

(:stylesheet:) #social { margin-bottom: 8px; opacity:0.65; filter:alpha(opacity=65); /* For IE8 and earlier */ } div .plusone, .twitter, .fb-like { font-size: 1px; display: inline-block; } div .fb reset { display: inline; } (:stylesheetend:) The Kena Upanishad, also known as the Talavakara Upanishad, takes its name from its opening word "kena" (meaning "by whom?"). This sacred text forms an integral part of the Sama Veda, specifically within the Jaiminiya Upanishad Brahmana. The Kena Upanishad explores the transcendent nature of Brahman and the limitations of human perception in understanding ultimate reality. Historical Context and Textual Tradition The Kena Upanishad emerges from the Talavakara Brahmana, one of two primary branches of the Talavakara Brahmana, known as the Jaiminiya Upanishad Brahmana. It is placed in the fourth book of the Talavakara Brahmana. It is placed in the fourth book of the Talavakara Brahmana, known as the Jaiminiya Upanishad addresses several fundamental philosophical questions about consciousness, existence, and the nature of ultimate reality, Exists beyond conventional human cognition and sensory experience. It emphasizes that Brahman transcendes speech, mind, sight, hearing, and even the life-force (prana) itself. The Upanishad describes Brahman as being "different from the known and beyond the unknown," 1 highlighting its ineffable nature. This paradoxical description suggests that Brahman cannot be objectified or reduced to conceptual understanding. The text also stresses that Brahman is the impeller of all activities 2, being the inner force behind every function of our sensory experience. Epistemological Framework The Upanishad presents a sophisticated examination of epistemological limitations, arguing that the senses, including the mind (manas), are merely instruments driven by an inner impeller (Brahman). These faculties cannot fully comprehend their own source, just as an eye cannot see itself. The text explores this through its famous opening inquiry: "By whom is the mind impelled to its object? Who impels the eye and ear?" The Paradox of Knowledge A central teaching of the text reveals that those who claim complete understanding actually understand very little, while those who recognize both their knowledge and ignorance truly comprehend. 3 This paradoxical approach to knowledge suggests that authentic understanding of Brahman involves a transformation of consciousness rather than mere intellectual comprehension. Path to Spiritual Realization The text outlines a comprehensive approach to spiritual development through three key elements: tapas (austerity), self-control (dama), and right action (karma). 4 It describes the experience of realizing Brahman as similar to a flash of lightning – instantaneous and brilliant – while emphasizing that sustained understanding requires ongoing practice and dedication. The text also emphasizes the importance of truth (satyam) for realization. 5 Structure and Content Analysis The Kena Upanishad consists of four sections (Khandas), each contributing to a progressive understanding of spiritual reality. First Khanda: Fundamental Questions The opening section establishes the text's philosophical foundation by questioning the nature of consciousness and its relationship to human faculties. It introduces the concept that behind all human capabilities lies a deeper power, suggesting that what we typically consider the knower is itself dependent on a higher principle. It questions who impels the mind, breath, speech, eye, and ear. Second Khanda: The Paradox of Understanding This section explores the subtle nature of spiritual knowledge, presenting various paradoxes that challenge conventional understanding. It emphasizes that Brahman's nature is 'other' than what is known and unknown 6. Third Khanda: The Allegory of the Deities Through a powerful narrative, this section describes how even powerful deities like Agni (fire), Vayu (wind), and Indra (king of gods) failed to comprehend Brahman in its manifested form (yaksha). The story serves multiple purposes: it illustrates the necessity of transcending ego, demonstrates the limitations of power without wisdom, and emphasizes the importance of divine grace in spiritual understanding. The narrative also teaches that one must recognize the source of their own power as being from Brahman to understanding. Haimavati explaining to Indra the true nature of Brahman. It provides specific meditation instructions and concludes with a powerful blessing stating that one who understands this teaching conquers all evil and becomes established in the infinite and most transcendent world 7 The emphasis is on the importance of meditating on Brahman as desirable (vana) and a source of delight.8 Thus the Upanishad highlights the role of devotion and the necessity of the grace of the divine for spiritual understanding. Share - copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt - remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. 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For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. by Srisa Chandra Vasu | 1909 | 11,760 words in the permission or limitation are given. | ISBN-13: 9789332869165 Summary: The English translation of the Kena-upanishad including the commentary of Madhva called the Bhasya. This Kenopanishad is an important text associated with the Samaveda and discusses topics such as Brahman and Atman (soul) and also knowledge regarding the Gods and their symbolic representation of forces of nature. This edition the original Sanskrit text, word-for-word translation, English text, and the commentary of Madhvacharya. The Kena Upanishad (talavakaropanishad, talavakaropanisad) or Talavakāra-upanişad ([]]]]]]]], talavakara). Source 1: motilalbanarsidass.com Source 2: archive.org Most ancient and widely studied Upanishads of Hinduism "Mukhya" redirects here. For other uses, see Mukhia (disambiguation). Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Rig vedic Aitareya Kaushitaki Sama vedic Chandogya Kena Yajur vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Agamas Bhagavad Gita Tantras Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma puranas Brahma Brahmanda Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Sangam literature Saiva Tirumurai Divya Prabandham Tirumurukārruppatai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Eighteen Greater Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastras and sutras Dharma Shastra Artha Shastra Kamasutra Brahma Sutras Samhita Sutras Nyāya Sūtras Vaiseșika Sūtras Vaiseșika Sūtras Pranana Sutras Pran Vedantasara Stotra Timeline Timeline of Hindu texts vte Principal Upanishads, also known as Mukhya Upanishads, are the most ancient and widely studied Upanishads, are the most ancient and widely studied Upanishads, are the most ancient and widely studied Upanishads of Hinduism. between 600 and 300 BCE, constitute the concluding portion of the Veda.[2] According to most Hindu traditions, ten Upanishads are considered as Principal Upanishads, but some scholars include Svetāśvatara, Kauşītaki and Maitrāyaņīya into the list.[3][4][5] The founders of the major schools of Vedanta, viz., Adi Shankara and Madhvacharya wrote bhāşyas (commentaries) on these ten Principal Upanishads. Even though Ramanuja did not write individual commentaries on Principal Upanishads, he quoted many hundreds of quotations from Upanishads in his Sri Bhasya. In the Ramanuja lineage, one of his followers, Rangaramanuja, wrote commentaries on almost all of the Principal Upanishads around the 1600s.[6][7] The ten Principal Upanishads are: Īśā (IsUp), Yajurveda Kena (KeUp), Yajurveda Kena (KeUp Principal Upanishads are accepted as śruti by all Hindus, or the most important scriptures of Hinduism.[8] The Principal Upanishads are separated into three categories: prose (Taittirīya, Aitareya, Chāndogya, Brhadāraņyaka), verse (Īśā, Kațha, Muņḍaka), and prose (classical Sanskrit) (Māņdūkya).[2] ^ William K. Mahony (1998). The Artful Universe: An Introduction to the Vedic Religious Imagination. State University of New York: Columbia University Press. p. 271. ISBN 978-0-7914-3579-3. ^ a b Brereton, Joel (1990). de Bary, William Theodore; Bloom, Irene (eds.). The Upanishads. New York: Columbia University Press. p. 115–135. ISBN 0231070047. ^ John G. Arapura (2012). Gnosis and the Question of Thought in Vedānta: Dialogue with the Foundations. Springer. p. 57. ISBN 978-94-009-4339-1.; Quote: "These are the Isa, Kena, Katha, Prasna, Mundaka, Mandukya, Aitareya, Taittiriya, Brhadaranyaka, Chandogya and Svetasvatara. To this list is usually added the Kausitaki and Maitrayaniya (or Maitri)
