The Vedas and the Upanishads are the ultimate source of all our spiritual and philosophical knowledge. They describe in great detail the nature of the Parabrahma, the Jeevatma, the relationship between the Jeeva and the Parabrahma, and the ultimate goal of human life that is to attain the lotus feet of the Lord. But reading and absorbing the tatva of the Upanishads is given only to great scholars. The Brahmasutras and Bhagavad Geetha attempt to present the Upanishads in a nutshell. Sri Bhashyam and Geetha Bhashyam of Sri Ramanuja simplify the Brahma Sutras and the Geetha. But even these works are beyond the capacity of ordinary mortals like us who do not have scholarship in Sanskrit.

The Nalayira Divya Prabandham of the Azhwars present the jnana of all these hallowed works of our tradition in Tamil in a melodious, inspired and easy to assimilate form. They are the combined works of the twelve Azhwars, but tradition has it that all these works were brought back to us through Nammazhwar who appeared before Nathamuni to recite all the Nalayiram for him to compile. Hence he is hailed as "மறு வம்சம் சுண்டம் மாண் நாராயணன் கிருட்கள்" meaning "he who presented the substance of the Vedas in Tamil" and "நால்யைரம் நல்லாரம் அந்திய பிரான்னம்" meaning "he who sang the 4000 Divya Prabhandams in praise of the Lord".

Nammazhwar was born in Thirukurugur immediately after the birth of kaliyuga. Historically he is placed at 8th century A.D. Thirukururugur is called as "Azhwar Thiru Nagari" to mark his Avathara there. It is said that Lord Krishna promised to send great mahatmas to the world to spread the name of the Lord and to propagate bhakthi in the kaliyuga, referring to the avathara of the Azhwars. Nammazhwar is believed to be the amsa of Visvaksena (the Commander-in-Chief of the Lord's army).

His birth took place on the very auspicious poornima day of the Tamil Vaikasi month in Visakha Nakshatram. His parents were great bhakthas (Kari and Udaya Nangai) who were childless for a long time. They had gone on a pilgrimage of temples in North India and on their way back they prayed to the Lord of Thirukurungudi to bless them with a child. The Azhwar was born soon after by the divine grace of Thirukurungudi Nambi and was named "Maran" by his parents. The Azhwar proudly proclaims all these details of his parentage, his native village etc. in all his verses.

Right at birth, the parents noticed that the child was unusual in many ways. He refused to take milk, did not respond to the people around but continued to live without any sustenance. The parents, concerned to see this, took the child to the temple and left him in a cradle under a tamarind tree and watched with great astonishment, the divine child growing and thriving in the same place. He continued to sit there in padmasana, in divine contemplation for sixteen years. His presence enfolded the whole village in a state of divine bliss.
The Azhwar gives details about his life in various verses. He mentions that Lord Krishna was food and water and everything necessary to him.

"வீரே இறைவன் பல பார்த்த விளக்கத்தில் ஈர்க்கியது வந்துவில்லை வந்து கரண்டைகள் " (Thiruvaimozhi 6-7-1)

He goes on to say that he played with Lord, meditated at His holy feet, he had no interest in pleasures of the senses and he could not tolerate mundane life and that is why he kept his eyes closed.

"குருங்கள் என்றும் இறக்கம் மார்க்கண்டு யுத்தப்பட்டம் நேரி தீர்மானம் குருங்கள் நேரி தீர்மானம் இந்திய ஒன்றியம் " (Thiruvaimozhi 4-9-10)

His mind dwelt on the Lord all the time.

"நூற்றனில் கரண்டைகள்து மலபாம் மலாக்கை அவியல் சங்காவளியா " (Thiruvaimozhi 3-3-1)

He was a staunch Srivaishnavaite who could not bear to think of other Devatas.

"நூற்றனில் என்றும் விளக்கத்தில் இறக்கம் பூச்சுவிய அவியல் சங்காவளியா " (Thiruvaimozhi 4-6-10)

He saw Sriman Narayana in everything and in all people around him.

"குருங்கள் என்றும் கரண்டைகள் நேரிய தீர்மானம் கரண்டைகள் நேரி தீர்மானம் கரண்டைகள் நேரி தீர்மானம் அவியல் சங்காவளியா கரண்டைகள் கரண்டைகள் கரண்டைகள் கரண்டைகள் நேரி தீர்மானம் கரண்டைகள் "(Thiruvaimozhi 4-4-8)

He mentions that his jnana and bhakti were not the result of any sadhana. They came naturally to him with the grace of the Lord.

