

CHAPTER-5

CONCLUSION WITH PRINCIPAL FINDINGS

Conclusion with a recommendation for further research:

It is known to everybody that the poet Bhanubhakta was neither an ascetic nor an English-knowing person but he was a scholar well-versed in Sanskrit language and literature who could grasp the philosophy of the Sanskrit Adhyātma Rāmāyana fully; and, as such, he wanted to propagate the deep philosophy of the Adhyātma Rāmāyana among the common people in a simple and lucid language which brought about a revolution by introducing a new trend in Nepali literature. It is a well-known fact that Bhanubhakta took up the theme of his Rāmāyana from Sanskrit Adhyātma Rāmāyana. Though the purpose of Adhyātma Rāmāyana is to preach the cult of Bhakti or devotion (in a word Adhyātma Rāmāyana is a discourse of Bhaktivāda and Atmavāda) but the preaching of Vedanta does not seem to be the principal objective of the poet Bhanubhakta, in his Rāmāyana.

The application of classical Sanskrit metres is the fundamental feature in Bhanubhakta's writing. The poet also used classical Sanskrit metres in his other works such as Badhūshikshā, Bhaktamālā, Prośnottarī lyrics, couplets and other stanzas.

While tracing classical Sanskrit metres used by the poet in his Rāmāyana, I have noticed some peculiarities which I have highlighted. A few examples will clarify this.

If we analyze the verses of Bhanubhakta Rāmāyana, on the basis of prosodical ground some interesting aspects of Bhanu's writings will be revealed.

First of all, most of the slokas have been used in Śārdūlavikrīditam Chhanda. His proficiency in the use of Śārdūla, a metre favourite with him is pre-eminent.

Moreover, this Chhanda has been regarded as the Jāṭiya Chhanda of the Nepali community. Sri Mrigendra Śams̄er, Ex-Director General of Public Instruction, Nepal, opines that "it will not be an exaggeration if we consider Śārdūlavikrīḍitam as Nepali Chhanda." "Viśeṣ gari Śārdūlavikrīḍita Chhandalāi ta Nepali nai bhane pani badhṭā hunna."¹

Bhanubhakta begins his Rāmāyana with Śārdūla metre and ends it with *Snagdhara* metre. The first verse runs thus:

*"Ekḍin Nārada Satyalok pugi gayā lokko garū hit bhani,
Brahmā tāhim thiya paryā charanmā khusi garayā panī
Kyā sodchhau timi sodha bhanchhu ma bhani marji bhayethyo jasal,
Brahmāko karunā bujhera rishile binti garyā yo tasal."*

This means: "One day Nārada went to Satyaloka with a view to doing good to the world, Brahmā was there Nārada fell at his feet, so Brahmā was pleased. Brahmā permitted him to ask what he wanted to know. Finding Brahmā in good humour Rishi Nārada presented his appeal."

Sri Motirām Bhatta, opines that Kavi Bhanubhakta could compose sixty slokas in Śārdūlavikrīḍitam Chhanda in a single day. He heard this from Subbā Dharmadutta who was an astrologer as well as one of the favourite friends of Kavi Bhanubhakta. And in fact while composing Yuddhakāṇḍa of the Rāmāyana, one day Kavi Bhanubhakta composed sixty slokas in Śārdūlavikrīḍitam metre. To quote him, "Nijakavi Bhanubhakta Ācharyakā parama mitra Śriyuta Subbā Dharmadutta Jyotisikā mukhajavāni maile suneku chhu ki kavi Bhanubhakta ek dinmā 60 sloka Śārdūlavikrīḍitam chhandomā benauna sakdathe. Rāmāyana Yuddhakāṇḍa banauda ek din Kavi Bhānubhaktale 60 sloka Śārdūlavittamā banāyeka chhan."²

Secondly, Bhanubhakta's change of metres all on a sudden is noticeable. In order to introduce variety in the application of metres, Bhanubhakta changed his metres according to his own liking, Sri Rājnarayan Pradhan, Ex-Secretary, Nepali Sahitya Parisad, Darjeeling, opines that Bhanubhakta had exhibited his talent in Rāmāyana after changing metres in different places. Similarly he had also changed his metres in different stanzas in Badhūshikshā. To quote him, "Thāū thāūmā nai chhanda parivartan garna mā āfno sīp dekhāyeka chhan."³

Thirdly, he changed spellings sometimes for the sake of metres. For the sake of metres Bhanubhakta used 'i' and 'u' in place of 'ī' and 'ū' and sometimes the opposite. Regarding this change, Sri Premdās Upreti, a commentator on Bhanubhakta literature is of the opinion, I also prefer the technique of making short vowel long and long vowel short, for the sake of metres, without changing the meaning. To quote him "Artho na badaline garī chhanda milāunu 'harasva' lai 'dīrgha' ra dīrghalai 'hrasva' pārne pakṣatā to ma pani sahamat chhu."