to make the thirteen Principal Upanishads, a canon which has found favour with most scholars of the present day." ^ Hume, Robert Ernest (1921), The Thirteen Principal Upanishads, Oxford University Press ^ Edward Fitzpatrick Crangle (1994). The Origin and Development of Early Indian Contemplative Practices. Otto Harrassowitz Verlag. pp. 8, 12. ISBN 978-3-447-03479-1. ^ Madabhushini Narasimhacharya (2004). Sri Ramanuja. Sahitya Akademi. p. 32. ISBN 9788126018338. As for Ramanuja, his commentary on the Gita and the Brahmasutra are quite well known as conforming to this practice. But he did not write any regular commentary on the Upanishads as other philosophers like, say, Sankara and Anandatirtha (Madhva) did. Stephen Phillips (26 June 2009). Yoga, Karma, and Rebirth: A Brief History and Philosophy. Columbia University Press. p. 309. ISBN 9780231144858. ^ Kim Knott (2016). Hinduism: A Very Short Introduction. Oxford University Press. p. 12-13. ISBN 978-0-19-874554-9. 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Oxford Date incompatibility (help) Johnston, Charles (2014) [1920-1931]. The Mukhya Upanishads. Kshetra Books. ISBN 9780195637434. Radhakrishnan, Sarvapalli (1994) [1953]. The Principal Upanishads. Kshetra Books. ISBN 9780195637434. Radhakrishnan, Sarvapalli (1994) [1953]. Shankaracharya. Advaita Ashrama, Kolkata. ISBN 8175050152. {{cite book}: ISBN / Date incompatibility (help) Yeats, William Butler; Shri Purohit Swami (1938). The Ten Principal Upanishads. Repro Books Limited. ISBN 9788129100740. {{cite book}: ISBN / Date incompatibility (help) Retrieved from " One of the ancient Sanskrit scriptures of Hinduism KenaKena Upanishad Verses 1 to 4 (Sanskrit, Devanagari script)Devanagari script Divisions Samhita Brahmana Aranyaka Upanishads Upanishads Upanishads Kaushitaki Sama vedic Chandogya Kena Yajur vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva Vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Atharvatara Atharvatara Atharvata Nirukta Kalpa Jyotisha Puranas Brahma puranas Brahma Brahmanda Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Varaha Puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Sangam literature Saiva Tirumurai Divya Prabandham Tirumurukār uppațai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastras and sutras Dharma Shastra Kamasutra Brahma Sutras Samkhya Sutras Mimamsa Sutras Nyāya Sūtras Vajšeķika Sūtras Vajšeķika Sūtras Vajšeķika Sūtras Vastu Shastra Vaga Sutras Pramana Sutras Hindu texts vte The Kena Upanishad (Sanskrit:]]], IAST: Kenopanisad) (also alternatively known as Talavakara Upanishad) is a Vedic Sanskrit text classified as one of the primary or Mukhya Upanishads that is embedded inside the last section of the Talavakara Brahmanam of the Samaveda.[1][2] It is listed as number 2 in the Muktikā, the canon of the 108 Upanishads of Hinduism. The Kena Upanishad was probably composed sometime around the middle of the 1st millennium BCE. It has an unusual structure where the first 13 are verses composed as a metric poem, followed by 15 prose paragraphs of main text plus 6 prose paragraphs 6 prose paragr latter prose section of the main text is far more ancient than the poetic first section, and Kena Upanishad is notable in its discussion of Brahman with attributes and without attributes, and for being a treatise on "purely conceptual knowledge".[2] It asserts that the efficient cause of all the gods, symbolically envisioned as forces of nature, is Brahman.[2] This has made it a foundational scripture to Vedanta school of Hinduism, both the theistic and monistic sub-schools after varying interpretations. The Kena Upanishad is also significant in asserting the idea of "Spiritual Man", "Self is a wonderful being that even gods worship", "Atman (Self) exists", and "knowledge and spirituality are the goals and intense longing of all creatures".[2][3] Kena (Sanskrit: [][1]) literally means, depending on the object-subject context, "by what, by whom, whence, how, why, from what cause".[4] This root of Kena, in the sense of the speech which we speak? Who is the Deva (deity, god) that harnesses the ears and eyes? -Kena Upanishad 1.1 -Translated by Paul Deussen[5] The Kena Upanishad belongs to the Talavakara Brahmana of Sama Veda, giving the etymological roots of an alternate name of Talavakara Upanishad for it, in ancient and medieval era Indian texts.[2][8] The Kena Upanishad is also referred to as the Kenopanishad (Sanskrit: []]]], Kenopanishad, like other Vedic texts, is unclear and contested by scholars.[9] All opinions rest on scanty evidence, an analysis of archaism, style and repetitions about likely evolution of ideas, and on presumptions about which philosophy might have influenced which other Indian philosophies.[9][10] Phillips dates Kena Upanishad as having been composed after Brihadaranyaka, Chandogya, Isha, Taittiriya and Aitareya (pre-6th century BCE), but before Katha, Mundaka, Prasna, Mandukya, Svetasvatara and Maitri Upanishads, as well as before the earliest Buddhist Pali and Jaina canons.[9] Ranade[11] posits a view similar to Phillips, with slightly different ordering, placing Kena chronological composition in the third group of ancient Upanishads. Paul Deussen considers Kena Upanishad to be bridging a period of prose composition and fusion of poetic creativity with ideas.[12] Winternitz considers the Kena Upanishad as pre-Buddhist, pre-Jaina literature.[12][13] The text is likely from about the middle of 1st millennium BCE. Many of the ideas in verse 2 of Kena Upanishads have more ancient roots. For example, the ideas in verse 2 of Kena Upanishad are found in the oldest Brihadaranyaka Upanishad's chapter 4.4, as well as the second oldest Chandogya Upanishad's chapter 8.12.[5] Kena Upanishad has three parts: 13 verses in the first part, 15 paragraphs in the second part, and 6 paragraphs in the second part, and 6 paragraphs, while the fourth khanda has the remaining 9 (3 paragraphs of main text and 6 paragraphs of the epilogue).[2][8] The first two Khandas of Kena Upanishad are poems, the last two are prose, with one exception. Paragraph 9 is prose and structurally out of place, which has led scholars to state that the paragraph 9 was inserted or is a corrupted version of the original manuscript in a more modern era.[2] Another odd structural feature of Kena Upanishad's poetic Khandas is verse 3, which has 8 lines (typically marked as 3a and 3b), while all other poetic verses in the first two sections are only 4 lines of mathematical metric construction. There are some differences in the positioning of Kena Upanishad in manuscripts discovered in different parts of India. It is, for example, the ninth chapter of Talavakara Brahmana in south Indian manuscripts and as mentioned in the Burnell manuscripts and as mentioned in the Burnell manuscripts and as mentioned in the Burnell manuscript of sections of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda, but it is also found in manuscripts of Atharva collections. [17] Part of a series on Hindu scriptures show no such division into sections. [17] Part of a series on Hindu scriptures are consistent of the two versions is minor and structural - in Sama Veda manuscripts of Atharva collections. [17] Part of a series on Hindu scriptures are constructed as part of Sama Veda manuscripts of Atharva collections. [17] Part of a series on Hindu scriptures are constructed as part of Sama Veda manuscripts are constructed as part of Sama Veda and texts Shruti Smriti List Vedas Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Agamas Bhagavad Gita Tantras Related
Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma puranas Brahma puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Varaha Purana Kurma Matsya Shaiva puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Sangam literature Saiva Tirumurukārruppațai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Eighteen Lesser Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Shastras and sutras Dharma Shastra Artha Shastra Kamasutra Brahma Sutras Samkhya Sutras Mimamsa Sutras Nyāya Sūtras Vasistha Swara voga Shiva Samhita Gheranda Samhita Panchadasi Vedantasara Stotra Timeline of Hindu texts vte The Kena Upanishad opens by questioning the nature of man, the essence and the relationship of him with knowledge and sensory perception.[5] It then asserts that knowledge is of two types - empirical knowledge and sensory perception.[5] It then asserts that knowledge and sensory perception.[5] It then asserts that knowledge is of two types - empirical knowledge is of two types - empirical knowledge and sensory perception.[5] It then asserts that knowledge and sensory perception.[5] It then asserts that knowledge is of two types - empirical knowledge and sensory perception.[5] It then asserts that knowledge and sensory per can be taught, described and discussed. Conceptual axiomatic knowledge cannot, states Kena Upanishad. Pure, abstract concepts are learnt and realized instead wherein it mentions that the highest reality is Brahman. "There the eye goes not, speech goes not, nor the mind. We know not, we understand not, how one would teach it? Other is it indeed than the known, and more over above the unknown. Thus from the forbearers, the doctrine has been transmitted to us. - Kena Upanishad asserts that Brahman cannot be worshipped, because it has no attributes and is unthinkable, indescribable, eternal, all present reality. That what man worships is neither Atman-Brahman nor the path to Atman-Brahman. Rather, Brahman is that which cannot be perceived as empirical reality. It is that which "hears" the sound in ears, "sees" the view in eyes, "beholds" the words of speech, "smells" the aroma in breath, "comprehends" the meaning in thought. The Atman-Brahman is in man, not that which one worships outside.[5] Woodburne interprets the first khanda of Kena Upanishad to be describing Brahman in a manner that "faith" is described in Christianity.[18] In contrast, Shankara interprets the first khanda of Kena Upanishad to be describing Brahman in a manner that "faith" is described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be describing Brahman in a manner that "faith" is described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad to be described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda entirely as monistic.[19 theme, asserting that the worshipping of Brahman, described in the first khanda, is deception[20] because that is phenomenal form of Brahman is and what knowing Brahman is not. [20] Verses 12 and 13 of Kena describe the state of self-realization to the poetic form, and the theme of what knowing Brahman is and the theme of self-realization to the poetic form, and the theme of what knowing Brahman is and what (moksha), stating that those who are self-awakened gain inner strength, see the Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual Oneness in every being, and attain immortality.[20][21][22] Charles Johnston refers to the state as the "Spiritual O immortality. He, who found it here below, possesses the truth, For him who has not found it here, it is great destruction, In every being, the wise being perceives it, and departing out of this world, becomes immortal. - Kena Upanishad 2.12 - 2.13, Translated by Paul Deussen[20] The third section of Kena is a fable, set in prose unlike the first two poetic sections. The fable is an allegory, states Paul Deussen.[24] The allegory is, states the theosophist Charles Johnston, a "delicious piece of Sanskrit prose, fascinating in its simple style, and one of the deepest passages in all of Upanishads".[25] The fable begins by asserting that in a war between gods and demons, the Brahman won victory for the gods.[26][27] The gods, however, praised themselves for the victory, saying, "Of us is this wictory, of us is this might and glory". The Brahman noticed this. It revealed itself before the gods, who did not recognize and know it. The gods said, "what is this wonderful being?" They delegated god Agni (fire) to go discover who this wonderful being is. Agni rushed to Brahman. The Brahman asked, "who are you?". Agni replied, "I am Agni, knower of beings". Brahman asked, "if so, what is the source of your power". Agni replied, "I am able to burn it. Hees and tried his best to burn it. failed. He turned back and returned to the gods, "I am unable to discover what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". space around mother earth,[26] mover in space[28])". Brahman asked, "if so, what is the source of your power". Vayu replied, "I am able to carry or pull whatever is on earth." The Brahman then laid a piece of grass before Vayu, and said, "Carry this, then." Vayu rushed to the grass and tried his best to lift and carry it away. He failed. He turned back and returned to the gods. Vayu told his fellow gods, "I am unable to discover what this wonderful being is". "So be it", said Indra. Indra went to Brahman. There, in the place of Brahman, he found a beautiful woman with knowledge. Her name was Umã. Indra asked Uma, "what is this wonderful being?" Goddess Uma replied, "that is the Brahman; that is the one who obtained victory, though gods praise themselves for it". Indra then knew. The tradition holds that Agni, Vayu and Indra are elevated above all other gods, respected first in ceremonies and rituals, because these three "met" and "experienced" the Brahman first. Indra is most celebrated because he "knew" Brahman first, among all gods. - Translations by Deussen[26] and by Johnston [27] Johnston states, as does the Hindu scholar Adi Shankara, that this simple story is loaded with symbolism.[27] The Brahman first. Vedic gods, and choice of the one goddess from many, the goddess Umã revealing spiritual knowledge about Brahman rather than the Brahman itself, [29] as well the phrasing of the type "the wonderful being", [26] are all allegorically referring to the spiritual themes of the Upanishads. Agni embodies fire, and symbolizes "natural self, with vital fire in all beings and
