world are background radiation from the destruction of a primordial unified and infinite structure known as ES god, a destruction made by a big bang set off by a succeeding and seceding T'ZITZ god, the god of separation in this world. The tension of unity versus separation is a mega-pattern that runs throughout FW.

Section II: Summary of Chapter 3.4

Holy Spirit

This chapter features the Holy Spirit [“HS”] acting in and through the human female. The HS, described by Jesus as the “**comforter**” to follow him, inspires ALP to give **comfort** to her child and to her husband. With her help, her child Shem **comes forth** as an individual and HCE **comes forth** during sex.

This coming forth of spirit takes place in Earwicker bedrooms, pointedly not in the church. In RCC dogma dutifully repeated here by the gossellers, the HS can perform only in and for the holy church. Like the good wife, the HS must remain at home.

In Joyce’s view embedded in this chapter, the HS is freely out and about on her own recognizance and seeking the genuine holy house, the individual human female. The HS seeks the human female as a sympathetic channel to promote the spirit of individuality and human to human connection through mutuality not authority. For the authority minded gossellers, the human female can only **come fourth** behind the all male trinity and must remain the dog ma at home.

ALP is the main agent in the principal events in this chapter: spiritual nurture of her child Shem not to fear his father and sexual intercourse with her husband. In both events and with the HS in her heart, she gives comfort and gives us an example of the Joycean divine combined with the human, a combination that may sound familiar to Christian trained ears.

For purposes of embedding the HS in this chapter, Joyce used references to the actions of the HS recorded in the bible, particularly the Incarnation of divinity in the Jesus seed and the gift of hot tongues at Pentecost, both considerable departures from normal reality. In the Joyce-made web of connections,

mother's child nurture basks in the glow of the Incarnation and mother and father's sexual congress in the glow of Pentecost.

Incarnation

Mother ALP naturally and freely and intuitively nurtures her child Shem, in particular encourages him not to worry about having wet the bed or to fear his father. This individuality-promoting action subverts father's hierarchical authority, particularly as she interrupts sex with him in order to comfort her child. First things first.

This mother's nurture is for Joyce the counterpart of the Incarnation, the infusion of divinity in the Jesus seed by the HS and the BVM. Here the same type of team [pointedly excluding the male], the HS inspired ALP, infuses in Shem lack of father fear. This is the psychological seed for independent individuality, Joyce's take on eternal divinity in the human. Helping defeat the dominating father hierarchy, mrs. dog ma from the last chapter graduates to ms. ga ga in this.

Pentecost

The HS is also present in the joy produced by the mutual sexual congress of ALP and HCE. HCE **blesses her bliss for to feel her funnyman's functions.** That is to say HCE is joyful that ALP enjoys making him happy. Mutual joy. This joy is the spread of momentary sexual pleasure into the eternal, a joy independent of time and sperm count build up. Consistent with the mutual nature of their relationship, they lie side-by-side, not male on top but mutuality positive. Shem's cry interrupts their sex, but it is resumed afterward.

Back in bed, HCE has one rather quick ejaculation, and ALP keeps him going for a "second coming" with strategic use of her tongue, both tactile and vocal encouragement of his 'big boy' spirit. This is the counterpart of Pentecost, the visit of the HS to Jesus' followers in the form of cloven tongues of fire. This hot tongue enabled them to speak in many tongues to rally

diverse language speakers in support of the one faith family waiting for the impending second coming of the son.

Up and Down with the Holy Spirit

Joyce also makes the ALP/HS connection with the pattern of ALP's up and down movements in the Earwicker house as she goes from bedroom to bedroom. Her pattern is similar to the up and down pattern of the HS with respect to weedworld and heaven as reported in the NT.

Christ came down to our world in the Incarnation and then went back up to heaven in the Resurrection. When Christ was down in the Incarnation the Holy Spirit was up, and when Christ was up after the Resurrection the Holy Spirit was down in weedworld at Pentecost.

