



S.K.S. SWAMINARAYAN TEMPLE (LONDON) – BAL YUVAK MANDAL

Westfield Lane, Kenton, Harrow, Middlesex, HA3 9EA Est. 1966 Charity Reg. No. 271034

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Swabhavik Chesta Explanation Pad 3 - 4

PAD 3

Manushya lila re, karta mangal kaari;

Bhakt sabha ma re, betha bhav bhav haari 1

The Lord who always wishes well and does good for all, has now taken a human form and performs all sorts of divine plays. He sits amidst an assembly of devotees, vanquishing away all their fears related to this universe.

Jene jota re, jaye jag asakti;

Gnan vairagya re, dharma sahit je bhakti 2

When persons of this world see this celestial form in their midst they become helpless and mesmerised by His charm, and can not understand fully the reason of His presence. With regard to the supreme knowledge, detachment from worldly objects, observance of the true religion and devotion of the Lord...

Te sambandhi re, varta karta bhari;

Hari samjave re, nij jan ne sukh kari 3

...He would explain in great detail the mystery behind those four bases of our faith. He wishes to provide happiness for all His followers, so He simplifies and explains every minute detail as never done before.

Yog ne sankhya re, panch ratra vedant;

E shastra no re, rahasya kahe kari khant 4

He clarifies the deep mysterious contrast hidden in the four great scriptures of Hinduism, i.e. Yog shastra, Sankhya shastra, Panch Ratra shastra, and the Vedas, in accordance with accepted concepts. He advises how the verses therein should correctly be interpreted. The seemingly contrasting message in these four have been the root cause of sub-divisions within Hinduism.

Jyare harijan re, desh desh na aave;

Utsav upar re, puja bahu vidhi laave 5

When devotees come from various parts of the country for His darshan or to do seva in an upcoming event (utsav), they would bring along many gifts and items to be used in the prayers.

Jani potana re, sevak jan avinashi;

Temni puja re, grahan kare sukh rashi 6



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He has accepted the devotees as His own followers and feels responsible for them; hence the non-destroyable almighty Lord would honourably accept their offerings and blissfully wish well for them.

Bhakta potana re, tene Shyam sujan;

Dhyan karavi re, khenche nadi pran 7

The all-knowing and dark complexioned Lord would place His devotees in a meditative trance, holding their breaths, nerves and souls, making the devotees seem lifeless.

Dhyan mathi re, uthade nij jan ne;

Deh ma lave re, pran indriya man ne 8

He would then awaken them out of meditation by instilling their senses and mind in their lifeless bodies and making their souls active again.

Sant sabha ma re, betha hoy avinash;

Koi harijan ne re, tedvo hoy pas 9

When He sits in an assembly of saints, and wishes to call a certain devotee to come close to Him...

Paheli angali re, netra tani kari san;

Premanand kahe re, sad kare Bhagwan 10

He would point His index finger in the direction of His gaze and call out the name of that devotee.

PAD 4

Mohan ji ni re, lila ati sukh kari;

Anand ape re, sunta nyari nyari 1

Listening to the various divine plays of the Lord is the source of the ever increasing different versions of joy that all the devotees eternally experience.

Kyarek vato re, kare muni var sathe;

Guchha gulab na re, chole chhe be hathe 2

Sometimes He engages Himself in conversation with great sages and playfully takes a bunch of roses and squeezes it, removing their sepals with both hands.



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Shital jani re, limbu haar gulabi;

Tene rakhe re, ankyo upar dabi 3

He would also press garlands made out of lemons and roses over His eyes knowing that these have a cooling and refreshing effect.

Kyarek pote re, rajipa ma hoye;

Vato kare re, katha vanchay toye 4

Sometimes when He is happy or excited for some reason, He would give sermons or explain some issues even though scriptures were being read at the same time.

Sambhale kirtan re, pote kaink vichare;

Puchhva ave re, jamvanu koi tyare 5

He would listen to songs that the saints compose and sing before Him, and would be engaged in deep thought pondering over the suitability of the lyrics used. When the devotee in His service comes over to invite Him for a meal...

Haar chadhava re, pooja karva ave;

Tena upar re, bahu khiji risave 6

...Or at other times devotees when would come over to garland Him, or offer their prayers, He would become very angry for their interference and sulk away.

Katha sambhalta re, hare hare kahi bole;

Marma katha no re, suni magan thai dole 7

While listening to the scriptures being read in the assembly, He would occasionally say `Hare! Hare` to acknowledge the greatness of the point just mentioned in that scripture. He would sway in harmony upon listening to and understanding the true hidden message behind the teaching of the scriptures.

Bhaan katha ma re, biji kriya mahi;

Kyarek achanak re, jamta hare bolaay 8

He stays focused in listening to the scripture being read, but occasionally He thinks of other issues as well at the same time. Sometimes He would suddenly say `Hare` whilst having His meals.

Thaye smruti re, potane jyare teni;

Thoduk hase re, bhakt samu joi beni 9

When He realises about this feigned and self-induced absent mindedness, He would chuckle



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and look towards the devotees, sympathizing with them because it would be near impossible for most of them to focus their minds onto one issue at a time.

Em Hari nitya nitya re, anand ras varsave;

E lila ras re, joi Premanand gave

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Shree Hari would always perform a mix of such divine or elementary acts that the devotees would joyfully remember. He would shower blessings of joy and saints and devotees would happily sing about these daily activities