everything". Vayu embodies space that envelops empirical existence, symbolizing "causal conscious self, with light of truth that discerns correct knowledge from incorrect". The Brahman is Atman, the Eternal.[27] The war between gods and demons is symbolism for the war between good and evil. Devas themselves are allegorical reference to sensory and intellectual capabilities of man, with the war symbolizing challenges a man faces in his journey through life.[30] Kena Upanishad's allegory is suggesting that empirical actions, such as destruction by fire or moving a being from one place to another, does not lead to "knowing the essence of the subject, the wonderful being". The Upanishad is allegorically reminding that a victory of good over evil, is not of manifested self, but of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is allegorically reminding that a victory of good over evil, is not of the good, the eternal, the eternal, the eternal the eternal (the eternal the eternal th text. It asserts the timelessness and awareness of Brahman to be similar to moments of wondrous "Ah!!" in life, such as the focussed "Ah!!" recollection of a knowledge in one's mind of a memory from past.[24] The goal of spiritual knowledge, of self awareness, is wonderful, characterized by an "intense longing" for it in all creatures, states Kena Upanishad.[24] The knowledge of Atman-Brahman is Tadvanam (transcendental happiness, blissfulness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness, blissfulness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness, blissfulness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness, blissfulness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is Tadvanam (transcendental happiness).[31] In the final paragraphs, Kena Upanishad asserts ethical life as the foundation of self-knowledge and of Atman-Brahman is In his commentary on the third khanda of Kena Upanishad, Shankara equates Atman-Brahman with Ishvara-Parameshvara.[36] This equality is repeated by Shankara in Brihadaranyaka Upanishad's Verses II.7.3 and IV.4.15, in the Bhasya on Chandogya Upanishad's Verses II.7.3 and IV.4.15, in the Bhasya on hymn 11.2.13.[36] Anandagnana also wrote a commentary on Kena Upanishad. Till the late 19th century, the commentary of Shankara and Anandagnana were the only implied source of the existence of Kena Upanishad, as original manuscripts of Upanishad were believed to have been lost, after Dara Shikoh published a Persian translation of it.[14] This changed in 1878, when Burnell found a manuscript and later published it.[14] The French scholar Anquetil Duperron published a Latin translation from the Versian translation from the Persian translated version with the title "Kin", while Windischmann and others published a German translation of the Kena Upanishad.[14] Colebrooke, Poley, Weber, Roer and Gough are among the scholars who have discussed it.[14] George Haas includes a reading of Kena Upanishad, along with other primary Upanishads and the Bhagavad Gita, as essential to understanding the "wonderful old treasures of Hindu theosophic lore".[37] Edward Washburn Hopkins states that the aphoristic mention of "tapo dammah karma" in closing prose parts of Kena Upanishad suggests that ethical precepts of Yoga were well accepted in Indian spiritual traditions by the time Kena Upanishad, among other ancient Sanskrit texts, to state that knowledge-seeking and education system was formalized by 1st millennium BCE in India, highlighting among many examples, the question-answer structure of first khanda of Kena Upanishads' primary focus is Atman-Brahman (Self), in Hindu theosophy. These opening lines state, []]]] []11000000[[41]] Brahman is all of which the Upanishads speak. —Kena Upanishad's opening lines to state that Upan Opening Lines[40] Classical music David Stoll composed "Sonata for 2 Pianos" in 1990 inspired by the opening verses of Kena Upanishad.[42] Literature Victor Hugo, French poet and novelist wrote in 1870 a poem entitled Suprématie (Supremacy), part of La Légende des siècles (The Legend of the Ages), Nouvelle série (New Series), a collection of poems, conceived as a depiction of the history of humanity (published in 1877). This poem is inspired by the third khanda of the Kena Upanishad. The text is written in verses, but Hugo took some liberties with the original, while maintaining the structure and narrative content of the text. He gives free rein to his imagination and use a rich and colourful vocabulary to add more details, in the spirit of the Romantic movement. Consequently, the poem is longer than the third khanda. Thus, for example, he first brings in Vayu, then Agni; Brahman is referred to by the words "light", "appearance" and "clarity". He changed the ending (in form but not in substance): in the Upanishad, the Brahman avoids showing himself to Indra, so that he is in dialogue with Brahman. Hugo's ending differs significantly: Indra is said to triumph over the "Light" (Brahman), since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". challenge. Here are the last verses of the poem, translated into English (followed by the original French text):[43] Indra addresses the Light (=Brahman), who answers him: — I know everything! (Je sais tout !) — Do you see this strand of straw? (Vois-tu ce brin de paille ?) Said the strange light from which came a voice. (Dit l'étrange clarté d'où sortait une voix.) Indra lowered his head and shouted : (Indra baissa la tête et cria :) — I see it. Light, I tell you that I embrace the whole being; (Je le vois. Lumière, je te dis que j'embrasse tout l'être;) Thyself, do you hear, you cannot disappear (Toi-même, entends-tu bien, tu ne peux disparaître) From my gaze, never eclipsed nor faded! (De mon regard, jamais éclipsé ni décru !) No sooner had he spoken than it (the light) had disappeared (À peine eut-il parlé qu'elle (la lumière) avait disparu.).[43]) — Victor Hugo, 8 April 1870. Ultimately, we can see that despite the differences that have been mentioned, one aspect of the Vedic text is perfectly expressed, i.e. : the absolute Supremacy of Brahman (hence the title) over all that exists,
including the gods, even the greatest ones - ref; lecting the shared Indo-European culture. ^ Johnston, Charles (1920-1931), The Mukhya Upanishads, Kshetra Books, ISBN 9781495946530 (Reprinted in 2014) ^ a b c d e f g h i Paul Deussen, Sixty Upanishads of the Veda, Volume 1, Motilal Banarsidass, ISBN 978-8120814684, pages 207-213 ^ Charles Johnston, The Mukhya Upanishads: Books of Hidden Wisdom, (1920-1931), The Mukhya Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishad ^ Kena Monier-Williams' Sanskrit-English Dictionary, Cologne Digital Sanskrit Lexicon, Germany ^ a b c d e Paul Deussen, Sixty Upanishads of the Veda, Volume 1, Motilal Banarsidass, ISBN 978-8120814684, pages 209-210 ^ Kena Upanishad Verse 1, Wikisource ^ The slight re-ordering of words here is per Max Muller, see Max Muller, Talavakara Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad G Prasadji (Translator), Delhi, pages 1-34 ^ a b Kena Upanishad G Prasadji (Translator), Delhi, pages 1-34 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad, The Sacred Books of the East, Volume Columbia University Press, ISBN 978-0231144858, Chapter 1 ^ Patrick Olivelle (1996), The Early Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishads; 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Panoli (Translator) Kena Upanishad Archived 6 September 2023 at the Wayback Machine. Sanderson Beck (Translator) Recitation Kena Upanishad recited by Pt. Ganesh Vidyalankar (with instrumental music) Kena Upanishad recited by Pt. Ganesh Vidyalankar (with instrumental music) Kena Upanishad recited by Pt. Ganesh Vidyalankar (with instrumental music) Kena Upanishad recited by Pt. Ganesh Vidyalankar (with instrumental music) Kena Discussions and other Study material on Kena Upanishad at Vedanta Hub Retrieved from " One of the ancient Sanskrit scriptures of Hinduism KenaKena UpanishadLinked VedaSamavedaVerses13Commented byAdi Shankara, Madhavacharya Rangaramanuja Part of a series on Hindu scriptures and texts Shruti Smriti List Vedas Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Upanishads Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Upanishads Vedic Atharvaveda Vajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads