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Δ (stylesheet): #social (margin-bottom: 8px; opacity:0.65; filter:alpha(opacity=65); /* For IE8 and earlier */) #social-hower { opacity:1.0; filter:alpha(opacity=100); /* For IE8 and earlier */ } div .plusnone, .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 "kṇa" (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 Sama Veda alongside the Tandina Brahmana. It is placed in the fourth book of the Talavakara Brahmana, known as the Jaiminiya Upanishad Brahmana. Core Philosophical Themes The Kena Upanishad addresses several fundamental philosophical questions about consciousness, existence, and the nature of ultimate reality. The Nature and Transcendence of Brahman The text establishes that Brahman, the ultimate reality, exists beyond conventional human cognition and sensory experience. It emphasizes that Brahman transcends speech, mind, sight, hearing, smell, touch, and taste (prana) itself. The Upanishad describes Brahman as being "beyond the known," highlighting its ineffable nature. This philosophical perspective suggests that Brahman cannot be objectively understood through conceptual understanding. The text 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 breath? By whom is speech uttered? And what divinity 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 truth of spiritual knowledge, presenting various paradoxes that challenge conventional understanding. It emphasizes that Brahman is neither completely unknowable nor fully knowable through ordinary means of cognition. It stresses the fact 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 understand the truth. Fourth Khanda: Practical Application The final section features the goddess Uma 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. 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 licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally 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. By Srisa Chandra Vasa [1909 : 11,760 words] ISBN-13: 978932869165 Summary: The English translation of the Kena-upanishad including the commentary of Madhya kate the Bhasya. This Kenopaniṣad 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 Upaniṣad is also known as: Kenopaniṣad (केनोपनिषद्), kenopaniṣad), Kena-upaniṣad (केन-उपनिषद्), kena-upaniṣad, kena-upaniṣad). It is also known by the name Talavakārōpaniṣad (तलवकरोपनिषद्), talavakārōpaniṣad, talavakārōpaniṣad) or Talavakara-upaniṣad (तलवकर-उपनिषद्, talavakara). Source 1: motilalbanarsidass.com Source 2: archive.org Most ancient and widely studied Upanishads of Hinduism "Mukhya" redirects here. For other uses, see Mukhya (disambiguation). Part of a series onHindu scriptures and textsShruti Smṛiti List Vedas R̥gveda Saṃaveda Yajurveda Atharvaveda Divisions Samhitā Brahmana AranyaKa Upanishads UpanishadsR̥g vedic Aitareya Kaushitika Sama vedic Chāndogya Kena Yajur vedic Bhṛhadāranyaka Iṣa Taittirīya Katha Śvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Āgamas Bhagavad Gita Tantras Related Hindu texts Vedangas Śikṣha Chandas Vyākaraṇa Nṛkta Kalpa Jyotiṣa PuranasBrahma puranas Brahma Brāhmāṇḍa Brahmalvaivarta Markandeya Bhaviṣya Vaiṣṇava puranas Viṣṇu Bhagavata Nāradya Garuḍa Padma Vamaṇa Varāha Purana Kurma Matsya Śaiva puranas Śhiva Linga Skanda Vayu Agni Shaktā puranas Devī Bhagavata Itihāsa Ramayana Historiṇ Mahābhārata Historiṇ Saṅgam literature Saiva Tirumurai Divya Prabandham Tirumuruṅkāṇṇupattai Tiruppugazh Tirukkural Kamba Ramayanam Five Great Epics Eighteen Greater Texts Aithichoodi Iṭrayanar Akapporūl Abhirami Anandhī Thiruvilāyadai Puranam Vinayagar Agaval Shastras and sutras Dharma Samāhita Gheranda Samhita Panchadasi Vedantasastra Artha Shastra Kamasutra Brahma Sutras Samkhya Sutras Mimamsa Sutras Nāyā Sūtras Vaiṣeṣika Sūtra Yoga Sutras Pramanā Sutras Charaka Samhita Sushruta Samhita Natya Shastra Vastu Shastra Panchatantra Divya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchadasi Vedantasastra Stotra Timeline Timeline of Hindu texts vte Principal Upanishads, also known as Mukhya Upanishads, are the most ancient and widely studied Upanishads of Hinduism. Composed between 800 BCE to the start of common era, these texts are connected to the Vedic tradition.[1] The Principal Upanishads, which were composed probably 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 Śvetāśvatara, Kauṣītika and Māitrayāṇīya into the list.[3][4][5] The founders of the major schools of Vedānta, viz., Adī Shankara and Madhvacharya wrote bhāṣyas (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 Bhāṣya. In the Ramanuja lineage, one of his followers, Ranganamanuja, wrote commentaries on almost all of the Principal Upanishads around the 1600s.