

TOWARDS A HARMONY OF HANDS

FOR: HANDEDNESS AND HUMAN RIGHTS DIALOGUE

A Personal Perspective By Eugene Skeef

The public domain is overflowing with information based on the dissection of the subject of handedness. I would like to declare at the outset that it is not within the scope of my discussion, nor would it add any significant value, for me to unpack it here. Anyone with an interest in that level of analysis of the issue of handedness can read up on it or browse the internet, where they will readily find more than sufficient scientific or academically refined insights into this ever growing topic.

I would love, therefore, to engage with the serious matter of left-handedness in our society from a markedly personal perspective.

At the dawn of time a star burst and our galaxy would thereafter be forever engaged in the magical dance drama between the perpetual oscillations of darkness and light.

Only recently our ancestors rose into the fullness of the savannah of their bilateral vision. Scientists tell us that the long evolutionary journey that created modern humans began 1 million years ago with the ability to walk on two legs, having evolved from older lineages of hominins.

More recently, in grappling with our yearning for inner and outer peace, the inherent duality of our humanity presents us with a worrying proliferation of conflict.

Navigating the vicissitudes of the continuum of harmony and discord is essentially the unavoidable battleground of the strife of being human.

To this end, I am interested in the lasting effects of the primary urge in humankind to evolve propitiative rituals of moral deference towards imagined higher forces of creation.

So, please permit me to continue by sharing a few scenarios that have a bearing on my personal development in a world that prioritises right-handedness above left-handedness.

I believe it is every human's right to be different! I arrived at the juncture of this persuasion at a very early age.

My mother Nyameka Eunice Zingiswa Mpehlo

My mother, who sang her children to sleep every night, and woke us up with song each morning, once told me that when she was at primary school she used to get whacked with the sharp end of a ruler for writing with her left hand. She would be told to stop using "*isandla semfene*". The literal translation of this Zulu or Xhosa phrase is "the hand of the baboon". It has negative connotations of someone who practices sorcery. This expression of admonishment was often used interchangeably with "*isandla sika Sathane*", meaning "the hand of Satan", "the devil's hand", that is, the hand of dark forces. But my mother's character was the extreme opposite of this. She was the kindest, most loving, and most compassionate person I have ever met.

She was forced at a young age to learn to write with her right hand. When I was a child, I watched her write beautifully with both hands. She developed an ambidexterity that came to great use in later years when she became a champion tennis player who surprised her opponents with her unfathomable strategy of switching hands mid-rally. I learned a lot from my mother about exploring concepts of alignment and balance in my own creative pursuits. She inspired me to develop an even-handed approach to playing percussion.

I was recently taken by complete surprise by a brilliant boy at a school I visited with a group of fellow poets and musicians on the outskirts of Bloemfontein in South Africa. Our visit was part of our commitment to creative writing and performance educational outreach on behalf of the Poetry Africa International Festival, of which I was the Featured Poet. In my introduction of the session, I improvised on a few of the traditional African instruments I had brought along, including the South African umakhweyana, and the West African talking drum and water drum. After the introduction, I invited a volunteer to help me by playing a beat on the water drum so that I could give the gathered young students some spontaneous melodies to sing. A boy raised his hand and readily stepped forward with a smile.

I played the beat for him, then handed him the pair of beaters for him to repeat what I had just shown him. I placed the heavier, padded beater in his right hand to produce the bass note as I had just done, and I gave him the unpadded one in his left hand to produce the higher note, like on the snare drum of a drum kit. Still smiling, he took the beaters, but immediately swapped them around, so that the bass beater was in his left hand to produce the main rhythmic accent for the groove.

My surprise was that, even with my high level of sensitivity towards the need to always remain open to difference, I had automatically handed the boy the beaters according to a conventional rhythmic format. The young

percussionist chose to switch the beaters around to use his left hand to give prominence to the bass tone as the rooting beat for the dance that would develop in the packed room.

But far from being the devil's hand, it was the hand of the divine that had descended on his left shoulder and ignited the current of his perfectly placed pulse to spread through the room.

The left hand is also regarded in some religions, notably Islam, as being unclean. It is the hand that is dedicated to cleaning bodily excrement. It is also believed to be the hand that the devil would use.

It is recommended to use the right side of the body for purification and good - for example, shaking hands with the right, entering the house with the right foot, eating with the right hand; and the left side of the body is associated with bathroom habits and other activities considered to be dirty, including cleaning yourself after using the toilet, putting on your shoes, blowing your nose, etc. Muslims believe that Satan uses his left hand for all gestures - eating, giving, and taking.

