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This paradigm serves the basis for Part 2 in which late 16 th-century Mughal art is perceived to represent hybridity in the hybrid/non-hybrid binary, moving away from the non-hybrid heritage of Sultanate art through the experience of the likewise non-hybrid early-Safavid and Jesuit missionary arts, and gradually establishing its own non-hybrid synthesis which would be reached by the time of Šāh Jahān. Mughal art, Gonzalez argues, can be defined only through this binary, as opposed to ...

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Hybridity is in Mughal painting not only a feature of style, but it also defines its very pictorial ontology and aesthetic metaphysics. Dr Gonzalez will discuss this problematic in expounding issues of methodology, notably the issue of the determining difference between stylistic and conceptual hybridity, wrongly collapsed in the historiography.

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