

EXAMINING THE SYMBOLIC MEANING OF COLORS IN ANCIENT EGYPTIAN PAINTING ART AND THEIR ORIGIN IN ENVIRONMENT

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Abstract

Throughout history, human beings have used different ways including arts to express their feelings and thoughts. Painting art has served different purposes. It has been utilized as a medium to depict sacrosanct things or to invest relaxation energy. Works of art can convey genuine and representative implications. In some cases, they portray the truth in the climate, and now and then they present unreasonable occasions or have a representative significance. Shading as the main component of the components utilized in various manners to introduce an assortment of ideas, for example, passing, and eternity. Old Egypt is one of the best and first developments of humanity from which numerous archeological works and fine arts have remained. Reason: The previous examination has dissected the representative importance of shadings in antiquated Egyptian works of art in view of semantics. So far no examination has broken down the representative implications of tones and followed their starting point in the genuine climate. This paper is an endeavor to break down emblematic implications of shadings in old Egyptian painting works.

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

I. 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 (Wilkinson, 2003). Works of art in antiquated Egyptian works of art have representative implications. This is a lot of valid at the point when sacred individuals and fantasies are depicted. These emblematic ideas have started from the existences of the old Egyptian individuals[1]. In antiquated Egypt, common components, for example, the Nile River, the yearly surge of the Nile River and alluvial remainders of it on the grounds around the Nile River, the prolific terrains around the Nile Stream, the sun, the sky, and plants were significant in individuals' lives. Individuals credited the legends and divine beings to them since they feared these components of nature or they indicated regard for them. The tone and type of every god is tied up with the common components ascribed to it and furthermore, it is related

with the job that god plays in individuals' lives. For instance, the Nile The waterway was a characteristic territory for the Egyptian public. That may clarify why they made the lord of the yearly surge of the Nile River (Hippies) and depicted him with blue skin. Egyptian craftsmen utilize fundamentally six colors including green, red, yellow, blue, white, and dark in their works of art (Schenkel, 2007). Shadings are frequently produced using mineral mixes, and in this manner look new. There are likewise four fundamental tones in the antiquated Egyptian language, each of has a novel importance[2].



Fig. 1: Color in Ancient Egypt

Anubis:

In the third thousand years BC, Anubis was the most significant divine force of the dead who was venerated as a divine force of mummies and the ministers functioning as embalmers (Assmann, 2001; Holland, 2009). He is liable for making a decision about the dead and keeping up the uprightness of the dead in the change to the different universe. In many compositions, Anubis has a human body and his head is a blend of a canine and a jackal and his skin is dark such a determination mirrors the old Egyptian painters' confidence in the connection between the spirit and the assortment of creatures[3].

Sekhmet:

In the old Egyptian language, the word Sekhmet implies the most impressive one (Holland, 2009). He is the lord of war and savagery who blows fire from her mouth while battling against her adversaries. The antiquated Egyptians accepted that the hot and dry breezes of a desert are her breathing (Wilkinson, 2003). In the antiquated Egyptian artworks, she is portrayed as a lion-headed human in a red dress with a red circle on her head. The most striking highlights of

her are force and brutality. The utilization of the top of a lion, the most impressive creature of the backwoods, can back up our case.