My wife Azra Kayani

Azra is an artist, creative writer, and a qualified forest school teacher of Pakistani descent. She has also used massage and aromatherapy for trauma healing. She is an advocate of the power of outdoor learning and the meaningful exploration of the natural environment as a route to the creative development of the whole being: psychological, physical, emotional, and spiritual.

When we chatted about the subject of handedness over tea, she was brief, but incisive, in sharing the story of her father having been left-handed. This is what she said:

"There have been many accounts of the taboo of left-handedness over the centuries, with varied claims to the truth, in more recent years, about its origins. However, we probably don't know the full origins of these prohibitive social or religious customs that continue to plague the world. I know the practice is associated with witchcraft, but there may be different social attitudes to the left hand that predate the emergence of this association in human history. We can't be accurate about these things. We can only really guess. All origins get lost in time.

My dad was left-handed. He told me that he was forced to use his right hand because that's how they were brought up in Pakistan. Everyone was

expected to use their right hand for most activities. The left hand was seen as unclean. He'd be hit or punished somehow for using his left hand. So, yeah, I think generally he used his right hand to do tasks and things; but I think, being naturally left-handed, he probably had that comfort from reverting to his left hand. Because it was drummed into everyone that you do tasks like writing with your right hand. He just trained himself the other way. It's wrapped up in religion. And then, as I said, he had dyslexia, and I don't know if that was related to switching because it was connected to the hemispheres of the brain as well.

My father experienced prejudice towards his left-handedness even in the workplace in the north of England when he emigrated to the UK. I think the general anxiety he carried as a person was directly related to being forced to use his right hand in preference to his left, both within the Islamic religion and the prevalent cultural practices in both countries.”

Robert Mitchell

Robert Mitchell is a world-renowned classical and jazz pianist, composer, bandleader, and poet from London. I met him through the Grammy Award-winning bassist, composer, and educator Anthony Tidd, another genius of Caribbean parentage who was also part of a group of my young mentees in the 1990s when I was in exile. Robert is left-handed. However, he earned his acclaim as a Steinway Artist through his phenomenal two-handed mastery of the instrument. Unlike most jazz pianists who have an under-cultivated left hand, which tends to function mostly as a provider of supportive chordal accompaniment, Mitchell's command of the keyboard covers the entire range of the orchestral instrument. With his jaw-dropping technical flourishes, he can be equally melodically and rhythmically eloquent and compelling with both hands.

I am particularly fascinated by Mitchell's personal way of dealing with the whole handed prejudice. In 2013 he launched Leftitude, a festival specifically designed to foreground left-handed pianists. This venture was not exclusive to those pianists whose stronger hand was the left; its primary concomitant aim was to encourage right-handed pianists to work on strengthening their left hand to a level where it matched their naturally stronger hand. The results were astounding.

I caught up with Robert towards the end of November 2023. He was very positive about contributing to my conversation about the deep-rooted issue of handedness. He was on his way to Bristol University in the UK to give a talk, conduct workshops and perform a solo concert. As it happens, his talk was to be on left-hand-only piano. He is currently doing a part-time PhD on

this area of pianism, which is being funded by the Guildhall School of Music and Drama, where he is a professor.

He will be composing as part of his Leftitude presentation, and a group of pianists will study the result and journal their experiences, which will filter into the concept's development within Guildhall, Kent and Newcastle Universities.

Robert told me that he found a Leftitude reference in a PhD paper from 2016 - calling it the first of its type:

'Leftitude is the world's first festival of left hand only pianism. It was created by Prof. Robert Mitchell to highlight an under-appreciated area of ingenious piano composition and improvisation - which has flourished for over 250 years. First held in 2013 at the Forge (London, UK) it consisted of music from classical, jazz, and Improvised origins. With an expanded vision - Leftitude is set to return in 2025! So watch out for many exciting updates.'

He continued by telling me:

"I interviewed Phineas Newborne III for Guildhall - youngest son of the legendary pianist. His father was left-handed and hit over the hand at school! I am too - and was lucky not to be hit, but my handwriting was severely criticised for years at school - and we have still got issues with exam desks not being readily available for left handers - at such an important time!

I am doing a PhD progress presentation at Guildhall on 11Dec - let me know if you're about.... time to be confirmed.

Mum was a maternity sister in the National Health Service for 43yrs (the role doesn't exist now); so we always talk about left-handedness, art, and health."