"மாற்றாள் மகிழ்ச்சியும் அத்தியாயங்கள் " (Thiruvaimozhi 1-1-1)

"காச்சிக அன்றிகள் அன்றிகள் அன்றிகள் அன்றிகள் அன்றிகள் " (Thiruvaimozhi 2-7-6)

"ார்த்தாக காச்சிக அத்தியாயங்கள் அன்றிகள் அன்றிகள் " (Thiruvaimozhi 2-3-3)

Around this time, there lived another great mahatma called "Madhurakavi" who had gone on a pilgrimage to Ayodhya and other places in North India. He noticed a great flame shining constantly down south for two to three nights and was drawn towards it. Following the flame, he reached the Thirukkurugur temple and saw the Azhwar seated there. To test him, he threw a small pebble before him and the divine boy woke up out of his trance for the first time. Madurakavi posed a philosophical question to the boy who answered it effortlessly. The question runs like
This means that if the Jeeva (life which is eternal) is born into the body, which is lifeless, what will it experience and where will it live? The young saint answered "அதுடன் விவாதம் ஆணிற்குள்விளக்கம்". This means that if the Jeeva is a realized soul, it will contemplate on the Paramatma and will live in this divine consciousness. If not, it will endure the fruits of good and bad Karma that results from its actions born out of sensory perceptions and will remain caught in the cycle of births and deaths. On hearing this short, yet precise answer to his intricate question, Madhurakavi recognized the mahatma before him and took refuge at his feet. Once Nammazhwar woke up from his trance, he started singing his verses on the Lord. Madhurakavi recorded all the Azhwar's songs. It is believed that the Azhwar lived on the earth in the same place for 32 years.

Madhurakavi composed the very beautiful "கனிநுன் சிருதம்பு (Kanninun Chiru Thambu)" in praise of Nammazhwar. The verses are extolled by all for their beauty, melody and guru bhakthi. The works of Nammazhwar, which form part of Nalayira Divya Prabhandham, are "திருவிருட்டம் (Thiruviruttam - 100 verses)", "திருவாசிரியம் (Thiruvasiriyam - 7 verses), "பரியாதநில்லி (Periya Thiruvandhadhi - 87 verses) and "திருவாய்மழி (Thiruvaimozhi - 1102 verses)". They are believed to be the substance of the four Vedas in that order.

In Thiruvirutham, the Azhwar maintains that he finds mundane life in this world unbearable. In Thiruvasiriyam, he describes and enjoys the beauty of the Lord. In Periya Thiruvandhadhi, he cries out to the Lord to take him in his fold. In Thiruvaimozhi, he enjoys the Lord, tells us the way towards Him and concludes with his "Moksha Anubhavam".

The Azhwar mentions in the first Thiruvaimozhi that he needs a full thousand verses to sing the glory of the Lord.

"நான் மெல்லும் பொருட்கள் செய்தல் விளக்கந்தன
gிராமணி யாவுலா விளங்கும் பழைய விளக்கம்" (Thiruvaimozhi 1-1-11)

The Lord decided to fulfill this desire. When the Azhwar performed saranagati to the Lord and beseeched Him, the Lord did not appear before him and waited for the Azhwar to complete the 1000 verses that he mentioned in the first verse. The Azhwar mentions that he is merely an instrument in the hands of the Lord and that the Lord sang His own glory through him.

"நான் கைத்தான்கள் கைத்தான் நான் கைத்தான் இன்று மீண்டும் செய்தல் விளக்கந்தன" (Thiruvaimozhi 7-9-1)
"தேவதையாராள் தேவ தேவ தேவாள் கைத்தான் கைத்தான் விளக்கந்தன" (Thiruvaimozhi 7-9-2)
"தேவதையாராளும் கைத்தானும் மீண்டும் விளக்கந்தன" (Thiruvaimozhi 7-9-3)

