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LIST OF ABBREVIATIONS

ASAE	Annales du Service des Antiquites de l' Egypte, Le Caire.
ÄF	Ägyptologische Forschungen, Glückstadt.
AJA	American Journal of Archaeology. Archaeol. Inst. Of Amer. (New York)
AJSL	American Journal of Semitic Languages and Literatures. Chicago
BASOR	Bulletin of the American schools of oriental research, Supplementary Studies, New Haven
BDE	
BIFAO	Bulletin de l' Institut Francais d' Archeologie Orientale, Le Caire.
BMMA	Bulletin of The Metropolitan Museum of Art. New York
BD, Budge	Budge, W. The Chapters of Coming Forth by Day or the Theban recession of the book of the dead: the Egyptian Hieroglyphic text edited from numerous papyri , vol. 1 – 3, Kegan Paul, Trench, Trübner, London, 1910
BSAE	British school of Archaeology in Egypt, London
CAH	Cambridge Ancient History. Cambridge
CG	Catalogue Generale
CHI	The Cambridge Ancient History, Vol. II, Third Edition, Cambridge, 1970 – 1975
CdE	Chronique d' Egypte, Brüssel.
CT	De Buck, A. The Egyptian Coffin Texts, 7 Vols, Chicago, 1935 – 1961
DG	Gauthier, H. Dctionnaire des Noms Geographiques continus dans les texts Hieroglyphiques, 7 Vols., Le Caire, 1925 – 1931
GM	Göttinger Miszellen. Beir. Zur Ägyptol. Diskuss. Göttingen
JAOS	Journal of the American Oriental Society
JARCE	Journal of the American Research Center in Egypt, Cambridge, Boston, Princeton, New York.
JE	Journal d' Entrée
JEA	The Journal of Egyptian Archaeology, London.
JEOL	Jaarbericht Van Het Vooraziatisch – Agyptisch Gezelschap Ex Oriente Lux, Leiden.
JNES	Journal of Near Eastern studies, Chicago.
JSSEA	Journal of Sosity of the Studies of Egyptian Antiquities, Toronto
Kemi	Kemi .Revue de philologie et d' Archeologie Egyptiennes et Coptes, Paris.
KRI	Kitchen, K. A. Ramesside inscriptions: Historical and Biographical, 7 Vols, Oxford, 1975 – 1990
LÄ	Lexikon der Ägyptologie, Wiesbaden.
LEM	Caminos, R. A Late Egyptian Miscellanies, London, 1954

MÄS	Münchner Ägyptologische Studien, Berlin
MDAIK	Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo, Berlin, Weisbaden, Mainz.
MIFAO	Memoires publies par les membres de l' Institut Francais d' Archeologie Orientale du Caire, Le Caire.
Med. Habu.	Breasted, J. H. und H. Nelson. Der Große Tempel Ramses III in Medinet Habu, Chicago, 1930
PM	Porter (B.), Moss (R.) Topographical Bibliography of Ancient Egyptian Hieroglyphic texts, Reliefs, and paintings, Oxford.
PMMA	Publications of The Metropolitan Museum of Art, Dept. of Eg. Art, New York.
PSBA	Proceedings of the society of biblical archaeology, London
PT	Sethe, K. Die altägyptischen pyramidentexte : nach den papierabdrücken und photographien des Berliner Museums neu hersg., Bd I- II, Leipzig, 1908 – 1910
RDE	Revue d' Egyptologie, Le Caire / Paris
Rec trav	Recherches et Travaux. Angres
SSEA	Journal of the Society of the Studies of Egyptian Antiquities. Toronto
Studia Aegyptiaca	Studia Aegyptica, Chaire d'histoire ancienne de l'Université Lorand Eötvös de Budapest
Urk	Sethe, K. Urkunden der 18. Dynastie, Band 1 – 4, Leipzig, 1933 – 1961.
Wb	Erman, A. und H. Grapow. Wörterbuch der ägyptischen Sprache, 7 vols, Berlin, 1926 – 1963
ZÄS	Zeitschrift für ägyptische Sprache und Altertumskunde, (Berlin/Leipzig)

ABSTRACT **(About 200 Words)**

Nature, environment and geography of ancient Egypt formed the ancient Egyptian thoughts of which “duality” is considered to be one of the main aspects elaborated in this study through the east and the west.

