

# ചിദമ്ബരം ശ്രീനടരാജസ്തുതീ

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നമസ്തേ രുദ്രമന്യവ ഉതോത ഇഷവേ നമഃ ।

നമസ്തേ അസ്തു ധൻവനേ കരാഭയാം തേ നമോ നമഃ ॥ ൧ ॥

യാതേ രുദ്രശിവാ തനുഃ ശാന്താ തസ്യൈ നമോ നമഃ ।

നമോ/സ്തു നീലഗ്രീവായ സഹസ്രാക്ഷായ തേ നമഃ ॥ ൨ ॥

സഹസ്രപ്രാണയേ തുഭ്യം മീഡ്യഷ്ടമായ തേ നമഃ ।

കപർദിനേ നമസ്തുഭ്യം കാലരുപായ തേ നമഃ ॥ ൩ ॥

നമസ്തേ ചാത്തശസ്ത്രായ നമസ്തേ ശൂലപ്രാണയേ ।

ഹിരണ്യപ്രാണയേ തുഭ്യം ഹിരണ്യപതയേ നമഃ ॥ ൪ ॥

നമസ്തേ വൃക്ഷരുപായ ഹരികേശായ തേ നമഃ ।

പശുനാം പതയേ തുഭ്യം പഥീനാം പതയേ നമഃ ॥ ൫ ॥

പൃഷ്ടാനാം പതയേ തുഭ്യം ക്ഷേത്രാണാം പതയേ നമഃ ।

ആതാവിസ്വരുപായ വനാനാം പതയേ നമഃ ॥ ൬ ॥

രോഹിതായ സ്തപതയേ വൃക്ഷാണാം പതയേ നമഃ ।

നമസ്തേ മന്ത്രീണേ സാക്ഷാത് കക്ഷാണാം പതയേ നമഃ ॥ ൭ ॥

ഓഷധീനാം ച പതയേ നമഃ സാക്ഷാത്പരാത്മനേ ।

ഉച്ചൈർഘോഷായ ദേവായ പത്നീനാം പതയേ നമഃ ॥ ൮ ॥

സത്വാനാം പതയേ തുഭ്യം ഘനാനാം പതയേ നമഃ ।

സഹമാനായ ശാന്തായ ശങ്കരായ നമോ നമഃ ॥ ൯॥

ആധീനാം പതയേ തുഭ്യം ധയാധീനം പതയേ നമഃ ।  
കകുഭായ നമസ്തുഭ്യം നമസ്തേ/സ്തു നിഷങ്ഗിണേ ॥ ൧൦॥

സ്തേനാനാം പതയേ തുഭ്യം ധനാനാം പതയേ നമഃ ।  
തസ്കരാണാം നമസ്തുഭ്യം പതയേ പാപഹാരിണേ ॥ ൧൧॥

വഞ്ചതേ പരിവഞ്ചതേ സ്തായൂനാം പതയേ നമഃ ।  
നമോ നിചേരവേ തുഭ്യം അരൺയാനാം പതയേ നമഃ ॥ ൧൨॥

ഉഷ്ണീഷിണേ നമസ്തുഭ്യം നമസ്തേ പരമാത്മനേ ।  
വിസ്തൃതായ നമസ്തുഭ്യം ആസീനായ നമോനമഃ ॥ ൧൩॥

ശയനായ നമസ്തുഭ്യം സുഷുപ്തായ നമോ നമഃ ।  
പബ്രുദ്യായ നമസ്തുഭ്യം സ്ഥിരായ പരമാത്മനേ ॥ ൧൪॥

സഭാരൂപായ തേ നിത്യം സഭായാഃ പതയേ നമഃ ।  
നമഃ ശിവായ സാമ്ബായ ബഹ്വനേ സർവസാക്ഷിണേ ॥ ൧൫॥

॥ ഇതി സൂതസംഹിതായാം മൂക്തികാൺഡേ സഭാപതിസ്തുതിഃ സമപൂർണ്ണമ് ॥

ശ്ലാഘ

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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 മുക്തി ക്ഷേത്രം - places where one gets liberation just by seeing it. The following verse says that.

ദർശനാദഭസ്രദസി, ജൻമനഃ കമലായേ |  
കാശ്യാൻതു മരണാത് മുക്തിഃ, സ്മരണാദരുണാചലേ ||

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.

