

The thesis is written in form of a comparative study. It studies the Persian art and evolution of the used iconographic schemes and it tries to recognize the Greek and Roman influences on the iconography of the most widespread motifs in Persian art, but also the acceptance of new motifs and their further evolution. Marginally it brings up some interesting points about the possible broader relations of Persia and Greece outside of armed conflicts and official propaganda. The thesis proceeds chronologically from the Achaemenid empire through Parthian and Sasanian empire, it observes the motifs of the sculptural decoration of palaces and very popular rock reliefs, metalwork, gems, coins and other artifacts, which changed under the influence of classical models. It considers the iconography of investiture and the deity represented in it, the influence of the iconography of goddess Nike, dionysiac iconography, the metamorphosis of the royal iconograph, the appearance of female figures and children, the evolution of nudity and dance in Persian Art and the spreading of floral ornaments from smaller surfaces to whole vessels, in architecture from friezes to covering whole buildings in the Islamic era.