[6][7] The ten Principal Upanishads are: Iṣā (IṣUp), Yajurveda Kena (KeUp), Samaveda Katha (KaUp), Yajurveda Prasna (PrUp), Atharvaveda Mundaka (MuUp), Atharvaveda Māṇḍūkya (MaUp), Atharvaveda Taittirīya (TaiUp), Yajurveda Aitareya, (AiUp), R̥gveda Chāndogya (ChhUp), Samaveda Bhṛhadāranyaka (BrUp), Yajurveda The 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, Atharvaveda, Chāndogya, Bhṛhadāranyaka), verse (Iṣā, Katha, Mūṇḍaka), and prose (classical Sanskrit) (Māṇḍūkya).[2] ~ William K. Mahony (1998). The Artful Universe: An Introduction to the Vedas. Belknap Press of Harvard University Press, 1998. ISBN 978-0-674-04459-6. 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Ganesh Vidyalanekar (with instrumental music) Kena Upanishad public domain audiobook at LibriVox Resources Video/Audio classes, Reference texts, Discussions and other Study material on Kena Upanishad at Vedanta Hub Retrieved from " Kena panishad (Kena Upanishad in English) is an important 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 Supreme Being, and the relationship between them. Read here in one click ~ Kenopanishad in Hindi Kena Upanishad (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, while describing the glory of the all-inspiring Supreme Brahma and the realization of the Supreme Brahman form, it is clearly said that - Brahma is as easy to say and 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. In the first and second sections, the inspiring power is described through the tradition of Guru and disciple. In the third and fourth 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 which is included in the Tanhagali series of Vedas. It represents important ancient Indian religions, Vedanta and Tantra. The topics of Brahma, immensity, infinity, truth, authority and spiritual knowledge are discussed in Kenopanishad. Importance of Kena Upanishad: The special importance of Kena Upanishad is evident from the fact that Bhagwan Bhashyakar has written two commentaries on it. Same on same book. It is not often seen that two commentaries have been written by the same author establishing a principle. 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 108-Upanishad in English Brahma Samhita in English Shri Narayan Kavach in English 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. 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 licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally 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 is the mind directed to dwell on an object ?" This is a profound question, the starting point of an inquiry into the ultimate basis of perception. The eye registers an image of the object and transmits it to the mind. The mind receives the signals from the eye, and records them. But what faculty direct's 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 important Upanishads, because of the beauty and depth of it's content. Indeed the measure of it's 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 Supreme Reality) and the relationship between the individual soul (Atman) and the ultimate truth.Concept 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 existence and that Brahman is beyond human senses yet is the essence 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 derives its name from the opening word of the text, Kena-ishitam, “by whom directed.” It is also known as the Talavakara 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 gross to the subtle, 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 - knows It. He who thinks he knows It - does not know It.” The true knowers think they can never know it (because of It is infinitude), while the ignorant think they 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 and the other two in prose. The verse form deals with the Supreme Unqualified Brahman, the absolute principle underlying the phenomenal world and the prose 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 command does the life force (prana) function? 3. 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, eyes, 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. The layers of transmission of energy from the Cosmic Soul to the individual soul, from the individual soul to the intellect, from the intellect to the mind, from the mind to the Prana, from the Prana to the body and from there to the sense organs are not well known. Neither is the body alive and active nor are the sense organs capable of perceiving things as you imagine. 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 only”. The Great Being, God Almighty, thought, “These Gods, are thinking that they have won the victory and all 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 whole earth. He could not understand what had happened. He went back and told Indra, “I cannot understand who the creature is. “Send 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 !!