സേതുർവാതപുരീ ചിദമ്ബരസഭാ ഗോകർണ-പഥ്യാപുരീ  
ശ്വേതാരണ്യ-വടാടവീ ശൃതിപുരീ ശോണാദ്രി വൃദ്യാചലഃ |  
കാഞ്ചീ ശ്രീഗിരി കാലഹസ്തിനഗരീ കേദാര-വാരാണസി  
കൈലാസാ ഇതി ശങ്കരസ്യ നിലയാ ഖ്യാതാശ്ച മുക്തിപത്രഃ ||

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

ചിദമ്ബരമിതി ബ്രൂയാത് സകൃജ്ജനനവർജിതഃ |  
മുക്തിഃഖണ്ഡാമണിപഥം മോക്ഷമേവ സമശ്നുതേ ||

The holy place is said to be the heart (ഹൃദയ സ്ഥാനം) 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 Sabhaകനക സഭാ or the golden hall.

So, He is known asകനകസഭാപതി Kanaka Sabhapati or simply as സഭാപതി Sabhapati, Sabesan and Sabhanayakan. The Lord also has the golden hue. He, therefore has the name (SS-273)

ഹിരണ്യഃ- ഹിരണ്യസദ്യശ-സർവാങ്ഗോ ഹിരണ്യഃ |  
ആപണ്ണഖാത്സർവ ഏവ സുവർണ ഇതി ശ്ലുതിഃ ||

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.

സ ഏഷോ/ൻതർഹൃദയ ആകാശഃ| തസ്മിൻനയം പുരുഷോ മനോമയഃ| അമൃതോ ഹിരണ്യമയഃ|

So, one who can see the Lord in the sabha or within the heart gets liberated. This is what is meant by saying quoted aboveദർശനാദഭ്രസ്രസി that one gets freed by seeing

Chidambaram. ദദ്ര = small or little. The small space in the heart is referred to here. The Mundaka upanishad (3-1-3) makes this abundantly clear.

യദാ പശ്യഃ പശ്യതേ രുക്മവർണം കർതാരമീശം പുരുഷം ബ്രഹ്മയോനിമ് |  
തദാ വിദ്വാൻപുണ്യപാപേ വിധൂയ നിരഞ്ജനഃ പരമം സാമ്യമുപൈതി ||

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 wherein the subject is called ദഹര വിദ്യാ ദഹര means small and the heart itself. It says:-

അഥ യദിദമസ്മിൻ ബ്രഹ്മപുരേ ദഹരം പുണ്ഡരീകം വേശ്മ  
ദഹരോ/സ്മിന്നന്തരാകശ-സ്തസ്മിൻ യദന്തസ്തദന്വേഷ്ടായം,  
തദ്വാവ വിജിജ്ഞാസിത്വയമിതി || ൧.൧||

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 ദഹരാകാശമ് small sky to differentiate it from the big sky we see around us. Shri Krishna clearly talks about this more than once.

ജ്ഞോതിഷാമപി തജ്ജ്ഞോതി-സ്തമസഃ പരമുച്യതേ | ജ്ഞാനം ജ്ഞേയം  
ജ്ഞാനഗമ്യം ഹൃദി സർവസ്വ വിഷ്ടിതമ് || (BG 13-17)

again:-

സർവസ്വ ചാഹം ഹൃദി സന്നിവിഷ്ടഃ മത്തഃ  
സ്തമ്യതിർജ്ഞാനമപോഹനം ച | വേദൈശ്ച സർവൈരഹമേവ വേദ്യഃ  
വേദാന്തക്യദ്വേദവിദേവ ചാഹമ് ||(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.

ഈശ്വരഃ സർവഭൂതാനാം ഹൃദ്ദേശേശ്വരജൂന തിഷ്ഠതി ।

ഭ്രാമയൻ സർവഭൂതാനി യൻതദ്രാരൂഢ്യാണി മായയാ ॥ (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 nutrition from the blood stream and exchange waste material and accept oxygen 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, Chitചിത്ത് means intelligence and also Brahman - the Supreme Being. Ambaram -അമ്ബരമ് 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 shaivite 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 (രണ്ടുഗനാഥഃ) lying on His splendid serpent bedശേഷ സയനമ് 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

ആനന്ദഃ:- ആനന്ദസ്വരൂപമസ്യേതി ആനന്ദഃ, റ്റേതസ്യൈവാനന്ദസ്യ അന്യാനി ഭൂതാനി മാതദ്രാമുപജീവന്തിരദ് ഇതി ശ്ലുതേഃ| (VS -526). He is also of golden hue says the sahasranama (737, 738) സുവർണവർണം, ഹേമാംഗഃ| He also shines in the devotees' hearts. The great Acharya Vedanta Deshika says this in his wonderful poem Shri Bhagavaddhyana sopanam (ശ്രീ ഭഗവദ്ധ്യാന സോപാനമ്). In fact this is the very first verse in the poem. Please note how wonderfully sweet is this verse.

