

Adiyongal Thirumadal

ISSUE 49

SYDNEY ANDAL GROUP NEWSLETTER

Feb 2020

Welcome to the **forty-ninth** issue of Adiyongal Thirumadal!

AndAL said "iRaivA nE thArAi paRai" - in thirupAvAi, wherein AndAL requests for krishna kaimkaryam.

Looking back, in the month of January - our Andal Group has been bestowed with plenty of kaimkaryams -

"rApathu" chanting at SVT: From 6th Jan (starting from vaikunta ekAdasi) till 15th Jan 2020, our gOshti bhAgavthAs participated in rendering thiruvAimozhi as part of rApathu chanting to please the divya dhampathis at Yatheendragiri.

GGG Utsavam: One of our flagship event the GGG Utsavam was celebrated at SVT on Sunday 12th Jan. It was a divine experience with all bhAgavathAs helping each other with arrangements, cooking, cleaning, serving and singing. It was a fun filled blissful day, with cooking the delicious akkaraadisaal and rendering it to gOvindan (yathEndragiri perumAL) on behalf of gOdha (AndAL) by his brother gOdthagrajar (svAmi rAmAnujA) and hence the name GGG utsavam.

Screening of ghanTAvathAram: As many of you may already be aware, Shri U Ve Ananthapadmanabhanachar Swami (APN Swami) has taken great effort and produced and acted in a movie called ghanTAvathAram. It is a movie about Swami Desikan. It has been screened in India regularly in the last month and has received great reviews. The first screening of this movie (we believe, the Australian Premiere screening) took place on Sat, Jan 18th in Sydney. Due to popular demand from the many who could not attend the first screening, we are pleased to announce a second screening on Sat, Feb 1st at 3pm at the T2 theatre in the Mason Theatre building, Macquarie Uni campus. We appeal to you to fully support this event by turning up with your family and friends.

srI AndAL kalyAnam: With more than 200+ devotees attending our Group's another flagship event, this year's srI AndAL kalyAnam was celebrated at SVT on Sun, Jan 19th. It was delightful to watch our goshti bhAgavathAs rendering the vAraNamAyiram from AndAl's nAichiyAr's thirumozhi during the wedding of the divya dampathis.

Please send us your feedback or comments to sydneyandalgroup@gmail.com. Please visit our website www.sriandalsydney.org for the latest updates.



ghanTAvathAram screening



GGG Utsavam



Screening of gantAvathAram – experiences from bhAgavathAs

On the 18th of January, I went to watch Ganthavatharam and I was simply blown away by this inspirational movie. The first time I heard about Sri Vedanta Desikar was in 2015 when I heard my mum singing a song that I enjoyed listening to very much, and I asked her who the song was about. She replied saying Sri Vedanta Desikar although back then I knew only that he was a great saint with lots of knowledge. A few weeks later I learnt the Hayagreeva slokham. I only knew the name Vedanta Desikar but to think of it I did not know any background story about him. Almost 5 years later I watched the movie Ganthavatharam. I have learnt so many important aspects of Sri Vedanta Desikar's life and wish to have known it only a little sooner. I think Sri Vedanta Desikar's bhakti for Perumal is something I would like to take into in my life. My favourite scene was when Sri Vedanta Desikar's devotees went to hide utsavar and cover mulavar. My second favourite scene was the ending. The last scene was so emotional and I think I can safely say that not one person was left watching without crying! I loved how all four perumals, were asking Sri Vedanta Desikar not to leave them and go to Vaikuntham. This also shows the unlimited creativity of APN Swamy. APN Swamy has done such an amazing job of making this inspiring movie. I truly enjoyed every minute of this movie and hope that there will more movies like this for future generations like me! – **Ankita Bharat**

There is a belief (Ithiham) that everything in Perumal thirukoil (temples) will be an aspect (amsam) of Nithyasuris. According to this Swami Desikar Came into this world as the aspect of Tirupathi Perumal's Bell (Gantai /thirumaNi). Hence it is praised as gantavadharam. It is difficult for the younger generation to learn the greatness of our acharyas, the struggles they underwent to establish and uphold our sampradayam and our archa murthys and obtain paramapadha praapthi (place in vaikunta). They could see these in this movie. Further in the present times when there is lack of knowledge of sashtras, faith and discipline (anushtanam) we feel distressed when we see our acharyas lived with great love for perumal and faith. As depicted so well in this movie when you watch how much the revered acharyas suffered when Namperumal who was described by Azhwars as "sweeter than honey", we understand that was also due to HIS wish. To alleviate the miseries of the world Desikar gave us Hayagriva Stotram, Padhuka sahasram, Garudasthuthi and other works. Let us learn and recite them with devotion and derive benefits In the future let all the Srivaishnavites unite and stand firm against the invaders of our religion and sampradhayam having firm faith in our Acharyas – **T.A.Narayanan**

