

INTERDIMENSIONALITY Part 3^a “The KA”

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QUANTUM ENERGY, THE KA

In this third part I will extend on the Interdimensionality field and its link with the ICA Stones, providing unpublished documents of my personal archives to demonstrate, through an extraordinary art tour, from ancient cultures to the present, that there are common points, related to Energies and Multidimensional fields, to introduce [KA](#) “energy” in the Sculptured Stones and “reach eternity” in time, as KA, in Egyptian mythology, is the spiritual energy that animates and gives life to men and gods. Perhaps an immortal replica of the human being! Our soul?

In our case, I will try to demonstrate that the KA is also present in the [ICA Stones](#), as well as in the art and architecture from antiquity, and was gradually lost as we were heading to our current time, which means our Humanity suffered a “veil” of our brain abilities in Ancient times, and which is still in force today. Although it seems that on our way to the Age of Aquarius, the veil is gradually rising, slowly giving us back powers that exist in our cellular memory by means of symbols and messages that activate our akase archives such as carved drawings of the [Crop Circles](#) or the [Nazca Lines](#) and of course the [Library Lithic ICA](#)

QUESTIONING THE HUMAN HISTORY

As a consequence, we must recognize that the history we were told is wrong. The truth is the opposite of what we’ve been said. We were almost gods and we were taken many of our powers, hence our lack, also reflected in the arts, since we had lot more powers, as human beings, in previous cultures prior to our’s, perhaps like [other types of human forms](#).

Our humanity, has always tried to fit all the ancient cultures in short spaces of time, to maintain the Darwinian theories and justify that we are the greatest legacy of evolution. Frankly, the well-known archaeological remains and legacies such as the ICA Stones, are evidences that the “official” chronology is unsustainable. It begins to date in 5300 BC, Ubaid period (Middle East) until today, accumulating all major [Cultural periods](#) in a few thousand years, when the [Earth](#) has an existence of no less than four-and-a-half billion years.

They can only fit all of them perfectly if one opens a parenthesis in time. It is also easy to understand that the resulting humanity after the “veil” on Knowledge, has been located “above” the archaeological remains of past cultures, ancient and even more advanced than ours.

SPEAK THE PLEIADIANS

To confirm the theories, I present this short book extract of Pleiadian Tales and Lessons in Living, [Family of Light](#) by Barbara Marciniak

Your ancestors also used their bodies in different ways, ie, they used all their brain. As you probably know, the right hemisphere is connected with the left side of your body and is the basis of an unlimited power of intuition and creativity. The left hemisphere, which has been the most used during the last two thousand years, is being slowly developed for logical thinking. Since two

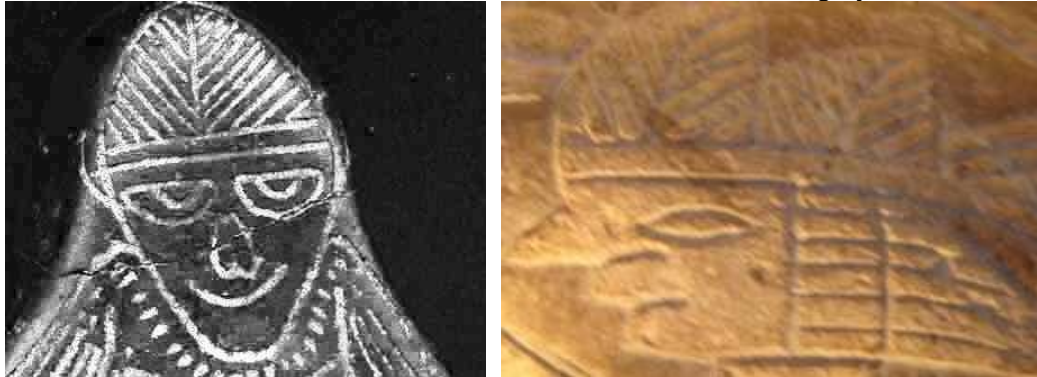
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thousand years ago we do not live cyclically any more. In the following hundred years, well into the Age of Pisces, there were still people living according to the cycles, talked to the gods and were understood as being benevolent and sometimes lovable. These people had retained their previous beliefs of the Age of Aries, an era dominated by great empires that made it possible to give form and pay tribute to gods through elaborating statues and constructing large buildings. They were experts in abstract thinking, but also understood their lineal components. They also understood the energy that Egyptians expressed with the Ka concept, the spirit that speaks to oneself as being his double, one's other being. When knowledge of the life cycle began to be forgotten, people lost contact with the meaning of life. They forgot the spiritual seasons and that life has a purpose. During the transition -the first century- life was still lived in the truth of love .