It is said that Nammazhwar never stirred out of his place in Thirukkurugur and the Lords of all the divya deshas appeared before him in all glory to hear him sing in praise of them. Others say that the Azhwar saw all the divya deshas with his Divya Drishti. He paints beautiful
portraits of the temples and their surroundings. His verses on Thiruvenkata Mamalai, Srirangam, Thirukkurungudi, Thirukudandhai are some of the exceptional ones. When he sang the pasuram, "நந்மாழ்வர் நீண்ட கருணையிலாமல் திருவிழாவில் திருவண்டி துள்ளியில் சென்றார் " (Thiruvaimozhi 10-8-1)

The Lord appeared before him on His Garuda Vahanam to take him to His abode. Nammazhwar concludes by singing about the way to Sri Vaikunta and the endless bliss he enjoys at the Lord's feet. In most temples, Brahmotsava for the Lord is performed to culminate with Garudaseva on Azhwar Thirunakshatram. Nammazhwar is given a prime place of importance among the Azhwars and acharyas in our tradition. He is referred to as "Adi Guru". Madhurakavi points out that Nammazhwar with his grace leads us towards the Lord. He has all qualities of a great acharya.

"நந்மாழ்வர் கைதிருந்து பார்க்கிறார் கையே " (Kanninun Chirutthambu -10)

Swami Desikan says that the way to Lord's feet is by holding on to the feet of the Azhwar. "நந்மாழ்வர் தாசையுடன் கைத்திருந்து கைதிருந்து கைதான் காய்ச்சல் ஆங்கிரினித் "

The Lord's padukas are called as "Sri Sathari" after the Azhwar as the Lord's Padukas at Srirangam are believed to be the Azhwar himself.

"பொற்றாரா சின்னா பொற்றாரா பொற்றாரா பொற்றாரா பொற்றாரா பொற்றாரா பொற்றாரா பொற்றாரா பொற்றாரா " (Malavala Mamunikal)

Nammazhwar is called as "Satakopan" as he conquered the "Satavayu" and senses. He refers to himself as "Maran Satakopan". The term "Nammazhwar" was used by the Lord to address him. Srivaishnavaites continue to use the term as it brings out his special place in the sampradayam. In fact, the term "Azhwar" when used without a prefix refers to Nammazhwar.

After Nammazhwar left this world, Madhurakavi trained groups of devotees to recite his works. The Tamil poets of that time refused to accept Nammazhwar's works as comparable to the other works acclaimed by the Sangham. Madhurakavi placed a small palm leaf on the Sangham board with the verse "கந்நான்கவசம் கழகத்தில் (Kannan Kazhalinai)" (Thiruvaimozhi 10-5-1) written on it. He let the board float on the famous Sangham lotus pond of Madurai along with the works of other poets. The board pushed the works of other poets into the water and floated with Azhwar's verse on it. All the poets accepted the Azhwar's works as truly inspired ones and sang in praise of him.
Kamban later composed "Satakopar Andadhi" which is a beautiful work in praise of Nammazhwar. He also presented his Ramayana to the Sangham with invocatory prayer to Nammazhwar. It became a tradition from that time to offer a prayer to Nammazhwar before singing about the Lord.

Many great acharyas have written commentaries for Thiruvaimozhi (அறுவைமோழி, பார்க்கும் நிலையை பார்க்கும் etc.). But these commentaries are made in a mixture of Sanskrit and Tamil. The Tamil language used is very strange, and unlike what is in vogue today, that most of us need a commentary for the commentaries. At times they succeed in making the text more complicated to a layman than what it is, though they add to its substance by throwing light on its esoteric significance. Translating the substance of Thiruvaimozhi to English would therefore be of great service to our children who can enjoy the beauty of the work (in spite of the lack of scholarship in Tamil).

Thiruvaimozhi of Nammazhwar is a work of high philosophical content. It is the essence of the Srivaishnava sampradayam. The basic tenets of the tradition are spread over the thousand one hundred and two verses. Each one of the tenets is highlighted with great love and care in particular verses.

Thiruvaimozhi is the substance of the Vedas in Tamil (Dravida Veda Sagaram). It is equal to the philosophy of all the Upanishads put together. Swami Desikan says that Thiruvaimozhi makes those parts of the Vedas which are intricate, easier to understand "உற்பத்திய மண்டலங்கள் உற்பத்தியிலும்". The title Thiruvaimozhi was given by the Lord Himself when he came before Nammazhwar to take him to His abode. Infact the Lord addressed the Azhwar as Nammazhwar showing that he was very special to Him. The whole of it is about the grace of Sriman Narayana who blessed the Azhwar with the jnana to make such a great work. The Azhwar mentions this right at the beginning "மாம்பாள் காத்திருள் அத்தில் " (Thiruvaimozhi 1-1-1). He goes on to say that the Lord sat in his heart and recited these Tamil verses "என் கிருஷ்ணத்துறவரிக்கு தமிழ் தமிழ் தொன்மை வேளியே".