Upanishads Upanishads Vedic Mandukya Prashna Other scriptures Agamas Bhagavad Gita Tantras Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Brahma Brahmavaivarta Markandeya Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma Brahmavaivarta Markandeya Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Puranas Brahma Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Brahma Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Vishnu Bhagavata Naradiya Garuda Puranas Brahma Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Brahma Brahma Brahma Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Brahma B puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Mahabharata Historicity Sangam literature Saiva Tirumurukārruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastras and sutras Oharma Shastra Artha Shastra Kamasutra Brahma Sutras Nyāya Sūtras Vaiśeșika Sūtras Vastu Shastra Vandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gherandasi Vedantasara Stotra Timeline of Hindu texts vte The Kena Upanishad) is a Vedic Sanskrit text classified as one of the primary or Mukhya Upanishads that is embedded inside the last section of the Talavakara Brahmanam of the Samaveda.[1][2] It is listed as number 2 in the Muktika, the canon of the 108 Upanishads of Hinduism. The Kena Upanishad was probably composed as a metric poem, followed by 15 prose paragraphs of main text plus 6 prose paragraphs of epilogue.[2] Paul Deussen suggests that the latter prose section, and Kena Upanishad bridged the more ancient prose Upanishad era with the metric poetic era of Upanishads that followed.[2] Kena Upanishad is notable in its discussion of Brahman with attributes and without attributes, and for being a treatise on "purely conceptual knowledge".[2] It asserts that the efficient cause of all the gods, symbolically envisioned as forces of nature, is Brahman.[2] This has made it a foundational scripture to Vedanta school of Hinduism, both the theistic and monistic sub-schools after varying interpretations. The Kena Upanishad is also significant in asserting the idea of "Spiritual Man", "Self is a wonderful being that even gods worship", "Atman (Self) exists", and "knowledge and spirituality are the goals and intense longing of all creatures".[2][3] Kena (Sanskrit: []]]) literally means, depending on the [] [[6] Sent by whom, flies out thither the mind? Harnesses the ears and eyes? -Kena Upanishad 1.1 -Translated by Paul Deussen[5] The Kena Upanishad 1.1 -Translated by Paul Deussen[5] The Kena Upanishad belongs to the Talavakara Brahmana of Sama Veda, giving the etymological roots of an alternate name of Talavakara Upanishad for it, in ancient and medieval era Indian texts. [2][8] The Kena Upanishad, like other Vedic texts, is unclear and contested by scholars. [9] All opinions rest on scanty evidence, an analysis of archaism, style and repetitions about likely evolution of ideas, and on presumptions about which philosophy might have influenced which other Indian philosophy might have influenced which other Indian philosophy might have influenced which other Indian philosophies.[9][10] Phillips dates Kena Upanishad as having been composed after Brihadaranyaka, Chandogya, Isha, Taittiriya and Aitareya (pre-6th century BCE), but before Katha, Mundaka, Prasna, Mandukya, Svetasvatara and Maitri Upanishads, as well as before the earliest Buddhist Pali and Jaina canons.[9] Ranade[11] posits a view similar to Phillips, with slightly different ordering, placing Kena chronological composition in the third group of ancient Upanishads. Paul Deussen considers Kena Upanishad to be bridging a period of prose composition and fusion of poetic creativity with ideas.[12] Winternitz considers the Kena Upanishad as pre-Buddhist, pre-Jaina literature.[12][13] The text is likely from about the middle of 1st millennium BCE. Many of the ideas found in Kena Upanishads have more ancient roots. For example, the ideas in verse 2 of Kena Upanishad are found in the oldest Brihadaranyaka Upanishad's chapter 4.4, as well as the second oldest Chandogya
Upanishad's chapter 4.4, as well as the second oldest Chandogya Upanishad's chapter 4.4, as well as the ([]]]], sections or volumes). The first Khanda has 8 verses, the second has 5 verses. The third Khanda has 12 paragraphs of the epilogue).[2][8] The first two Khandas of Kena Upanishad are poems, the last two are prose, with one exception. Paragraph 9 is prose and structurally out of place, which has led scholars to state that the paragraph 9 was inserted or is a corrupted version of the original manuscript in a more modern era.[2] Another odd structural feature of Kena Upanishad's poetic Khandas is verse 3, which has 8 lines (typically marked as 3a and 3b), while all other poetic verses in the first two sections are only 4 lines of mathematical metric construction. There are some differences in the positioning of Kena Upanishad in manuscripts and as mentioned in the Bhasya (commentary) by Shankara,[14] while the Burnell manuscript of sections of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth Anuvaka of the fourth chapter (inside Jaiminia Brahmana).[16] The Kena Upanishad is accepted as part of Sama Veda[15] places it in the tenth chapter (inside Jaiminia Brahmana).[16] The Kena Veda[15] places it in the tenth chapter (inside Jaiminia Brahmana).[17] places it in the tent Upanishad has four sections, while the Atharva manuscripts show no such division into sections. [17] Part of a series on Hindu scriptures and texts Shruti Sama vedic Chandogya Kena Yajur vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Agamas Bhagavad Gita Tantras Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha PuranasBrahma puranas Brahmavaivarta Markandeya Bhayishya Vaishnava puranas Vishnu Distriction (Secondary State) (Secondary State) (Secondar Bhagavata Naradiya Garuda Padma Vamana Varaha Puranas Shiva Linga Skanda Vayu Agni Shakta puranas Devi Bhagavata Itihasa Ramayana Historicity Sangam literature Saiva Tirumurai Divya Prabandham Tirumurukārruppatai Thiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Eighteen Lesser Texts Aathichoodi Iraiyanar Akapporul Abhirami Anthadhi Thiruvilaiyadal Puranam Vinayagar Agaval Shastra Kamasutra Brahma Sutras Samkhya Sutras Samhita Sushruta Samhita Sushruta Samhita Natya Shastra Vastu Shastra Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gheranda Samhita Gheranda Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Vasistha Swara yoga Shiva Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Natista Swara yoga Shiva Samhita Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Natista Natista Natista Natista Natista Natista Na and sensory perception.[5] It then asserts that knowledge is of two types - empirical and conceptual. Empirical knowledge can be taught, described and discussed. Conceptual axiomatic knowledge can be taught, described and discussed. eye goes not, speech goes not, nor the mind. We know not, we understand not, how one would teach it? Other is it indeed than the known, and more over above the unknown. Thus from the forbearers, the doctrine has been transmitted to us. - Kena Upanishad 1.3a and 1.3b, Translated by Woodburne[5][18] In verse 4, Kena Upanishad asserts that Brahman cannot be worshipped, because it has no attributes and is unthinkable, indescribable, eternal, all present reality. That what man worships is neither Atman-Brahman nor the path to Atman-Brahman. Rather, Brahman is that which cannot be perceived as empirical reality. It is that which "hears" the sound in ears, "sees" the view in eyes, "beholds" the words of speech, "smells" the aroma in breath, "comprehends" the meaning in thought. The Atman-Brahman is in man, not that which one worships outside.