Colour Light Therapy

Georg Schad, Ringwood, February 2015

1. History
2. Physical set up
3. Today’s use of colours; psychological properties of colours; and Chromo therapy
4. Some Indications by Rudolf Steiner
5. The Colour Affects System
6. Our Approach, Coordination of Colours, Movements, Music and Speech: Areas that we address
7. A Therapy Sample
8. Where this particular colour light therapy is practiced

History

Colours have been used at all times in human cultures, both for body paints as well as for painting of images and of sculptures. What kind of colours depended on what was available for the people involved. Yet as cultures developed, more deliberate and careful applications became possible. Still today, the use of colours, some from plants, stone and some from metal, amaze visitors when seeing the ancient and highly developed Egyptian culture. What the colours meant to them may be hidden from us, but must have been important to them. Nor can we know that the colours were to accompany a deceased person for a specific purpose; nor when colours were used in a therapeutic way for the living. But one may
assume that when mankind was younger, colours made a deep impression on the beholder. When young, I was very impressed by an older friend who had seen a small booklet with pages of various colours, and that this was as important for Buddhists, so he said, as the Bible is for us.

Gold as a colour re-emerged in the early Christian culture when the background of pictures was in gold, denoting the presence of the spiritual world. This became a time-honoured tradition for the icon painters to this day, but eventually in our Middle European Culture the blue sky appeared instead of gold as the background, together with laws of the three dimensional. Yet a great sensitivity to what colours expressed was felt for centuries. Eventually even black appeared as a background as for the pictures of angels by Guariento in Padua (1370), and later by Rembrandt. The amazing use of coloured glass in churches and cathedrals such as Chartres, or in Fairford in Gloucestershire, where the daylight shines through the images, heralded a new experience of what colours could express.

When in 1957, I first experienced the Colour Light Therapy, it was located in a small hut-like chapel of Heathcot House, part of the Camphill Rudolf Steiner Schools near Aberdeen, Scotland. (see picture below) Beautiful coloured shadows were cast by at least two eurythmists on to a screen in front of children, which was of gauze-like material, and one could actually recognise the persons involved. Behind them were coloured windows through which the day light was carefully controlled with shutters on the outside. These dance-like movements were accompanied by lyre music or by a spinet. The sessions were designed for children with severe cerebral palsy and many were present in their specially designed wooden wheelchairs in the dark part of the room. It was pointed out to me at the time, that the sessions had a very relaxing effect on the children, many of whom were over sensitive to bright lights and sudden noises. This small class of children in the picture below were not the children for whom this therapy was devised, but the building behind them was the first used for the Colour Light Therapy in 1948.¹

When Heathcot Estate was returned to its owners, the Colour Light Therapy stopped and eventually re-emerged years later in the Camphill School of Beaver Run in America, to which the creator of this impulse, Carlo Pietzner, a very able artist from Vienna, had emigrated. From around 1940 a colour light treatment was devised by Michael Wilson and Fried Geuter in the “Sunfield Children’s Home” in Clent, near Stourbridge. This was in the school hall with colours projected on to the stage, for large groups of children with learning difficulties. In around 1950, there were two households with blind and partially sighted children in the Camphill Schools in Aberdeen. A quite unique treatment had been devised for them. But this was with electric light. At the beginning of the 1960s Dr. Peter Engel, resident Medical Officer at the Camphill Rudolf Steiner Schools in Aberdeen, devised a colour light treatment with alternating red and blue lights in a certain rhythmic pattern, that were electrically operated, to engage the metabolic system as well as the central nervous-system. I was involved with this for a short time in the Sheiling School at Thornbury in the late 1960s. A
Further study was initiated by Dr. Diana Pauli ‘The Sunfield Colour Impact Project’\(^2\) with a specially designed ‘Colour Impact Room’ with stage flood-lights, at the Sunfield Children’s home, Clent, 1999. Her special contribution is that she included some of Steiner’s ideas of the three-fold human soul of thinking, feeling and willing.

**Physical set up of our Colour Light Room**

It took a variety of attempts to get the physical layout right.

