

# ଚିଦମ୍ବରଂ ଶ୍ରୀନଟରାଜସ୍ତୁତୀ

{॥ ଚିଦମ୍ବରଂ ଶ୍ରୀନଟରାଜସ୍ତୁତୀ ॥}

ନମସ୍ତେ ରୁଦ୍ର ମନ୍ୟବ ଉତୋତ ଇକ୍ଷବେ ନମଃ ।

ନମସ୍ତେ ଅସ୍ତ୍ର ଧନ୍ବନେ କରାଭ୍ୟାଂ ତେ ନମୋ ନମଃ ॥ ୧ ॥

ଯାତେ ରୁଦ୍ର ଶିବା ତନ୍ମୁ ଶାନ୍ତା ତସ୍ୟେ ନମୋ ନମଃ ।

ନମୋଽସ୍ତୁ ନୀଲଗ୍ରୀବାୟ ସହସ୍ରାକ୍ଷାୟ ତେ ନମଃ ॥ ୨ ॥

ସହସ୍ରପାଶୟେ ତୁଭ୍ୟଂ ମୀଡୁଷ୍ଟମାୟ ତେ ନମଃ ।

କପର୍ଦ୍ଦିନେ ନମସ୍ତୁଭ୍ୟଂ କାଲରୂପାୟ ତେ ନମଃ ॥ ୩ ॥

ନମସ୍ତେ ଚାତୁଶସ୍ତ୍ରାୟ ନମସ୍ତେ ଶୂଲପାଶୟେ ।

ହିରଣ୍ୟପାଶୟେ ତୁଭ୍ୟଂ ହିରଣ୍ୟପତୟେ ନମଃ ॥ ୪ ॥

ନମସ୍ତେ ବୃକ୍ଷରୂପାୟ ହରିକେଶାୟ ତେ ନମଃ ।

ପଶୁନାଂ ପତୟେ ତୁଭ୍ୟଂ ପଥୀନାଂ ପତୟେ ନମଃ ॥ ୫ ॥

ପୁଞ୍ଜାନାଂ ପତୟେ ତୁଭ୍ୟଂ କ୍ଷେତ୍ରାଣାଂ ପତୟେ ନମଃ ।

ଆତତାବିସ୍ବରୂପାୟ ବନାନାଂ ପତୟେ ନମଃ ॥ ୬ ॥

ରୋହିତାୟ ସ୍ତପତୟେ ବୃକ୍ଷାଣାଂ ପତୟେ ନମଃ ।

ନମସ୍ତେ ମନ୍ତ୍ରିଣେ ସାକ୍ଷାତ୍ କକ୍ଷାଣାଂ ପତୟେ ନମଃ ॥ ୭ ॥

ଓଷଧୀନାଂ ଚ ପତୟେ ନମଃ ସାକ୍ଷାତ୍ପରାମ୍ବନେ ।

ଉଚ୍ଚୈର୍ଦ୍ଦୋଷାୟ ଦେବାୟ ପଞ୍ଚନାମ ପତୟେ ନମଃ ॥ ୮ ॥

ସତ୍‌ବାନାମ ପତୟେ ତୁଭ୍ୟଂ ଘନାନାମ ପତୟେ ନମଃ ।

ସହମାନାୟ ଶାନ୍ତାୟ ଶଂକରାୟ ନମୋ ନମଃ ॥ ୯ ॥

ଆଧୀନାମ ପତୟେ ତୁଭ୍ୟଂ ବ୍ୟାଧୀନାମ ପତୟେ ନମଃ ।

କକୁଭାୟ ନମସ୍ତୁଭ୍ୟଂ ନମସ୍ତେଷୁ ନିଷଙ୍ଗିଣେ ॥ ୧୦ ॥

ସ୍ତେନାନାମ ପତୟେ ତୁଭ୍ୟଂ ଧନାନାମ ପତୟେ ନମଃ ।

ତନ୍ନରାଣାମ୍ ନମସ୍ତୁଭ୍ୟଂ ପତୟେ ପାପହାରିଣେ ॥ ୧୧ ॥

ବଞ୍ଚିତେ ପରିବଞ୍ଚିତେ ସ୍ତ୍ରୀୟାନାମ ପତୟେ ନମଃ ।

ନମୋ ନିଚେରବେ ତୁଭ୍ୟଂ ଅରଣ୍ୟାନାମ ପତୟେ ନମଃ ॥ ୧୨ ॥

ଉଷ୍ଣୀକ୍ଷିଣେ ନମସ୍ତୁଭ୍ୟଂ ନମସ୍ତେ ପରମାତ୍ମନେ ।

ବିସ୍ତୃତାୟ ନମସ୍ତୁଭ୍ୟଂ ଆସୀନାୟ ନମୋନମଃ ॥ ୧୩ ॥

ଶୟନାୟ ନମସ୍ତୁଭ୍ୟଂ ସୁଷୁପ୍ତାୟ ନମୋ ନମଃ ।

ପ୍ରବୁଦ୍ଧାୟ ନମସ୍ତୁଭ୍ୟଂ ସ୍ଥିରାୟ ପରମାତ୍ମନେ ॥ ୧୪ ॥

ସଭାରୂପାୟ ତେ ନିତ୍ୟଂ ସଭାୟାଃ ପତୟେ ନମଃ ।

ନମଃ ଶିବାୟ ସାମ୍ବାୟ ବ୍ରହ୍ମଣେ ସର୍ବସାକ୍ଷିଣେ ॥ ୧୫ ॥

॥ ଇତି ସୂତସଂହିତାୟାଂ ମୁକ୍ତିକାଣ୍ଡେ ସଭାପତିସ୍ତୁତିଃ ସମ୍ପୂର୍ଣ୍ଣା ॥

୯୮୫

{Comments by N.Balasubramanian bbalu@satyam.net.in}

The following abbreviations are used in the commentary.

SS – Shiva Sahasranamam (Padmapuranam with the commentary of Shri Paramasivendra Sarasvati)

