



SUPPLIANT MAIDENS



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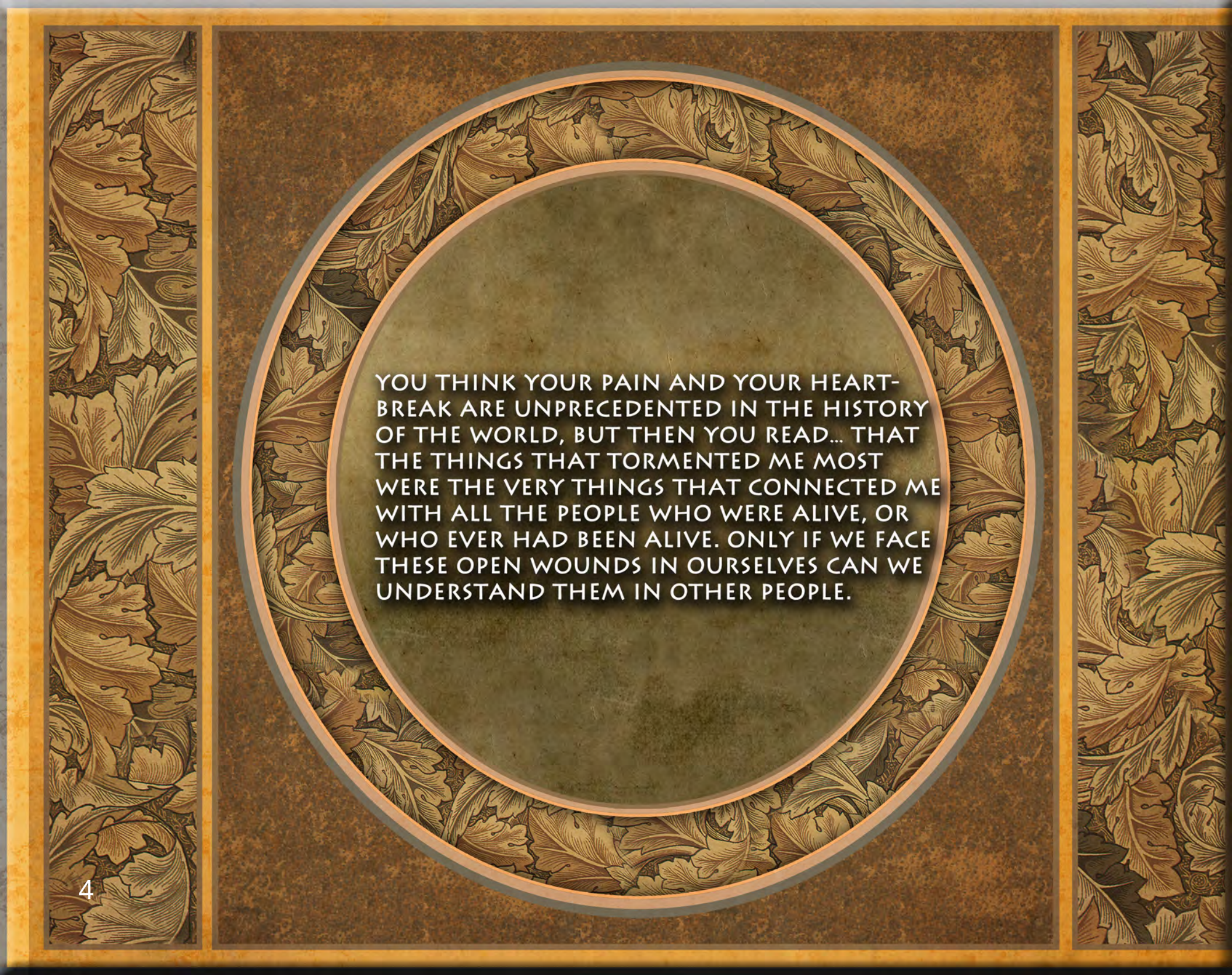
CHAPTERS IN THE BOOK OF SERVICE