The study begins with an **Introduction** including the **Research problem statement**, the **Objectives of the research** and the **Structure of the research** as follows:

The research consists of three chapters containing 106 related explaining illustrations

Chapter I: sheds the light on the notion (𓆎 Iabtet) indicating The East in the Ancient Egyptian Language, the eastern borders of the Egyptian territory and the appearance of (𓆎 Iabtet) in titles, religious beliefs and representations.

Chapter II: deals with the notion (𓆏 Imntet) widely known as symbol of the west related to the necropolis in the Ancient Egyptian Language, the western territories of Egypt and the emblem (𓆏 or 𓆏) in titles, religious thoughts and representations.

Chapter III: studies (Imntet and Iabtet) in the Ancient Egyptian art through the study of duality, symmetry and personification as concepts that ruled the Ancient Egyptian art in addition to the study of various hieroglyphic signs associated with the east and the west.

The study is followed by the conclusion and the bibliography used in the course of the research.

ABSTRACT **(About 1000 Words)**

The study is concerned with the notions of the east and the west in the Ancient Egyptian civilization discussed in three chapters preceded by a preface including the research problem statement, the objectives of the research and the structure of the research as follows:-

- **Research problem statement**

The symbolism of cardinal points especially the east (*I3btet*) and the west (*Imntet*) in the Ancient Egyptian language is usually referred to in the context of mentioning directions or within religious context concerning the west or the necropolis (in case of *Imntet*) but with no specific thorough study for each emblem.

Therefore, this research is an attempt to fill the void in gathering in one study the various aspects of (*Imntet* and *I3btet*) in the Ancient Egyptian language and their reflection in culture, religious beliefs and artistic representations.

- **Objectives of the study**

- 1 - Determining the significance of the notions  *Imntet* (the west) and  *Iabtet* (the east) in the various aspects of the Egyptian civilization.
- 2 - Indicating the religious significance of *Imntet* and *Iabtet* in the ancient Egyptian thoughts as two divinities personifying the east and the west and their role as two directions in the afterlife discussing both the eastern and the western divisions of the celestial world.
- 3 - Illustrating the role of different gods and goddesses associated with both the eastern and the western cardinal points.
- 4 - Explaining the incorporation of certain hieroglyphs with the notions (*Imntet* and *I3btet*), such as the sign  for the mountains, the sign  for the portals and the sign  for the horizon representing as a part of their significance the meaning of having two extremities which are the east (*I3btet*) and the west (*Imntet*).
- 5 - Shedding the light on the personification of the hieroglyphic signs that can be applied on the two hieroglyphs *Imntet* and *Iabtet*.
- 6 - Apart from the personification, the research is concerned with clarifying the mixture in certain personified representations concerning the west (*Imntet*) such as (Hathor - *Imntet*) that was repeated in numerous scenes.

- **Structure of the research**

The research consists of three chapters preceded by an introduction indicating the four cardinal points in ancient Egypt and some theories discussed by some scholars about the symbolism of

the east and the west in Ancient Egypt such as the “Bow” as a symbol of the east and the “Rekhyt” bird as a symbol of the west according to a number of pictorial evidences.

- **Chapter I : The Notion *Tbtet* (The East)**

The chapter deals with the sign  *Tbtet* in the Ancient Egyptian language and the most important vocabulary associated with the sign, then it sheds the light on the east in the Ancient Egyptian civilization through the illustration of the eastern territories of Egypt, the religious beliefs associated with the east and the eastern divisions of the heaven such as (*shṯ – Trw, Mfk3t and ḥpr* fields of the afterlife) and the gods and goddesses associated with the east such as the Iabtet, Soped, Min and Shesmet explaining their roles, cult centers usually located to the eastern parts of the Egyptian territory and their attested relation with the east through either pictorial or textual evidences then an explanatory catalogue of the monuments and scenes related to the emblem ( *Tbtet*), symbol of the east.

- **Chapter II : The Notion *Imntet* (The West)**

As a comparative study, this chapter studies the sign  *Imntet* in the Ancient Egyptian language and the vocabulary associated with the sign, then it states the significance of the West in the Ancient Egyptian geographical concepts through the study of the western territories of Egypt, the religious beliefs associated with the west and the western parts of heaven such as (*ḥṯp*) field and the gods and goddesses associated with the west such as Imentet, HA, Anubis, Ash, Mr – Sgr, Hathor and Isis, their relation with the west through either the funerary attributes or just due to their cult centers located to the west side of Egypt and their association with the emblem (Imntet) through both pictorial and textual evidences then by the end of the chapter comes an explanatory catalogue for the most important scenes and monuments related to the sign ( or  *Imntet*), symbol of the west.