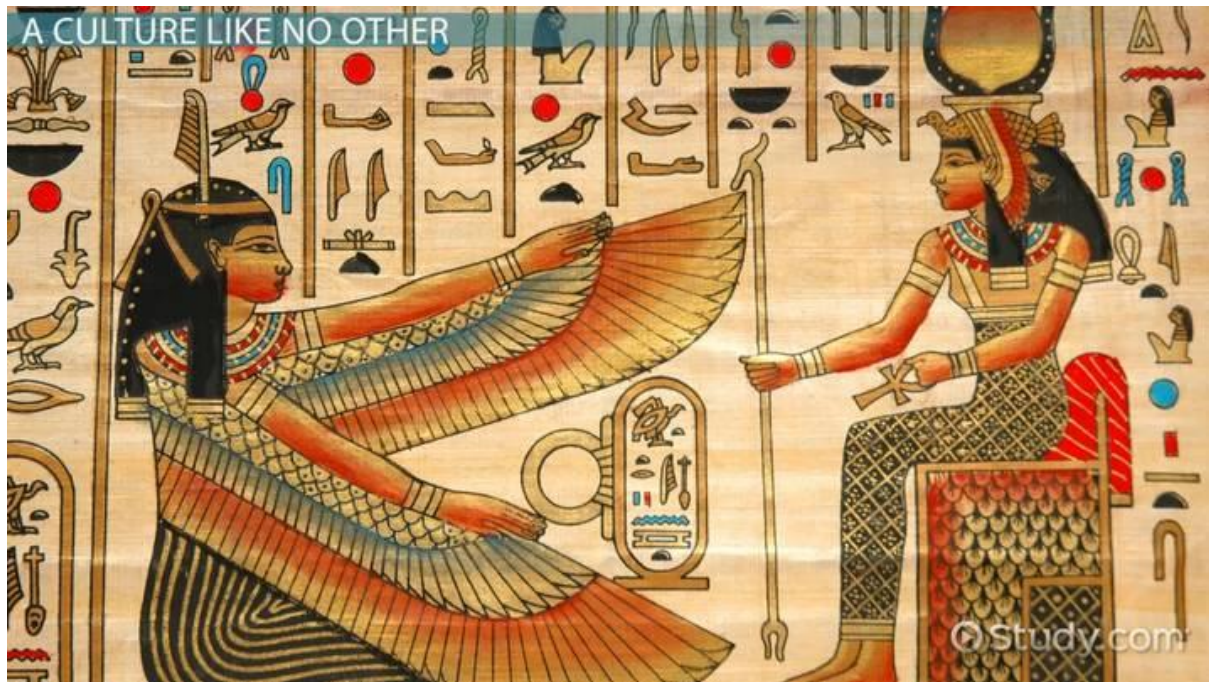


Fig. 2: Ancient Egyptian Sculptures

Osiris is perched on the judgment board on the correct side of the picture and Anubis is the one on the left half of the picture making a decision about the dead and gauging their hearts. The foundation shade of the picture is yellow. This tone implies the shamelessness of the other world[4]. The skins of the divine beings are brilliant, white, or green, however customary individuals have red pale skins and wear white dresses. The skin shade of the divine beings, represent life, while the skin shade of the individuals isn't emblematic, as, in all the pictures, the skin shades of people are red or light red. In any case, the garments of men are likewise white. Subsequent to dissecting the information, most key components of nature in the existence of old Egyptians arose. We likewise found that the old Egyptians credited the divine beings to these components of nature either on the grounds that of the dread of these components or regard. Sums up the indication of each tone in nature, the representative stones for each tone, just as the lexical and emblematic implications of the tones[5].

II. LITERATURE REVIEW

There have been many paper published in the field of ancient art among all the paper a paper titled "Examining the Symbolic Meaning of Colors in Ancient Egyptian Painting Art and their Origin in Environment by Mahda Foroughi, Shohreh Javadi discusses A cautious examination of writing shows that less has been archived on the representative implications of shadings in antiquated Egyptian fine arts. Accessible writing has infrequently examined this issue, or classified the ideas and upheld their discoveries with proof. Barely any examinations have inspected the ideas of the divine beings. These investigations have endeavored to briefly credit the representative ideas to the tones. In any case, they have scarcely upheld their information with a few proof. Perhaps the most extensive references on this region is the book "The Complete God and Goddesses of Ancient Egypt" by Wilkinson (2003) whose thoughts have

been alluded to in the writing relevant to divine beings. A few investigations have attempted to build up joins between colors, emblematic ideas, and their implications exclusively through phonetic conversations. Sapir (1921) presented a two-path connection between language and culture[6]. This subject has been created by numerous scholars. In 1963, Schenkel expressed that the white, dark, green, and red tones are four emblematic images in antiquated Egyptian artistic creations. In their language, there were just four shading terms. In his view, all the shadings fit into one of these four classes, for instance the blue tone is equivalent to the green tone. In 1969, Berlin and Kay presented the hypothesis of base tone terms¹. As indicated by this hypothesis, the acknowledgment of colors is certifiably not a social yet rather a morphological and widespread issue. In their view, the quantities of tones known in old social orders are restricted and there are fixed principles for perceiving colors on the planet. Some semantic researchers, for example, Hermann (1969) also, Brunner-Traut (1977) contend that there are no representative implications for colors in old Egyptian artworks. They reject the hypotheses of the four primary colors proposed by Schenkel and the base shading terms of Berlin and Kay. The latest exploration on this territory is led by Schenkel (2007), who created its prior hypothesis on the acknowledgment of just four tones in antiquated Egypt. He contends that albeit in old Egyptian language there are just four tones terms, yellow and blue are additionally perceived in works of art[7].

III. CONCLUSION

The ancient Egyptian tended to objectify all the phenomena, especially those natural forces which were influential in their lives. It is because the reason explaining the order of nature and its forces were mysterious to the people. Besides, individuals' lives were tied up with these powers, and they had no influence over them. To make the world more justifiable to them, they deciphered the common powers as the lords of the world around them. Along these lines the tones ascribed to the divine beings were gotten from nature or from nature-related ideas which were showed as the divine beings. Likewise, understanding tones assists with getting nature. The normal components with unmistakable tones impacting the existences of the old Egyptian individuals would have been a factor adding to the development of ideas and their credited tones. The aftereffects of the examination demonstrated that old Egyptian painters utilized the six fundamental tones in the artworks to communicate their ideal ideas. The representative significance of these tones and their normal source can be summed up as follows: Blue is the shade of the sky and the Nile and represents the immersion of the Nile River and supernaturalism. Green is the shade of plants and agrarian yields and represents the resurrection and flourishing in agribusiness. Red is, the shade of the sun, the gold and the desert, and the image of force, triumph, and savagery. White is the shade of the day and the daylight and image of the hereafter, sacredness, virtue, and immaculateness. Dark is the shade of alluvial remainders of the yearly surge of the Nile and the evening and image of resurrection. Yellow, is the shade of the sun and gold, and it is an image of eternity. Subsequently, as a rule, the representative implications of shadings in the canvases of Egyptian individuals get from the sun, the Nile, alluvium, rural items, night and sky which were the main components of nature for the individuals.

IV. REFERENCES

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