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**THE STUDY OF THE SYMBOLIC SIGNIFICANCE OF COLORS IN  
EGYPTIAN PAINTING ART AND THE ORIGINS OF COLORS IN THE  
WORLD**

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**ABSTRACT**

*Humans have utilized a variety of methods, including the arts, to communicate their emotions and ideas throughout history. Painting has served a variety of functions. It has been used as a medium for depicting sacred objects or investing relaxing energy. Genuine and representative meanings may be conveyed via works of art. They depict the reality in the climate in certain instances, and they sometimes show absurd situations or have symbolic meaning. The primary component of the components, shading, is used in a variety of ways to present a variety of concepts, such as passing and eternity. Old Egypt is one of humanity's finest and earliest developments, with many archeological achievements and beautiful arts remaining. Reason: In light of semantics, the preceding investigation deconstructed the representational significance of shadings in archaic Egyptian pieces of art. So yet, no study has dissected the representational implications of tones and traced their origins in the real world. This article aims to deconstruct the symbolic meanings of shadings in ancient Egyptian paintings.*

**KEYWORDS:** *Color, artworks of ancient Egyptians, symbolic paintings.*

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**1. INTRODUCTION**

Antiquated Egypt is one of the most established human civilizations from which works of art and artworks have remained. In antiquated Egypt, shading has been a vital piece of life furthermore, compositions. In antiquated Egyptian works of art, the tone of everything are a hint and an indication of its actual presence. For instance, the skin of Ra which is painted in blue speaks to his grandiose highlights. The green skin of Osiris shows his control over new life and revival. Works of art in antiquated Egyptian works of art have representative implications.

When holy people and imaginations are portrayed, this is especially true. The origins of these iconic concepts may be traced back to the lives of ancient Egyptians [1]. The Nile River, the annual surge of the Nile River and alluvial remnants of it on the grounds surrounding the Nile River, the abundant terrains around the Nile Stream, the sun, the sky, and flora were all important in people's life in ancient Egypt. People attributed the tales and heavenly entities to them because they feared or showed respect for these natural elements.

Every deity's tone and type are linked to the common attributes attributed to it, as well as the role that god plays in people's lives. The Nile, for example. For the Egyptian people, the canal was a distinctive region. That may explain why they created the lord of the Nile River's annual surge (Hippies) and portrayed him with blue complexion. In their works of art, Egyptian artisans mostly use six colors: green, red, yellow, blue, white, and dark. Mineral mixtures are often used to create shadings, which appear brand new. In the ancient Egyptian language, there are four basic tones, each with its own significance [2].Figure 1 shows the color in the ancient Egypt.