- **Chapter III : *Imntet* and *Tbtet* in the Ancient Egyptian art**

This chapter is concentrated on the analysis of most of the artistic aspects of both *Imntet* and *Iabtet* discussed in details through the first two chapters of the study of the hieroglyphic signs associated with the east and the west such as the sign  (*dw*) for the mountains, the sign  (*ʿ3*) for the portals and the sign  (*3ht*) for the horizon. In addition to the study of some artistic characteristic features that regulated the Ancient Egyptian art such as Duality, Symmetry and personification of both *Imntet* and *Tbtet* in the ancient Egyptian art dealing with the different types of personification in the Ancient Egyptian art giving an explanation for some mixed forms such as (Hathor – *Imntet*), mistress of the west or Hathor in the guise of *Imntet*. The study is followed by the conclusion showing the most important results of the study then a list of bibliography used in the course of the research.

Preface

Nature, environment and geography of ancient Egypt formed the ancient Egyptian thoughts of which “duality” is considered to be one of the main aspects elaborated in this study through the east and the west.

The Nile valley is the lifeline between two of the world’s driest deserts (the eastern and the western deserts), The eastern desert was parched red land of which the name was applied to the whole Egyptian territory. The red land was never a void and the emergence of the Egyptian civilization in the Nile valley was based on both the human experience and the cultural roots of the diverse prehistoric adaptations to the desert.

Egypt was naturally bounded by desert regions from three points as there were the symmetrical eastern and western deserts in addition to the southern Nubian Desert. These regions had their own protective gods and goddesses.

This duality is emphasized by the existence of two hieroglyphic signs referring to the east and the west which is the main argument of this study.

The reasons for the study:-

- 1 - Studying and identify the concepts of the east (𓂏 Iabtet) and the west (𓂏 Imntet) that appeared in the ancient Egyptian culture (art and religious beliefs) and needed to be explained through the study.
- 2 – Analyzing the effect of the geography of Ancient Egypt in the life of the Egyptians within the narrow valley flanked by the eastern and the western deserts and the role of the two desert lands in forming the Ancient Egyptian thoughts and principles that regulated culture, religion and art.
- 3 – Clarifying the role and importance of some less-famous gods and divinities in the Egyptian pantheon through their association with the east and the west.
- 4 – Applying some concepts that dominated the Ancient Egyptian thoughts such as duality, symmetry and personification on the representations of the two symbols of the east and the west.

The objectives of the study:-

- 1 - Determining the significance notions of the two hieroglyphic signs 𓂏 Imntet (the west) and 𓂏 Iabtet (the east) in the various aspects of the Egyptian civilization.
- 2 - Illustrating the role of different gods and goddesses associated with both the eastern and the western cardinal points.
- 3 - Indicating the religious significance of Imntet and Iabtet in the ancient Egyptian thoughts as two divinities personifying the east and the west and their role as two directions in the afterlife discussing both the eastern and the western divisions of the celestial world.
- 4 – Explaining the incorporation of certain hieroglyphs with the notions (*Imntet* and *Iabtet*), such as the sign (𓂏 *dw*) for the mountains, the sign (𓂏 3) for the portals and the sign (𓂏 3*ht*) for the horizon representing as a part of their significance the meaning of having two extremities which are the east (*Iabtet*) and the west (*Imntet*).

5 – Shedding the light on the personification of the hieroglyphic signs that can be applied on the two hieroglyphs Imntet and Iabtet.

6 - Apart from the personification, the research is concerned with clarifying the mixture in certain personified representations concerning the west (Imntet) such as (Hathor - Imntet) that was repeated in numerous scenes.

- **Methodology**

The researcher followed a descriptive and analytic methodology through searching for the published bibliography about both (Imntet and Iabtet) in addition to examples of the representations in which the two symbols appeared, describing these examples so as to elaborate the role of the two emblems in the context of the scenes then giving an analytic clarification through either the incorporation of the notions Imntet and Iabtet in the context of other hieroglyphic signs or the application of some artistic concepts on the various representations such as duality, symmetry and personification.