ALP follows the pattern of the HS. Like the HS, she goes up to the children's bedrooms in the counterpart of Incarnation and then goes back down to the parents' bedrooms in the counterpart of Pentecost. This carefully drawn up and down ballet makes the connection message as ALP follows the pattern of the HS.

Second Coming

For Joyce the true and real second coming of Jesus is already here as this HS inspired human spiritual nurture and sexual mutuality. This is His coming not as the dependent son figure in the trinity but in the nature of the Holy Spirit freely acting in the human spirit.

It is absolutely necessary to get this point in order to understand the chapter: Christ comes again and again as the Holy Spirit because when acting without constraints Christ and the HS are of the same nature—independent and charitable.

Christ will not come again in one moment of time as the dutiful second person son in the trinity, but is already here as potential “all the time and everywhere” as the HS. This second coming as the HS is in [for lack of a better term] the spirit layer,

outside of time and space, and thus can appear within time to be simultaneous in different places. This is Joyce's anticipatory version of the Kingdom of Heaven spread upon the earth that men do not see [from the Gospel of Thomas discovered in 1945].

When the human is inspired by the HS, the resulting action is a combination of human and divine, the Christ formula. That is why Joyce describes [in code at the beginning of the chapter] the procession of the HS as being only from the real Christ and not from the trinity father and son version. Indeed the HS is a repetition or replay of the fiercely independent Christ.

Eternal

The HS acts in the present, while the past or the future are the only time zones in which the gossellers are comfortable. Only the present can deliver the eternal, and Joyce's HS operates in an eternal mode outside of time, space and causality, a mode reflected by the very composition of this chapter.

This 35-page chapter covers a probable time lapse of only about 10 to 15 minutes in normal reality. The rest or almost all of this chapter is in the spirit layer, where much can happen in no time at all and the gossellers can appear as bedposts and see and hear but their presence not be noticed. And without explanation the staircase can move up and down. In the spirit layer the main factor is attitude about other people.

Gossellers and Schopenhauer

The dogma bound gossellers from the last chapter are still around in this one grinding out the same old answers and attitudes. Given the church dogma that the HS operates exclusively in the church, they do not even notice much less appreciate the HS's inspirational female presence in the bedrooms. Instead they just do more female bashing. For the male only trinity based church, the female based spirit comes fourth or last.

The synoptic gossellers who didn't hear what the HS said in the last chapter don't see her in this one. They don't see her or

mark her influence even though they watch the moves inspired by her from up close and personal, even from bedpost range. As a result, the gossellers don't sense the HS's intangible presence in the immediate spiritual ether. For them there can be no woo-woo without hierarchy.

Joyce presents the gossellers' limited view of reality, *a la* Schopenhauer, as similar to a set in a play contrasted with full emotional reality. This chapter is full of theater terms and references. In the case of the gossellers, their own religious dogma and personal assumptions condition the *maya*-type limited drama or "phenomenon" they experience in the theatre of their minds. So conditioned, they miss the fundamental of the human before them—for Joyce that human's own independent spirit free of a predetermined plot. This fundamental is the counterpart of Schopenhauer's real essence, the "thing in itself," the "noumenon". For Joyce the noumenon is the person in his/her own individuality, or the "new man on."

One assumption blinding the gossellers is that he [that's right, HS is exclusively male in church dogma] is back safely caged in the church, not free to roam around looking for a bedroom and spirit to fructify. In church dogma the HS operates only within the sacraments of the church and nowhere else. Like the good wife, the HS must stay at home.

Here, however, the HS is on the lamb from the church and is independently in the Earwicker bedrooms. This "out with the people" version of the HS occurs in Joyce's equivalent of the democratic or human government age of Vico. Here she does good work on the female side that supports independence and the new.

In addition, the gossellers also miss the import of feminine action because their own dogma as to the hierarchy of male over female blinds them. At the very moment of the HS inspired visit of mother to child, the gossellers see instead a vision of male discretionary authority, King George IV's visit to the fawning Ireland leaving his just poisoned Queen behind and openly shacking up with a local.