I went online to remind myself about Robert's founding of the Leftitude Festival, and I found this link with a news piece by Mike Flynn:

(<https://www.jazzwise.com/other/article/jazz-breaking-news-robert-mitchell-launches-leftitude-festival>)

'Jazz breaking news: Robert Mitchell launches Leftitude Festival
Tuesday, 19 March, 2013

The event celebrates the art of left hand-only piano which Mitchell has explored on his latest solo album, *The Glimpse*, released in February on

Whirlwind Records. It shows the sheer variety of music capable of being produced by this singular approach to the piano.

The two nights feature four contrasting stylists from the worlds of jazz and classical music – with Mitchell performing on the second night. These include leading UK improv pianist **Pat Thomas** (who's worked with luminaries such as Derek Bailey, Jim O'Rourke and the cream of the London improv scene); Belgian-born pianist **Ivo De Greef**, who's a fast rising star of the international jazz scene; and top British contemporary classical pianist, **Clare Hammond**.

Mitchell aims to raise the profile of this approach to the piano, and is already planning subsequent editions of Leftitude. The inaugural festival will be hosted by one-handed pianist **Nicholas McCarthy**, who was born without a right hand but has risen to fame through his virtuosic left-hand only playing; in fact he's the only graduate of the Royal College Of Music in its history for left hand only piano repertoire. He recently performed at the Paralympics closing ceremony and on the BBC Piano Season Gala Concert, and will interview Hammond and Mitchell on stage during the festival, while he plans to perform at next year's event. The line up this week is **Pat Thomas** plus **Ivo De Greef** on Wednesday **20 March**, followed by **Claire Hammond** plus **Robert Mitchell** on Thursday **21 March**.'

Harmony of hands

In my view, by far the most convincing trans-Atlantic migration of the rhythmically grounded African sense of creative interplay between the hands in musical expression, is to be found in Cuba, the Caribbean and South America. In these parts of the trans-Atlantic slave route, it would appear there survived a strong resistance to the kind of colonial cultural compression that was applied to the rest of the out-of-Africa regions. Pianists such as Chucho Valdés and Gonzalo Rubalcaba of Cuba and Michel Camilo of the Dominican Republic are the most prominent examples of this unbroken harmony of the hands.

I hereby espouse the divine principle that the harmony of hands embodies the essential quality of forming a pleasing and consistent whole - a pleasing arrangement of parallel revelations that need to occasionally intersect at the nodes of the single continuous narrative of human compassion. This universal tendency is known to have preoccupied artists throughout time, as expressed, for example, in the Benin sculptures and the paintings of Leonardo Da Vinci and Michelangelo.

The sacred geometry that defined the enlightened visionary perceptions of the masters of antiquity, though, was dissolved in the crucible of the colonial

mission, whose poison filtered down and permeated the arteries of our forebears in the south, leaving us with a legacy of a forceful cultural conflation.

The fermentation of a different geometry hereby passed down the terms by which the rotation of the earth on its axis and its revolution around the sun would be defined. We were given a perspective of the earth that favours colonialism and the dominance of the global north with its legacy of the conventional oppressive paradigm of hierarchy, whereby the top or higher is considered superior to the bottom or lower – terminology that was indelibly branded into a vocabulary of prejudicial classification. Consistent with the relative perspective of the observer, it follows that while the earth rotates to the right in one view, it rotates to the left in another.

The rotation itself is neutral as far as the earthbound human eye is concerned, but, as I say, it is simply a matter of perspective. Be that as it may, the racist coloniser, though, decided to impose their singular view on everyone. This fermentation continues to inspire a fomentation of immeasurable dimensions along the precipices of the incisive consciousness of the oppressed.

Khanyisile Mtshobile

(I was taken aback by the serendipity of Khanyisile Mtshobile sending me her unprompted voice note literally as I was writing this piece about the taboo of left-handedness. It is experiences such as this that reinforce my belief in the universally creative power of the invisible force of Greater Harmony.)

Khanyisile lives in Johannesburg. She is a performing artist, drama practitioner, and artist-researcher. She has an interest in applying her artistic skills to the entertainment and learning spaces, to facilitate healing and educative arts for young people for personal, social, and academic development. I met her when we both attended a two-woman dance drama therapy performance by Dr Refiloe Lepere and Itumeleng Moeketsi in October 2023. The event took place at eMakhaya Theatre, Es'kia Mphahlela building, and was part of the Ezempilo Mental Health Arts Festival initiated by our mutual friend and creative associate, Festival Director Vonder Sibusiso Fihlani with Drama For Life at the University of the Witwatersrand in Johannesburg. We sat next to each other watching the engaging performance. I remember being struck by her intellectual rigour when the members of the audience were asked to discuss aspects of the drama before writing our thoughts on postcards that we found on our seats and swapping

them with the person sitting next to you. My next encounter with her was when she sent me a WhatsApp message that said:

"Good day Mr Skeef, I hope you are doing well 😊 I am bouncing back. It's been a tricky month since we met but I am recovering. I'm currently in a workshop and I thought of getting in touch with you."

