

Abstract

This diploma thesis concerns the iconography of early Buddhist art in India, especially in the region of ancient Gandhāra. It follows the development of representation of Buddha and bodhisattva from an aniconic type to establishment of anthropomorphous form during the reign of the Kushaṇas. It outlines the influence of the Hellenistic world on this form and tries to give a summary about the mixture of the symbolic and stylistic patterns as well as their further development in the later Buddhist art.