After a thorough study of all the classical Sanskrit metres used by Bhanubhakta as well as from a thorough study of all the verses on Ātmavāda and Bhaktivāda in his Rāmāyana, I have felt that his literature covers a vast area of intellectual study. There is still wide scope of works to be done in the field of Bhānubhakta literature.

In my thesis paper I have dealt with the basic principles of classical Sanskrit metres. But I have a desire to take up Bhānubhakta literature for further research work. I intend to make a comparative study of both Bhānubhakta's and Vālmiki's Rāmāyana, in near future.

It is, however, enlightening to study the works of Bhānubhakta. I hope my

writing will enable the teachers, researchers, and the students to have a better idea of the various classical Sanskrit metres used by Bhānubhakta in his Rāmāyana. My thesis has been written in a very simple style. Numerous metres have been explained with tables and illustrations. Details discussions on Bhānubhakta literature have added to make the subject matter more clear and interesting.

It may be safely said that the study of Bhānubhakta literature can be both rewarding and interesting what is more, Bhānubhakta literature will ever remain a subject of close study for a clearer understanding of full and appropriate meaning of many difficult and rarely used words applied by the poet in his kāvyas and other stanzas.

Wide ranging interests in the subject helped me in writing my thesis. Bhānu means sun. Just as the sun shines forever, so also the poet Bhanubhakta will be shining forever in the minds of Nepali and non-Nepali speaking people alike.

A brief study of all the literary works of Bhānubhakta reveals the following qualities : his feeling of expression, his deep human interest, his originality of conception, his wonderful command over language, his power of expression of philosophical ideas and above all his sense of humour.

Practice of knowledge, devotion to God, devotion to husband keeping some good name behind, tolerance, practice of religion – these are the good lessons which Bhānubhakta taught us in his checkered life through his writings. Bhānubhakta's writings are indeed a treasure chest for the reader as he strives to understand the meaning of the verses. His teachings are universal in their approach for every one.

We should try to assimilate his teachings, incorporate them in our being, and

make ourselves worthy to be citizens of our country that produced a poet like Bhanubhakta.

Though he is no more with us but his wonderful creation will shine like luminous stars in the literary sky of Nepali. The quality he possessed, his magnitude of mind and his astounding personality will inspire the posterity.

It should be kept in mind that though the poet Bhanubhakta was a national poet of Nepal, he was a true Indian in spirit. He took up the Rāmāyana which for centuries has been the national epic of India and Bhanubhakta took up the original Sanskrit Rāmāyana to bring home the noble ideals enshrined in the Rāmāyana to each and every readers. The Sanskrit epic, Rāmāyana has become so appealing and charming apart from its story through the employment of Sanskrit metres. The effect produced through the cadence, easy flow, and rhythmic charm of Sanskrit metres has been instrumental in sending the appeal of the epic to the core of the heart of the readers and Bhanubhakta realizing the charm and importance of the Sanskrit metres in creating the desired effect has incorporated them in his Nepali version. And thus he has been able to project the Rāmāyana not only as the epitome of the best philosophical teachings of India but also to project the image of Nepal as an integral part of Indian culture and tradition. In this way Bhanubhakta has been able to forge a bond of unity between Nepal and India and thus both the countries became more close to each other with the same ancient cultural heritage.

To conclude, I sincerely believe that our spirit would never die and in coming years we are determined to fulfil the requirements for research work on Bhanubhakta literature with boundless energy, deep concentration, unlimited dedication, strong determination and excellent innovation.

With humility let me take the liberty of paying my best regards with a few

lines of my own composition, to a poet who will remain immortal through his writings.

Hāmi Sandhai tapāiko Rāmāyānko amritabāri garer pān,
Tapāiko kāvyaharūmā Sanskrita chhanda prayogko dier Samyak Sammān,
Bhandāichhu yo jammai tapāikokritikoasim abadān,
Sūryopama tapāi huhuhunchha mānisko hridaymā dipyamān,
Ajo mero liekhanimā kavita banāyera gardaicbchhu tapāiko joygān,
Bipul Basudhāmā he Ādikavi, tapāi mahān, tapāi mahān.