APN Swami's Gantavadharam was a treat to watch. Once into the movie, I was transported in time and every incident revealed Vedantha Desikar's sheer brilliance, simplicity and devoid of any ego. This demonstrated the concept of vaishnavism preached by Srimad Ramanujar. Though everyone understands this concept, seeing in action practiced by a brilliant Acharya stirred a lot of emotions. With all the comforts today, we give so many excuses for our inability to practice our sampradayam. whereas against all odds, old age and frailties they stuck to the ideals. This stark contrast enthused me to follow our sampradayam more robustly. Atrocities committed against Hindus have gone without any retribution. It affected me quite emotionally. What struck me was Gantavadharam binds us together as Hindus. This in turn made me feel that we first unite as Hindus and find a common ground. We have to stand together as Hindus in the changed scenario of other religions groups converting us in droves with vigor, money power and patronage. I also felt deeply that this movie should be a starting point to highlight the contribution of other vaishnavite Acharyas – **Ramesh Varadarajan**

Sri Nigmantha Mahadesikan lived centuries ago. Sri Abhinaya Desikan lives with all of us through the magnum opus 'Ghantavatharam'. To call it a movie would not do justice to the mammoth effort of Sri APN Swami and his crew. While it was screened as a movie, Adiyen, more than watching, experienced it and enjoyed the experience immensely. It would be appropriate to say that Swami Desikan has manifested in Sri APN Swami and bestowed upon us the pleasure of living with him for 140 minutes. Even kids who have not yet been initiated into the Srivaishnava sampradayam could feel the greatness of Swami Desikan through the depiction par excellence of Shri APN Swami. For adults who knew a bit about our sampradayam, the smriti vakhyam "धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः" (Dharma eva hatho hanthi, dharmo rakshati rakshitah: - Dharma, when destroyed, destroys. Dharma protects when it is protected) got reinforced. Ghantavataram is an outstanding testimony to this smriti vakhyam. People living in far-away places such as Sydney, with minimal opportunities for listening to great Shrivaisnava scholars, are blessed to have people like APN Swami who have taken upon themselves the responsibility of educating us on vishishtadvaita siddhantam and how people like Swami Desikan have spent their lives in nurturing, safeguarding and spreading this philosophy and sampradayam. Swami Desikan, through APN swami, says in the movie, vairagyam and sampradayam, are the two things that we should never compromise. While people such as APN Swamy can help us on sampradayam, the onus is on us to start taking steps to attain vairagyam. - **Ravi Narasimharaghavan**

Did AzhvArs meet Sri Krishna (based on Yuga calculation)-Suresh Varadarajan

While all of us know when and to whom Bhagavad Gita was presented, Krishna presented Uddhava Gita to his close friend and charioteer Uddhava before HE left for Vaikuntam. The greatness of Uddhava can be seen in just the naming of this work. While when Krishna gave guidance to Arjuna it is called Bhagavad gita (divine song) and while HE did the same to Uddhava instead of being called "Bhagavad" gita again it is called Uddhava Gita, showing the greatness of Uddhava. During this discourse VKS asks some questions about the dates of Krishnan and Azhwars and gave explanation as to their periods and the yugas which answers many queries we all have. There are 4 yugas. The following calculation is based on our sashtras and not as per the calculations as we know them.

Yugas	Proportion	Years as per devas	Human Years
Kritha Yuga	4	4800	1,728,000
Thretha yuga	3	3600	1,296,000
Dvapara Yuga	2	2400	8,64,000
Kali Yuga	1	1200	4,32,000

They are split in the proportion of 4:3:2:1. Our 1 year is equivalent to 1 day of Devas. Hence human year is calculated by multiplying Deva years by 360. We are into approx. 5115 years into kaliyuga now out of the 4,32,000 years. We know the following which basically raises the

doubts on the periods which are clarified further down. As per Uddhava Gita Krishna left on the last day of the Dvapara Yuga.