[5] Woodburne interprets the first khanda of Kena Upanishad to be describing Brahman in a manner that "faith" is described in Christianity.[18] In contrast, Shankara interprets the first khanda entirely as monistic.[19] The second khanda of Kena Upanishad starts with prose paragraph 9 that inserts a theistic theme, asserting that the worshipping of Brahman, described in the first khanda, is deception[20] because that is phenomenal form of Brahman, one among gods. Verses 10 to 13, return to the poetic form, and the theme of what knowing Brahman is and what knowing Brahman is not.[20] Verses 12 and 13 of Kena describe the state of self-realization (moksha), stating that those who are self-awakened gain inner strength, see the Spiritual Man".[23] He, in whom it [Atman-Brahman] awakes, knows it and finds immortality. He, who found it here, it is great destruction, In every being, the wise being perceives it, and departing out of this world, becomes immortal. —Kena Upanishad 2.12 - 2.13. Translated by Paul Deussen[20] The third section of Kena is a fable, set in prose unlike the first two poetic sections. The fable is an allegory is states the theosophist Charles Johnston, a "delicious piece of Sanskrit prose, fascinating in its simple style, and one of the deepest passages in all of Upanishads".[25] The fable begins by asserting that in a war between gods and demons, the Brahman won victory, of us is this might and glory". The Brahman noticed this. It revealed itself before the gods, who did not recognize and know it. The gods said, "what is this wonderful being?" They delegated god Agni (fire) to go discover who this wonderful being is. Agni rushed to Brahman asked, "if so, what is the source of your power". Agni replied, "I am Agni, knower of beings". Brahman asked, "if so, what is the source of your power". Brahman then laid a piece of grass before Agni, and said, "Burn this, then." Agni rushed to the gods. Agni told the gods, "I am unable to discover what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". being is". Vayu rushed to Brahman. The Brahman asked, "who are you?". Vayu replied, "I am Matarisvan (what fills the aerial space around mother earth,[26] mover in space[28])". Brahman asked, "if so, what is the source of your power". Vayu replied, "I am Matarisvan (what fills the aerial space around mother earth,[26] mover in space[28])". Brahman asked, "if so, what is the source of your power". Vayu replied, "I am Matarisvan (what fills the aerial space around mother earth,[26] mover in space[28])". Brahman asked, "if so, what is the source of your power". Vayu replied, "I am Matarisvan (what fills the aerial space around mother earth,[26] mover in space[28])". before Vayu, and said, "Carry this, then." Vayu rushed to the grass and tried his best to lift and carry it away. He failed. He turned back and returned to the gods. Vayu told his fellow gods, "I am unable to discover what this wonderful being is". The gods then turned to god Indra (lightning, god of might) to go, and "explore, O mighty one, what this wonderful being is". "So be it", said Indra. Indra went to Brahman, he
found a beautiful woman with knowledge. Her name was Umã. Indra asked Uma, "what is this wonderful being?" Goddess Uma replied, "that is the Brahman; that is the one who obtained victory, though gods praise themselves for it". Indra then knew. The tradition holds that Agni, Vayu and Indra are elevated above all other gods, respected first in ceremonies and rituals, because the "knew" Brahman first, among all gods. - Translations by Deussen[26] and by Johnston [27] Johnston states, as does the Hindu scholar Adi Shankara, that this simple story is loaded with symbolism.[27] The Brahman, the three gods selected from numerous Vedic gods, and choice of the one goddess from many, the goddess Umã revealing spiritual knowledge about Brahman rather than the Brahman r are all allegorically referring to the spiritual themes of the Upanishads. Agni embodies fire, and symbolizes "mental self, akin to thoughts about everything". [27] Indra embodies lightning, light and illumination, thus symbolizing "causal conscious self, with light of truth that discerns correct knowledge from incorrect". The Brahman is Atman, the Eternal.[27] The war between good and evil. Devas themselves are allegorical reference to sensory and intellectual capabilities of man, with the war symbolizing challenges a man faces in his journey through life.[30] Kena Upanishad's allegory is suggesting that empirical actions, such as destruction by fire or moving a being from one place to another, does not lead to "knowing the essence of the subject, the wonderful being". The Upanishad is allegorically reminding that a victory of good over evil, is not of manifested self, but of the good, the eternal, the Atman-Brahman.[27] The epilogue in Kena Upanishad is contained in the last six paragraphs of the text. It asserts the timelessness and awareness of Brahman to be similar to moments of wondrous "Ah!!" in life, such as the focussed "Ah!!" recollection of a knowledge in one's mind of a memory from past.[24] The goal of spiritual knowledge, of self awareness, is wonderful, characterized by an "intense longing" for it in all creatures, states Kena Upanishad.[24] The knowledge of Atman-Brahman is Tadvanam (transcendental happiness, blissfulness).[31] In the final paragraphs, Kena commentaries on Kenopanishad. One is called Kenopanishad, Shankara equates Atman-Brahman with Ishvara-Parameshvara.[36] This equality is repeated by Shankara in Brihadaranyaka Upanishad Bhasya in verses III.7.3 and IV.4.15, in the Bhasya on Chandogya Upanishad's Verses I.1.1 and V.18.1, Katha Upanishad's Bhasya on hymn 11.2.13.[36] Anandagnana also wrote a commentary of Shankara and Anandagnana were the only implied source of the existence of Kena Upanishad, as original manuscripts of Upanishad were believed to have been lost, after Dara Shikoh published a Persian translation of it.[14] This changed in 1878, when Burnell found a manuscript and later published it.[14] The French scholar Anquetil Duperron published a Latin translation from the Persian translated version with the title "Kin", while Windischmann and others published a German translation of the Kena Upanishad.[14] Colebrooke, Poley, Weber, Roer and Gough are among the scholars who have discussed it.[14] George Haas includes a reading of Kena Upanishad, along with other primary Upanishads and the Bhagavad Gita, as essential to understanding the "wonderful old treasures of Hindu theosophic lore".[37] Edward Washburn Hopkins states that the aphoristic mention of "tapo dammah karma" in closing prose parts of Kena Upanishad suggests that ethical precepts of Yoga were well accepted in Indian spiritual traditions by the time Kena Upanishad suggests that ethical precepts of Yoga were well accepted in Indian spiritual traditions by the time Kena Upanishad was composed.[38] Similarly, Shrimali cites Kena Upanishad, among other ancient Sanskrit texts, to state that knowledge-seeking and education system was formalized by 1st millennium BCE in India, highlighting among many examples, the question-answer structure of first khanda of Kena Upanishad.