I was intrigued by the tone of her message, but, knowing what a busy person she is, I didn't make much of it. I replied by thanking her for the blessing of her message. Then, in wishing her well, I politely asked her to elaborate on her "bouncing back" and "recovering".

Before she could reply, I asked her about the nature of the workshop she mentioned she was in. Her answer: "It's a digital marketing workshop hosted at the Goethe institute, being facilitated by Womandla Global Network." (A combination of the words Woman and Amandla)

Then her next message read: "You mentioned you are delivering a speech, sounds important." To which I responded: "Yeah. I'll share it with you when it's done. It's about the negative culture surrounding left-handedness."

Her response: "😊 I have come to relate to this but I guess it would make a great conversation over coffee sometime?"

I couldn't resist my curiosity: "Do you mean from the point of view of personal experience?"

She replied: "Recent experience really. I've had a bit of an unfortunate experience that led me to rely on my left. The cultural consequences are interesting."

Now I was really intrigued! But she went quiet until the evening. As much as I was eager to know what she meant by the "unfortunate experience" and that "the cultural consequences were interesting", I respected her fragility and decided to wait and hope for a response when she was ready to give me one.

Then, just as I was having dinner, my phone pinged to notify me of her message: "Had quite the productive day and the unfortunate gift of load-shedding, excuse my late response." - followed by a four-minute voice note with details of the unfortunate experience that led her to rely on her left.

"Mr. Skeef, I will just send a voice note. I don't usually do this, but I think it's much faster, effective, and also context and tone help ease the situation.

So, the reason I'm using my left hand or have been using my left hand for the last two weeks is that I unfortunately got mugged earlier this month. So, this was about a week after I had met you, I think. And, hmm, there was a knife involved and my fingers got caught. Well, cut. I was actually cut. So, healing; my fingers are healing, but still in pain, and I think I'm still assessing the depth of the damage. So I've been using my left a lot and you know *mos*, in our context as black people, when you use your left hand, people are a bit... They're a bit thrown off because I guess it's a sign of disrespect and all that. So, it has been that - having to use my left hand in terms of giving and receiving, in terms of writing and doing everyday ad hoc things, although I am recovering on the right side, so I still do use my right. It's just that there's still a bit of pain in my fingers. So yes, it's funny that that is your topic for your speech or whatever you are presenting. But, funny enough, just last month I was at a workshop. Even then it was a training, really, at Care For Education, which is a non-profit organisation and partner of the LEGO Foundation, and they were teaching the importance of using both our hands, both the left and right, especially for children. So I work in the children context as well. And the facilitator was mentioning that it's very important to use the left hand and not let the culture interrupt with that, because what it does is that over-reliance on the dominant hand being the right, it can cause lack of development in parts of the brain because your left hand is also informing your brain through its various motions - touching, holding things, movement... So the neglect of that, especially in a child, delays their cognitive function. And, therefore, the challenge is not as big, but still has some effects. It's now a month since that training and I've switched from being right-handed to left-handed. Unfortunately, not by choice, but it has been an interesting transition because I've had to write with my left hand. I'm not left-handed, but one thing I've been hearing a lot, I guess, and also paying attention to, is how I'm getting stronger with my left hand, so I'm starting to use it as if I'm using my right hand. Not as perfectly, but it then brings back the question as to why not use the left hand even when my right hand was working. Why not use the left hand? We do use it, but not as often as we should. And then those who are left-handed are also forced to live in a world of right-handedness. So I think it's a very interesting topic to explore."

It occurs to me that the knife cuts on Khanyisile's right hand are an inexplicably invasive symbol of a contrapuntal intention to accentuate the lines of her right palm in contestation with those of her left hand, which are generally said by palmists around the world to be inalterably incised at birth.

I replied to her by expressing my deepest empathy towards her for the terrible attack and the associated trauma of the violation. When we started our conversation, I had no idea that she had been mugged. I told her that

she was an amazing person, and that I was honoured to have her as part of my life. Then I thanked her profusely.

