**Emotional aesthetics in the story about Kṛṣṇa and the serpent Kāliya from Bhāgavata Purāṇa**  
  
Indian emotional-aesthetic theory plays crucial role in the understanding of the mythical stories from Hindu scriptures. I will demonstrate this on a story from a scripture called Bhāgavata Purāṇa about Kṛṣṇa who subdues multiheaded snake demon Kāliya by dancing on his heads. In the light of Indian aesthetic theory this story can be understood as an occasion of emotional amplification, of heightening of the devotional sentiments towards god Kṛṣṇa.

Hrvoje Čargonja

**The Great Work —Opus Magnum— and the processes of artistic sublimation**

The workspace where the artist creates his work has more than one coincidence with the alchemist's laboratory. In one are stacked the materials that will shape his ideas, the paint containers and the brushes or tools that he will use to paint, sculpt or mold the matter and, in the other, like the artist, the alchemist is accompanied by the substances, utensils and alembics that he will put to work in search of the Great Work. To illustrate these obvious coincidences, I will only mention some of the emblematic examples, the well-known ateliers of Constantin Brancusi the Romanian artist based in Paris and those of Marcel Duchamp in New York (Étant données), in addition to the laboratory —or ideal or real representation of it— by Heinrich Khunrath that we know from the engraving included in the book Amphitheatrum Sapientiæ. Æternæ Solius Veræ Christiano-Kabalisticum, image of a space for research and creation that will never cease to amaze over the centuries.

Rodrigo Fernández de Gortari

**Stones, Ritual and Process of Purification**

Stones, crystals and processes of petrification are common tropes in folklore and mythology of the whole world. As stones are part of mythologies, different mythologies are in return part of stones. Human interaction with stones, especially in the terms of building, generated various rituals and practices. They excel and shape cultural notion of stones as vehicles of survival and as magical objects. In various European magic traditions shape of the stones represents purification and passage from unperfected to the spiritual. Two stones, rough and carved as part of Rosicrucianism origin symbolise human being and brother’s transition. Rough one represent human itself, unperfected spices between animal and angel and carved one downright human. At the end, carved stone is key material to construct Temple, as mirror of the universe on Earth and to convert chaos to order.

Maja Flajsig and Josip Zanki

**Mountains in the Plains. The Symbolic Complex of the Mesoamerican Mountain and its persistence among the Northern Lowland Maya.**

Mountains have always drawn human attention and have been situated in a very high place in the ritual geography of many groups around the world. Mesoamerica is not the exception. Since early stages of the various cultures with Mesoamerican tradition, Mountains became a central piece of their cosmovisions, concentrating important fields such as ancestors, water, maize, origins, wild animals, plants, health/disease, ritual specialists, guardian deities (Dueños). This symbolic complex, due to its cultural relevance, appears also in a region where mountains practically do not exist. The ways that the maya have solved this physical absence are extremely interesting, for instance the abundant pyramids and other types of buildings created by the ancient maya that act like human-made-mountains. Nowadays we can witness how this symbolic complex is also recognizable among the Northern Lowland Maya.

Ana Ortiz Sánchez Renero

**The Mountain, the Lightning & the Ants, basic structure of one Mesoamerican myth of Maize origin**

Maize is one of the most important staples all over the world. For science its origin and wild ancestor were surrounded by a halo of mystery. Literally for centuries botanists and biologists were looking for its place of origin and their wild ancestor (every main edible grain have one known). The enigma was not solved until the beginning of XXI century, but the indigenous people, the creators of this marvelous seed, were conscious of the answer all the time; although the science was incapable of seeing it… Further than the relevance of this, the example illuminates the path to revalidate the despiced traditional knowledge.

Miguel Vassallo