Thirumazhisai Azhvar lived both in Dvapara Yuga and kaliyuga approx. 3700 years in Dvapara Yuga and 1000 years in Kali Yuga. The last Azhvar Thirumangai Azhvar attained Parama Padam approx. 800 years after start of Kali Yugam. Nammazhvar was born on the 42nd day after start of Kali Yuga. Our Guru Parampara says Poigai Azhvar was born in the 8,62,901 year of Dvapara Yuga .

When you read the above Thirumazhisai Azhvar should have met all the 3 Azhvars, Krishnan, Nammazhvar and even Thirumangai Azhvar. All 3 Azhvars, Poigai, Bootham and Pei should have seen Krishna but none of their works or any other works state this which raises the question on the periods. The explanation is given below. Before and after each Yuga there is a joint (tamil word is Sandhi). The one before is Poorva sandhi (previous joint) and Uttara sandhi (later joint). The table blow gives the details of these. Though when we state a yuga loosely we take the whole years mentioned in Table 1 but we should look into the exact years.

Yugas	Proportion	Years as per devas	Human Years
Poorva Sandhi		400	144000
Kritha Yuga	4	4000	1,440,000
Uttara sandhi		400	144000
Poorva Sandhi		300	108000
Thretha yuga	3	3000	1,080,000
Uttara sandhi		300	108000
Poorva Sandhi		200	72000
Dvapara Yuga a	2	2000	720,000
Uttara sandhi		200	72000
Poorva Sandhi		100	36000
Kali Yuga	1	1000	360,000
Uttara sandhi		100	36000

All Azhvars were born in the sandhi only of Dvapara Yuga and Kali Yuga. So the order is as follows Krishna left last day of Proper Dvapara Yuga (not Sandhi). Poigai Azvar was born on 8,62,901 out of the 8,64,000 which included 72000 of Uttara sandhi. Thirumazhisai Azhvar lived 3700 years of the Uttar sandhi of Dvapara Yugam and 1000 years of Kaliyuga Poorva sandhi Nammazhvar was born 42nd day of Proper Kali Yuga. Thirumangai Azhvar left for Paramapadam approx. 800 years of Kali Yuga and we are now approx. 5115 years of Kali Yuga.