VS – VishnuSahasranama. BG – Bhagavad Gita

The above verses are in praise of Lord Nataraja at the famous shrine in Chidambaram. They are from Suta Samhita, Mukti Kanda. The Suta Samhita talks about the glory of Chidambaram in chapters 9 and 10.

The puranas say that it is one of the most hallowed places on earth. For For vaishnavas, the word 'temple' refers to Shrirangam. Others refer to Chidambaram as 'temple'. It is one of the ମୁକ୍ତି କ୍ଷେତ୍ରମ୍ – places where one gets liberation just by seeing it. The following verse says that.

ଦର୍ଶନାଦଭ୍ରସଦସି, ଜନ୍ମନଃ କମଲାଲୟେ ।

କାଶ୍ୟାନ୍ତୁ ମରଣାତ୍ ମୁକ୍ତିଃ, ସ୍ଥରଣାଦରୁଣାଚଳେ ॥

MEANING:- One gets liberated by seeing Chidambaram, by being born in Tiruvarur where there is the tank Kamalalaya, by dying at Kashi and by merely thinking of Arunachala. Chidambaram is also one of the places renowned as Kailas on earth where the Lord is ever present and confers liberation. The following verse says that.

ସେତୁର୍ବାତପୁରୀଚିଦମ୍ବରସଭା ଗୋକର୍ଣ-ପମ୍ପାପୁରୀ

ଶ୍ବେତାରଣ୍ୟ-ବଟାଚବୀ ଶ୍ରୁତିପୁରୀ ଶୋଣାଦ୍ରି ବୃନ୍ଦାଚଳାଃ ।

କାଞ୍ଚୀ ଶ୍ରୀଗିରି କାଲହସ୍ତିନଗରୀ କେଦାର-ବାରାଣସୀ

କୈଲାସା ଇତି ଶଂକରସ୍ୟ ନିଲୟା ଖ୍ୟାତାଶ୍ଚ ମୁକ୍ତିପ୍ରଦାଃ ॥

Maharshi Jaimini, in his Vedapadastava ଶ୍ରୀବେଦପାଦସ୍ତବଃ says that  
one who utters the name Chidambaram sets out on his way to liberation.

ଚିଦମ୍ବରମିତି ବୁଦ୍ଧାତ୍ ସକ୍ତଜନନବର୍ଜିତଃ ।

ମୁକ୍ତିଘଣ୍ଟାମଣିପଥଂ ମୋକ୍ଷମେବ ସମଶ୍ଚୁତେ ॥

The holy place is said to be the heart (ହୃଦୟ ସ୍ଥାନମ୍) of the  
Virat Purusha representing the universe. The deities at other temples  
are said to merge with Nataraja after the last puja for the day is over  
and the temples are closed for the day.