- **The 7 coloured windows** are facing North for indirect light and starting 1 meter up from the floor, and be 1.1/2m tall and about 50cm wide each. (see photograph below)
- **The colours** (gels) are interchangeable so that the sequence can be changed.
- **We have blinds** that can change the light input for each window, they are able to operate silently and from the back of the room, and are able to shut out all stray light.
- **The screen**: the larger the better! Ours is 6 m wide and 3 m high from the floor. It is in one piece, is pulled tight, and is made of 100% polyester, as colours reflect well. It is 2.1/2 m from the coloured windows to allow space of movement for a eurythmist.
- **The room**: needs to be large enough to hold a group of up to 20, yet be intimate enough for individual treatment. Any additional windows are completely covered with blackout during the sessions. We have one main entrance at the back, a side door leading up to a gallery for making music and for the person to operate the blinds of the coloured windows. We have a very efficient under floor heating, and the height of the room (approximately 6m.) is helpful re ventilation etc.
- **Our entrance lobby** with curtains is very helpful, as the eyes can adjust to a slightly less bright environment, and where some peace can be maintained, before and after a session.

Besides the fact, that the children leave their coats and shoes in the entrance, we had made special ‘colour light garments’ which the children wore for the sessions. But in recent times we have been unable to give the garments to the children as many were too disturbed and difficult, and would have torn them. But we did notice a difference when they were able to wear them.

---

\(^2\)Dr. Diana Pauli “Contact Through Colour”, by Special Children (173) June/July 2006
The north facing colour light room in Ringwood,

the screen is hidden to the left.

The present Colour Light Room at the Sheiling School, Ringwood, was designed for that original therapy, and sits at the heart of the therapy building, with its seven windows facing North, for indirect light. The windows with coloured gels can easily be rearranged. The screen separates the onlooker from the therapist who is behind the screen. The eurythmist is not visible when standing by the window, but her shadow becomes visible on stepping forward towards the screen. The colours make this screen luminous which is a desired effect, and even on a dull or rainy day the therapies continue uninterrupted. The shadow becomes a multi-coloured image, and it can be further enhanced when allowance is made for a little daylight to be included. This can enhance what is being seen with the additional complementary colours. A total black-out of all other windows in the room is a must, and hopefully, silence in the rest of the building is being observed. The colours are being controlled from a balcony above and behind the participants, and from where also the music is being played, or a verse is spoken.
Today’s use of colours

Already Goethe, the German poet, made many scientific experiments with light and with colours. During the last century the influence of colours on living beings has been studied and used widely in medicine and psychology. What in the past was the artists’ domain in our European culture, has now become much used in all fields of life and of commerce. Colours are used for advertising, be it in print or with images and with flashing lights, and traffic lights being used everywhere today. Young children are given crude colours to fill in ready drawn images. In farming, the red lights in hen houses are used to raise the egg production. In medicine both ultra violet and infrared have been used for many decades. Likewise blue light is used widely for the new-born with jaundice, when their liver cannot yet metabolise the mother’s milk, and their Bilirubin levels are too high.

3 Johann Wolfgang von Goethe, Theory of Colours, M.I.T. Press, March 1970. SBN 262 570 21 1
4 Photograph taken from the internet.
Blue light is also to be installed in an underground station in Tokyo where there were too many suicides.\(^5\) Today blue light is used in dentistry for polymerization of light cure resin based composites for fillings. Laser beams belong to a modern specialised technology that can cut through steel in seconds. Many chemical experiments result in changes of colour. At the Sunfield Children’s home in Clent, near Stourbridge, a pool was established with coloured light shining through the water – approximately fifty years ago. But, to my knowledge, no study of it had been made.

Almost a hundred years ago Rudolf Steiner indicated a sequence of classroom colours to accompany the children through all their school years.\(^6\) The curriculum also encourages the children to experiment, letting, for example, wet water colours of blue and yellow mix on the paper and produce like magic to the child, different greens. Steiner has also given very many indications about colours to the eurythmists, to painters, verses re colours and lectures, such as those in the book ‘Colour’.\(^7\) As our Colour Light Therapy is based on Steiner’s Anthroposophy I will come back to his indications a little further on. Today very many books and studies exist regarding the importance of colours and general psychology has embraced the importance of the colours. Our present television and entertainment culture revels in the strong use of coloured lights and in the emotions of their audiences.