That Bhānubhakta was greatly influenced by Sanskrit Rāmāyana and Sanskrit metres is evidenced from his writings. It is very much easy to find out what metre is used by Bhānubhakta by simple scanning as per the principles laid down in the Sanskrit text Chhandomanjari. As a result of this, it becomes easier to find out Sanskrit influence on the writings of Bhānubhakta.

A list has been given as to how many times a particular metre is used in different kāndas of Bhānubhakta's Rāmāyana which is one of my principal findings in this project.

Sanskrit language was part and parcel of Bhānubhakta's family and, hence, he was habituated in learning Sanskrit language, in general, and technical concepts like Chhanda etc., in particular. Bhānubhakta's Rāmāyana is still much popular in the Nepali community due to his excellent way of expressing the same in various metres. It is true for Bhānubhakta that recitation of all Shāstras are much better than its apprehension (Āvrttiḥ Sarvashāstrānām bodhātapi gariyasi). For memorization, and even in understanding the role of metre, it is highly essential. Some Sanskrit scholars said that Kalidāsa's Meghdūtam was so popular as it was composed in Mandākrāntā metre as revealed in

“Kaschit kānta virahagurunā svādhikārapramattah
Shapenāstaṁ gamitamahimā varsabhogyena bhartuh,
Yaksashchakre Janakatanayāsnaṁapunyodakesu

The above-cited sloka is very sweet to hear and memorize. It seems that the metre Mandākrāntā is as if pursuing us up to the world of a poet which is much above this mundane world.

Bharata, in his Nāṭyashāstra, says, "Bibhāva-anubhāva-vyabhichāri-samyogāt rasaniṣpattiḥ." Aesthetic pleasure (Rasa) does not flow automatically until and unless it comes in contact with various abiding emotions (bhāvas) like Bibhāva, Anubhāva etc. If an actor or director wants to make his play successful (rasottima), he needs various things like background, scenes, gestures and movements of the actors and actresses, their various dresses etc., for the manifestation of the aesthetic pleasure. Apart from these, the rhetoricians have included Chhanda, Alāmkāra gunas like Prasāda etc. as the generating factors of Rasa. The metres used in particular piece of poetry may play the role of an incentive towards bringing out the aesthetic pleasure.

In classical music the rhythm (tāla), tempo (laya), ālapa etc. are much more important than what it expresses through words for generating melody; it is applicable to some extent to the literary art also. The poet has the freedom to choose any word for making it melodious to the ears of the listeners. As Chhanda or Laya is an important factor in generating melody, the metre also does the same function of generating a particular Rasa. If Pathos (Karunarasa) were expressed through a poem composed with harsh words expressed swiftly, it would not be capable of generating such sentiment. Herein lies the importance of Chhanda in literature and that was deeply felt by Bhānubhakta. That is why he adopted Sanskrit metres as ideal ones for expressing different emotions and sentiments in the Rāmāyana. We should express our heart-felt gratitude and regards to this poet who really implemented these invaluable properties in his epic written in his own mother language.

Principal Findings of the Project:

The Principal Findings which are the keynote of my project are the result of the findings of all the classical Sanskrit metres used by Bhanubhakta in his Ramāyana. I have scanned all the slokas from Balakānda (1st Book) to Uttarkānda (7th Book). As a result of vigorous efforts made by me as well as after a thorough scan of all the slokas, it has been found that Bhanubhakta used nine classical Sanskrit metres in his Ramāyana. The metres are:-

1) Sārdulavikrīḍitam, 2) Vasantatilakam, 3) Sragdhara, 4) Malini, 5) Indravajrā, 6) Shikharinī, 7) Upajati, 8) Svāgatā and 9) Drutavilambitam.

1) Sārdulavikrīḍitam:—

Bhanubhakta used this metre 1039 (one thousand and thirty-nine) times in his Ramāyana. The first book, i.e., Balakānda has been written only in this metre excepting the sloka no. 66 (sixty-six) which is written in Indravajrā metre. This book consists of 139 (One hundred and thirty-nine) slokas. Out of these slokas, Bhanubhakta used Sārdulavikrīḍitam metre 138 (One hundred and thirty-eight) times.