THE KA-ENERGY IN THE STONES

Once set the foundations of this article, I come to the point.

Of all the ICA known Stones, the one that probably contains more “KA energy”, would be the one I call [the Guru](#), his "strength" is extraordinary, his glance follows your's at any point you look from, and don't lose your sight for a moment. Does anyone doubt that the creator-artist introduced its KA inside the stone?. Later I will show more thoroughly.



Although to a lesser extent, Gliptolitic Man of brown stone, you can also observe a kind of "roundness" in the eye, its effect is to look "sideways."

To reinforce the content of [KA](#), at the ICA stones, I enclose a small sample of "eyes" from the Lithic Library.



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THE KA, IN OTHER CULTURES

Only a few art works from ancient cultures, such as the Sumerian, Egyptian or Mesoamerican, have similar features. In all of them, the goal was to "save" the Spirit (KA) of the characters in the stone sculptures, as we can see in the work on the eyes of the character represented in a Mesopotamian censer compared with the Guru. It is clear that "something" was introduced in the "stones", since they "magnetize" whom take a look at them.



Mesopotamian INCIENSARY



ICA STONE “[THE GURÚ](#)”

As we observe in our artistic tour, these powers were not isolated. At all times, the [KA](#), was intended to be introduced and fill with the [BA](#) or personal power and colors in works of art. Obviously only real geniuses succeeded it. Maybe they knew, at least partly, of their veiled powers. No matter what age or culture they lived in, if indeed, all our previous lives are stored in the [archives Akas](#), probably they knew how to start their inner "wakening" to access to these files and retrieve some knowledge everlastingly "saved", thanks to experiences from previous lives, kept in the DNA of every single cell their body, from their beginning as a human being over thousands or millions of years, as reflected in the Lithic Library of ICA in the engravings of the ICA stones.

Thus we can see that in some works of art so exquisite like the [statues Gudea](#), Prince of Lagash, we can believe they also contain KA.



www.es.wikipedia.org/wiki/Mesopotamia

www.pt.wikipedia.org/wiki/Arte_da_Suméria

The same thing happens with these extraordinary incensories of [Cuicuilco](#), the only circle pyramid to be known and genuine archeological mystery.

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INCIENSORIES OF [CUICUILCO](#)

THE TEMPLE OF REJUVENATION

Without any basis and only by pure intuition, I bet this architectural marvel of antiquity, could have been a [temple of rejuvenation](#), like the one that existed in times of Atlantis and that [Kryon](#) explained, in his lectures and books, through his "channel" on the Earth, [Lee Carroll](#).

In the book Kryon II. DON'T THINK LIKE A HUMAN, Appendix A .- The Temple of Rejuvenation, you can read more about this marvel of antiquity, where the architect, Mark Wonner, guided by Kryon "describes" how were such temples, true marvels of ancient engineering, we have not mastered yet.



[TEMPLE OF REJUVENATION](#)



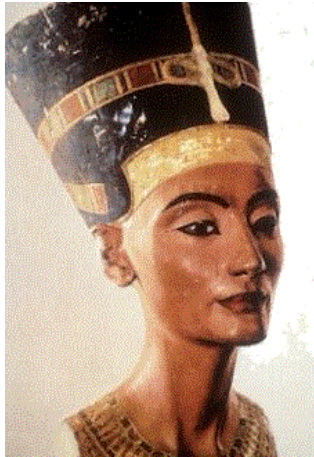
[PYRAMID OF CUICUILCO](#)

THE KA, IN EGYPT AND GREECE

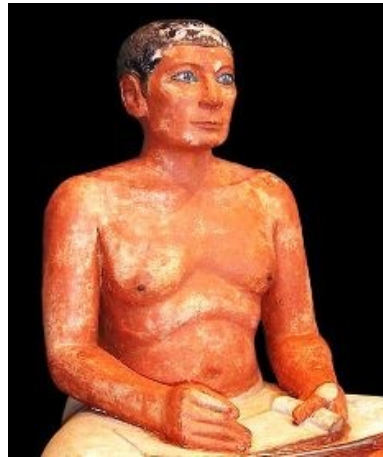
Let's continue our walk through other places. The Egyptians were very careful in the artistic work of the eyes to reflect "life" in their works of art, although the best results were obtained on gypsum, limestone, clay, wood, stucco, etc., softer materials and easier to work.