Today there are new gadgets on the market that promise you healthy skins with colour light treatments. My work has nothing to do with these, nor with the latest designs of stage lighting, however perfect. Colours do not only influence our psyche but also our life forces and our body, (see the babe in blue above) and I am very conscious of not using one colour too directly and for too long, as they will influence the bodily wellbeing. This is one of the reasons why we use indirect daylight, and always as an artistic and therapeutic endeavour. The following sample of three colours is what Angela Wright made available on her web site and is accepted as the effect of colours on the human being.

**The Colour Affects System\(^8\)**

**RED: Physical**

Positive: Physical courage, strength, warmth, energy, basic survival, 'fight or flight', stimulation, masculinity, excitement.

---


\(^6\) Exact source unknown, but between 1919 and 1924

\(^7\) Rudolf Steiner, ‘Colour’, 6th.7th.8th.May 1921.

\(^8\) Angela Wright FRCA
Negative: Defiance, aggression, visual impact, strain.

Red is a powerful colour. Although not technically the most visible, it has the property of appearing to be nearer than it is and therefore it grabs our attention first. Hence its effectiveness in traffic lights the world over. Its effect is physical; it stimulates us and raises the pulse rate, giving the impression that time is passing faster than it is. It relates to the masculine principle and can activate the "fight or flight" instinct. Red is strong, and very basic. Pure red is the simplest colour, with no subtlety. It is stimulating and lively, very friendly. At the same time, it can be perceived as demanding and aggressive.

**BLUE: Intellectual**

Positive: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm.

Negative: Coldness, aloofness, lack of emotion, unfriendliness.

Blue is the colour of the mind and is essentially soothing; it affects us mentally, rather than the physical reaction we have to red. Strong blues will stimulate clear thought and lighter, soft blues will calm the mind and aid concentration. Consequently it is serene and mentally calming. It is the colour of clear communication. Blue objects do not appear to be as close to us as red ones. Time and again in research, blue is the world's favourite colour. However, it can be perceived as cold, unemotional and unfriendly.

**YELLOW: Emotional**

Positive: Optimism, confidence, self-esteem, extraversion, emotional strength, friendliness, creativity.

Negative: Irrationality, fear, emotional fragility, depression, anxiety, suicide.

The colour yellow can be stimulating. In this case the stimulus is emotional, therefore yellow is a strong colour psychologically. The right yellow will lift our spirits and our self-esteem; it is the colour of confidence and optimism. Too much of it, or the wrong tone in relation to the other tones in a colour scheme, can cause self-esteem to plummet, giving rise to fear and anxiety. Our "yellow streak" can surface.
Another source from the internet gave the following:

**Green**

Regulates the pituitary gland, fights depression, bulimia, and other psychosomatic conditions affecting the gastric system. It is useful in calming the nervous system, fights irritability, insomnia and can be used to assist in recovery from nervous breakdowns.

**Blue**

Calming. Stimulates the parasympathetic system, reduces blood pressure and calms both breathing and heart-rate. It has anti-inflammatory and muscle relaxing effects. Fights both physical and mental tension and is used to assist in relaxation.

**Red**

Is used to energise and stimulate. Affects the heart by increasing pulse rate, and the muscles by increasing their tension. Influences vitality, and increases body temperature. Can be used to develop excitement and sensuality.

**Yellow**

Increases neuromuscular tone. Purifies blood, helps digestion, and has a cleansing effect. Strongly stimulates happiness, brings on a sense of security, as well as a strong feeling of well-being.

**White**

Used for regeneration. Also, provides energy and balances the chromo-biological rhythm, by stimulating the production of serotonin, a substance which regulates both sleep and the nervous system. Rebalances the psychophysical and hormonal systems in people who suffer from seasonal depression.

Another source gave these indications:

**Yellow** is both male and female, means openness, enlightenment, Intuition and creative force. It is the strength of the ego – the spiritual autonomy. Goethe said: yellow widens the heart, and lightens the soul (Gemüt). A locked in yellow wants to explode, it wants to move freely, is closest to the light. Navel-chakra. Yellow is the ‘shine’ of the spirit.