Thiruvaimozhi has been the source of knowledge to all vaishnava acharyas, specially to Sri Ramanuja. The important elements of the Artha Panchakam discussed in the Sri Bhashyam flow directly from Nammazhwar's words. This is brought out in these verses which are in praise of Ramanuja "ஏன் தமிழ்நாடு முறையை முறையை விளக்கினி விளக்கினி , என்று தவங்கள் மற்றும் தவங்கள் விளக்கினி விளக்கினி".

Acharyas who have made commentaries on Thiruvaimozhi have said that the whole of it is about the greatness of the Lord's Thiruvadi (sacred feet). Nammazhwar himself repeatedly says this in many verses, particularly in this verse "இருந்த முதை முதை முதை முதை முதை " There are no complex expressions in this verse.
He says that his verses are in praise of the Lord's Thiruvadi, sung with the objective of attaining the Thiruvadi. To others, understanding it is the means to reach the Lord's Thiruvadi. Infact, one cannot think of the Lord's Thiruvadi without associating it with Nammazhwar and his work. Swami Desikan observes that the lotus feet of Periyar Perumal Sri Ranganatha acquired an added splendour when Nammazhwar sang about their grace.

This close association has been enshrined into the tradition of calling the Lord's feet that is placed on our heads in temples as "Sri Satari" after Nammazhwar. The same sentiment is brought out by the following verse of Manavala Mamunigal.

Right at the outset, Nammazhwar starts with a sankalpa to sing 1000 verses in praise of the Lord's Thiruvadi. "(Thiruvaimozhi 1-1-11). Acharyas, in their commentaries of Thiruvaimozhi, have said that the whole work is an exhaustive description of the Artha Panchakam (the five important elements) to be clarified by a philosophical school of thought. It does so in tune with the Srivaishnava sampradayam. This idea that Thiruvaimozhi is about the Artha Panchakam is put into this verse of Bhattar, which is recited as Thiruvaimozhi Taniyan.

In the above verse it is said that Thiruvaimozhi explains the substance of the following:
1. "அம்பிரை மன்னன் அம்பிரை மன்னன் " meaning the qualities of the Parabrahma
2. "உயிர் மன்னன் " meaning the attributes of the Jeeva
3. "தாக்ககாவை " meaning the relationship between the Jeevatma and the Paramatma
4. "தோல் " meaning the obstacles in the path of realization
5. "பாலூட்டை " meaning the marga for God realization

It does all this in easy, sweet and melodious Tamil verses.
The opening verses are by themselves a grand curtain raiser to the depth of the work to follow. In these verses "நம்மாழ்வர் அகர்மாணஞ்சா" (1-1-1 to 11), Nammazhwar describes the Paramatma who has been sung by the Vedas. "நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா" (1-1-7). He is eternal, all pervading and all dimensions of the physical world like space, matter and time are but manifestations of Him. They are His body. He is the Atma or the Soul. "மன்னா மீர்த்த பிரித்தர் அவர் முன்னூற்று " His verses "நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா" (Thiruvaimozhi 4-10-1) பந்தர்காவியவம, (Thiruvaimozhi 3-1-1) மரிய தர்கமந்திரம (Thiruvaimozhi 10-10-1) are the three Thiruvaimozhis where Nammazhwar concentrates on establishing Sriman Narayana, the Sriyapathi as the creator and the almighty "திருவையோம விரியோஸ்நா". All religion and schools of thought lead to Him "நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா" (4-10-2) மணந்த லகணய மரிய கர்நூரதந்த " (3-1-4). In his பந்தர்காவியவம pasuram he describes the Lord as the abode of kalyana gunas and hails him as Sriyapathi "நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா சீராயாமல் பார்ப்போலிய கர்நூரதந்த" (3-1-6). He says that the Lord is guided by the command of Sri Mahalakshmi and the easiest marga to Him is through her grace. Nammazhwar loves to address the Lord as Sriyapathi. There are innumerable references to this in his verses. This is specially observed in his verses where he performs saranagathi."நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா வாக்கோ " (Thiruvaimozhi 6-10-1).