അൻതർജ്ജയോതിഃ കിമപിയമിനാമഞ്ജനം യോഗദ്യുഷ്ടഃ ചിൻതാരത്നം  
സുലഭമിഹ നഃ സിദ്ധിമോക്ഷാനുരൂപമ് | ദീനാനാഥ ധ്യാനസനശമനം  
ദൈവതം ദൈവതാനാം ദ്വിയം ചക്ഷുഃ ശൃതിപരിഷദാം ദൃശ്യതേ  
രങ്ഗമധ്യേ ||

Thus, He and Nataraja are one and the same but have different forms.

The great scholar devotee Shri Appayya Dikshitar spent his last days in Chidambaram. He was a staunch advaitin and so saw no difference between the two - Nataraja and Ranganatha. He has composed a unique poem ഹരിഹര അഭേദ സ്തുതിഃ wherein he says he sees no difference between the two. The Chidambaram temple has a separate shrine within the main temple dedicated to Devi who bears the name Shivakamasundari. She represents the Maya shakti of Shiva.

When Lord Nataraja is dancing at Chidambaram four persons - Patanjali, Vyagrapada, Nandhi and Bhringi are the blessed ones who witness the divine phenomenon. The first two are maharishis and the other two are devarishis. Devarshis are deified divine sages, such as Atri, Bhṛugu, Angiras etc. Thus Nandhi and Bhṛingi 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 witnessing the dance.

അനന്തനവ-രത്ന-വിലസതുകടക-കിങ്കിണി-ഹലഞ്ചലയലഞ്ചലഞ്ചലരവം  
മുകുന്ദ-വിധി-ഹസ്ത-ഗത-മദ്ദല-ലയധ്വനി-ധിമിദ്ധിമിത-നർത്തനമ് |  
ശകുന്തരഥ-ബർഹിരഥ-നന്ദിമുഖ-ദന്തിമുഖ-ഭൃങ്ഗി-രിടി-സങ്ഗ-നികടം  
സനന്ദ-സനക-പമുഖ-വന്ദിത-പദം പര-ചിദ്ബര-നടം ഹൃദി ഭജ ||

ശക്വൻതരഥ = one who has the bird as His vehicle -  
 ശക്വൻതഃ = bird. രഥഃ = chariot or vehicle. So,  
 the word ശക്വൻതരഥ refers to Vishnu who has Garuda as  
 his vehicle. Next, ബർഹിരഥ = One who has peacock as  
 His vehicle. ബർഹിൻ = peacock. So, the word ബർഹിരഥ  
 refers to Kartikeya. ദൻതിമുഖ = one having the face of an  
 elephant. ദൻതിൻ = elephant. മുഖമ് = face. Refers to  
 Ganapati. ഭൃങ്ഗി-രിടി-സങ്ഗ-നികSo = The group consisting  
 of those mentioned here, namely, Vishnu, Kartikeys, Nandi, Ganesha  
 and the sages Bhringi and Riti. സങ്ഗമ് = group. നികടമ്  
 = 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

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

പഞ്ചവിധം തക്വത്യം സൃഷ്ടി-സ്ഥിതി-സംഹാര-തിരോഭാവഃ ।  
 തദ്വദനുഗ്രഹകരണം പരോക്തം സതതോദിതസ്യാസ്യ ॥ഇതി॥

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.

സ്യുഷ്ടികർതൃ ബ്രഹ്മരൂപാ ഗോപ്തൃ ഗോവിൻദരൂപിണീ ॥ ൧൧൪ ॥

സംഹാരിണീ രുദ്രരൂപാ തിരോധാനകരീശ്വരീ ।

സദാശിവാ/നൃഗഹ്വദാ പഞ്ചകൃത്യപരായണാ ॥ ൧൧൫ ॥

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 പരദോഷ time. പരദോഷോ രജനീമുഖമ് 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.

യഃ ശതരൂദ്രീയമധീതേ സോ/ഗ്നിപുത്രോ ഭവതി, സുരാപാനാത്പുത്രോ ഭവതി,  
ബ്രഹ്മഹത്യായാത്പുത്രോ ഭവതി, തസ്മാദവിമുക്തമാശ്വദിതോ ഭവതി

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 Sesa. 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 Panchaboosthasthala 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 ardhmandapa (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.

ലോകാനാഹുയ സർവ്വാനു ഡമരുകനിനദൈഃ ഘോരസംസാരമഗ്നാനു  
ദർവാഭീതിം ദയാലുഃ പന്നതഭയഹരം കുഞ്ചിതം വാമപാദമ് |  
ഉദ്യുത്യേദം വിമുക്തേരയനമിതി കരാത് ദർശയൻ പത്ര്യയാർഥം  
ബിഭ്രദ്വഹ്നിം സ പായാത് കലയതി നടനം ചിത്സഭായാം ശിവോ യഃ ||

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.

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