

## Svabhavik Chesta

When the Lord had left his mortal body and returned to his divine abode, the devotees were in a state of mourning. Both Acharyas went to seek solace in the elder saints and asked them to give courage to the devotees.

Gopalanand Swami (whom maharaj had entrusted the acharyas to) instructed Premanand Swami to create a Kirtan through which devotees could remember the Lord by. Premanand swami then wrote the Lords daily activities/habits and condensed them into these 10 verses.

The devotees would then sing these verses and it was as if the Lord had never left as swami's eloquent words reminded all devotees of the lord's minute activities/details.

We sing these verses on a daily basis to remember and meditate upon the Lord's activities in order to grow spiritually on daily basis.

Pad - 1

Pratham Shree Harine Re, Charne Shis Namaavu;

First and foremost I bow my head at the feet of Shree Hari (Bhagwan Swaminarayan)

Nautam Lilaa Re, Naarayanni Gaavu ... 1

and sing Narayan's (the Lord) ever new divine activities,

Mota Munivar Re, Ekaagra Kari Manane;  
Great saints fixate (one point) their minds on him

Jene Kaaje Re, Seve Jaayee Vanane ... 2

For whom they go to the forest in order to serve him.

Aasan Saadhi Re, Dhyaan Dharine Dhaare;

In the forest they adopt a suitable 'aasan' (yoga position) and uptake meditation by focusing on him.

Jeni Chestaa Re, Sneh Kari Sambhaare ... 3

and his chesta (leelas – divine activities) are remembered with affection.

Sahaj Swabhaavik Re, Prakruti Purshottamni;

Purushottam's (greatest human) instinctive nature is natural (casual)

Sunta Sajni Re, Bik Mataade Jamni ... 4

and oh my friend, listening about his nature removes the fear of Yamdoots (torturing staff in hell)

Gaavu Hete Re, Harina Charitra Sambhaari;

I remember all Shree Hari's charitras (leelas – divine activities) and sing with love and affection

**Paavan Karjo Re, Prabhuji Buddhi Maari ... 5**

and pray to him **to (do) purify my 'budhhi'** (faculty of knowledge and understanding)

**Sahaj Swabhaave Re, Bethaa Hoi Hari Jyaare;**

**Whenever hari (the lord) is sitting** in his **usual casual** manner

**Tulsini Maalaa Re, Kar Lai Ferve Tyaare ... 6**

and **then using** his **hand** a **'tulsi mala'** (a **rosary** made of **tulsi wood**) is being **revolved**

**Ramuj Kartaa Re, Raajiv Nen Rupaalaa;**

The **beautiful** one with **lotus** like **eyes** is **performing** **humourous** acts

**Koi Harijannire, Maangi Laine Maalaa ... 7**

and sometimes **asks** and **borrow**s a **mala** (rosary) from **any Harijan (Hari's people – devotees)**

**Bevdi Raakhe Re, Babe Mankaa Jode;**

He **doubles up** the mala (rosary) by and **keeps** it **folded**, and then turns **two beads** at a time (**together**).

**Ferve Taani Re, Kaik Maalaa Tode ... 8**

and whilst **revolving**, he **pulls** the **mala (rosary)** so hard that **sometimes** it **breaks**.

**Vaato Kare Re, Ramuj Karine Hastaa;**

**Whilst talking** he **jokes** and **laughs** thereafter

(Another explanation for the above could be that the mala is stopped in its process, [broken] as he starts talking – Vaato kare re)

**Bheri Kari Re, Maalaa Karmaa Ghastaa ... 9**

and at times **after** gathering up the **mala (rosary)** he  **rubs** it between his  **hands**.

**Kyarey Meechi Re, Netra Kamalne Swaami;**

Sometimes the  **lord closes** his  **eyes** that are as beautiful as the  **lotus flower**

**Premanand Kahe Re, Dhyaan Dhare Bahunaami ... 10**

and **Premanand Swami says** that  **he, who has many names,**  **focuses** and  **meditates**.

**Pad - 2**

**Saambhar Sahiyar Re, Lilaa Nat Naagarni;**

My  **friend,** listen to the  **leelas (divine activities)** of a  **skilled actor/performer**

**Sunta Sukhdu Re, Aape Sukhsaagarni ... 1**

and he is an  **ocean of happiness** and some of that  **happiness** would come your way ( **be given**) by  **listening** to the divine activities.

**Netra Kamalne Re, Raakhi Ughaada Kyaare;**

**Sometimes** he  **keeps** his  **lotus flower** shaped  **eyes open**

**Dhyaan Dharine Re, Bese Jeevan Baare ... 2**

and the  **Lord (my life)** is  **sitting outside** and  **uptakes** meditation

**Kyarek Chamki Re, Dhyaan Kartaa Jaage;**

Sometimes he is  **startled** whilst  **meditating** and  **awakens**

**Jotaa Jeevan Re, Janam Maran Dukh Bhaage ... 3**

and by  **seeing** the  **Lord (my life)** in such a way the  **fear/pain** of the cycle of  **birth** and  **death** is  **allayed**

**Potaa Aagar Re, Sabhaa Bharai Bese;**

**In front** of  **Shree Hari (himself)** a  **gathered assembly** is  **seated**

**Sant Harijan** Re, **Samu Joi Rahe** Che ... 4

and **saints** and **devotees** who stay **constantly fixated towards** him

**Dhyaan Dharine** Re, **Bethaa Hoi Hari Pote**;

At times **Shree Hari (himself)** **uptakes** a **meditative** pose whilst **(is) seated**

**Sant Harijan** Re, **Trupt Na Thaaye Jote** ... 5

and the **saints, devotees** thirst for his vision does **not become quenched** even whilst **viewing** him.

**Sadhu Kirtan** Re, **Gaaye Vajaadi Vaaja**;

**Saints sing kirtans (devotional songs)** whilst **playing the harmonium** (musical instruments)

**Temne Joine** Re, **Magan Thaaye Maaharaja** ... 6

and **watching** them the **great king (Shree Hari)** becomes **excited**

**Temni Bheraa** Re, **Chapti Vajaadi Gaaye**;

**Clicking his fingers (playing)** he **sings with the sadhus (them)**

**Sant Harijan** Re, **Nirkhi Raaji Thaaye** ... 7

and **becomes** very **happy** at **seeing** the **saints** and **devotees** sing the kirtans.

**Kyaarek Sadhu** Re, **Gaaye Vajaadi Taali**;

Sometimes **saints sing** accompanied by **clapping**

**Bheraa Gaaye** Re, **Taali Dai Vanmaali** ... 8

and **Vanamali (one who adorns the forest type rosary of wild flowers)** also **(gives) claps** and **sings along** with the saints.

**Aagar Sadhu** Re, **Kirtan Gaaye Jyaare**;

**When** the **saints** are in front of him **singing devotional songs**

**Potaa Aagar Re, Kathaa Vanchaay Tyaare ... 9**

and when **in front** of **him scriptures** are being **read then**

**Pote Vaarta Re, Karta Hoi Bahunaami;**

**He, who has many names, is having a discussion**

**Khastaa Aave Re, Premanandna Swami ... 10**

and **The lord of Premamnand** always tries to **come/move** closer to the **action**