THE TEMPLE:- The origin of the temple is lost in antiquity. Historical  
references to it take one back to 6th century CE. It was built in 10th  
century. Krishnadeva Raja, the king of Vijayanagar has also contributed  
to the building of the temple. It is a magnificent edifice and occupies  
a vast area of about 18 acres. Amongst the temples in India it occupies  
a pre-eminent place because of its antiquity, richness in terms of  
worship, the festival traditions and the architectural and sculptural  
profusion. Its association with music and dance is unique in nurturing  
the cultural heritage of our country. It has four towers of about 50  
meters tall. They carry elaborate carvings including the 108 classical  
dance postures.

The sanctum is known as Kanaka Sabhaକନକ ସଭା or the golden hall.

So, He is known asକନକସଭାପତି Kanaka Sabhapati or simply as

ସଭାପତି Sabhapati, Sabesan and Sabhanayakan. The Lord

also has the golden hue. He, therefore has the name (SS-273)

ହିରଣ୍ୟଃ- ହିରଣ୍ୟସଦୃଶ-ସର୍ବାଙ୍ଗୋ ହିରଣ୍ୟଃ ।

ଆପ୍ତଶାଶ୍ୱତ୍ ଏବଂ ସୁବର୍ଣ୍ଣ ଇତି ଶ୍ରୁତିଃ ॥

He dances in the golden hall. The sabha or hall represents the heart.

One is advised to meditate on Him as available in the heart.

Taittiriya Upanishad (1-6)says this.

ସ ଏଷୋଽନ୍ତର୍ହୃଦୟ ଆକାଶଃ । ତସ୍ମିନ୍ନୟଂ ପୁରୁଷୋ ମନୋମୟଃ । ଅମୃତୋ ହିରଣ୍ମୟଃ ।

So, one who can see the Lord in the sabha or within the

heart gets liberated. This is what is meant by saying quoted

aboveଦର୍ଶନାଦଭ୍ରାସଦସି that one gets freed by seeing

Chidambaram. ଦଭ୍ରା = small or little. The small space in the

heart is referred to here. The Mundaka upanishad (3-1-3) makes this

abundantly clear.

ଯଦା ପଶ୍ୟଃ ପଶ୍ୟତେ ରୁକ୍ମବର୍ଣ୍ଣଂ କର୍ତାରମୀଶଂ ପୁରୁଷଂ ବ୍ରହ୍ମଯୋନିମ୍ ।

ତଦା ବିଦ୍ବାନ୍ପୁଣ୍ୟପାପେ ବିଧୁର ନିରଞ୍ଜନଃ ପରମଂ ସାମ୍ୟମୁପୈତି ॥

MEANING:- When one sees the Purusha (Self within) – the One having

the colour of shining gold, the creator, the Lord and who is the source

then he becomes illuminated, completely shakes of all bondage (karmas

that bind and cause rebirth), becomes pure and becomes one with Him.

The same subject is also discussed in chapter 8 of Chandogyopanishad

wherin the subject is called ଦହର ବିଦ୍ୟା । ଦହର means

small and the heart itself. It says:-

ଅଥ ଯଦିଦମସ୍ମିନ୍ ବ୍ରହ୍ମପୁରେ ଦହରଂ ପୁଷ୍ପରୀକଂ ବେଶ୍ମ

ଦହରୋଽସ୍ମିନ୍ନନ୍ତରାକାଶ-ସ୍ତସ୍ମିନ୍ ଯଦନ୍ତସ୍ତଦନ୍ବେଷ୍ଟବ୍ୟଂ,

ତଦ୍ବାବ ବିଜିଜ୍ଞାସିତବ୍ୟମିତି ॥ ୧.୧ ॥

MEANING:- In this body there is a small house; in it there is space;  
one should seek and find what is in it. The space is known as  
ଦହରାକାଶମ୍ small sky to differentiate it from the big sky we see  
around us. Shri Krishna clearly talks about this more than once.