In **Blue** the eye can rest as there is nothing to excite. It is the colour of the sky and the sea leading us to peace and to ourselves. To become quiet in one-self enables the other to

---

9 I had copied this some time ago, now unable to identify the source.
reveal truth, perception, wisdom, faithfulness, melancholia etc. Blue contains stillness and darkness. It can give fear but also security and the feeling of being held. Blue gives the possibility for the darkness to shine, as in the gas-flame. Blue lets us experience boundless peace and quietness within oneself. It is the colour of the throat-chakra. Blue is the ‘shine’ of the soul - a ‘sucking’ shine.

**Green** is the colour of the heart-chakra. It stands in the centre of the rainbow, stands between the warm and the cold colours. It allows us to experience what weaves between the physical and the spiritual aspects of the being of man. It encourages growth, also peace and inner balance of soul. It vitalises the blood, regulates the blood pressure and is healing for heart complaints and can be helpful when having headaches. Green can help us also to be centred and strengthened. It strongly influences our feelings, our emotions. Green stands in between the long-waved orange/red and the short-waved violet.

We, in our Colour Light situations are aware of the above statements and yet feel the need to include the insights of Rudolf Steiner, as they deepen the insight to that already described. As there is much material, only some samples will be given here.

**Indications by Rudolf Steiner**

**Rose - violet:** brings us mercy and compassion.

**Red:** I am permeated with the substance of divine wrath. This wrath is directed against sinfulness. The last Judgement. I learn to pray.

**Orange:** Seeks to arm us with inner power. It wants to strengthen us, to awaken a yearning to recognise the inner nature of things.

**Yellow:** live through the forces out of which I was created with my first incarnation on the earth.

---

**Green:** Now I can incarnate. I become healthy. I can become egoistic. I become a micro-cosmos.

**Blue:** In blue I overcome egoism. I become a macrocosmic being - I give myself to the world.

**Violet – rose:** I sense and feel compassionate in violet-rose.

**Green**\(^\text{11}\): With green I offer and sacrifice my sensing and feeling.

**Indigo:** I sacrifice the air

**Yellow:** I sacrifice myself,

**Red:** I will the thought,

**Orange:** I will the love,

**Violet:** I will being-hood.

Further quotations from Rudolf Steiner:

‘The colours are the soul of nature and of the cosmos. And we partake in this soul, by living in and with the experience of colour’. ...‘In this we also live and move and have our being. But we do not perceive this, because in our ordinary consciousness we have no inkling of the fact that the inner weaving life of light is contained in our thinking – that every thought is captured light; for so it is, both in a person who sees physically and in one who is physically blind. Light is something objectively real. It is taken in not only by one who sees physically but also by one who is physically blind, whenever he thinks. The thought that we capture, the thought that we hold fast within us – this is light, light that is present in ourselves’.

**Light - Warmth - Air:**

‘In that you think your being is in light -

*In that you feel your being is in warmth -

*In that you will your being is in the air –

*in the all prevailing life and movement of the element of air’.

\(^\text{11}\) Rudolf Steiner, in Farbenerkenntnis, page 205
'My soul is impelled to pray when she looks at you violet shining towards the immeasurable realm of eternity – calmness overcomes me.

In you blue, she can rest, permeated by the quiet mood which streams from you. It is as if my soul were descending from the gods to whom she looks up in awe through the violet – blue when now she approaches the green arch.

Through the green, my soul pours itself out into everything that grows and sprouts and blossoms. You open portal after portal of wonder, of the sympathy and antipathy within every living thing. Taking into itself the rainbow’s green, my soul begins to understand all the beings of the world.

You yellow, strengthen my soul that she may live within herself, inwardly affirming: I am man, I am more than nature, I am allowed to be human within, nature about me.

An inner warmth reveals for me my own essence: you orange let me feel what character with all its virtues and its failures – is revealed in this my own warmth.

You red, lead me out again into the realm whence the shining violet came, awakening such pious feelings. Now my inner being responds and calls forth what lives within it of over-streaming joy, of inspired courage to sacrifice, of love for all beings’.

Steiner must have been speaking here to people who would seriously try in a meditative mood to enter the various colours.

Colours and light itself is not only an outer experience but one that belongs to our inner nature. We speak of the light in consciousness or with thinking and understanding. With modern electronics it has long since been shown, that various areas of our brain ‘light up’, are ‘fired up’ by our thoughts, - also see what has been described in regard to the mirror neurons.