Form and Content

In Joyce's artistic philosophy, art achieves maximum power when the form used supports the content of the material. Form and content must work together. In Joyce's human emotional relationship philosophy, the form of the relationship must support the emotions desired within the relationship.

As stated in his play *Exiles* and lived in his relationship with Nora, Joyce believed that real love can naturally flourish only within freedom for both parties and is only accidental in a duty bound marriage. Note the parallels in art and life.

If like the most potent form of human relationship, form and content in art are freely chosen and mutually supportive, then the result is strong. Artistic form and content can love each other. If instead form obeys some other or external requirement, then the artistic result is subverted to duty.

The Law and Duty family is presented in a demonic Roman XXX porn power and sex episode. In this episode sexual interest serves power instead of mutuality or family. It is ghastly. In addition, this chapter contains several sections relating to the relationship of husband and wife done in different styles intentionally chosen *not* to be artistically supportive of content. One of these miscegenated form and content pairs follows a simile: marriage is like a game of cricket. You get to swing so many times and then you are out.

Among the arts, music is featured in this chapter because music is a merger of form and content, the ultimate of mutuality. In terms of individuality, music is as it does, does as it is. Music is the Jesus of the arts.

Dawn on Hierarchies

Joyce's HS operates at dawn, the beginning of the new day and new possibilities. Like photons of light, she is there only as energy for particular results but can be felt.

This general awakening lights up within the church-prohibited mystical doctrines of Jacob Boehme set forth in his

first work *Aurora*, the title referring to the Roman goddess of dawn. Joyce also finishes with a Boehme touch, the notion that Lucifer's world was organized solely by hierarchies.

The inherent nature of hierarchy is non-mutuality by way of authority. Me on top, not me and you together side by side. The sex position of HCE and ALP is to broadcast this issue. The gossellers watch HCE and ALP in sexual congress, mutually satisfying sex side by side. They don't get it. They think he should be on top; she is so heavy. They seem to forget about how much heavier he is.

The gossellers represent the authority in the church, the world wide organization based on hierarchy. The gossellers also represent hierarchical authority in general. Generalized at the end of the chapter, this recurring Joyce theme of freedom versus duty imposed by hierarchy appears in the visual image of opposition of horizontal tiers of hierarchy versus individual rounds. In the hierarchy, the lower tiers support the higher ones and members of the lower tiers compete to try to move up. Competition is inherent in the structure. In the contrasting rounds, the circle supports itself and is self-sufficient.

Revealing their own values, the gossellers claim that Christ acted independently because he wanted to move up and be number one in the trinity. They also suspect the HS wants to leave captivity in the church and indiscriminately visit all manner of humans in order like Christ to be popular with the masses and move up from third to second.

Tikkun in the Sheets

John, the voice of wisdom in the last chapter, speaks at the end of this one as well. John advises all that the merger of male and female traits characterizes both the second and third persons in the Trinity, a substantial step in bi-sexual Tikkun back toward the original unity. This view is heretical to the church which promotes a male-only trinity in the interests of male-only authority in the church hierarchy.

The original ES god unity is reflected in the mother-child bond, the mutual bond of unity that carries on for life. Human sexual congress provides a temporary version of the original unity of the sexes in the original Adam and ever so briefly reflects the bi-sexual nature of Christ and the Holy Spirit. Tikkun in the sheets.

Section III: Conceptual Material for Chapter 3.4

Coming of the HS.

The events recorded in canonical bible in which the Holy Spirit is the principal agent are the Incarnation, Baptism of Jesus and Pentecost. In the RCC's version of the Incarnation, the HS impregnated the BVM with the Jesus seed through her ear. In the Gospels, at the Baptism of Jesus a father in the sky treated his son to positive words of encouragement and at Pentecost the apostles spoke in tongues while their hair was on fire, an early version of spiritual super meth, about the second coming.