Structure of the research

The research consists of three chapters preceded by an introduction and divided as follows:

- **Chapter I : The Notion *Ibttet* (The East)**

The chapter deals with the sign  *Ibttet* in the Ancient Egyptian language and the most important vocabulary associated with the sign, then it sheds the light on the east in the Ancient Egyptian civilization through the illustration of the eastern territories of Egypt, the religious beliefs associated with the east and the eastern divisions of the heaven such as (*shṯ* – *Brw*, *Mfk3t* and *hpr* fields of the afterlife) and the gods and goddesses associated with the east such as the Iabtet, Soped, Min and Shesmet explaining their roles, cult centers usually located to the eastern parts of the Egyptian territory and their attested relation with the east through either pictorial or textual evidences then an explanatory catalogue of the monuments and scenes related to the emblem ( *Ibttet*), symbol of the east.

- **Chapter II : The Notion *Imntet* (The West)**

As a comparative study, this chapter studies the sign  *Imntet* in the Ancient Egyptian language and the vocabulary associated with the sign, then it states the position of the West in the Ancient Egyptian civilization through the study of the western territories of Egypt, the religious beliefs associated with the west and the western parts of heaven such as (*hip*) field and the gods and goddesses associated with the west such as the Imentet, Ha, Anubis, Ash, Mr – Sgr, Hathor and Isis, their relation with the west through either the funerary attributes or just due to their cult centers located to the west side of Egypt and their association with the emblem (Imntet) through both pictorial and textual evidences then by the end of the chapter comes an explanatory catalogue for the most important scenes and monuments related to the sign ( or  Imntet), symbol of the west.

• Chapter III : *Imntet* and *T3btet* in the Ancient Egyptian art

This chapter is concentrated on the analysis of most of the artistic aspects of both *Imntet* and *l3btet* discussed in details through the first two chapters of the study of the hieroglyphic signs associated with the east and the west such as the sign  (*dw*) for the mountains, the sign  (*ʿ3*) for the portals and the sign  (*3ht*) for the horizon. In addition to the study of some artistic characteristic features that regulated the Ancient Egyptian art such as Duality, Symmetry and personification of both *Imntet* and *T3btet* in the ancient Egyptian art dealing with the different types of personification in the Ancient Egyptian art giving an explanation for some mixed forms such as (Hathor – *Imntet*), mistress of the west or *Imntet* in the form of Hathor. The study is followed by the conclusion showing the most important results of the study then a list of bibliography used in the course of the research.

Important References

For the hieroglyphic texts used in this study it was necessary to use some linguistic references through the course of the research such as:-

- Faulkner, Raymond. *The Ancient Egyptian Pyramid Texts*, oxford university press, oxford, 1969
- Faulkner, Raymond. *The Ancient Egyptian Coffin Texts*, 3 Vols, Aris & Philips Ltd, England, 1978
- Sethe, Kurt. *Die Altägyptischen Pyramidentexte*, 2 Vols, Hinrichs Verlag, Leipzig, 1960
- De Buck, A. *The Egyptian Coffin Texts*, VII Vols, university of Chicago press, Chicago, 1947

Some important references on which I depended to complete this research were variables as there is no specific previous study concerning the symbols of the foreign countries. of these references I can mention:-

- Wilkinson, R. H. *The Complete Gods and Goddesses of Ancient Egypt*, Thames & Hudson, London, 2003
- Corteggiani, J. *L’Egypte Ancienne et ses Dieux (Dictionnaire illustré)*, Librairie Arthème, Fayard, 2007
- Clere, J. J. "Fragments d' Une Nouvelle Representation Egyptienne du Monde", *MDAIK*, 16, 1958
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- ضحى محمد سامى عبد الحميد، *الآلهة فى شرق الدلتا*، دراسة اثرية حضارية، رسالة ماجستير، غير منشورة، كلية سياحة وفنادق، جامعة الاسكندرية، 1996
- محمد عبد الحليم، *الاتجاهات و استخداماتها فى مصر القديمة حتى نهاية عصر الدولة الحديثة*، رسالة دكتوراة، كلية الآثار، جامعة القاهرة، 2009
- ماجدة السيد جاد عبد الهادى، *العالم الآخر و مكانه فى المفهوم المصرى القديم*، رسالة دكتوراة، كلية الآثار، جامعة القاهرة، 2002

Important notices

- Some of the figures were explained by the researcher due to either the lack of references or the existence of the references in the libraries of Cairo but with restrictions for the photocopy. Therefore, the researcher was obligated in some cases to explain some of the illustrations depending on the similarity with other cases in the same research.
- The transliteration character set built into the Winglyph software doesn't allow - in some cases – writing the names using capital letters.