However, the quality of their art is perfectly reflected in the sculptures of the Sat Scribe, made of painted limestone from Sakkara, during the V Dynasty, and the bust of Queen Nefertiti modeled in plaster on a core of stone and lively color paints.

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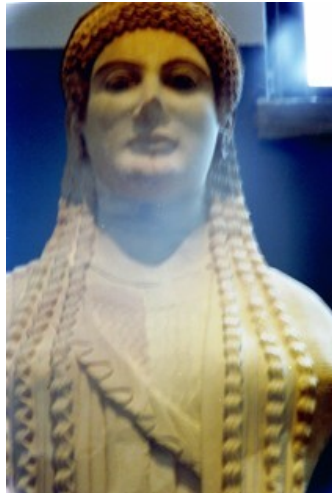


QUEEN NEFERTITI



SAT SCRIBE

The Greek Culture was also able to transmit the "KA" in their sculptures, as we see in the statues of [KORES](#) from the Acropolis Museum..



STATUE OF KORES Acropolis Museum

These sculptures, usually made from marble, retain the "energy" in their eyes. Its strength is extraordinary. These statues are the ones that immediately struck my attention out of the many I've seen. They really seem to have "Life".

SCULPTURES IN IGNEOUS ROCKS

Let me make one point, the sculptures of Mesopotamia and some of ancient Egypt, are made of igneous rocks, of high silica content, such as basalt or granite, hard stones and very difficult to work, artistically speaking. The same happens with the raw materials of the ICA Stones, in my opinion, they are a kind of artificial andesites, conclusions drawn from the [chemicals reports](#) I made in January 1998. The common denominator is that they all have a high content of quartz, a mineral based on silicon dioxide (SiO₂), popularly known as silica, with resonance and piezoelectric properties thermo luminescence that make him a powerful receiver-transmitter of vibration-energy able to work as authentic natural computers and connect with the natural chemistry of our body, if we are ready for it.

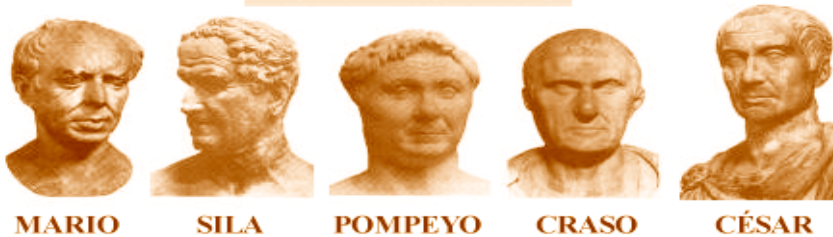
In my trip to Greece, visiting the Acropolis in Athens, one of the largest Energy portals of the Planet, I got the information necessary to understand the reasons of the major constructions

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of temples, palaces and tombs, with their enormous volume of siliceous rocks, like with the pyramids and archaeological remains and more recently with our Cathedrals, genuine collectors-receivers of "energy" to and from the visitors. I think this comment clarifies why such a monumental architecture, in facts not practical, and made out of huge granite or marble blocks. We could say that in Greek culture, the art to "save" the KA in the monuments, both artistic and architectural, has been lost.

OUR LOSS OF POWERS

In the Roman Empire, this technique largely disappears; its architecture and sculptures are limited in only showing the image and grandeur of the Empire or emperors.



The works of art are more "opaque", their objectives are simply "different", changing the concepts of Art and Architecture, giving clearly evidence of the "veil" our humanity was submitted; simply these powers were lost.

