



Sanskruti: Our Heritage

Texts on Indian Dance

Unveiling Sangeeta Candra of 14th century

Special Lecture

By

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64 Arts mentioned in our texts

Agni Purana

Bhagavata Purana

Sivatattva Ratnakaram

Sukraneeti

Geetam Vaadyam tatha Nrutyam Trayam
Sangeetam uchyate

Important texts for Dance Learners/Practitioners

Natyashastra by Bharata Muni (12,000 shlokas)

- attributed to 500 BC- 300 AD

Bharatarnava & Abhinaya Darpana by Nandikeshwara
(6th-8th Centuries)

Abhinava Bharati by Abhinava Gupta (10th Century)

Manasollasa by King Someswara (12th Century)

Sangeeta Ratnakara by Sarangadeva (13th Century)

Important texts for Dance Learners/Practitioners

Nartana Nirnaya by Pandareeka Vitthala (16th Cen.)

Hasta Muktavali by Subhankara Kavi (17th Century)

Balarama Bharatam by Raja Balarama Varma
(18th Cen.)

Sangeeta Candra

A lesser-known treasure-treatise

Background Information

Based on single manuscript in the possession of
Shri Manavalli Ramakrishna Kavi, with a postscript-
Received 27-4-40, copy of the work in the library of
H.H. 'The Maharaja of Nepal' at Kathmandu.

Background Information

From the references in the text, the author attributed is Vipradasa/Suklapandita and that the work was taken to Nepal by King Jagajyoti from South India

Sangeeta Candra

The author heavily quotes from the Nartanaadhyaya of Sangeeta Ratnakara of Sarangadeva (in the court of King Devagiri/Daulatabad, 13th century).

The author may be assigned to the later half of 14th century based on the belief that Nrityaratnakosa of Maharana Kumbha (15th century) may be based on Sangeeta Candra, and on information in Bharatakosa (P 693).

Sangeeta Candra

Bharatakosa mentions that King Jagajjyoti Malla (aka King Jagatjyotir Malla (1614-1637 AD) (son of King Trailokya Malla and grandson of King Visva Malla and Queen Ganga Rani) wrote a commentary on this work in Nepali language.

Jagajjyoti Malla was known for his deep passion for poetry, music, dance and drama, authored Dasavatara Nrtya, co-wrote music treatise Sangitabhaskara and three Maithili plays. He wrote commentaries on SC on staging conventions, connection between religion & performances et al.

Sangeeta Candra & Deviations

The work includes description of Natyasala, not there in SR. In addition to 3 types of natyamandapas (Vikrsta, Catusra and Tryasra) mentioned by Bharata, Suklapandita includes two in the Catusrasragrha category (Deergha and Sama). Nandisloka-prapanca is also additional from NS. The first 400 verses of total 2168 deal with subjects not found in SR

Sangeeta Candra & Deviations

SC has 80 hastakas as opposed to 70,
14 caranas as opposed to 13 in SR

Discussion in SC that Sthaayidrstis can be
included under Rasadrstis is not found in SR

The chief purpose of the drama/dance according to Bharata is *lokānurañjana* (NS 1.120); to provide relief and entertainment to the common folk. It is a piece of art which entertains and provides solace to the common people, and to those poor souls (tapasvins) who are suffering from grief (duḥkhārta), are despondent due to adversities facing them (śokārta) or who are exhausted after having toiled the whole day (śramārta): (NS 1.114)

Placing Sangeeta Candra in the hands of scholars



Thank You

Much more to do...Much more in the pipeline...