ملخص فى حدود ٢٠٠ كلمة

ساهمت كل من طبيعة و بيئة و جغرافية مصر القديمة فى تشكيل الفكر المصرى القديم و الذى تعد الإزدواجية أحد أهم مظاهره و تتضح الإزدواجية فى هذه الدراسة من خلال اتجاهى الشرق و الغرب.

تبدأ الدراسة بمقدمة تحتوى على بيان إشكالية البحث و أهداف البحث و هيكل البحث كما يلي :

يتكون البحث من ثلاثة فصول تحتوى على عدد 104 شكل توضيحي

الفصل الأول: يلقي الضوء على مفهوم علامة (إيابنت) و التى تشير إلى الشرق فى اللغة المصرية القديمة و الحدود

الجغرافية الشرقية من الأراضى المصرية و ظهور علامة (إيابنت) فى الألقاب و المعتقدات الدينية و المناظر.

الفصل الثانى: يتناول مفهوم علامة (إمنت) المعروف على نطاق واسع كرمز للغرب مرتبط بالمقبرة فى اللغة المصرية

القديمة و الحدود الجغرافية الغربية من الأراضى المصرية و ظهور علامة (إمنت أو إمنت) فى الألقاب و المعتقدات الدينية و المناظر.

الفصل الثالث: يتناول بالدراسة علامتى (إمنت و إيابنت) فى الفن المصرى القديم من خلال دراسة مفهوم كل من

الازدواجية و التماثل و التجسيد كعناصر ساهمت فى تشكيل الفن المصرى القديم بالإضافة إلى دراسة مختلف العلامات الهيروغليفية المرتبطة فى معناها باتجاهى الشرق و الغرب.

تتبع الدراسة خاتمة تعرض أهم النتائج ثم قائمة المراجع المستخدمة فى البحث.

ملخص فى حدود ١٠٠٠ كلمة

يتناول البحث دراسة مفاهيم الشرق و الغرب فى الحضارة المصرية القديمة و هو مكون من ثلاثة فصول يسبقها تمهيد يشتمل على بيان اشكالية البحث و أهداف البحث و هيكل البحث كما يلي :-

• إشكالية البحث

رمزية الجهات الأصلية وخاصة اتجاهى الشرق (إيابنت) و الغرب (إمنت) فى اللغة المصرية القديمة و التى يشار إليهما عادة فى سياق الإشارة إلى الاتجاهات الأربعة أو ضمن السياق الدينى المتعلق بالغرب أو الجبانة (إمنت) ولكن مع عدم وجود أى دراسة شاملة محددة لكل من إتجاهي (الشرق و الغرب). وبالتالي يعد هذا البحث محاولة لملاء الفراغ فى جمع العلامات الدالة على اتجاهى الشرق و الغرب فى دراسة واحدة متخصصة فى مختلف الجوانب المتعلقة بعلامتى (إيابنت و إمنت) فى اللغة المصرية القديمة وانعكاساتها على الثقافة و المعتقدات الدينية و الفن.

• المنهجية

اتبع الباحث المنهج الوصفى التحليلي من خلال البحث عن المراجع المنشورة عن كل من علامتى (إمنت و إيابنت) بالإضافة إلى نماذج من المناظر التى ظهر بها كلا الرمزين، مقدماً وصف تفصيلي لهذه الأمثلة بهدف توضيح دور علامتى الشرق و الغرب فى سياق المناظر ثم عرض شرح تحليلي إما من خلال دمج مفاهيم الغرب (إمنت) و الشرق (إيابنت) فى سياق بعض العلامات الهيروغليفية الأخرى المصورة على جدران المعابد و المقابر أو تطبيق بعض المفاهيم الفنية على المناظر المختلفة مثل الازدواجية و التماثل و التجسيد.

• الهدف من الدراسة

- 1 - تحديد أهمية مفهوم العلامات الهيروغليفية إمنت (الغرب) و إيابنت (الشرق) فى مختلف جوانب الحضارة المصرية القديمة.
- 2 - توضيح دور الآلهة و الإلهات المختلفة المرتبطة باتجاهى الشرق و الغرب.
- 3 - دراسة الأهمية الدينية للعلامتين الهيروغليفيتين إمنت و إيابنت فى الفكر المصري القديم من خلال تجسيدهما على هيئة إلهتين للشرق و الغرب و دور الاتجاهين فى العالم الآخر مع توضيح أقسام العالم الآخر الشرقية و الغربية.
- 4 - شرح بعض حالات الاندماج و التشابه بين بعض العلامات الهيروغليفية مع مفاهيم (إمنت و إيابنت) ، مثل علامة (𓂏) الجبال و علامة (𓂏) للبوابات و علامة (𓂏) و التى تمثل الأفق و التى تحتوى معنى وجود طرفى أو اتجاهى الشرق (إيابنت) و الغرب (إمنت).
- 5 - تسليط الضوء على تجسيد العلامات الهيروغليفية و هى أحد المبادئ الفنية التى يمكن تطبيقها على كل من علامتى إمنت و إيابنت.
- 6 - بالإضافة الى فكرة التجسيد، يهتم البحث بتوضيح الامتزاج فى بعض نماذج التمثيلات المتعلقة بالغرب (إمنت) مثل (حتحور - إمنت) و الذى تكرر فى العديد من المشاهد.