I enclose hereafter an extract of the book Family of Light by Barbara Marciniak on page 1, which justifies, in some way, why we lost the powers we had, ancestrally.

At that time a huge battle took place about the truth, like it happens nowadays. Which truth is going to win?

The Roman Empire was the then reigning order; its aim was the unification of two powerful forces: the administration of spirit and the government of life. To really understand your history and your processes of thinking, you have to take into account the invisible and think of what the goddess' and the pagan culture already understood: the so-called gods were many and had different names. The Christian Church, united to the Roman Empire started to tyrannize your minds breaking up the spiritual truths, and those in power began to change history re-writing the books. The names of the gods were changed, attributing to their profitless activities satanic elements of fear and evil. This new way of thinking, allegedly based on love, was actually a power designed to control you, and once again, you let your ability to think go to the new authorities. Thus fear defeated love. This happened to each of you, again and again. You forget to love.

THE DARK TIMES

From the Roman Empire era until our's, the art degraded to more rough and vulgar; the exquisiteness of the Ancient Art works disappeared, as it is not clear that some vestiges of rustic architecture, dated back to recent times, are or not legacies of previous time, such as dolmens and menhirs of Carnac and Stonehenge, probably the remains of Atlántis or earlier cultures, which remained under the sea and emerged when the present mountains formed, due to some kind of cataclysm.

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DÓLMEN EN [CARNAC](#)



[ETRUSCA HEAD](#)

So in the [Middle Ages](#), the "Art" nearly disappeared, at least in the aspect that we are analyzing, being a pernicious and destructive period of the cultural legacies of Ancient Empires; only small restrictive groups with diffuse information, maintained and preserved ancestral knowledge of the ancestors, like the [Rosicrucian](#), [Cáthars](#), [Templars](#), and later [Masonry](#).

THE RENAISSANCE, HOME OF AWAKENING

Since the [Renaissance](#), creativity has been boosted and the art and intuition to express the energy in the works of art have been recovered, based on marble, above all Carrara white, for its purity and lack of veins, as reflected in unique works such as Michelangelo's David, a single piece of sculpture and one of the most beautiful in the world, the perfection of his sculpture is a master class of anatomy.



THE DAVID BY MICHELANGELO

The quality and beauty of the sculptures in the Renaissance, are competing with the Greek and Mesopotamian, but have already lost the "KA"; their effect is rather to transmit a "sentimental power", like in the case of La Pietà by Michelangelo, but they no longer have the "strength" of the ones we analyzed earlier from Ancient Cultures.

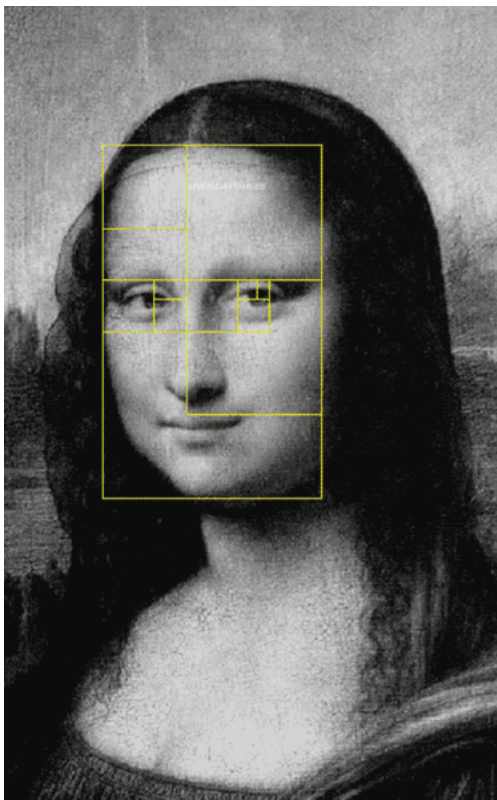
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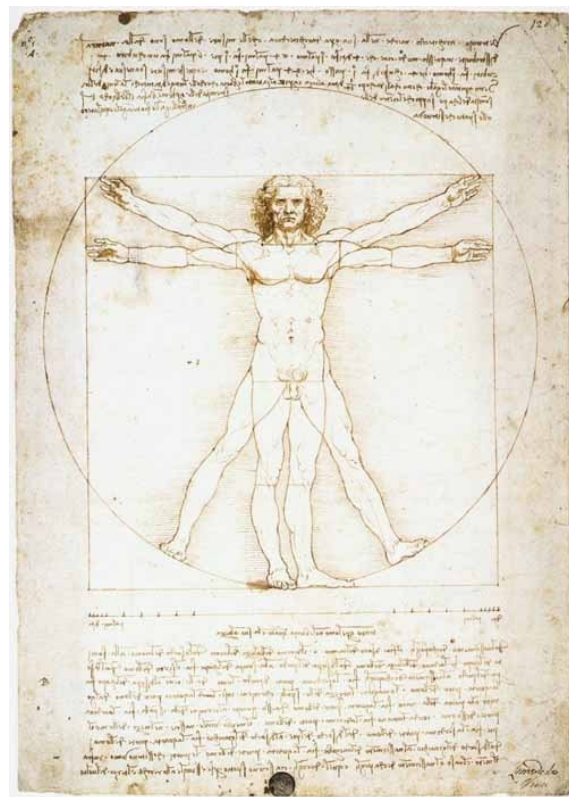
SCULPTURE OF LA PIETÀ BY MICHELANGELO