Calendar for Feb 2020 – based on Sydney Sunrise times

Vikari / Utharayana / Hemantha - Sisira

February 2020

Makara-Kumbha / Thai-Maasi

Sun-Bhanu	Mon-Indu	Tue-Bhouma	Wed-Sowmya	Thu-Guru	Fri-Bhrugu	Sat-Sthira
						01 18 Ratha Saptami S.Sapthami 21:34 Asvini 00:36* RK 09:44-11:26 YK 14:50-16:32
02 19 S.Ashtami 22:57 Bharani 02:26* RK 18:08-19:56 YK 13:05-14:46	03 20 S.Navami 23:53 Krithika 03:49* RK 08:03-09:44 YK 11:25-13:06	04 21 Rohini S.Dasami 00:19* Rohini 04:44* RK 16:29-18:10 YK 09:45-11:26	05 22 Bhishma Ekadasi S.Ekadasi 00:13* Mrgasira 05:07* RK 13:08-14:49 YK 08:05-09:46	06 23 Dvadasi Parana 06:25-08:48 HH 38 S.Dvadasi 23:37 Ardra 05:02* RK 14:45-16:25 YK 06:25-08:05	07 24 Pradosham Embar S.Trayodasi 22:33 Punarvasu 04:30* RK 11:26-13:06 YK 16:26-18:06	08 25 S.Chaturdasi 21:07 Pushya 03:38* RK 09:47-11:27 YK 14:47-16:27
09 26 Pournami 19:22 Aslesha 02:28* RK 18:00-19:50 YK 13:06-14:44	10 27 Thirumazhisai Azhwar K.Prathama 17:20 Makha 01:04* RK 08:09-09:49 YK 11:29-13:09	11 28 K.Dvithiya 15:07 P.Phalguni 23:29 RK 16:24-18:03 YK 09:48-11:27	12 29 K.Trithiya 12:48 U.Phalguni 21:51 RK 13:07-14:46 YK 08:10-09:49	13 30 Kumbha Ravi 22:01, Punyakalam K.Chaturthi 10:27 Hasta 20:14 RK 14:47-16:26 YK 06:32-08:11	14 01 K.Panchami 08:09 K.Shashti 06:01* Chitra 18:41 RK 11:29-13:08 YK 16:26-18:05	15 02 Svathi K.Sapthami 04:03* Svathi 17:19 RK 09:49-11:27 YK 14:43-16:21
16 03 Ashtaka K.Ashtami 02:23* Visakha 16:11 RK 18:00-19:43 YK 13:06-14:44	17 04 Anavashtaka K.Navami 01:04* Anuradha 15:20 RK 08:13-09:51 YK 11:29-13:07	18 05 K.Dasami 00:09* Jyeshtha 14:53 RK 16:24-18:02 YK 09:52-11:30	19 06 Ekadasi Vratam K.Ekadasi 23:42 Moola 14:53 RK 13:05-14:42 YK 08:14-09:51	20 07 Dvadasi Parana 06:38-09:01 K.Dvadasi 23:47 P.Shada 15:23 RK 14:43-16:20 YK 06:38-08:15	21 08 Pradosham K.Trayodasi 00:22* U.Shada 16:23 RK 11:30-13:07 YK 16:21-17:58	22 09 Sravana K.Chaturdasi 01:26* Sravana 17:53 RK 09:54-11:31 YK 14:45-16:22
23 10 Amavasya Amavasya 02:57* Dhanishta 19:46 RK 17:53-19:36 YK 13:05-14:41	24 11 Phaalgunam S.Prathama 04:49* Satabhisha 22:03 RK 08:18-09:54 YK 11:30-13:06	25 12 S.Dvithiya Full P.Badra 00:33* RK 16:18-17:54 YK 09:54-11:30	26 13 S.Dvithiya 06:51 U.Badra 03:05* RK 13:07-14:43 YK 08:19-09:55	27 14 S.Trithiya 08:57 Revathi 05:35* RK 14:39-16:14 YK 06:44-08:19	28 15 S.Chaturthi 10:55 Asvini Full RK 11:30-13:05 YK 16:15-17:50	29 16 S.Panchami 12:38 Asvini 07:51 RK 09:56-11:31 YK 14:41-16:16

ghantAvathAram Screening-1 on 18th Jan 2020



GGG Utsavam on 12th Jan 2020



sri pAduKA sahasram (1.1-1.5) – by Ramesh Raghuraman (RRR)

svAmi dEsikan composed this srI rangAnAthA pAduKA sahasram, was earlier conferred the title "kavitArkika simham".

Few who became jealous of this title, approached azhagiya manavala perumAL nAyanAr and asked him to do something to defame svAmi dEsikan, who was then called into a contest to defend his title. svAmi dEsikan said that he can contest but don't want to challenge another srivaishnava from the sampradAyam, as it will lead to big bhAgavatha apachAram, so he is happy to give all his titles so that he can take it.

However as his followers wanted him to accept the challenge and so svAmi dEsikan agreed reluctantly. The other srivaishnava said that he will compose 1000 verses on rangAnAthA's thiruvadi "pada kamala sahasram" and challenged whether svAmi dEsikan can also do it. svAmi dEsikan said, when the other praise the glories of rangAnAthA's thiruvadi and he also does the same, people may compare both works, which may further leave to bhAgavatha apachAram and hence still reluctant to contest.

At that time the temple archaka came with thErtham and satAri to both. When the satAri was placed on dEsikan's head, the pAduKAs niyamanam prompted svAmi dEsikan to accept the challenge and decided to compose not on rangAnAthA's thiruvadi but the pAduka which holds the rangAnAthA's thiruvadi.

svAmi dEsikan went to his thirumAligai, had a good sleep and woke up one jAmam before dawn. He did the sankalpam and composed the 1008 verses on his mind in that jAmam. Early morning, after finishing all his anushtAnams, went to the perumAL sannidhi where the other srivaishnava was also present there. As soon as he saw svAmi dEsikan, he requested for aparAdha kshama and said he can only do 800 verses whereas he knew that svAmi dEsikan has already composed 1008. svAmi dEsikan rendered the 1008 verses for rangAnAthA to hear and through the archakA mukhEna rangAnAthA confirmed that svAmi dEsikan is entitled to hold the title "kavithArkika simham".

svAmi dEsikan composed this srI rangAnAthA pAduKA sahasram, which has 32 paddhatis. paddhati means in tamil "adi vai", to place the feet.