Geraldine Walsh

Geraldine Walsh lives in London. She is a visual artist, poet, photographer, creative community educator and has a keen interest in the philosophy of peace.

Geraldine and I go a long way back. We met when she came to study music at the Oval House Music School where I was Director.

Geraldine has recently expressed a determination to return to her music studies so that she can engage communities through music healing and as a means of spreading more peace in the world. When we reconnected recently after a gap of a few months, she told me that she missed Oval House primarily because of the community approach to learning. She was yearning to be part of a dynamic community that shares knowledge openly, as opposed to the format of privately acquiring knowledge. She said that the main reason she values the art of making music is that the process involves more than one person. She feels that visual art, her main form of creative expression, can be very lonely.

Our recent encounter was another moment of spiritual synchrony! She invited me for lunch so that she could hand me the framed portrait she had created as a gift to me. After eating, she produced her iPad and invited me to join her in creating a joint painting with our fingers on the screen. This excited me, as I had seen the beautiful drawings she had made in a similar way with her ailing mother on her daily visits to the care home; except that, in the case of their collaboration, she would take her frail mother's hand and accompany it across the screen. After she explained the process of selecting colours, levels of transparency, and thickness of line, she asked me to start making my mark. I drew an initial shape, then sat back for her to take her turn. I was surprised when she started to add her lines. I noticed for the first time that she was left-handed. I remarked that I never knew about this. Then she began to tell me about the history of left-handedness in her family.

As far as she could trace, she inherited her left hand leaning from the women in her Irish lineage. Her mother, grandmother and great-grandmother were all left-handed.

Geraldine made a point of telling me that while it was official school policy for left-handed pupils to be beaten and forced to write with their right hand during her mother's primary school education as a Catholic in Ireland, this

had been stopped by the time she herself went to school as a child in London. However, the prejudice still existed, and the stigma caused her to learn to write with her right hand to fit in with the majority of her classmates.

Here is Geraldine's account:

"My mum's generation were compelled to write with the right hand. It was the same in Ireland and actually in the UK as well. I didn't experience that. I mean my generation. It was kind of changed. But, yeah, the left hand was associated with evil. But in my own mind, I sort of feel that as human beings we're naturally ambidextrous. That would be the first thing I'd say. So I'm not really too sure where it went to... Well, I imagine that it went to where the focus is on the mind being separate from the body.

So the brain rules. Like I think your left hand is ruled by the right hemisphere of the brain. So that the left hand is supposed to belong to your creative side. I use the word creative in a very broad kind of sense. Then the right hand is governed by the left brain, which controls our logical or more structured thinking. So, actually, as society kind of operates predominantly on that way of thinking, then it favours the right hand; and not the right brain, which determines the left hand and its creative, ethereal, illogical leaning. I don't know. I mean that that's my kind of thinking about it...

This prejudice brings about a kind of hierarchy whereby certain types of ways of being that involve creativity and not so logically structured activities are sort of considered to be of lesser significance in our society. And that may also connect to indigenous societies of groups who live alternatively being marginalised. But I believe in a world where creativity is valued above intellectualism as a way of communicating."

Geraldine's point about humans being meant to be ambidextrous resonates strongly with my personal views on the subject. This is especially the case when I hear the mathematical logic in musical harmony and precise geometry in scalar tone rows. It makes me wonder about the truth behind her musings.

She goes on to clarify how she deals with the concomitant contradiction contained in her concept by expounding unavoidable aspects of her artistic process that rely on her use of left hemisphere determined modern technology:

"With some of my art I use the computer. In this I try to find my way around a very structured kind of form. I mean I struggle with the computer

because, in my way of thinking, there is a very right-handed way that it's structured to learn. I know it's varied, and you can learn things on YouTube, for example, but the computer is very eyesight based and it's very intellect based in terms of the way that it's designed. I'm not just talking about the user aspect, but the whole configuration and mechanics of it, and how people write code, etc. It's different from, say, a pen or a pencil, which is very simple. I can almost make it myself, and I can master it. I find it very difficult to master technology just to be able to use it.

I'm also grateful for the technology, though, because in terms of the physicality of being able to just move my finger around on the iPad to draw, I almost don't have to use my eyesight or think. I can work in a way with that. And then if it's larger I can use my whole body in a way, which is like working on a wall, where I feel like I'm using the whole of myself; and not separating part of myself, and I don't feel this sort of strain on my eyesight. I also don't feel this kind of brain pressure and thinking pressure. I'm kind of released from that, and that's kind of healing, it's different. It makes me dance."