• هيكـل البـحث

يتكون البحث من ثلاثة فصول تسبقها مقدمة تشير إلى الجهات الأصلية الأربعة في مصر القديمة و بعض النظريات التي ناقشها بعض الباحثين حول رمزية كل من الشرق والغرب في مصر القديمة مثل " القوس " باعتباره رمزا للشرق و طائر الرخيت كرمز للغرب وفقا لعدد من الأدلة التصويرية.

• الفصل الأول: مفهوم علامة إيابت (الشرق)

يتناول الفصل بالدراسة مفهوم علامة 𓆎 إيابت في اللغة المصرية القديمة و أهم المفردات المرتبطة بالعلامة ، ثم يسلط الضوء على الشرق في الحضارة المصرية القديمة من خلال توضيح المواقع التي تقع على الحدود الشرقية لمصر و المعتقدات الدينية المرتبطة بالشرق و القسم الشرقي من السماء مثل (حقول "الإيارو" و "مفكات" و "خبرر") و الآلهة و الإلهات المرتبطة بالشرق مثل إيابت و سوبد و مين و شست مع شرح أدوارهم، و مراكز عبادتهم و التي عادة ما تقع شرق الأراضي المصرية و علاقتها بعلامة إيابت الشرق من خلال الأدلة المصورة أو النصية ثم عرض كتالوج توضيحي لأهم القطع الأثرية و المناظر المتعلقة بعلامة (إيابت) كرمز للشرق.

• الفصل الثاني: مفهوم علامة إمنت (الغرب)

يعرض هذا الفصل دراسة مقارنة حيث يتناول دراسة علامة إمنت في اللغة المصرية القديمة و المفردات المرتبطة بالعلامة، ثم يوضح مكانة الغرب في الحضارة المصرية القديمة من خلال دراسة المواقع التي تقع على الحدود الغربية لمصر و المعتقدات الدينية المرتبطة بالغرب و الأجزاء الغربية من السماء مثل (حقل hip) و الآلهة و الإلهات المرتبطة بالغرب مثل إمنت و حا و أنوبيس و آش و مرت - سجر و حتحور و إيزيس و علاقتهم بالغرب من خلال إما صفات جنائزية أو لمجرد وجود مراكز عبادتهم على الجانب الغربي من الأراضي المصرية و ارتباطها بعلامة (إمنت) سواء من خلال الأدلة المصورة أو النصية ثم في نهاية الفصل يأتي كتالوج توضيحي لأهم القطع الأثرية و المناظر المتعلقة بعلامة (إمنت) كرمز للغرب.

• الفصل الثالث: إمنت و إيابت في الفن المصري القديم

يرتكز هذا الفصل على تحليل معظم الجوانب الفنية المتعلقة بكلتا العلامتين الهيروغليفيتين إمنت و إيابت و مناقشتها بشكل تفصيلي لما ورد خلال الفصلين الأول و الثاني من الدراسة من علامات هيروغليفية مرتبطة بالشرق و الغرب مثل علامة (𓆎) و التي تمثل الجبال و علامة (𓆏) البوابات و علامة (𓆐) و التي تمثل الأفق. بالإضافة إلى دراسة بعض السمات الفنية المميزة التي اتضحت بشكل جلي في الفن المصري القديم مثل الازدواجية و التماثل و تجسيد كل من علامتي إمنت و إيابت مع دراسة أشكال التجسيد المختلفة في الفن المصري القديم بما يفسر بعض أشكال التجسيد المختلطة مثل (حتحور - إمنت) ، أو إمنت على شكل حتحور كسيدة للغرب. ثم تتبع الدراسة بخاتمة تعرض أهم نتائج البحث ثم قائمة المراجع المستخدمة في مسار البحث.