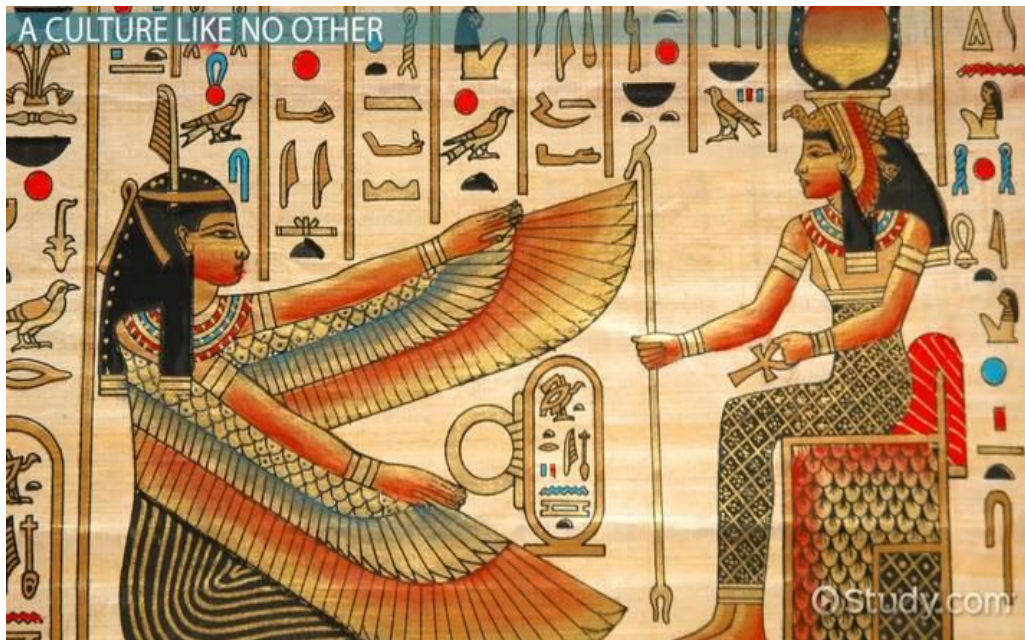
**Fig 1: Color in Ancient Egypt**

### *1.1 Anubis:*

Anubis was the most important god power of the dead in the third thousand years BC, and he was worshipped as a divine force of mummies and ministers who served as embalmers. He is responsible for making decisions regarding the dead and maintaining the deceased's uprightness throughout the transition to a new world. Anubis has a human form in many paintings, and his head is a mix of a dog and a jackal, and his complexion is black. This decision reflects the ancient Egyptian artists' faith in the link between the soul and the many animals[3].

### *1.2 Sekhmet:*

The term Sekhmet means "the most magnificent one" in ancient Egyptian (Holland, 2009). He is the king of battle and savagery, and she fights her enemies by blowing fire from her lips. The ancient Egyptians believed that a desert's hot and dry winds were her breathing (Wilkinson, 2003). She is shown as a lion-headed person in a crimson garment with a red circle on her head in ancient Egyptian artworks. Force and cruelty are two of her most noticeable characteristics. The use of a lion's head, the most magnificent monster in the backwoods, may bolster our argument [4].Fig 2 shows the ancient Egyptian sculptures.



**Fig 2: Ancient Egyptian Sculptures**

On the right side of the image, Osiris is seated on the judgment board, while Anubis sits on the left part of the picture, making a decision about the dead and measuring their hearts. The picture's base color is yellow. The other world's shamelessness is implied by this tone [5]. The heavenly creatures' skins are bright, white, or green, while ordinary people have reddish-pale complexion and wear white garments.

The skin tones of heavenly creatures symbolize life, while the skin tones of humans are not symbolic, since the skin tones of people in all of the images are red or light red. In any case, men's clothing is white as well. Following the dissection of the data, the majority of the essential elements of nature in the existence of ancient Egyptians emerged. We also discovered that the ancient Egyptians attributed supernatural entities to these natural elements, either because they feared or respected them. Sums together the natural representation of each tone, the representative stones for each tone, as well as the lexical and symbolic meanings of the tones [6].

## **LITERATURE REVIEW**

Among the many papers published in the field of ancient art, a paper titled "Examining the Symbolic Meaning of Colors in Ancient Egyptian Painting Art and their Origin in Environment" by Mahda Foroughi and Shohreh Javadi discusses the Symbolic Meaning of Colors in Ancient Egyptian Painting Art and their Origin in Environment. A careful study of the writings reveals that nothing has been written on the symbolic significance of shadings in ancient Egyptian fine arts. Accessible writing has seldom addressed this problem, categorized the concepts, or backed up their findings with evidence. There have been few studies of the heavenly creatures' thoughts. These studies attempted to attribute the representative concepts to the tones in a short manner. In any event, they've only provided a few proofs to back up their claims. The book "The Complete God and Goddesses of Ancient Egypt" by Wilkinson (2003), whose ideas have been referred to in the literature related to divine creatures, is perhaps the most comprehensive reference on this area. Only via phonetic dialogues have a few studies tried to establish connections between colors, iconic concepts, and their meanings. Sapir (1921) proposed that language and culture are linked in two ways [7]. Numerous academics have contributed to the development of this topic. White, black, green, and red tones are four iconic motifs in ancient Egyptian creative works, according to Schenkel in 1963. There were just four shading words in their language. According to him, all shadings fall into one of these four categories; for example, the blue tone is the same as the green tone. Berlin and Kay proposed the concept of basic tone words in 1969. As this

theory suggests, color recognition is definitely not a social, but rather a morphological and general problem. According to them, the number of tones known in previous societal systems is limited, and there are set rules for detecting colors on the planet. Some semantic scholars, such as Hermann (1969) and Brunner-Traut (1977), argue that colors in ancient Egyptian artworks have no representational meaning. They deny Schenkel's hypothesis of four basic hues, as well as Berlin and Kay's base shading terms. Schenkel (2007) conducted the most recent investigation into this area, basing his previous theory on the recognition of just four tones in ancient Egypt. Despite the fact that there are only four tones in ancient Egyptian language, he claims that yellow and blue are also sensed in works of art [8].