Here is RCC doctrine on the Incarnation from the New Advent:

The Incarnation is the mystery and the dogma of the Word made Flesh. In this technical sense the word *incarnation* was adopted, during the twelfth century, from the Norman-French, which in turn had taken the word over from the Latin *incarnatio*. The Latin Fathers, from the fourth century, make common use of the word; so Saints Jerome, Ambrose, Hilary, etc. The Latin *incarnatio* (*in caro*, flesh) corresponds to the Greek *sarkosis*, or *ensarkosis*, which words depend on John (1:14) *kai ho Logos sarx egeneto*, "And the Word was made flesh". These two terms were in use by the Greek Fathers from the time of St. Irenæus--i.e. according to Harnack, A.D. 181-189 (cf. Irenæus, "Adv. Haer." III, 19, n. i.; Migne, VII, 939). The verb *sarkousthai*, to be made flesh, occurs in the creed of the Council of Nicaea (cf. Denzinger, "Enchiridion", n. 86). In the language of Holy Writ, flesh means, by synecdoche, human nature or man (cf. Luke 3:6; Romans 3:20). Francisco Suárez deems the choice of the word *incarnation* to have been very apt. Man is called flesh to emphasize the weaker part of his nature. When the Word is said to have been incarnate, to have been made

Flesh, the Divine goodness is better expressed whereby God “emptied Himself . . . and was found in outward bearing (*schemati*) like a man” (Philippians 2:7); He took upon Himself not only the nature of man, a nature capable of suffering and sickness and death, He became like a man in all save only sin (cf. Francisco Suárez, “De Incarnatione”, Praef. n. 5). The Fathers now and then use the word *henanthropesis*, the act of becoming man, to which correspond the terms *inhumanatio*, used by some Latin Fathers, and “Menschwerdung”, current in German. The mystery of the Incarnation is expressed in Scripture by other terms: *epilepsis*, the act of taking on a nature (Hebrews 2:16); *epiphaneia*, appearance (2 Timothy 1:10); *phanerosis hen sarki*, manifestation in the flesh (1 Timothy 3:16); *somatos katartismos*, the fitting of a body, what some Latin Fathers call *incorporatio* (Hebrews 10:5); *kenosis*, the act of emptying one’s self (Philippians 2:7). In this article, we shall treat of the fact, nature and effects of the Incarnation.

In RCC doctrine, the BVM in her role as mother of god became much like the HS. Given the outcome, the BVM must have promoted Jesus’ independent nature. Joyce extends the mantel of the dove to any mother who promotes her child’s independent individuality rather than fear of father.

We note that the Incarnation team included a human female, the BVM, and pointedly excluded any human male, Joseph [the guardian husband] or any other male. The insemination role was played by the HS, which in RCC doctrine is not really male sexually and in Joyce doctrine is a mixture of male and female. The Incarnation team had to be cleansed of original sin passed as a result of sexual intercourse with a male, so both Mary and her mother had to be virgins when the seed entered. Presumably all of these unusual arrangements were uniquely necessary in order to produce recorded history’s most perfectly independent and charitable human.

Here the similarly constituted Chapelizod incarnation team is to produce in Shem an independent artist operating through

the charitable channels of terror and pity. The bedside nurture team for Shem pointedly includes mom and her independent spirit and pointedly excludes father HCE [he is naked and showing penis would be particularly fearful at that moment]. ALP doesn't fear father. She arrives at Shem's bed first and keeps dad behind her.

Like original sin that must be interrupted by the lack of sexual intercourse with a male, the original fear of the father must be interrupted by keeping him behind her in terms of influence. An independent Shem will break the father/son abuser/abused chain of fear. He will not control his children with fear.

This HS inspired human spiritual nurture and sexual mutuality represent for Joyce the true and real second coming of Jesus. This is his coming not as the son figure made dependent by his father to stay at home in the trinity but coming instead in the nature of the Holy Spirit acting in the human spirit.