ଜ୍ୟୋତିଷାମପି ତଜ୍ୟୋତି-ସ୍ତମସଃ ପରମୁତ୍ୟତେ । ଜ୍ଞାନଂ ଜ୍ଞେୟଂ  
ଜ୍ଞାନଗମ୍ୟଂ ହୃଦି ସର୍ବସ୍ୟ ବିଚ୍ଛିତମ୍ ॥ (BG 13-17)

again:-

ସର୍ବସ୍ୟ ଚାହଂ ହୃଦି ସନ୍ନିବିଷ୍ଟଃ ମତଃ  
ସ୍ଥିତିଜ୍ଞାନମଯୋହନଂ ଚ । ବେଦୈଶ୍ଚ ସର୍ବୈରହମେବ ବେଦ୍ୟଃ  
ବେଦାନ୍ତକୃଦ୍ବେଦବିଦେବ ଚାହମ୍ ॥(BG 15-15)

The gist of the above verses may be said as this. The Lord is seated  
in the heart of all and is behind all their actions. He is of the  
form of pure wisdom. He is to be known and can be known only by wisdom.  
The following verse, also from the mouth of Krishna says that He is not  
just sitting in the hearts, but enlivens every cell in the body.

ଇଶ୍ବରଃ ସର୍ବଭୂତାନାଂ ହୃଦେଶୋର୍ଜୁନ ଚିଷ୍ଟତି ।  
ଭ୍ରାମୟନ୍ ସର୍ବଭୂତାନି ଯନ୍ତ୍ରାରୂପାଣି ମାୟୟା ॥ (BG 18-61).

Modern science confirms the fact that cells in the body have  
intelligence. Even when one is asleep or in coma or under sedation,  
activities go on within the body of which one is not aware. The blood  
circulation goes on. Cells receive nutriron from the blood stream  
and exchange waste material and accept oxygeon and so on. Similar

activities take place within every living being including plants. This shows that the Lord in the form of consciousness pervades the entire universe. This activity of the Lord who is seated in the heart is called His dance.

To sum up, Chit<sup>ଚିତ୍</sup> means intelligence and also Brahman – the Supreme Being. Ambaram – ଅମ୍ବରମ୍ means the space or ether. The scriptures often compare Brahman to space, because they share many common attributes. For example space envelops everything – the entire universe – in fact and is imperceptible to senses. So, the place Chidambaram may be taken to be the external representation of the Chidambaram within every one.

For these reasons said above Chidambaram occupies a prime position in our culture comparable to Kashi and Rameshvaram. Our tradition says that one should make it a mission to visit Chidambaram and see the temple in one's lifetime – else the purpose of life is not fulfilled. The Tamil shaivaite saints, known as Nayanmars have gone ecstatic on seeing the Lord, sung at Chidambaram and poured out their joy in many songs in praise of the Lord . Normally a devotee prays to the Lord to spare him from the agony of rebirth. But one nayanmar wished that to drink in the divine beauty of the Lord at Chidambaram he should be born again and again. Another nayanmar says in one of his songs that any day that one does not talk of the Lord is wasted as he can be deemed to be not born on that day.

One unique feature of the temple at Chidambaram is that as one stands facing the sanctum of Nataraja, he can also have the darshan

of Lord Ranganatha (ରଙ୍ଗନାଥ) lying on His splendid serpent  
bedଶେଷ ସନ୍ଦନମ୍ and in the lotus that comes out of His navel  
is seated Lord Brahma the creator. Thus the fortunate visitor to the  
temple can have the darsan of all the three gods – Brahma, Vishnu and  
Shiva – at one go. Lord Nataraja is also the very personification  
of bliss. According to Saiva Agamic texts the ananda aspect of the  
Lord is represented by the form of Nataraja. The realisation of  
Nataraja's dance within the recess in the devotee's heart unites him  
with Shiva as said above. Ranganatha (who is Vishnu) is also bliss  
personified. He has the name

ଆନନ୍ଦଃ- ଆନନ୍ଦସ୍ବରୂପମସ୍ୟେତି ଆନନ୍ଦଃ, ଇତ୍ୟେତ୍ୟେବାନନ୍ଦସ୍ୟ  
ଅନ୍ୟାନ୍ତି ଭୂତାନ୍ତି ମାତ୍ରାମୁପକୀର୍ତ୍ତୟତ୍ ଇତି ଶ୍ରୁତେଃ। (VS -526). He is  
also of golden hue says the sahasranama (737, 738) ସୁବର୍ଣ୍ଣବର୍ଣ୍ଣଃ,  
ହେମାଙ୍ଗଃ। He also shines in the devotees' hearts. The great  
Acharya Vedanta Deshika says this in his wonderful poem Shri  
Bhagavadhyana sopanam (ଶ୍ରୀ ଭଗବଦ୍ୟାନ ସୋପାନମ୍). In fact  
this is the very first verse in the poem. Please note how wonderfully  
sweet is this verse.