[39] Fred Dallmayr[40] cites Kena Upanishad of Kena Upanishad (Self), in Hindu entitled Suprématie (Supremacy), part of La Légende des siècles (The Legend of the Ages), Nouvelle série (New Series), a collection of poems, conceived as a depiction of the Kena Upanishad. The title Supremacy refers to Brahman. The text is written in verses, but Hugo took some liberties with the original, while maintaining the structure and narrative content of the text. He gives free rein to his imagination and use a rich and colourful vocabulary to add more details, in the spirit of the Romantic movement. Consequently, the poem is longer than the third khanda. Thus, for example, he first brings in Vayu, then Agni and finally Indra, which, from the Hindu point of view, is erroneous, because he should have started with Agni; Brahman is referred to by the words "light", "appearance" and "clarity". He changed the ending (in form but not in substance): in the Upanishad, the Brahman avoids showing himself to Indra, so that he does not recognise him, but in the poem, the goddess Umā being absent from the story, cannot therefore tell the god that he is in dialogue with Brahman. Hugo's ending differs significantly: Indra is said to triumph over the "Light" (Brahman), since he is able to "see" the strand of straw that Vayu and Agni could neither "make fly away" nor "burn". But this triumph is relative, even derisory, since he challenges the Brahman by saying "You cannot disappear from my sight". The last line shows that he has lost his challenge. Here are the last verses of the poem, translated into English (followed by the original French text):[43] Indra addresses the Light (=Brahman), who answers him: — I know everything! I see everything! (Je sais tout ! je vois tout !) — Do you see this strand of straw? (Vois-tu ce brin de paille ?) Said the strange light from which came a voice. (Dit l'étrange clarté d'où sortait une voix.) Indra lowered his head and shouted : (Indra baissa la tête et cria :) — I see it. Light, I tell you that I embrace the whole being; (Je le vois. Lumière, je te dis que j'embrasse tout l'être;) Thyself, do you hear, you cannot disappear (Toi-même, entends-tu bien, tu ne peux disparaître) From my gaze, never eclipsed nor faded! (De mon regard, jamais éclipsé ni décru !) No sooner had he spoken than it (the light) had disappeared (À peine eut-il parlé gu'elle (la lumière) avait disparu.).[43]) — Victor Hugo, 8 April 1870. Ultimately, we can see that despite the differences that have been mentioned, one aspect of the Vedic text is perfectly expressed, i.e. : the absolute Supremacy of Brahman (hence the title) over all that exists, including the gods, even the greatest ones - ref; lecting the shared Indo-European heritage of cultures. However the crucial role of the Goddess in revealing the truth to the male gods has been suppressed, reflecting the more male-dominated historical orientation of European culture. ^ Johnston, Charles (1920-1931), The Mukhya Upanishads, Kshetra Books, ISBN 9781495946530 (Reprinted in 2014) ^ a b c d e f g h i Paul Deussen, Sixty Upanishads of the Veda, Volume 1, Motilal Banarsidass, ISBN 978-8120814684, pages 207-213 ^ Charles Johnston, The Mukhya Upanishads: Books of Hidden Wisdom, (1920-1931), The Mukhya Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive of Kena Upanishads, Kshetra Books, ISBN 978-1495946530 (Reprinted in 2014), Archive Books, ISBN a b c d e Paul Deussen, Sixty Upanishads of the Veda, Volume 1, Motilal Banarsidass, ISBN 978-8120814684, pages 209-210 ^ Kena Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, page 147 ^ a b Kena Upanishad G Prasadji (Translator), Delhi, pages 1-34 ^ a b c Stephen Phillips (2009), Yoga, Karma, and Rebirth: A Brief History and Philosophy, Columbia University Press, ISBN 978-0231144858, Chapter 1 ^ Patrick Olivelle (1996), The Early Upanishads: Annotated Text & Translation, Oxford University Press, ISBN 978-0195124354, Introduction Chapter ^ RD Ranade, A Constructive Survey of Upanishadic Philosophy, Chapter 1, pages 13-18 ^ a b S Sharma (1985), Life in the Upanishads, ISBN 978-8120802643 ^ a b c d e Max Muller, Talavakara Upanishad, The Sacred Books of the East, Volume 1, Oxford University Press, pages LXXXIX-XCI ^ First published in Basel, Switzerland in 1878 ^ Hanns Oertel, Extracts from the
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Sitarama Sastri, online ebook The Kena Upanishad with Shankara's Commentary Translated by S. pages 335-340 Talavakara or Kena Upanishad Max Muller (Translator), Oxford University Press, pages 147-153 Kena or Talavakara Upanishad [permanent dead link] Eduard Roer (Translator), Bibliotheca Indica, Volume 15, No. 41 and 50, pages 75-88 Kena Upanishad Multiple translations (Raia Ram Mohun Roy, Johnston, Nikhilānanda) Kena Upanishad in Sanskrit Kena Upanishad Another archived 6 September 2023 at the Wayback Machine. Sanderson Beck (Translator) Recitation Kena Upanishad Archived 6 September 2023 at the Wayback Machine. (with instrumental music) Kena Upanishad public domain audiobook at LibriVox Resources Video/Audio classes, Reference texts, Discussions and other Study material on Kena Upanishad, which comes under the Sama Veda. It is mainly considered to represent the philosophy of Advaita Vedanta. Its name is derived from the word "Kena", which means "by whom?". In this Upanishad, there is a deep discussion on the soul, the relationship between them. Read here in one click ~ Kenopanishad in Hindi Kena Upanishad in English) is an Upanishad of the Samaveda branch, which is written in the Sanskrit language. Its authors are considered to be the sages of the Vedic period, but mainly Maharishi Ved Vyas Rishi is considered to be the author of the Upanishads. Kenopanishad is a second-order Upanishad among the 10 main Upanishads. The literal meaning of Kena is the discussion of Ken, that is, by whom, hence it is called Kena Upanishad. Since this Upanishad begins with a question (Who inspires life), this Upanishad is also known as Kenopanishad. In Kenopanishad. In Kenopanishad, while describing the glory of the all-inspiring Supreme Brahma and the realization of the Supreme Brahma hear as it is difficult to feel. Introduction: Kena Upanishad is found in the 9th chapter of Talvakar Brahman of Samveda. Kenopanishad is divided into 4 sections, the inspiring power is described through the tradition of Guru and disciple. In the first and second sections, the pride of the gods and the knowledge of "Brahma Tatva" have been fully described. The aim of this Upanishad is to lead all beings towards the path of "Shrey". Kenopanishad is a Vedic Upanishad is a Vedic Upanish discussed in Kenopanishad. Importance of Kena Upanishad: The special importance of Kena Upanishad is evident from the fact that Bhagwan Bhashyakar was not satisfied even after explaining the Brahmanopanipada word by word under the Samavedic branch like Kenopanishad, because its meaning was not decided by the methods as per the anatomy, hence now he starts with the desire to explain from the Nyaya based sentences which represent the Shrutyartha. Read this also Durga Saptashati Patha in English Brahma Purana in English Shiva Purana in English Shiva Purana in English Shiva Purana in English Share — copy and redistribute the material in any medium or format for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the license terms. build upon the material, you must distribute your contributions under the same license as the original. No additional restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. INTRODUCTION The Kena Upanishad forms part of the Sama Veda. It takes it's name from the first word with which it opens, "Kena" meaning "By whom ?". The Upanishad starts with the seeker's question, "By whom ?". The Upanishad starts with the seeker's question, "By whom ?". of perception. The eye registers an image of the object and transmits it to the mind receives the signals from the eye, and records them. But what faculty directs themind to do this and later makes sense of the signals so received ? The eye and the mind are obviously physical instruments directed by and serving a higher faculty of understanding. It is clear then, that it is not the eye, but a higher "I" that sees. The Upanishad thus starts with the question "Who is that I ?" The Upanishad presses this inquiry to