The 32 paddhatis could represent:

1. the 32 ragasya granthams composed by svAmi dEsikan
2. the 32 adikArams in srImath rahasya trya sAram of svAmi dEsikan
3. the 32 aksharAs of gAyatri (24) and ashtAksharam (8)
4. the 32 mOksha sAdhana vidyas
5. the chapters of gitA (18), brahmasUtram(4), and the centums of tbiruvAimozhi (10)
6. 32 srivaishnava siddhanta tatvams (detailed under meaning to pruthvi Isha of slokam 1 below).

srl pAduka sahasram (contd)

shrlmAn veNkaTa nAthAryaH kavItArkika kesarl vedAntaachArya varyo mE sannidhattAM sadAhRidi prasthAva paddhathi (Introduction to the PaadhukA Sahasram)

sIOkam 1

**santa: srlranga pruthvIsha charaNAtrANa sheKharA:
jayanti bhuvanatrANa padapankaja rENava:**

santa - great noble souls (equivalent of uyaRvara in thiruvAimozhi 1-1-1 and uyaRnthAr in 10-10-11)

srl ranga pruthvi Isha - the Lord of sriranga kshetram (instead of simply referring Him as sriranganAtha, svAmi dEsikan mentions srl ranga pruthvi Isha, meaning

1. the Lord of srl, bhUmi and nILA - sri (sridEvi - mahalakshmi); pruthvi (earth - bhudEvi); arangam (when sri and bhudEvis meet that place where nila dEvi Í come to exist;

2. pruthvi Isha also represent the 32 srivaishnava siddhantha tatvams from pruthvi (earth) to Isha (emperumAn) as below - starting from earth,

panchabhUtams – 5; panchatanmAtra -5; gnanEndriam – 5; karmEndriam – 5; manas, ahankaram, mahath – 3; avyaktam, aksharam, tamas – 3; kAlam, nithyavibhUti, dharmabhutagnanam - 3

jeevathma, mahAlakshmi, emperumAn - 3 (total = 32)

charaNa - the feet,

trANa which protects the feet, the pAduka

sheKharA: those who keep it on the head as crown

jayanti - victorious

bhuvanatrANa whole world (from samsAram)

padapankaja - lotus feet

rENava - dust

Meaning: Great noble souls who carry the sandals (pAduka), that which protects the feet of the controller of the universe, srl ranganAthA, as a crown to their head are always victorious. The dust of their lotus feet protects the entire universe.

sIOkam 2

**bharatAya param namOstu tasmal praThamOdAharaNAya bhakti bhAjAm yadupajnyamashEShata:
pruthivyAm praThitO rAghavapAdukaApraBhAva:**

bharatAya param - to bharathA

namOstu - let be my salutations

tasmal - who is the

praThama - first

udAharaNAya - example

bhakti bhAjAm - among devotees

yad upajnyam - who first started

ashEShata: - without any exception

pruthivyAm - across the universe

prathitO - to spread

rAghava - sri rAmA's

pAduka - sandals

prabhAva: - glories

Meaning: I offer salutations to bharathA who is first among the bhaktAs, with whom started the greatness and glory of pAduka of sri rAmA and that has now spread to all the worlds without any exception.

sri pAdukA sahasram (contd)

sIOkam 3

*varNastOmalrvakuLasumanOvAsanAmudvahantlm
amnAyAnAm prakrutimaparAm samhitaAm drushtavantam
pAdE nityapraNihitadhiyam pAdukeE rangabharthu:
tvannAmAnam munimiha bhajE tvAmaham stOtu kAma:*

VarNa stOmal - assembly of words

vakuLa sumana - smell of medlar /spanish cherry flower (vakuLa = magizhamgU)

vAsanA - giving the sweet fragrance of

udvahantlm - spreads

AmnAyAnAm prakrutim - the nature of vedAs

aparAm - but with different form and aspect (thiruvAimozhi in drAvida bAsha)

samhitAm - hymn portion of vedas (sAma)

drushtavantam - one has seen/realised

pAdE - the divine feet of sri ranganAtha

nitya - always

praNihita - focussed

dhiyam - mind

pAdukeE - the sandals

rangabharthu: - companion of sri ranganAtha

tvannAmAnam - your name

munim iha - this saint

bhajE tvAm aham - I want to worship you

stOtu kAma: - desirous of praising

Meaning - svAmi dEsika says - I have desire in praising and worshipping with mind focussed on you - oh sri ranganAtha's sandals ! , you bearing the same name of the saint who saw and realised the essence of vedas and assembled them in drAvida bAsha as thiruvAimozhi .