ଅନ୍ତର୍ଜ୍ୟୋତିଃ କିମପିଧମିନାମଞ୍ଜନଂ ଯୋଗଦୃଷ୍ଟେଃ ଚିତ୍ତାରତ୍ନଂ  
ସୁଲଭମିହ ନଃ ସିଦ୍ଧିମୋକ୍ଷାନୁରୂପମ୍ । ଦୀନାନାଥ ବ୍ୟସନଶମନଂ  
ଦୈବତଂ ଦୈବତାନାଂ ଦିବ୍ୟଂ ଚକ୍ଷୁଃ ଶ୍ରୁତିପରିଷଦାଂ ହୃଦ୍ୟତେ  
ରଙ୍ଗମଧ୍ୟେ ॥

Thus, He and Nataraja are one and the same but have different forms.  
The great scholar devotee Shri Appayya Dikshitar spent his last days



When Lord Nataraja is dancing at Chidambaram four persons – Patanjali, Vyagrapada, Nandhi and Bhringi are the blessed ones who witness the devine phenomenon. The first two are maharishis and the other two are devarishis. Devarshis are deified divine sages, such as Atri, Bhrugu, Angiras etc. Thus Nandhi and Bhringi are always with the Lord. Just like the sun setting at a village in the evening also sets in all other places in the evening, so also Shiva dances at Chidambaram in the evenings implies that He dances in the evenings at other places too. The dance of Lord Shiva is described in the following verse from Shiva thandava stotram. The third line of the verse mentions who are all witnesing the dance.

ଶବ୍ଦରଥ = one who has the bird as His vehicle -  
 ଶବ୍ଦଃ = bird. ରଥଃ = chariot or vehicle. So,  
 the word ଶବ୍ଦରଥ refers to Vishnu who has Garuda as

his vehicle. Next, ବହିରଥ = One who has peacock as  
 His vehicle. ବହିନ୍ = peacock. So, the word ବହିରଥ  
 refers to Kartikeya. ଦନ୍ତିମୁଖ = one having the face of an  
 elephant. ଦନ୍ତିନ୍ = elephant. ମୁଖମ୍ = face. Refers to  
 Ganapati. ଭୃଙ୍ଗି-ରିତି-ସଙ୍ଗ-ନିକଟଂ = The group consisting  
 of those mentioned here, namely, Vishnu, Kartikeys, Nandi, Ganesha  
 and the sages Bhringi and Riti. ସଙ୍ଗମ୍ = group. ନିକଟମ୍  
 = nearby. Of course we have to include His consort Parvati Devi who  
 is always with Shiva. The last line asks us to meditate on the feet  
 of Nataraja which is worshipped by great sages such as Sanaka and  
 Sananda. Shiva as Nataraja and DakShinamurthy are facing the south  
 which is the direction presided over by Yama the god of death. By this  
 they show that those devotees who approach Him will not be bothered by  
 Yama. Both are having the demon Apasmara who represents ignorance or  
 avidya under their foot. Thus there is no difference between the two.  
 The Tamil saint Thirumular in his famous work Thirumandiram says that  
 the dance of Lord Nataraja symbolises His five acts. The five acts of  
 Lord Shiva are said in the following verse from Sarvadarsanasangraha

(ସର୍ବଦର୍ଶନସଙ୍ଗ୍ରହଃ). They are creation, preservation,  
 destruction, obscuration and blessing.

ପଞ୍ଚବିଧଂ ତତ୍ତ୍ୱତ୍ୟଂ ସୃଷ୍ଟି-ସ୍ଥିତି-ସଂହାର-ତିରୋଭାବଃ ।

ତଦ୍ବଦନ୍ତୁଗ୍ରହକରଣଂ ପ୍ରୋକ୍ତଂ ସତତୋଦିତସ୍ୟାସ୍ୟ ॥ଇତି॥

The small drum He holds in His hand signifies SRISHTI or creation;  
 the lower right hand that offers protection signifies STHITI or

preservation; the upper right hand that holds the flame stands for destruction; the foot that keeps down the asura Apasmara indicates TIROBHAVA or obscuration and finally the perennial dance indicates ANUGRAHA or blessing; all these to bless the devotees. The Lalitha Sahasranama mentions all these five actions.