I was positively persuaded by Geraldine's disposition, like Khanyisile, to find that healthy balance in her views about handedness.

She concluded by saying:

"In some sense it's a bit like a herb that's poisonous, but it's also a medicine, so it's about how it's used. It's just like a knife can be used to kill somebody or it can be used to butter a piece of bread. That kind of metaphoric duality. So, nothing is inherently bad. It's just like, as human beings, none of us is inherently good or inherently bad. We make that decision, don't we? We kind of cultivate our humanity according to the fact that energy is neither good nor bad. We can use it positively or negatively.

So, yeah, we need balance. We need the balance of both the intellect and the creative because neither is essentially bad. Just like masculine and feminine. Patriarchy is not exclusively bad. Matriarchy is not exclusively good. They can both be terrible, and they can both be great. So we need both."

The chaotic nature of asymmetry is not a permanent state. The ideal, or idea, of symmetry and stillness motivates the universe's perpetual motion towards the attainment of a state of balance. I believe that this is our principal pursuit of peace and harmony.

At the root of the campaign to raise awareness about the discrimination against left-handed people is the ethos of equality in diversity in all areas of society, be it gender, ethnicity, skin tone, class, historical privilege, post code, or material wherewithal.

We need to inculcate a culture that embraces difference as a divine dividend in the shares accrued from living sustainably in this world together. We need to instil a society that celebrates the inherent beauty of our diversity and recognises the natural endowment in each and every person of the potential for expressive excellence that can immeasurably benefit humanity.

While a few of my siblings are left-handed, I am right handed. It recently occurred to me to wonder what people would think if they knew that my ubiquitous drawing of the Black Consciousness Movement clenched fist symbol is actually a reversal of my left hand, drawn with my right hand from its reflection in the mirror to fit in with the accepted norm.

To this day I still marvel at this personal secret. The notion of the creative reflection of my inner self, where my spiritual equilibrium does not favour any one side in the externalised human preoccupation with the dialectical battle of opposing forces or ideologies. I find solace in the fact that the universal principle of equality has never needed its enshrinement in law or policy for the validation of its natural truth, however important or necessary this may be argued to be.

There is a strong case for proposing a form of education that goes to the very core of the belief in the divinely enshrined blessing of our sacred birthright as co-inhabitants of a natural environment that thrives from the attainment of harmony and balance.

In my view, education is about identifying innate talent in a person and helping to shape it in such a way as to give that person the tools to be able to assess situations that life presents, and to take independent initiative in being resourceful in applying themselves to the beneficial task of improving these situations. I propose an education that is in keeping with the African concept of holism - one in which the artificial boundaries between different facets of knowledge and understanding are dissolved to expose the person to all forms of learning, because they are essentially inter-related. This education makes for a more well-rounded person, no matter their ultimate qualifications. It is about developing the natural gifts and creative potential of the person to the fullest extent of their capabilities.

The psychological and social impact of partiality in a culture of handedness should not be underestimated. It is a virulent conceptual cancer that erodes

the whole person through its metastasis. We need to reverse this process through the adoption of a more holistic approach to wellbeing.

I borrow from theories of supposedly random or chaotic phenomena to suggest that the human body can be understood to be a microcosmic crystal galaxy. Properly viewed, we are embodiments of harmony, or at least a constant search for its attainment. The problem begins when we do not see the revelation of the intrinsically replicated pattern because it is not always staring at us. A vital part of the game of life is that the pattern is mostly hidden from view, and becomes visible only through deep listening, a kind of meditative attunement or alignment of consciousness. We can return ourselves from the periphery of consciousness to our cognitive centre by a magnetic reversal of the echoes of our fractal fragmentation. This infinite self-nourishing model of being prepares us for the life-affirming quality of meeting others as equals, which makes for meaningful and productive human relations. I am inspired here to remember the Zulu proverb, "Izandla ziyagezana", which translates as, "It takes one hand to wash the other".

Any system is likely to be rotten at the core if it does not operate in recognition of this universal principle of harmony and balance.

The search for justice leads us to traverse the liminal lines of a world governed according to symptoms of socially affective disorders. An axonal thread of alignment of total consciousness is achieved when we train our bodies to be balanced, because life is a dance of rhythm, rhythm is pulse, pulse is oscillation, oscillation is binary beginnings - the one needing the other to perpetuate and fulfil the dance.

Right now, I am left wondering if hemispheric specialisation is absolute - that is, of the brain and the globe.