SUPLIANT MAIDENS

COMMENTARY

SERIES 5
VOL. 3

DON HOUSTON



YOU THINK YOUR PAIN AND YOUR HEART-BREAK ARE UNPRECEDENTED IN THE HISTORY OF THE WORLD, BUT THEN YOU READ... THAT THE THINGS THAT TORMENTED ME MOST WERE THE VERY THINGS THAT CONNECTED ME WITH ALL THE PEOPLE WHO WERE ALIVE, OR WHO EVER HAD BEEN ALIVE. ONLY IF WE FACE THESE OPEN WOUNDS IN OURSELVES CAN WE UNDERSTAND THEM IN OTHER PEOPLE.

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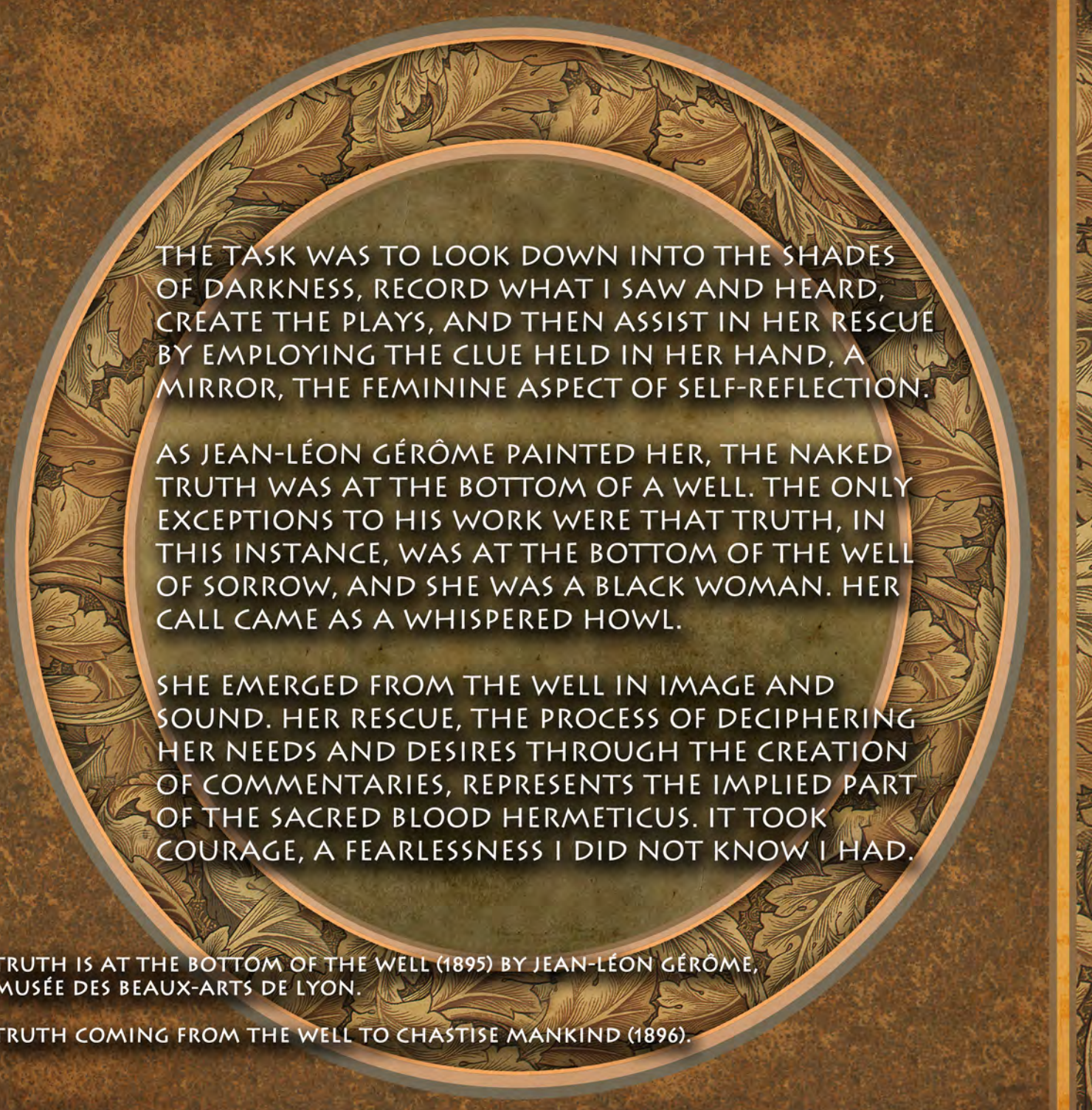
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The victim who is able to articulate the situation of the victim has ceased to be a victim: he or she has become a threat.