**Studies regarding over stimulation of the senses:**

An attentive parent will become aware of the very young child’s need for a regular sleep, also during the day, despite being kept awake at night. He will also become aware that carrying the child about town, taking it abroad on holidays, or placing it in a buggy facing the traffic, is not giving it the peace and protection it needs. In the following a mother has woken up to the problem.
Elmarie Swanepoel\textsuperscript{12}: ‘My mother, a principal at a primary school in Mpumalanga, was worried about the pupils using the public transport, because while they were in this restricted space, they were exposed to very loud music and high noise levels. When these children got to school, they were either in a zombie-like state, as if they were suffering from a meltdown, or they were so hyped up, that it was almost impossible to get them to focus or concentrate for learning. This made me wonder if sensory overstimulation has a role to play in learning processes and how does it influence a child’s ability to perform academically. Could there also be a correlation between children that are over-stimulated and their ADHD behaviour?’

The rapid development of electronic communications during the last decades has virtually taken over every household in this country. In many households with children the television is on for many hours, the computer games are producing screen dependencies and the instantly staying in touch with anybody via mobile phones, i-pads and similar devices, is increasing a world that is not based on our healthy sense experiences, and human interaction. The ‘virtual reality’ pervades now most realms of human life, not perhaps the most desirable for the growing up child.

According to Dr. Christakis\textsuperscript{13}, recent studies have linked television to the over-stimulation of an infant’s brain, leading to the development of Attention-Deficit/Hyperactivity Disorder (ADHD) in young children. He also indicated that in the first two years of life, the brain triples in size. Connections that form in the brain, or synapses, are based on early life experiences. Dr. Dimitri Christakis (2011) and his colleagues had an overstimulation hypothesis which was: “Prolonged exposure to rapid image change during critical period of brain development would precondition the mind to expect high levels of stimulation and that would lead to inattention in later life”. In other words, the mind gets conditioned to a reality that does not actually exist.

It is well documented that Sensory overload is now commonly associated with Sensory Processing Disorder and Sensory Defensiveness (Wikipedia, 2013).

Symptoms of over stimulation\textsuperscript{14}

Overstimulated people often get carried away by sense impressions and thoughts without really being able to connect to them. But anything that does not have one’s full attention is easily forgotten, so difficulty with concentration is followed by forgetfulness. Instead, other thoughts or pictures come to the mind without any desire to remember them. Strong, but

\begin{itemize}
\item \textsuperscript{12} Mind Moves Institute, Johannesburg. 2013
\item \textsuperscript{13} Mind Moves Institute, Johannesburg. 2013
\item \textsuperscript{14} Waldorf Journal Project 4: Overstimulation “I Have No Time”
\end{itemize}
poorly assimilated impressions, as they are daily thrust into our lives, can disturb overstimulated people even in their dreams while sleeping. The senses themselves become oversensitive. Involuntary movements of the limbs, startled reactions to noises, increased rate of one’s own body processes such as the pulsing of the blood and the beating of the heart, become more prevalent. All of these symptoms combine with a general irritability and agitation that can escalate into anger. Temporary relief comes through fatigue and slumber, but without any real rejuvenating sleep, naturally, such people become afraid of new impressions, of life, and they become insecure and indecisive.

In the context of the above I should mention the work that is being done and the books written by Dr. Aric Sigman. He has worked on health education campaigns with the Department of Health and acted as advisor to the Institute of Personnel Management on health and psychology issues. He conducts seminars and public speaking on the damaging effects of television for children in particular.

**Curing nervousness**

The illustrated exercises for mental hygiene must be rhythmically repeated over a long period of time (although not all at the same time). From the viewpoint of the will, every person, even the most stressed person, is capable of doing these exercises. The more energy we put into regularly performing these exercises, the greater are their effects. After every illness that is cured, there is new, revitalized health. If a soul flaw has been successfully corrected, then there is room for a new ability. What ability is gained by curing nervousness? When we activate our sense, thought, and feeling life we learn to penetrate from the superficial aspects of an object into its essential aspects, into the essence of the world and our own lives. Overstimulated people who have been tossed to and fro from moment to moment, infuriated and agitated will become people whose spirit is present in every moment so that they can think and live out of their spirit. Prudence of soul and spiritual presence are the virtues we aspire to through the healing of nervousness.