## **DISCUSSION**

This paper discusses Ancient Egypt is one of the most well-established human civilizations, including works of art and artwork that have survived. Shade was an important part of life in ancient Egypt, as well as compositions. The tone of everything in ancient Egyptian works of art is a clue and an indicator of its real existence. Ra's skin, for example, is painted in blue to represent his magnificent features. Osiris' green skin demonstrates his mastery over fresh life and rebirth. The works of art in ancient Egyptian pieces of art have symbolic significance.

This is particularly true when holy persons and ideas are shown. These famous ideas may be traced all the way back to the life of ancient Egyptians. The Nile River, its yearly surge and alluvial remains on the grounds around the Nile River, the rich terrains surrounding the Nile Stream, the sun, the sky, and flora were all significant in ancient Egypt's lives. Because they feared or respected these natural forces, they ascribed stories and heavenly beings to them.

The common characteristics ascribed to each deity, as well as the function that god plays in people's lives, influence the tone and type of each deity. Take, for example, the Nile. The canal was a unique area for the Egyptians. That may explain why the lord of the Nile River's yearly surge (Hippies) was formed and shown with a blue complexion. Egyptian artists usually utilize six hues in their works of art: green, red, yellow, blue, white, and dark. Mineral mixes are often utilized to produce fresh-looking shadings. There are four fundamental tones in ancient Egyptian language, each having its unique meaning.

In the third thousand years BC, Anubis was the most significant deity power of the dead, and he was worshipped as a divine force of mummies and ministers who worked as embalmers. He is in charge of making choices about the dead and ensuring that they remain upright throughout the journey to a new realm. In several artworks, Anubis takes on a human shape, with a head that looks like a cross between a dog and a jackal and a black complexion. This choice illustrates the ancient Egyptian painters' belief in the soul's connection to the various animals.

In ancient Egyptian, Sekhmet meant "the most beautiful one" (Holland, 2009). She battles her foes by spewing fire from her lips, and he is the king of war and cruelty. The ancient Egyptians thought that the scorching and dry winds of a desert were her lungs (Wilkinson, 2003). In ancient Egyptian artworks, she is shown as a lion-headed woman dressed in crimson with a red circle on her head. Her most obvious qualities are force and harshness.

Because the skin colours of people in all of the pictures are red or light red, the skin tones of heavenly beings represent life, but the skin tones of humans do not. Men's attire, in any case, is also white. The majority of the essential elements of nature in the existence of ancient Egyptians emerged after the data was dissected. We also discovered that the ancient Egyptians attributed supernatural entities to these natural elements, either because they feared or respected them. Sums together the natural representation of each tone, the representative stones for each tone, as well as the lexical and symbolic meanings of the tones.

## CONCLUSION

The ancient Egyptians had a tendency to objectify all occurrences, particularly natural elements that influenced their existence. The reason for this is that the explanation for the order of nature and its powers was a mystery to the people. Furthermore, these abilities were intertwined with people's life, and they had no control over them. They interpreted the common powers as the rulers of the world around them to make the world more justifiable to them. Along these lines, the divine creatures' tones were derived from nature or from nature-related concepts that were shown as divine entities. Knowledge tones also aids in gaining a better understanding of nature. The natural components with distinct tones that influenced the lives of ancient Egyptians would have been a role in the formation of thoughts and their credited tones. The findings of the study revealed that ancient Egyptian artists used the six basic tones in their artworks to convey their ideal ideals. The following is a summary of the representational importance of various tones and their typical source: Blue is the color of the sky and the Nile River, and it symbolizes the Nile's immersion and supernaturalism. Green is the color of plants and agricultural yields, and it symbolizes agribusiness's rebirth and growth. The color red is associated with the sun, gold, and the desert, as well as images of power, victory, and ferocity. White is the color of the day, the brightness of the sun, and the picture of the afterlife, as well as sanctity, virtue, and immaculateness. The alluvial remnants of the Nile's annual surge are dark in color, and the nightfall is a symbol of revival. Yellow is the color of the sun and gold, and it represents everlasting life. As a result, the sun, the Nile, alluvium, rural objects, night, and sky, which were the primary components of nature for the Egyptians, are usually the emblematic implications of shadings on their paintings.

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