James Baldwin

A large circular frame with a decorative border of stylized leaves and acorns. Inside the circle, there is text. The background of the page is a textured, brownish-gold color.

THE TASK WAS TO LOOK DOWN INTO THE SHADES
OF DARKNESS, RECORD WHAT I SAW AND HEARD,
CREATE THE PLAYS, AND THEN ASSIST IN HER RESCUE
BY EMPLOYING THE CLUE HELD IN HER HAND, A
MIRROR, THE FEMININE ASPECT OF SELF-REFLECTION.

AS JEAN-LÉON GÉRÔME PAINTED HER, THE NAKED
TRUTH WAS AT THE BOTTOM OF A WELL. THE ONLY
EXCEPTIONS TO HIS WORK WERE THAT TRUTH, IN
THIS INSTANCE, WAS AT THE BOTTOM OF THE WELL
OF SORROW, AND SHE WAS A BLACK WOMAN. HER
CALL CAME AS A WHISPERED HOWL.

SHE EMERGED FROM THE WELL IN IMAGE AND
SOUND. HER RESCUE, THE PROCESS OF DECIPHERING
HER NEEDS AND DESIRES THROUGH THE CREATION
OF COMMENTARIES, REPRESENTS THE IMPLIED PART
OF THE SACRED BLOOD HERMETICUS. IT TOOK
COURAGE, A FEARLESSNESS I DID NOT KNOW I HAD.

TRUTH IS AT THE BOTTOM OF THE WELL (1895) BY JEAN-LÉON GÉRÔME,
MUSÉE DES BEAUX-ARTS DE LYON.

TRUTH COMING FROM THE WELL TO CHASTISE MANKIND (1896).



SUPLIANT MAIDENS

Preface

"History is not a procession of illustrious people. It's about what happens to a people. Millions of anonymous people is what history is about."

"The great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do."

"It seems to me that one ought to rejoice in the fact of death-- ought to decide, indeed, to earn one's death by confronting with passion the conundrum of life. One is responsible to life: It is the small beacon in that terrifying darkness from which we come and to which we shall return. One must negotiate this passage as nobly as possible, for the sake of those who are coming after us."

The Fire Next Time

"It is astonishing the lengths to which a person, or a people, will go in order to avoid a truthful mirror."

This Morning, This Evening, So Soon
James Baldwin

To understand the Black American experience is to see behind the Eurocentric point of view, where history pictures Black people as inferior and lacking any significant achievements outside of Africa. Fortunately, destiny allows for deconstructing the lies surrounding Africa and its people. Fascinating discoveries of Black ingenuity emerge, along with deeply unsettling atrocities. Who could imagine that the source of violence ending the Bronze Age was enmity between Africans? Or that rancor between Africans to spite their kin bestowed a weapon of mass destruction to non-African groups that effectively helped create white superiority?

This, too, is to know from where one came because bickering, backstabbing, and self-hatred are what Africans have been best at since supplying superior technology to Caucasians.

And let's remember those disenfranchised bicultural children that history has so conveniently overlooked in ancient Greece. They must have felt as Black Americans feel today:

"One would never defeat one's circumstances by working and saving one's pennies, and besides, the social treatment accorded even the most successful Negroes proved that one needed, to be free, something more than a bank account. One needed a handle, a lever, a means of inspiring fear...