The second book, i.e., Ayodhyakānda, consists of 123 (One hundred and twenty-three) slokas. Out of these verses, we find that 77 (Seventy-seven) verses have been composed in Sārdulavikrīḍitam metre.

The third book, i.e., Aranyakānda consists of 122 (One hundred and twenty-two) verses. Out of these verses, we find 37 (Thirty-seven) slokas written in Sārdulavikrīḍitam metre.

The fourth book, i.e., Kiskindhyakānda consists of 143 (one hundred and forty-three) verses. 132 (One hundred and thirty-two) slokas of those 143 are written in

Sārdulavikrīḍitam metre.

The fifth book, i.e., *Sundarkāṇḍa* consists of 154 (One hundred and fifty-four) *slokas*. Out of these *slokas*, 114 (One hundred and fourteen) have been found to be written in *Shadula-vikrīḍita* metre.

The sixth book, i.e., *Yuddhakāṇḍa* consists of 381 (three hundred and eighty-one) *slokas* out of which 316 (Three hundred and sixteen) have been written in *Sārdulavikrīḍitam* metre.

The seventh book, i.e., *Uttarkāṇḍa* consists of 257 *slokas*. Out of them, 225 (Two hundred and twenty-five) have been composed in *Sārdulavikrīḍitam* metre.

2) *Vasantatilakam*:—

Next comes the metre *Vasantatilaka*. After *Sārdulavikrīḍitam*, *Bhānubhakta* used this particular metre in many of his verses. A careful scanning of all the verses has shown that *Bhanubhakta* used this metre 138 (One hundred and thirty-eight) times. He used 1 (one) such metre in *Ayodhyakāṇḍa*, 67 (Sixty-seven) in *Aranyakāṇḍa*, 5 (Five) in *Kiskindhyakāṇḍa*, 16 (Sixteen) in *Sundarkāṇḍa*, 40 (Forty) in *Yuddhakāṇḍa* and 9 (Nine) in *Uttarkāṇḍa*.

3) *Sragdharā*:—

We find that the metre *Sragdharā* has been used 41 (Forty-one) times by *Bhānubhakta* in his *Rāmāyana*. This metre has been used 12 (Twelve) times in *Ayodhyakāṇḍa*, 16 (Sixteen) times in *Aranyakāṇḍa*, 2 (Two) times in *Sundarkāṇḍa*, 6 (Six) times in *Yuddhakāṇḍa* and 5 (Five) times in *Uttarkāṇḍa*.

4) *Malini*:—

Bhanubhakta used this metre 37 (Thirty-seven) times in his *Rāmāyana*, 21

(Twenty-one) times in Sundarkānda and 16 (Sixteen) times in Yuddhakānda.

5)Indravajra:—

Bhānubhakta used this metre 32 (thirty-two) times in his Rāmāyana. It has been used once in Balakānda, 11 (Eleven) times in Ayodhyakānda, 2 (Two) times in Yuddhakānda and 18 (Eighteen) times in Uttarkānda.

6)Shikharini:—

Bhānubhakta used the metre Shikharini 29 (Twenty-times) in his Rāmāyana: 21 (Twenty-one) times in Ayodhyakānda, 2 (Two) times in Aranyakānda and 6 (Six) times in Kiskindhyakānda.

7)Upajati:—

Bhānubhakta used one Upajati metre in Sl. No. 102 (One hundred and two).

8 & 9)Svāgatā & Drutavilambita:—

The poet also used one Svāgatā metre in Sl. No. 153 (One hundred and fifty-three) in Sundarkānda and one Drutavilambita metre in Sl. No. 376 (Three hundred and seventy-six) in Yuddhakānda.

The Principal Findings of the Project can be tabulated in the following way:

Kāṇḍa	Sārdulavi- kṛīḍitam	Vasanta -tilakam	Sragdharā	Mālinī	Indra -vajrā	Shikharinī	Upajāti	Svāgatā	Drutavilambitam
Bāla	138				1				
Ayodhyā	77	1	12		11	21	1		
Aranya	37	67	16			2			
Kiṣkindhyā	132	5				6			
Sundar	114	16	2	21				1	
Yuddha	316	40	6	16	2				1
Uttar	225	9	5		18				
Total	1039	138	41	37	32	29	1	1	1