Nammazhwar was a great jnani and a mystic. His anubhava is very beautiful and goes through a range of emotions. His mood changes rapidly from one verse to another though all of them are equally moving. He delved deeply into the attributes of the Lord and enjoyed a sense of oneness with him. He sings with wonder that Sriman Narayana is an ocean of mercy, more bountiful than the mythical Kalpavriksha. This Vriksha is said to bless the seeker with anything he asks for. The Lord, according to Nammazhwar, not only granted all his other desires, but also gave Himself away to the Azhwar who was devoted to Him.

"நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா வாக்கோ " (Thiruvaimozhi 2-7-11)

All the leelas of the Lord were according to him a grand conspiracy to charm his heart away from Him.

"நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா வாக்கோ " (Thiruvaimozhi 2-7-6)

He sings of the various avatharas of the Lord, zeroing in precisely on their specialties encompassing the whole substance of it in a few words. The following verses singing the various avatharas illustrate his anubhava.

"நாயக்கிருஷ்ணம் அத்தியோப்தரா உரியா வாக்கோ " (Thiruvaimozhi 10-10-7)
He was specially involved in the grace of the Lord's Krishnavathara and lived in Krishna consciousness. As Lord Krishna has said in the Geetha, a mahatma who sees the Lord everywhere is a rarity. Filled with his devotion to the Lord, Nammazhwar swears in many verses that he cannot think of or sing the praise of any other mortal or Devatha.

While explaining the attributes of the Jeeva, the Azhwar maintains that it is dependent on the Lord and goes through endless cycles of births and deaths. It lives engrossed in its Karma. Life goes the way it is predestined. The development of personality is influenced by heredity and environment and these are in turn governed by destiny "அன்பு சீர் வந்து அல்லது நிலையங்களை" (Thiruvaimozhi 1-1-5)

The only way to break free of the shackles of destiny is to hold on to the feet of the Lord who is Karma and the fruits of Karma "கர்மமொழும் பின்னர் கர்ஶனேசியம் கர்நந்தை கர்நந்தை". This is the only purushartha that the Azhwar craves for "நிர்வாகம் நிகழ்ந்த பார்வே ஊமி" (Thiruvaimozhi 3-3-8)

Most of the verses of Nammazhwar flow out of his love and divine consciousness where there is no awareness of the external world. Some of them are directly addressed to the Lord. In some, the Azhwar addresses mankind and gives advice. His concern for mankind is expressed in anguish in these verses.

Life is transcient and even when one is alive, beset with innumerable problems like ill health, old age, bereavement and other anxieties. The life span becomes shorter by the day.

"நிச்சயத்தாரன் செதுக்கின்றது குறிப்புக் கேதரங்கம்
சுருக்கத்தில் புத்தாண்டுக்கு பென்றவும் அன்புடையவான்". (Thiruvaimozhi 3-3-10)

It is therefore important to understand the ultimate goal of life and to constantly pray to the Lord so that when the end comes, the mind dwells on the feet of the Lord, which liberates the soul and grants permanent bliss.

"அன்றள் கூம்பு நீன் குருவிக்காய் முழுந்து" (Thiruvaimozhi 1-1-1)

His verses "நெய் மாலாமன் மூட்" (Thiruvaimozhi 4-4-1 to 11) graphically describe the turn of fortune that transform great kings into paupers. He shows that all riches and personal relationships are momentary. We take a lot of things for granted though we constantly see the
ravages of sickness and death all around us. People who are all powerful, mighty and successful today disappear most shockingly like bubbles on the surface of water. The Paramatma is the only force that is all pervading and eternal. His grace and divinity grows over time. One should understand this reality, realize the futility of pursuing the goals, which are illusionary and follow the direction that will lead to Him. This marga is the tradition shown by the Azhwar's and the acharyas. Nammazhwar is the foremost among them. To him, it is devotion to the Lord and association with bhagavathas that makes life in the world livable. He brings this out in his verses "நம்மழ்வர் வைலக்களை வைத்து பிக்கின்றோம் " (Thiruvaimozhi 8-10-4). As long as he can do this, there is nothing wrong with life on earth to him.