Neither civilized reason nor Christian love would cause any of these people to treat you as they presumably wanted to be treated; only fear of your power to retaliate would cause them to do that, or seem to do it, which was (and is) enough."

Down at the Cross
James Baldwin

Orphans in their land, ancient Greece, the plight of bicultural children without clan affiliation or patronage living in Hellene Greece meant being reduced to beggars. For those chained to the land through debt slavery, a system similar to sharecropping in the American South, the pennies earned would never provide security or freedom for their family. Oppressed and ostracized like the Negro, they bore the brunt of Caucasian hostility and sexual frustration in the form of rape. But unlike the American situation, the oppressed in Greece were offered a means to retaliate and instill fear by an unlikely ally. They did so with a vengeance.

Those already invested in the accepted Eurocentric historical perspective will find this tale speculative, exaggerated, and pure fiction. But imagine for a moment attempting to explain the causes of the American Civil War without acknowledging a Black American presence.





It can be done convincingly; many would find these explanations acceptable. But no matter how many times it was printed and recounted, such a description would be inadequate and fraudulent without reference to the ethnic strife the Civil War entailed.

The same is true concerning ancient Greek history. The Eurocentric perspective hides the horror of ethnic conflict under the guise of class struggle, quarrels, and disagreements. The inability of Caucasians to face ethnicity and its impact on human development has, consequently, ignored and marginalized the African presence in the ancient world. To admit Africans into Greek history contradicts thousands, if not hundreds, of thousands of scholarly achievements. It requires Caucasians to reevaluate and denies Caucasians their creator identity of Western civilization. To echo Baldwin, "Many of them, indeed, know better, but, as you will discover, people find it very difficult to act on what they know and accept their role in the course of human development as overinflated."

Suppliant Maidens concludes the commentaries of *Sacred Blood* and lays bare a history never presented or even believed possible: a history inclusive of Africans at the beginning of what Caucasians claim as their birthright. The title was tongue-in-cheek since it is about women who are anything but compliant. Women who appeared disobedient then "ran away," signaling the need for change. However, that was wrong and needed correction to understand the underlying phenomena at play with their behavior.

The breakthrough in clarity came while reading material on family violence. It required reflection and suggested that "running away" might imply the unconscious need to run toward a goal or destination. If this were so, ancient women's "running away" pattern wasn't necessarily running away but to an object, specific destination, or engaging experience. What could be so enticing for ancient women in Kemet and Greece to run toward? What could they be seeking?

While meditating on this, a friend who is color blind came to mind, causing a gestalt of the senses, a beautiful unity, and the insight that they ran toward an imaginative experience.



Similar to the difference between being color blind and finally gaining color recognition, they ran toward a poetic epiphany that produced clarity and intelligibility of something invisible.



Like reading a poem versus prose, monocular vision is an associative way of seeing, where imagery holds together or coheres such that "the whole is greater than the sum of its parts." What we would term as feminine perception—a highly efficient sight that isn't viewed as a second-class or suspect perspective as it is today, see Appendix A.

The five examples of "runaway women," The Eye of Ra, the Tale of the Danaïi, Helen of Troy, The Hiraeths, and The Partheniai, demonstrate how native men and women shaped the ancient world in their search for and application of sensual gestalt. It's the story of the "All Seeing Eye," a monocular dominance, unlike the present, where binocular vision, as argued in *The Eyes of the Skin* (Pallasmaa), turns everything into objects with its limiting exactitude and specifying characteristics.



It's a history connected with imagination, proprioception, and living intimately in haptic touch with the Wild, those places totally outside the control of any person or institution, sought after by men and women that served to unite and construct the man-made world. We fear cults today, but at the beginning of civilization, they were the mechanism that created social order and the first communities. Like characters in their own life stories, cult members survived, endured, and thrived, each member acting as the hero in their own life's journey.