it's logical conclusion, which points to an ultimate Consciousness which is not to be identified with any physical component of the body, something that is beyond physical limitations of any kind. Like all the Upanishads, the Kena quickly traverses the limited ground covered by modern psychology, and presses the inquiry further with uncompromising logic, till it leads to an ultimate, eternal, all pervasive consciousness that pervades all existence, including our own. It is the One that pervades the many, and becomes the "I" within each of us, that directs the physical insruments of which our bodies are made. It is this "I" that sees, hears, tastes, feels, thinks and directs whatever our bodies do. The Kena Upanishad is set in 35 slokas, spread over 4 Parts. Despite it's brevity, it is considered one of the more importance is the fact that Sankara dealt with it in, not one, but two separate commentaries. PROCEED TO PART - 1 OF THE KENA UPANISHAD RETURN TO INDEX OF UPANISHADS The Kena Upanishad is one of the principal Upanishads and is associated with the Sama Veda. It is a part of the Talavakara Brahmana and is sometimes referred to as the Talavakara Upanishad. This Upanishad is highly philosophical and focuses on the nature of Brahman - The Upanishad teaches that Brahman is the unseen, all-pervading force behind life. Limitation of Senses - Human perception is limited and cannot directly comprehend the divine truth. Spiritual Wisdom - Realization of Brahman is not through books or intellect but through deep meditation and inner knowledge. Ego and Humility - The story of the gods warns against arrogance and highlights the necessity of surrendering to the ultimate reality. The Kena Upanishad is a profound text that explores the nature of consciousness and self-realization. It teaches that true wisdom comes from understanding the source of all life. It encourages seekers to go beyond material knowledge and attain spiritual enlightenment. Swami Swaroopananda14 classes (~60 mins each) Swami Swatmananda12 classes (~60 - 90 mins each) Swami Tejomayananda5 classes (~60 mins each) Like the Isavasya, this Upanishad because of its place as a chapter in the Talavakara-Brahmana of the Sama-Veda. Among the Upanishads it is one of the most analytical and metaphysical; Its purpose is to lead the mind from the effect to the cause. By a series of profound questions and answers, it seeks to locate the source of man's being; and to expand his self-consciousness until it has become identical with God-Consciousness. It is in this Upanishad that we find the famous words "He who thinks he does not know It." The true knows It. - does not know It." "Those who know do not speak; those who speak do not know." Kena Upanishad / Talavakara Upanishad - 4 Sections It has four sections, the first two in verse form deals with the Supreme God, Ishvara. The knowledge of the Absolute is possible only for those who can withdraw their thoughts from worldly objects and concentrate on the ultimate fact of the universe. The knowledge of Ishvara puts him on the pathway to deliverance over time. Such a worshipping soul gradually acquires the higher wisdom which results in the consciousness of identity with the Supreme. The Upanishad opens with a few basic questions put by a sincere and inquisitive student of Brahma Vidya to his Guru. He asks his teacher: 1. Who commands and directs the mind to illumine its objects? 2. At whose will do men utter speech? 4. What power directs the eyes and the ears (and other sense organs) towards their respective objects? An ordinary man hears, sees, thinks, and he is happy that he can do all this. He is not keen to find out what stands behind the ear or eye or mind. His conception does not go beyond the little circle of his bodily life. He has no interest to find out what enables his senses and organs to perform their tasks. The sense organs like mind, eves, ear, etc, are powerless by themselves. They require some power to make them function. What is that power? It is the source of all power which is described as Brahman or the Self. Brahman is the Supreme Reality on which everything rests. They require some power to make them function. soul, from the individual soul to the intellect, from the intellect to the mind, from the Prana to the body and from there to the sense organs are not well known. Neither is it true that the Prana is working of its own accord, nor can you think through the mind independently; nor is it true that you understand through your intellect; nor is it true that you are existing even as an individual isolated being, but for the fact of the power of the Universal Self. These physical eyes are unable to perceive that subtle essence which is called the Brahman. Nor can it be expressed by finite language or known by finite intelligence, because it is infinite. Our conception of knowing finite things is to know their name and form, but knowledge of Brahman is distinct from such knowledge. These physical eyes are unable to perceive that subtle essence which is called the Brahman. Nor can it be expressed by finite language or known by finite intelligence, because it is infinite. Our conception of knowing finite things is to know their name and form (e.g. an elephant); but knowledge of Brahman is distinct from such knowledge. Whenever we perceive an object through our senses (direct perception, touch, smell etc) we try to recognize it by its species, quality, function or relationship (jaati, guna, kriya, visheshana). However, the does not possess any of these differentiating characters (like Jaati, guna etc). Hence it is difficult to clearly describe the nature Brahman to others. The Upanishad narrates a story to illustrate the point. Briefly, it is given here- The Devas won an important victory over the Asuras. The Devas were elated and started celebrating the victory and were shouting "this victory is ours and the glory is ours and the glory is ours and the strength comes from them. Let me teach them a lesson." This Great Being appeared as some frightening spectre and sat on the top of a tree, near the abode of the gods. The gods just beheld it. "What is this peculiarly structured spectre?" they wondered. All the gods went to Indra and said, "Sir, something frightening is sitting on the top of a tree." Indra called one of his emissaries, the God Agni, and said, "Go and find out what it is. Agni & Spectre Agni went and looked at this spectre, and It asked, "Who are you? "I am Agni, the God of fire. "Oh, I see. What can you do?. I can burn anything to ashes. The whole earth I can reduce to ashes," replied Agni. "I see," said the spectre. It placed a little piece of grass in front of Agni and asked him to burn it. It was an insult to Agni. "You are asking me to burn a piece of grass". Agni ran with great speed to burn it to ashes, but he could not even move it, let alone burn it. He tried again and again, and he failed in the attempt to burn the blade of grass though he had the strength to burn the blade of grass the blade of grass though he ha another person. Vayu & Spectre Next Indra sent Vayu. He too came back deflated and completely baffled. Then Indra went personally to investigate. The spectre had vanished. He met with Shakti of the Universe. She said "What you saw was the Supreme Creator Himself. You were under the impression that you won victory over the demons. How wrong can you be?. What strength do you have? You cannot lift even a blade of grass. All the strength came from that Supreme Being. He was operating through you, and you felt that you did the work. To subdue your ego, the Creator came in this form and taught you a lesson." Having said this, the Goddess vanished from that place. For more details, click here error: Content is protected !!