Endnotes

Endnote of Chapter 1

- ¹ 'Bhanubhaktako Mahatva', S. B. Jnavali, Diyalo, Varsa - 9, Anka 11, p. 701
- ² Dr. Kumar Pradhan's 'A History of Nepali Literature', Sahitya Academy, New Delhi, 1st Edition, 1984, p. 52
- ³ Ibid., p. 24
- ⁴ Bhanubhakta-Smarak Grantha, Nepali Sahitya Sammelan, Darjeeling, Sam 2026 (1969 A. D.), p. 80
- ⁵ Ibid., p. 146
- ⁶ Jawaharlal Nehru's 'The Discovery of India', Asia Publishing House, New Delhi, 1961, p. 170
- ⁷ Ibid.
- ⁸ Bhanubhakta-Smarak Grantha, p. 75
- ⁹ M. M. Gurung's article: 'Bhanubhakta Ramayana - A Portrait of Cultural Synthesis', 'Reeds', Kalimpong College Annual, 1989-91, p. 2
- ¹⁰ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammela, Darjeeling., 1954, Preface, p. 3
- ¹¹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948 (1891 A. D.), p. 12
- ¹² 'Bhanu-Smarika', dated 13th July, 1994, Sikkim Sahitya Parishad, Gangtok, Sikkim
- ¹³ 'Gangtok Times', Vol. 3, No. 21, dated June 1 - 7, 1996
- ¹⁴ M. M. Gurung's article: 'Bhanubhakta Ramayana - A Portrait of Cultural Synthesis', 'Reeds', Kalimpong College Annual, 1989-91, p. 4
- ¹⁵ 'Srashtha': Varsa 13, Anka 31, Pashchim Sikkim Sahitya Prakashan, Gejing
- ¹⁶ Dr. Parasmani Pradhan's 'Bhasa-Prabesh Nepali Vyakarana', Bhagyalakshmi Prakashan, Kalimpong, p. 134
- ¹⁷ Article 'Acharya Bhanubhakta' in the Journal of the Nepali Academy, Vol. I, No. I, 1974, pp. 18-19
- ¹⁸ Article 'Nepal' in 'The Cultural Heritage of India, Vol. V', p. 701
- ¹⁹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948 (1891 A. D.), p. 3
- ²⁰ Ibid., p. 8
- ²¹ Ibid., p. 9
- ²² Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, p. 31
- ²³ Ibid., p. 40
- ²⁴ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 80
- ²⁵ Bhanubhakta's 'Badhushiksha', Sl. no. 32
- ²⁶ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 87
- ²⁷ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, 1954, p. 28
- ²⁸ Dr. Kumar Pradhan's 'A History of Nepali Literature', pp. 39-40
- ²⁹ Ibid., p. 37
- ³⁰ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 110
- ³¹ Ibid., p. 112
- ³² Ibid., p. 113
- ³³ Dr. Kumar Pradhan's 'A History of Nepali Literature', Introduction, p. 3
- ³⁴ 'Sahitya Darpana' of Vishwanatha Kaviraja, Ed. by Dhirendranath Bhattacharyya, p. 362

Endnote of Chapter 2

- ¹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948, p. 3
- ² Ibid., p. 4
- ³ Ibid., p. 6
- ⁴ Ibid., p. 8
- ⁵ Ibid., p. 8
- ⁶ Ibid., p. 9
- ⁷ Ibid., p. 11
- ⁸ Ibid., p. 28