Only paints on canvas, recovered part of the [KA](#), especially because some artists of that time re-discovered "[PHI](#)," also called "the divine proportion" and they expressed it in their paintings, sculptures and architecture.

PHI is beautifully reflected in the works of Leonardo da Vinci like the Mona Lisa and the Vitruvian Man icon.



THE GIOCONDA



MAN OF VITRUBIO

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THE GOLDEN PROPORTIÓN

Amazingly, almost all works of art and architecture, from ancient times, has been governed by "[PHI](#)" number, also called "the divine proportion, the Aureus number or God number" lost in the dark periods of mankind, and reached its climax again during the Renaissance. So we'll realize that "PHI" is present everywhere, from our architecture, to art and biology, from the human body to simpler forms of life, like the animal and plant world; IHP is the number of God without a doubt.

The human body is the most accurate representation of PHI in all proportions

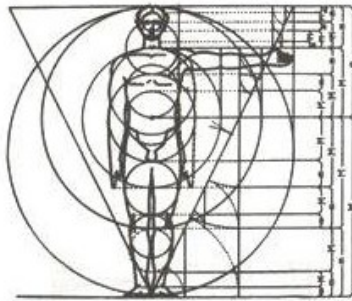
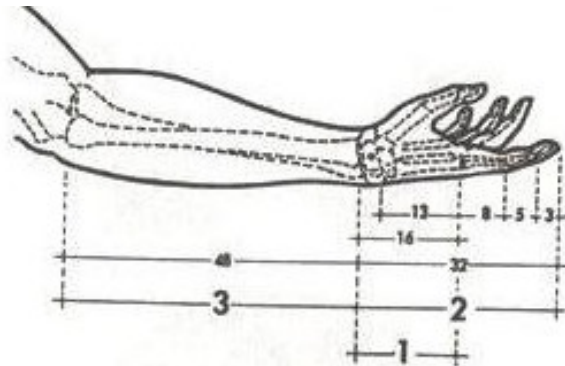
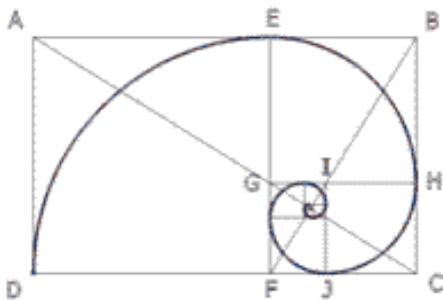


Fig. 90. La proporción I también aparece en el cuerpo humano y en muchas cosas vivas. Aquí, cada par de dimensiones marcadas Mm forma una proporción áurea.