**Our Approach,**

**Coordination of Colours, Movements, Music and Speech.**

Given all the above knowledge about light and the colours, one becomes aware of one’s responsibility towards those to whom we give our Colour Light Therapy. But as we are not

---

15 Dr Sigman’s previous books include: “The Spoilt Generation and Remotely Controlled”: How Television is Damaging Our Lives
16 Waldorf Journal Project 4: Overstimulation “I Have No Time”
only talking here about beautiful colours but also other sensory input, we do so in the awareness again of Steiner’s indications of the many more senses we have than only the generally known five; but that would require another chapter. However we do have, what has become accepted in recent years, a multi-sensory approach, in this our Colour Light Therapy, for most of our senses become engaged.

Our attempts of addressing the above problems with our multi-sensory approach.

When we talk of the coordination of colours, movements and music, we speak about a combining of diverse parts to come to a unity of experience. It is indeed a multi-sensory approach that happens with each Colour Light Therapy session. In the context of Anthroposophy we can speak here of twelve senses: The sense of Touch and Ego, that of Thought, Speech, Hearing, Warmth, Sight, Taste, Smell, Balance, Movement and Life. Because we may appear to only see and hear, yet we are sensitive and much more fundamentally engaged than may appear at first sight. It is therefore of great importance for us to co-ordinate the colours with the movements perceived, and these in turn with the music, or the words spoken. It thus becomes a kind of balancing process that we as a team have to perform, as most of our programmes follow a progression, be that with colour changes, with eurythmy movements and with the music. These different parts, even though diverse in the first place, join together into a true unity of experience. The progression of colours, movements and music becomes a ‘living whole’ for its co-ordination allows the brain to evaluate the memories of previous therapy sense impressions.

Each programme has a balance of colours that may be calming to begin with, come to a more engaging part, even raising the pulse beat, and again becoming peaceful towards the end. In this progression the movements of the eurythmist and the music are linked, so that each part supports the whole. With the colours becoming brighter, the music will also support the more engaging movements of the eurythmist, so that what is seen is equally supported by what is heard. Thus in a wholesome way, the pathways to our understanding in our brain become co-ordinated, affirmed and strengthened. In this way we have been able to focus on many different problems to which we could respond. As the sense impressions are co-ordinated and thus become corroborated by previous experiences, the children become relaxed and are able to ‘open up’ to new impressions. Worries, fears, anxieties and frustrations recede, which is a precondition for learning. When we hear a youngster yawning we know of this effect of ‘letting go’. It is our custom to repeat the programme we have devised for a child, or a group, for some months so that it becomes

well known, instantly recognised, and eventually something of the meaning can arise in the consciousness of the participants.

What is the experience of the journey into the dark, what happens when we rise into the light? Each of our programmes has an underlying meaning which may become instantly recognisable to some, to others it may take a while, and for some may never rise into their conscious awareness, and yet it will work in them actively in harmonising inner pathways. For all that is heard as words or music, as well for all that is perceived of movements and colours is mirrored in the onlooker. What are known as the mirror neurons in our brains will be engaged, light up, thus endorsing and confirming what is being perceived in a harmonious progression. Such mirroring actually becomes a resonating within the participants, in body, soul and spirit. Programmes could therefore be devised for very young children, for some with life-threatening illnesses, for those with suicidal thoughts and feelings. Even for the elderly and those facing death, but so far these aspects have been outside our scope. Each event is an artistic creation by our team and we find this aspect very important. We also experienced that those from different ethnic backgrounds or religion, found easy access to this form of therapy.

**Areas we have addressed**

As we have children from the wide spectrum of autism we needed to address these problems again and again. It is a great help to have a screen that one cannot look through, as no eye-contact can be made with the eurythmist behind the screen whose movements of coloured shadows are seen. Even those children who will still look away are exposed to the mood of the situation and will hear the music and will get to know the programme through regular attendance, and will have their own ‘inner resonating’ stimulated. See also studies on the ‘Mirror Neurons’\(^{18}\).