ସୃଷ୍ଟିକର୍ତ୍ତ୍ରୀ ବ୍ରହ୍ମରୂପା ଗୋପ୍ତ୍ରୀ ଗୋବିନ୍ଦରୂପିଣୀ ॥ ୧୧୪ ॥

ସଂହାରିଣୀ ରୁଦ୍ରରୂପା ତିରୋଧାନକରୀଶ୍ବରୀ ।

ସଦାଶିବାନ୍ମୁଗ୍ରହ୍ୱା ପଞ୍ଚକୃତ୍ୟପରାୟଣା ॥ ୧୧୫ ॥

LEGEND:- Sage Saunaka once met Nandhikeshvara and expressed his desire to see the dance of the Lord. Nandhikeshvara said that himself, Uma Devi, Lord Ganesha and Lord Guha witness His dance in Kailasa every day in the evenings as said above. The time is known as ପ୍ରଦୋଷ time. ପ୍ରଦୋଷୋ ରଜନୀମୁଖମ୍ says Amara the Sanskrit dictionary. It is the time of onset of night. It is auspicious and is to be devoted exclusively for prayer and meditation. Nandhikeshvara replied saying that it is not easily available to others. If he went to Chidambaram, took bath in the Shivaganga tank, chanted the holy panchakshara mantra and also worshipped Lord Sabhapathy for one year then he can witness His dance in the following year. He should start the program from the holy month of Dhanus (9th month in the solar calendar). Sage Saunaka did exactly as advised by Nandhikeshvara and could witness the dance of Shiva in the following year in the Dhanus month on the day presided by Ardhra star. The day is

celebrated in Chidambaram as Ardra Darshanam. Thousands of devotees gather at Chidambaram to witness the celebrations. The sages who had assembled in the holy place Naimisharanya heard the above story from Suta who knows and narrates the puranas. They expressed a desire to witness the dance. Suta prayed to his guru Sage Vyasa who appeared there immediately. Shri Vyasa advised them to go to Chidambaram and repeat the same program as prescribed by Nandhikeshvara to Saunaka. The sages successfully completed the program and as a result could enjoy the divine dance. They praised the Lord Nataraja with the above hymn which contains the essence and wordings of the famous vedic hymn Shri Rudra. The Kaivalyopanishad says that one who recites the hymn Shri Rudra is absolved of all sins.

ଯଃ ଶତରୁଦ୍ରୀୟମଧୀତେ ସୋଂଗ୍ନିପୁତୋ ଭବତି, ସୁରାପାନାପୁତୋ ଭବତି,  
ବ୍ରହ୍ମହତ୍ୟାପୁତୋ ଭବତି, ତସ୍ମାଦବିମୁକ୍ତମାଶ୍ରିତୋ ଭବତି।

This hymn being a condensation of Shri Rudra is bound to grant similar benefits on the reader.

**SAGE PATANJALI:-**

Any talk about Chidambaram will be incomplete without a mention of Sage Patanjali. He was an incarnation of the serpent king Sesha who serves Lord Vishnu. He heard about the glory of the dance of Shiva and became very eager to witness the grand spectacle. At the same time he was reluctant to leave the service of Lord Vishnu. The Lord could divine what was going on in Sesha's mind and granted him permission to leave His services for some time. He advised Sesha to go to earth to Chidambaram and pray to Lord Shiva. Accordingly Sesha

came down to earth to Chidambaram which was covered by dense forest at that time. There he met another sage by name Vyagrapada who was worshipping Shiva. Shiva was pleased by their intense devotion. HE appeared before them and granted them their desire to witness His sacred dance. They are blessed to witness the dance every day in the evening from that time. This happened in the first yuga known as Krita Yuga. Patanjali was the first incarnation of Sesha. In the following Tretha Yuga he was born as LakShmana and served the Lord born as Rama. In the next yuga known as Dwapara Yuga he took birth as Rama (Balarama) the elder brother of Shri Krishna.

#### STUNNING FEATURES OF ARCHITECTURAL EXCELLENCY:

The place where temple located is the center point of world's magnetic equator. Three of the five Panchaboothasthala temples, those at Kalahasti, Kanchipuram and Chidambaram all stand on a straight line exactly at 79 degree 41 minutes East longitude – truly an engineering, astrological and geographical wonder. Of the other two temples, Tiruvanaikkaval is located at around 3 degrees to the south and exactly 1 degree to the west of the northern tip of this divine axis, while Tiruvannamalai is around midway (1.5 degree to the south and 0.5 degree to the west).