REPRESENTATIONS OF PHI IN THE HUMAN BODY

PHI, it is also reflected in the animal world

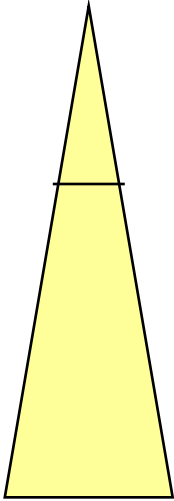


PHI, it is also reflected in the shell of a nautilus

Although the presence of [PHI](#) in the architecture is worth a separate article, I include a some lines to draw the attention on the archaeological remains of ancient cultures, where it is difficult to understand what was represented or what the construction meant, so as to be able to "identify" somehow, magical or sacred areas, such as doorways of the Energy, capable of activating the vortices of their visitors, obviously they clearly are areas of full of [KA](#), like the what happens with the Pyramids and some remains of ancient temples and tombs.

Thus I will only highlight a small representation of doorways in the form of isosceles trapeze, formed like doors or windows, really absurd and anti-constructive way, but if you join the jambs, from the lintel to its apex, the ratio is "PHI", sometimes upstream and others downstream; so probably when entering or going out of those doors the vortices are being "activated" and connected with the vibration of our cell structure, as we walk through these holy places, awakening the conscience of the visitors; maybe this is the reason why a lot of people like to travel to these places.

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PHI EN PORTAL
1 + 0,618



GRAN GALERIA
PIRÁMIDE DE GIZA



TUMBA AGAMENON
MICENAS (GRECIA)

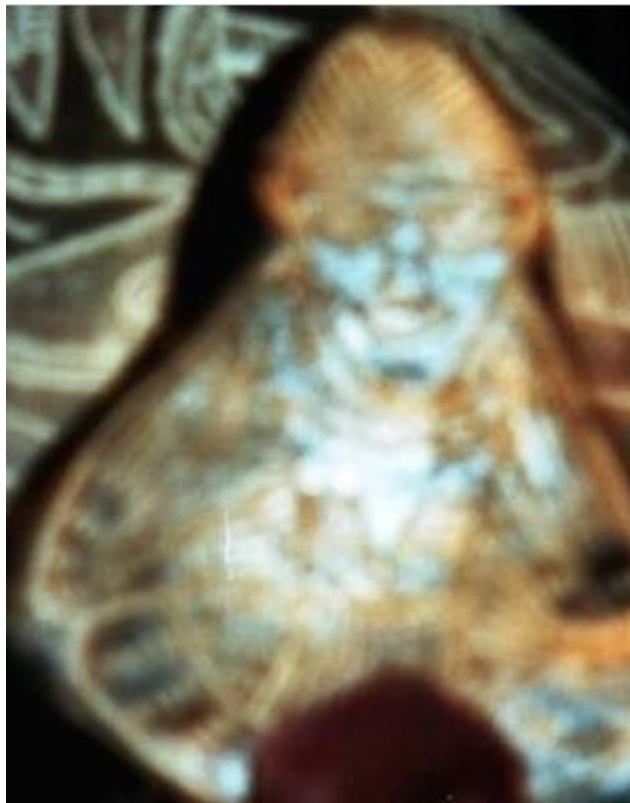


OLLANTAYTAMBO
VALLE SAGRADO (PERÚ)

Concerning the Contemporary or [Modern Art](#), I recommend the Wikipedia web only for those who wish to compare this art with the topics we explained in this article. According to me, No comment!

THE KA INTERDIMENSIONAL

But let's go back to the origin of the article to see how the "KA" is not only "introduced" but also "displays", as in the attached photo that was made of the Guru, the most enigmatic ICA Stone and strongest, that has passed through my hands, which without a doubt, showed to me.



INTERDIMENSIONAL PHOTO OF [GURÚ](#)