The major doctrinal dispute involving the HS revolved around the issue of procession, how the HS proceeded or came about in relation to the father and son in the trinity. This is referred to as spiration, not birth but a sequence of some kind in the nature of life giving breath. For the Eastern Catholic Church [in Constantinople], the procession was from the father alone through the son. For the Western Church [in Rome], the procession was from both the father and the son. For Joyce, the procession is from Christ alone, and from the real Christ. The issue of procession involves what inheritance the HS comes with, how much father fear. For Joyce Christ breaks the father fear procession.

At Jesus' baptism, the father encouraged his son instead of causing fear. This encouragement was definitely of the "way to go big boy" type. Wikipedia:

The **baptism of Jesus** marks the beginning of his public ministry. This event is recorded in the canonical gospels of Matthew, Mark and Luke. John's gospel does not describe Jesus' baptism, but John the Baptist does testify of the other things in John 1:15–36.[2][3]

In the New Testament, John the Baptist preached the baptism of repentance for the remission of sins (Luke 3:3), and declared himself a forerunner of he that would baptize “with the Holy Ghost and with fire” (Luke 3:16). In so doing he was preparing the way for Jesus.[4] Jesus came to the Jordan River where he was baptized by John.[4][5][6][7] The baptismal scene includes the heavens opening, a dove-like descent of the Holy Spirit, and a voice from heaven saying, “This is my beloved Son, in whom I am well pleased.”[4][8]

As baptism got Jesus started, mother’s nurture will get Shem started on the road to fiery individuality.

Pentecost offers many details that Joyce used in this chapter. It starts with a rushing sound. Wikipedia:

The biblical narrative of Pentecost is given in the second chapter of the Book of Acts. Present were about one hundred twenty followers of Christ (Acts 1:15), including his core group of twelve Disciples (Acts 1:13, 26), his mother Mary and various other women disciples (Acts 1:14). Their reception of Baptism in the Holy Spirit in the Upper Room is recounted in Acts 2:1–6:[4]:

And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Spirit, and began to speak with other languages, as the Spirit gave them utterance. And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven. Now when this was noised abroad, the multitude came together, and were confounded, because that every man heard them speak in his own language.[5]

At this point, note the rushing wind which they heard [it didn’t blow their house down] and the confusing language aspect, whether each of the apostles used a

different language or whether some sort of real time Rosetta Stone translation was used. Note that the entire audience consisted of Jews who did not speak the local language--apparently not Hebrew. Note the cloven tongues like fire that sat on them. It does not say where the tongues sat. Joyce adopts the version that the fire was on their heads and treats the fire as a symbol of human energy.

While those on whom the Spirit had descended were speaking in many languages, the Apostle Peter stood up with the eleven and proclaimed to the crowd that this event was the fulfillment of the prophecy ("I will pour out my spirit") [6] In Acts 2:17, it reads: "And in the last days, 'God says, 'I will pour out my spirit upon every sort of flesh, and your sons and your daughters will prophesy and your young men will see visions and your old men will dream dreams.'" He also mentions (2:15) that it was the third hour of the day (about 9:00 AM). Acts 2:41 then reports: "Then they that gladly received his word were baptized: and the same day there were added unto them about three thousand souls." [7]

Peter stated that this event was the beginning of a continual outpouring that would be available to all believers from that point on, Jews and Gentiles alike. [8]

Consider Shem's wetting the bed as an "outpouring" in this tradition, since it is a sign of penis based psychology leading to fire or desire-based come and go.

Traditional interpretation holds that the Descent of the Holy Spirit took place in the Upper Room, or Cenacle, while celebrating the day of Pentecost (Shavuot). The Upper Room was first mentioned in Luke 22:12-13 ("And he shall shew you a large upper room furnished: there make ready. And they went, and found as he had said unto them: and they made ready the passover."). [10] This Upper Room was to be the location of the Last Supper and the institution of Holy Communion. The