Those children with bad childhood experiences and trauma, find the relaxing situation where no demands are being made on them reassuring and warming. Also those with ADHD have been seen coming to peace.

Over-shy and over-sensitive children will feel affirmed in their situation and slowly dare to engage in life more fully. Our programmes for centring, for finding one’s ‘middle’ or one’s ego, have proved very helpful for many.

Children with severe speech and language problems have, through the experience of vowel and consonant sequences, words and poems, something built up in them that will help them to engage more fully in this area of concern.

Having been asked to provide a suitable programme for children with epilepsy we have responded with gentle rhythmic music and one based on the wind and water experience at the hand of the St. Francis prayer. Our concern is here the interplay of the breath and the heart-beat. None of the children that came to our therapy had any fit during our sessions.

Our programme for the healing of the ‘Middle Realm’ has found very strong echoes in those who experienced it. Both their breathing and circulation (pulse beat) were affected in a positive way.

Many children who had over-stimulation of their senses from early childhood, (noisy traffic, radio on all day and TV) had through seeing our gentle colour sequences, and through hearing anew gentle live music, ways opened for them, where learning was being made possible. It is important that the same sequence of such a programme is experienced many times over, (twice a week) so that over time they know it and can identify with it.

‘SOUL OF MAN THOU LIVEST IN THE RESTING HEAD’

Our perception, consciousness and thinking capacity is centred in our head. In the therapy described below the consciousness of the Self is being addressed, and stimulated.

A therapy sample:  (This could be given to any one in need of reassurance)

Two children are welcomed quietly into the room and sit down with their carers facing the screen. The first child has gone through traumatic experiences in childhood, is insecure, easily upset and has difficulties to cope with life. The second has Down’s Syndrome with autistic features, and wants to remain at a small child’s level. We try to have their ‘Self’ strengthened and affirmed with warm colours, gentle movements and music.

On entering the room, the colours on the screen start with blue and green, to create a calm and relaxing situation. They sit down facing the screen about three meters away.

Then music is played gently on a modern lyre, encouraging through the rhythm a gentle breathing. This becomes enhanced by the movements of the eurythmist who appears as a coloured shadow behind the screen. During the music the colours on the screen brighten up with a warm yellow and red. At the end of the music the figure disappears again. After this

---

19 Rudolf Steiner, The Foundation Stone, 26th December 1923
introduction the eurythmist’s shadow becomes visible once more in the centre of the screen, and she follows with movements the following words:

“I,

I am,

I live in Warmth, I live in Light,

I live in sounding, I live in Life.

I live in Thinking

I live in Feeling,

I live in Willing.

I am,

I am here”

Each phrase is accompanied with slight changes of the colours. After this central piece, a further eurythmy sequence follows which we call the ‘Hallelujah’, accompanied with the lyre music.

To end with, we have again a gentle, rhythmic breathing music on the lyre, but with a different tune and without eurythmy.

The children remain sitting looking at the colourful screen in silence for a minute, reflecting on what they experienced, before we say good bye to them.

It has often been remarked upon how quietly and self-contained the children came back from their therapy.
Being in balance between the bright colours and the darker colours.

Gestures become objectified when personality traits are not seen. The coloured shadows are in movement, not fixed as in a photograph. Even a good DVD cannot give the experience of an actual living situation. It needs the input
of a team of people committed to the Therapy, as every aspect needs to be co-ordinated and be ‘in tune’ with the whole.

A scene for centring.

**Where this type of Colour Light Therapy is practiced**

But it is important to realise that each place will use this medium in an independent and original way, as some will go into the realm of fairy tales, or use such images in relation to the festivals of the year.

In Beaver Run Special School, as mentioned above, this type of therapy has been practiced for many decades. In the Camphill Schools in Aberdeen on and off over the years. In
Camphill Ballytobin in Eire; in the Sheiling School in Thornbury on and off, and in the Sheiling School Ringwood for the last 17 years. It is also being practiced in the Camphill Schulgemeinschaft Brachenreuthe, Germany; in ‘Fondation Perceval’, St. Prex, Switzerland, in Sylvia-Koti, Lahti, Finland, and in the Friedrich Robbe Institute in Hamburg. In a similar way, but with electric light, with music and with eurythmy in Rotterdam, Holland.