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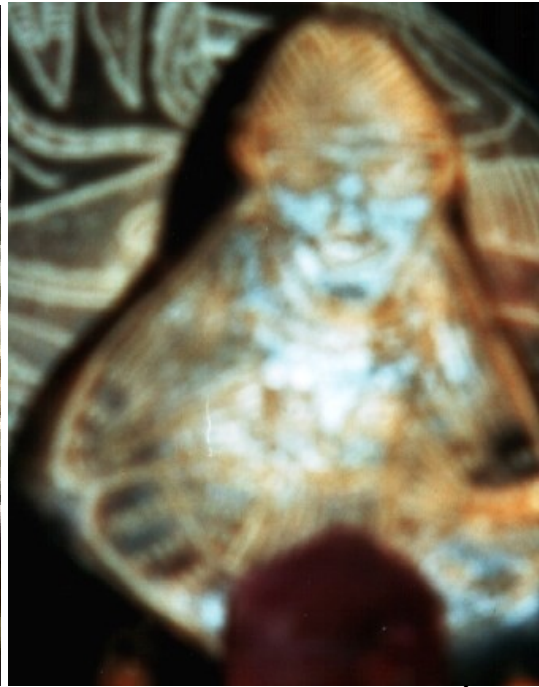
This Interdimensional display, has never occurred again, despite of having tried several times, see the others images attached hereafter, you can see the extraordinary differences resulting from the expression of KA, which was "introduced" in the Stone. I think we could begin to understand the "power" of the eyes, which we spoke at the beginning; the movement of the compass needle, its perpendicular rotation to the oval face, explained in the article of [visual analysis 2](#). I also want to remark that this stone came to my hands "decapitated", with an intention of "canceling" its powers.

All the features of this strange Stone are so astonishing and enigmatic that they deserve to be seriously and deeply looked at and we should respect the information the ICA Stones is transmitting, whether they are old or not, obviously through them there is something more than the legacy of an extinguished humanity and coexistence with Dinosaurs.

I attach two photos of the Guru, made the same day, at the same place to compare their obvious differences. Both were made with a traditional film camera, with their negatives, so that we can not speculate on special effects of digital cameras.



GURÚ-STONE



INTERDIMENSIONAL GURÚ

INTERDIMENSIONALITY PLEIADEAN

I enclose an extract from the book Land by Barbara Marciniak, in which she explains the inter-action of Energies with physical bodies (Interdimensionality) because I think that it will help to understand the interdimensional photo, the articles previously published and Kryon channellings through Lee Carroll or [the Pleyadians](#) with [Bárbara Marciniak](#) o [Bárbara Hand Clow](#).

Here on Earth is stored glorious information that existence desperately needs. During the reorganization of light on the Earth there will be a mass fusion with gentle beings, very wise and loving. They will come through your bodies and will work through them. You will keep your own integrity and identity, but they will merge with you in the same way as we merge with your vehicle. They may access to the Codes and Master Numbers that are inside your bodies.

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All of you will share the necessary experiences when the Earth will be catapulted to the frequency that allows the Living Library to work in its whole. To become valid tools again, keys that, from a cosmic point of view, will allow the entrance to the Living Library, you will be returned a [twelve-filaments DNA](#) and your brain will wholly work. And to be members, under the form of entry cards to the library, you will have to understand that you are more than human. In all existence, in which you are multidimensional beings in your quintessential form, you wear many different costumes. You're a collection of sensitive energy that has been planted throughout the universal system. Along with other minds, which also have desires and purposes, you represent a collective consciousness that discover things.

The Earth is heading for a radical change of direction. It's experiencing an accelerated move in its evolution process. It's completing a cycle and a new era and new themes are beginning to be important on Earth. You are witnessing how this new era is presented in society. Currently, humans hardly understand they live various lives and that the being has even more identities.

Some persons, including me, have been given the mission of continuing the research of the Lithic Library and disclose the knowledge they give us, to help the biological and spiritual changes that we are having towards [2012](#), the Age of Aquarius, because we know that the Message of the Ica Stones, is more than a legacy of an ancient Humanity. His message is [timeless and Interdimensional](#) in fact it is like a large file of Biology, which shows that all forms of life that exist in the Cosmos since the Eons area and have their representation on earth, regardless if it is in animal form, plant or mineral, they form a [large sequential biological chain](#) in which through [frequency changes](#) they can [activate our DNA](#), gradually and awake some of the so-called "[non-coding DNA](#)" [change all forms of life](#) that exist at that time on the Planet; so we can draw the conclusion that [we have not always been like as we are now](#), that we have probably had other gravitational or atmospheric values or [human forms](#), as expressed by the engravings of the ICA Stones.

As always, this information is based on genuine ICA Stones, with the sole purpose of opening new fields of research, based on the information transmitted by the Lithic Library and compared with the legacy of other sources of prior cultures to our Humanity and awaken our inner knowledge, written in the DNA of all our cells, since [Eons](#).

Josep Serneguet

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