

1. Sripada Parijatham

Scene-1:

Village Tallapaka is the birth place of Annamacharya, fondly called Annamayya, where in a temple of Lord Chennakesava, a dancer is seen glorifying the Lord's ten incarnations. Young boy Annamayya visits the temple along with father Narayana Suri and mother Lakkamamba. The parents consider the boy to be the manifestation of the divine sword given by the lord to Lakkamamba in her dream and offer prayers on his birthday. The utterance of the Lord's name elevates Annamayya into a contemplative mood. Sensing the spiritual fervor in the child, his father explains to him the distinction between the internal & external visions and urges him to realize that only sweat and toil would earn him his daily bread.



Scene-2:

With due obedience, Annamayya sets about working in the fields. Doing so, he ponders over the futility of mundane existence and affirms that the ultimate reality of one's existence is in communion with the Lord. He then comes across pilgrims visiting Tirupathi, chanting the name of Govinda in melodious songs and forgetting everything else, follows them. The upward climb of the steep mountain exhausts him. Goddess Alamelumanga appears, comforts him, pardons him for his mistake of treading the holy hills with his footwear and feeds him morsels of



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Scene-3:

Undeterred by the severity of the mid-day Sun, Annamayya takes a dip at the holy pond and proceeds to see the Lord in the temple. The priests, retiring for the noon, close the temple doors and ask Annamayya to return later. Unable to turn away, Annamayya pleads for the Lord's darshan with heartfelt devotion and the doors of the Sanctum Sanctorum open miraculously. The priests are bewildered, realise their folly and Vykanasa the Chief Priest presents the child with a betel-leaf garland, which again the Lord ordains to turn into pearl one. Acknowledging that the child is indeed blessed, they honor him.

Scene-4:

Ghana Vishnu, an authority on Vaishnava Cult, following the Lord's ordinance, initiates Annamayya into Vaishnavism by performing the sacred MUDRADHARANA. Annamayya extols the virtues of the glorious path that was tread by the great sages & kings & advocates everyone to embrace it fearlessly. Ghana Vishnu, on Lakkamamba's appeal, advises Annamayya to be a householder in times to come and prophesizes that the boy's soulful compositions would help one and all to sense the Divine. The wheel of time whirls, seasons pass and Annamayya grows up.

Scene-5:

Annamayya is engaged in the noble cause of propagating the glory of Lord Vishnu through his songs. Timmakka, the daughter of Lakkamamba's brother, in the company of her play-mates, sings and dances in a traditional household game known as Gobbillu. Narayana Suri and Lakkamamba approaches Timmaka's parents for a marriage alliance between Annamayya and Timmakka. The proposal is rejected by Timmakka's mother who considers Annamayya unworthy. Disappointed, Annamayya's parents leave. In due course, Timmakka's parents learn of their daughter's fond feelings for Annamayya.



Scene-6:

Sri Varadacharya of Kanchi, obtaining the Lord's vision, seeks Annamayya's hand in marriage with his daughter Akkamma. Meanwhile, Timmakka's parents rush forth, apologise and offer their daughter to Annamayya. Annamayya's parents give their consent to both the proposals and the wedding takes place.

Scene-7:

Annamayya leads a pious life with Akkamma, a devout lady catering to her husbands needs and Timmakka the motivating force behind his composing of Sringara Kavyas . Visualising the Lord and his consorts in their varied amorous moods and moments, he captures their charm in his songs day after day. His pursuit for the spiritual advancement bids him to seek a guru Satakopa Muni and likewise advises his wives to dedicate themselves to the Lord's service.

Scene-8:

Annamayya delves deeper into the doctrines of philosophy under the tutelage of Satakopa Muni. During such a period, Salva Narasanayaka ruling the Vijayanagara dynasty hears of Annamayya's fame as a composer par excellence and approaches Satakopa Muni to invite Annamayya to his Royal Court to fulfill his desire of developing a deep and a lasting association with Annamayya. Satakopa Muni grants him permission and Annamayya led by God's will, joins Narasanayaka.

Scene-9:

Annamayya's association with Narasanayaka bestows the latter with prosperity and well being. On one occasion, Narasanayaka felicitates Annamayya and requests him to enliven the court with a Sringara Kavya on the Lord. A royal danseuse is brought in to give form to the melody. of his lyrics with the rhythm of her feet the composition impresses the King so greatly that he now asks Annamayya to sing accolades in praise of himself. Annamayya regrets and refuses to comply. Blinded by pride and arrogance, Narasanayaka insists and when Annamayya stands firm, he orders Annamayya's imprisonment.



Scene-10:

Annamayya who is behind bars and in totally adverse conditions chants the Lord's name relentlessly. As he does so, the shackles binding him break open. Narasanayaka suspicious of foul play by his guards ties them back himself and is aghast to see the chains give way once again. Begging



for forgiveness he requests Annamayya to stay on but Annamayya devoted to his mission of composing songs on the Lord blesses the king and leaves to Tirupathi.

Scene-11:

Annamayya spends the rest of his life in the Lord's service and humbly offers his vast collection of songs at the Lord's feet, Purandaradasa, learning of Annamayya's greatness,

Scene-12:

Once meets him, showers praise and narrating the grandeur of the ceremonies at Tirupathi, urges Annamayya to witness and popularise them through his songs. Inspired by the divine suggestion and also by Purandaradasa's words, Annamayya sets procedures to the Lord's Brahmotsavam's at Vrishabhadri hills. He brings out various songs on the splendor of each of the Lord's mounts. Annamayya ultimately bequeaths all his literary compositions to Lord Venkateswara and merges with the Divine.

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