sIOkam 4

*divyasThAnAttvamiva jagatlm pAdukeE gAhamAnA
pAdanyAsam prathamamanaGha bharatI yatra chakrE
yOgakshEmam sakalajagatAm tvayyadhInam sa jAnan vAcham
divyAm dishatu vasudhAshrotrajanmA munirmE*

divyasThAnAt tvamiva jagatlm - descended from the celestial divine abode

pAdukeE - the sandals

gAhamAnA pAdanyAsam - placed the step on

praThamam - first

anaGha - pure, devoid of any deficiencies

bharatI - dEvi sarasvati

yatra - where

chakrE - the first step was kept

yOga - getting that which was not in possession

kshEmam - to maintain that which is in possession

sakala - entire

jagatAm - universe

tvayi - your

adhInam - control

sri pAduka sahasram (contd)

sa jAnan - one who knows
vAcham - speech
divyAm - divine power of
dishatu - give
vasuDhA - earth
shrotra - ear (ant hill)
janmA - born
munirmE - saint (the vAlmiki)

Meaning: Saint vAlmiki, who emerged from ant hill (after doing penance covered by a big ant hill) resembling as ear of earth and sarasvati dEvi manifested here through the words of vAlmiki for him to compose Ramayana, which talks about the glories of pAduka even greater than sri rAmA Himself and highlighted that this pAduka was worshipped for 14 years by bharatha in absence of sri rAmA. svAmi dEsikA requests vAlmiki (through pAduka), who knows what to provide and how to maintain, to manifest here in him to give divine speech and knowledge to compose this pAduka sahasram.

sIOkam 5

***neechEpi hanta mama mUrDhani nirvishesham tungEpi yannivishatE nigamOttamAngE
rAchEtasaprabrutibhi: prathamOpagltam stoshyAmi rangapatipAdukayOryugam tat***

neechE api - even below (my head position) or even my qualities are low i.e. incapable
hanta - (exclamation of wonder) oh! what to say
mama - on my
mUrDhani - head
nirvisheSham - without any difference
tungE api - even above
yannivishatE - exists, rests
nigama - vedas
uttamA - best
angE - part
prAchEtasa praBrutiBhi: - sages like Adi kavi vAlmiki etc
praThama - first
upagltam - sung or praised
stoShyAmi - i worship or praise
rangapati - sri ranganAtha's
pAdukayOr - the sandals
yugam - pair
tat - that

Meaning: svAmi dEsikan says, where am I, when compared to the greatness of sages like vAlmiki, who first praised that twin pAdukAs of sri ranganAtha. Even though they rest above me, the lowly one (as physically my head is under it or as intellectually my qualities are low) and even though they rest on the great upanishads as its essence (thiruvAimozhi), what to say! it makes no difference and where ever they rest upon auspiciousness is conferred and hence I am here to worship and praise. (contd)

sri AndAL kalyAnam on 19th Jan



Sant Sakku Bhai – Bhakta vijayam – by Ramesh Varadarajan

A rich man named Gangadar Rao who was a great devotee of lord Vittal lived in "Sinchirunipuram" a small village near Pandharpur. He was involved in numerous bhagavat sevas. His wife kamala Bai was also very pious. This couple were childless for many years and to their delight, lord Vittal blessed them in their dream that they would be blessed with beautiful girl child. kamala Bai gave birth to a girl child and was named Sakku Bai. At a very young age Sakku Bai started singing bajans and at times due to divine ecstasy she used to dance and shed tears. People were amazed to see her bhakti, beauty and her melodious voice.