The Azhwar was a great jnani who saw the Lord in all things. The dark clouds reminded him of the dark hued form of Krishna and the skies of the Lord's Trivikrama avathara. Yet he places a lot of importance on archavathara and temple worship. As a great acharya, he could realize that it is difficult for most of us to abstract from the properties of things in the world and to see the Lord in all the things. This is possible only for great souls like the Azhwar. He says in the words of Prahlada to his father "நூற்றுக்குள் அதிகம் கடையையின் " meaning that the Lord who is present everywhere must definitely be present in that pillar. But for ordinary people it is easier to see the Lord in the Vigraha form that we see in a temple. It is the Almighty who has comedown in his archavathara to assume a simple form which is within our reach at Thiruvenkata Mamalai, says Nammazhvar in "நந்தில் மன்றின் விளக்கள் வைத்து பிக்கின்றோம்" (Thiruvaimozhi 3-3-8).

He points out that these temples and kshetras are hallowed because of the spiritual experiences of great souls who lived there. He sings of Thirukudandhai as the kshetra that has attracted great bhaktas like Thirumazhisai Piran. He sings of the Lord of Thiruk Kannapuram as "நந்தில் மன்றின் விளக்கள் வைத்து பிக்கின்றோம், அக்ராகரன் வைத்து பிக்கின்றோம் " (Thiruvaimozhi 9-10-9). The anubhava of great souls becomes part and parcel of the greatness of the kshetra.

In His archavathara form, the Lord is easily attainable (Sulabhan). He was definitely so for the Azhwar whose devotion to the Lord was total. This is illustrated by all these verses "நந்தில் வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம் புத்தகவரத்தின் பதிவுகள் " (Thiruvaimozhi 10-8-6). Through his verses he shows that there existed a very special and intimate relationship between him and the Lord "நந்தில் வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம் காற்பார்க்கும், வைத்து பிக்கின்றோம் காற்பார்க்கும் " . His bhakti was atmanivedanam and he never stirred out of his place under the tamarind tree at Thirukurugur. He mentions that he never worshipped the Lord with flowers and all that he offered to the Lord was his love and his verses. "நூற்றுக்குள் அதிகம் கடையையின், வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம், வைத்து பிக்கின்றோம் " (Thiruvaimozhi 4-3-4). Through these, he captivated the Lord and the archa moolthies of the divya deshas appeared before him and begged him to sing about them. His charitra is a moving portrayal of the power of bhakti and the simplicity of the Lord. In
his verses on Thiruper, he says that the Lord came and sat in his heart "நிற்பவன் வந்து தெய்வத்தினை நல்லையிட வாண்டும் பொறுத்தன்". He tells the Lord that he will not let go of him and appeals to Sri Mahalakshmi for her support "நிற்பவன் பாத்திரப்பொறித்து ஐயரும் பாத்திரம் நல்லையிட வாண்டும் பொறுத்தன்" (Thiruvaimozhi 10-10-1).

He invites other poets to come along and sing the grace of the Lord at Thirumaliruncholai. Like Thirumazhisai Piran, he stresses that the Lord is the only satisfying subject for him to sing. He cannot bear to sing of any mortal or Devatha other than the Lord. "நம்பிக்கைப் பாத்திரத்தின் பாத்திரம் மாரந்து கசிக்கிள் ஆண்டை கிடையாது" (Thiruvaimozhi 3-9-9) "நல்லையிட வாண்டும் மின்னையும் எண்ணையை ஏனையது ஏனையது எண்ணையை எண்ணையது" (Thiruvaimozhi 4-6-10).

There is a whole range of emotional experiences that the Azhwar portrays. They are rich in aesthetic appeal and fluctuate between boundless joy and deep despair frequently. He sings at times like a jnani full of wisdom that flows out of self realization. In other verses, he is like a devotee craving for a spiritual experience frequently assuming a Nayaki Bhava. In most of his verses he is absorbed in his own thoughts. Once in a while he addresses mankind in the form of an Upadesa. He concludes by giving us a glimpse of the supreme bliss that he enjoys at the feet of the Lord. Throughout this work he reassures us that reading and understanding Thiruvaimozhi is the surest way towards eternal bliss.

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