The 9 gateways signify the 9 orifices in the human body.

The Chitsabai or Ponnambalam, the sanctum sanctorum represents the heart which is reached by a flight of 5 stairs called the PanchakShara steps – pancha meaning 5, akShara – indestructible syllables – SI VA YA NA MA, from a raised anterior dias – the Kanakasabai. The access

to the Sabhai is through the sides of the stage (and not from the front as in most temples). The Chit sabha roof is supported by four pillars symbolic of the four Vedas .

The Ponnambalam or the Sanctum sanctorum is held by 28 pillars – representing the 28 agamas or set methodologies for the worship of Shiva. The roof is held by a set of 64 beams representing the 64 forms of art and is held by several cross-beams representing the innumerable blood vessels. The roof has been laid by 21,600 golden tiles with the word SIVAYANAMA inscribed on them representing 21600 breaths one takes in a day. The golden tiles are fixed using 72,000 golden nails which represents the no. of nadis exists in human body. The roof is topped by a set of 9 sacred pots or kalasas, representing the 9 forms of energy. The ardhamandapa (sanctum) has six pillars denoting the six shastras (holy texts). The hall next to the ardha mantapa has eighteen pillars symbolizing the eighteen Puranas. Shri Nataraj Mandir at Satara is a replica of this temple.

Now, let us end this commentary with a prayer to the Cosmic Dancer. This is a verse that gives a picture of the dancing Nataraja. It explains the significance of the pose of Nataraja in His dance.

ଲୋକାନାହୁୟ ସର୍ବାନ୍ ତମରୁକନିନଦୈଃ ଘୋରସଂସାରମଗ୍ନାନ୍  
ଦତ୍ତବାଉତିଂ ଦୟାଲୁଃ ପ୍ରଣତଭୟହରଂ କୁଞ୍ଚିତଂ ବାମପାଦମ୍ ।  
ଉଚ୍ଛ୍ଵାସେନ ବିମୁକ୍ତେରୟନମିତି କରାତ୍ ଦର୍ଶୟନ୍ ପ୍ରତ୍ୟୟାର୍ଥଂ  
ବିଭ୍ରଦ୍ବହ୍ନିଂ ସ ପାୟାତ୍ କଲୟତି ନଟନଂ ଚିତ୍ରଭାୟାଂ ଶିବୋ ଯଃ ॥

Meaning: The Lord calls the people struggling in the violent sea of  
samsara by the sound of the small drum in the right upper hand. By His  
right lower hand He says "do not be afraid" and offers protection from  
fear. He indicates by His left hand His left foot that is slightly bent  
as the path to freedom from the frightful samsara sea. He induces the  
confidence of the people by holding the fire in His left upper hand.

Let such a Lord who is dancing in the chit sabha protect us.

}

Encoded and proofread N.Balasubramanian bbalu@satyam.net.in

Please send corrections to sanskrit@cheerful.com

Last updated ॐoday

<http://sanskritdocuments.org>

Sabapathi stuti ( Chidambaram Sri Nataraja Stuti ) Lyrics in Oriya PDF

% File name : chidambaramnaTarAjastuti.itx

% Location : doc\\_shiva

% Language : Sanskrit

% Subject : philosophy/hinduism/religion

% Transliterated by : N.Balasubramanian bbalu at satyam.net.in

% Proofread by : N.Balasubramanian bbalu at satyam.net.in

% Translated by : N.Balasubramanian bbalu@satyam.net.in

% Latest update : August 17, 2012

% Send corrections to : Sanskrit@cheerful.com

% Site access : <http://sanskritdocuments.org>

%

% This text is prepared by volunteers and is to be used for personal study  
% and research. The file is not to be copied or reposted for promotion of  
% any website or individuals or for commercial purpose without permission.  
% Please help to maintain respect for volunteer spirit.

%

We acknowledge well-meaning volunteers for [Sanskritdocuments.org](http://Sanskritdocuments.org) and other sites to have built  
the collection of Sanskrit texts.

Please check their sites later for improved versions of the texts.

This file should strictly be kept for personal use.  
PDF file is generated [ October 12, 2015 ] at [Stotram](http://Stotram) Website