One day when Sakku Bai building small sandcastles with her friends. Vittal came in the form of an old man wearing anklets, thulasi garlands carrying a chipla and a thambura singing the praises of panduranga walked over the sandcastles she had built. Sakku got angry and said, "Swami, I spent a lot of time in building a beautiful sand house, why did you walk over it. The old man replied that he was absorbed in singing lords praises and did not notice it and walked over it by mistake and was sorry. Vittal also asked as to why she was so angry for such a small mistake? "Sakku replied, "this may be a small thing for you but it is a big thing for me." Vittal then thaven asked Sakku to punish Him. Sakku then asked Him to hand over the thambura. Vittal initially pretended to be unwilling and when Sakku pressed him, He gave it to her. Her face blossomed like a lotus after getting the thambura. As she did not know to play it, Vittal taught Sakku how to tune and play the thambura. Vittal also blessed her saying that she had to render songs in praise of the lord daily with this and initiated her with the Ashtakshara Japam. He asked her to chant it repeatedly and as a result she would get dharsan of lord Vittal. Vittal also narrated the story of Gajendra moksha to make her realize the essence of Ashtakshari. Sakku looked at the old man gracefully and returned the thambura to him and asked him to forgive her. Then Sakku eagerly asked as to where he was going and when will return. Vittal said that he was going to Pandharpur and will be back in five days. Her eyes sparkled hearing the name of Pandharpur and then became sad that he was leaving. Vittal told her that he will come back and narrate all about Pandarpur. Sakku waited anxiously for the old man, but he didn't return. As years passed her thirst for Vittal began to grow more and more and she decided that she will marry only Vittal.

When she attained the age of marriage, she refused to marry anyone else as she had lost her heart to Vittal. Finally Sakku Bai was forced to marry Krishna Sharma who was arrogant and miserly. She however served him with great love and respect. Sakku would sing, dance, meditate on Vittal and shed tears and would be in a state of ecstasy. Without knowing Sakku's bhakt, Krishna Sharma thought that she had become insane. Her mother-in-law also tortured Sakku by beating her and giving her a lot of household chores. But in spite of all this; while doing all household chores; she would be in chanting about Vittal.

One day she went to the pond to fetch water, she saw a group of bhaktas passing chanting the name of Panduranga. She was delighted and asked them as to where they were going. When they said they were going to Pandharpur, her heart leapt out in great happiness and tears rolled from her eyes. Sakku asked, if she could come along as she would also like to touch the lotus feet of Vittal on ekadasi day with these sadus. They agreed to take her if she gets permission from her husband. She eagerly ran to seek permission from her husband. But her husband asked her to be patient saying that they can go together on another ekadasi day. She begged her husband to come along with the Sadhus or let her go alone with them. When Krishna Sharma remained stubborn and refused permission, with a broken heart she pleaded him with tears in her eyes. Krishna Sharma became very angry, beat her and dragged her to the next room and tied her to a pillar. Her in-laws too slapped her.

Sakku in extreme pain prayed to Vittal to show mercy on her and take her in His lotus feet and being ignorant she is bound in the tides of samsara and swirling in it. Immediately with brilliant radiance in the room, a lady who resembled Sakku appeared and told her that she was Maya Sakku. Sakku couldn't believe her eyes and narrated her situation to Maya Sakku. Maya Sakku said, she had come to help her get the darshan of Vittal who will welcome her with his beautiful eyes, sweet smiling face, lotus feet and both hands ready to embrace her. Sakku's hands and legs were also freed. Sakku was thrilled at the prospect of having Vittal's darshan but she was concerned that Maya Sakku will have to endure all the difficulties in her place. Maya Sakku assured her that she will manage everything and asked Sakku to start immediately and enjoy the darshan of Lord Vittal. Things looked like a dream and Sakku could hardly believe it. With a sparkle in her eyes she went to Pandharpur chanting Vittal's Nama. When she neared Pandharpur she could hear the joyous chorus of the devotees chanting "Panduranga Vittala"

When she entered Pandhari she ran straight into the temple and had darshan of Vittal and her happiness knew no bounds. She screamed with extreme happiness drinking the nectar of His beauty and ran towards him and embraced him and her soul merged on his lotus feet and became one with him. All people present were astonished at her intense devotion. Few devotees who witnessed this incident came back to the village and narrated this divine incident to Krishna Sharma. Krishna Sarma went home to check on the Sakku Bai who he thought was there all along but had vanished now. He realised the divine leela of lord Vitthoba and cried at his misfortune of not knowing his wife's greatness. Sakku Bai who was completely immersed in gopi bava got relief from samsara and united with the lord.