- ⁹ 'Bhanubhakta Vishesanka', Varsa 8, p. 33
- ¹⁰ Baburam Acharya's 'Purana Kavi Ra Kavita', Sam 2043 (1986 A. D.), p. 131
- ¹¹ Ibid.
- ¹² Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, pp. 35 - 36
- ¹³ Bhanubhakta Vishesanka, Varsa 8, p. 29
- ¹⁴ Bhanubhakta Smarak Grantha, p. 66
- ¹⁵ Bhanubhakta Vishesanka, Varsa 8, p. 28
- ¹⁶ Bhanubhakta Smarak Grantha, p. 45
- ¹⁷ Bhanubhakta Visesanka, p. 36
- ¹⁸ Bhakta Bhanubhakta, Sanjha Prakashan, Kathmundu, Nepal, p. k. (Introduction)
- ¹⁹ Bhanubhakta Visesanka, p. 296
- ²⁰ Ibid., p. 300
- ²¹ Hridaychandra Sinha's 'Bhanubhakta - Ek Samiksha', Nepal Adarsha High school, Indrachok, Nepal, p. 72
- ²² Ibid., p. 91
- ²³ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', p. 33
- ²⁴ 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 123
- ²⁵ Ibid., p. 144
- ²⁶ Ibid., p. 144
- ²⁷ Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, p. 43
- ²⁸ 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 144
- ²⁹ Balachandra Sharma's Bhanubhakta, Nepali Sahitya Sammelan, Darjeeling, p. 32
- ³⁰ Ibid., p. 51
- ³¹ 'Bhanubhakta Smarak Grantha', p. 181
- ³² Ibid., p. 186
- ³³ Ibid., p. 2
- ³⁴ Ibid., p. 2
- ³⁵ Ibid., p. 39
- ³⁶ Ibid., p. 38
- ³⁷ 'Adikavi Bhanubhakta Acharyaka Sachha Jivan Charitra', Sanjha Pustak Prakashan, Darjeeling, 2nd Edition, p. 151
- ³⁸ Ibid., p. 150
- ³⁹ 'Bhanubhakta Smarak Grantha', p. 147
- ⁴⁰ 'Bhanubhakta Smarak Grantha', p. 147
- ⁴¹ Ibid., p. 150
- ⁴² Ibid., p. 141
- ⁴³ Ibid., p. 139
- ⁴⁴ Ibid., p. 139

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- ⁴⁵ Ibid., p. 139
- ⁴⁶ Ibid., p. 158
- ⁴⁷ Ibid., p. 153
- ⁴⁸ 'Bhanubhakta Vishesanka', p. p. 268
- ⁴⁹ Ibid., p. 270
- ⁵⁰ 'Bhanubhakta Smarak Grantha', p. 196
- ⁵¹ Ibid., p. 195
- ⁵² 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 31
- ⁵³ Ibid., p. 86
- ⁵⁴ Ibid., p. 86
- ⁵⁵ Ibid., p. 86
- ⁵⁶ Ibid., p. 86
- ⁵⁷ Ibid., p. 102
- ⁵⁸ Letter, D.O. C.M. No. 2577, written by Sri Jyoti Basu, Chief Minister of West Bengal, on March 25, 1986, to Prof. Sanyal
- ⁵⁹ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, Darjeeling, 1954, Introduction, p. 11
- ⁶⁰ Ibid., p. 12
- ⁶¹ Ibid., p. 13
- ⁶² Ibid., p. 13
- ⁶³ Ibid., p. 15
- ⁶⁴ 'Bhanubhakta Vishesanka', Varsa-8, p. 47
- ⁶⁵ 'Bhanubhaktaka Krti Adhyanharu', Bhanubhakta Centenary, Nepali Sahitya Parisad, Darjeeling, p.3, (Introduction)
- ⁶⁶ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, Darjeeling, 1954, p. 12 (Introduction)
- ⁶⁷ 'Bhanubhakta-Smarak Grantha', Nepali Sahitya Sammelan, Darjeeling, p. 147
- ⁶⁸ Naranath Acharya's 'Adikavi Bhanubhakta Acharyako Sachcha Jivancharitra', p. 147
- ⁶⁹ Ibid., p. 148
- ⁷⁰ Ibid., p. 149

Endnote of Chapter 4

- ¹ Chhadayanti ha va enam chhandams; papat karmanah (ai, a, 2 - 5)
- ² Prajapatiragnimachinuta Sa kshurapavirbhutva alisthat. Tam devo bibhyato nopayan. Te chhandobhiratmanam chhayayitvopayan. Tachchhandasam chhandastvamiti (Tai. Sam, 5 - 6 - 6 - 1)
- ³ Deva vai mrtyorvibhyatastrayim vidyam pravisamste chhandobhiratmanamachachhadayan (Chha. U. 1.4.2)
- ⁴ Chhandamsi chhadanod (7.3.12)
- ⁵ Ichachhaparyayashchhandah shabda iha grhyate - Kashika under 4.4.93 (Panini) Chandayati ahladayati iti chhandah. Chanderadeshcha chhah (Si. Kau. Unadi, 658)
- ⁶ Yo ha va aviditarseyashchhandodaivatabrahmanena mantrena yajayati vaadhyapayati va sthanum bachachharti garte va patyate pramiyate va papiyan bhavati (Katyayanankramani 1.1)
- ⁷ Chhando dvididham: Vaidikam loukikancho
- ⁸ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13
- ⁹ Dr. Parasmani Pradhan's 'Bhasaprabesh Nepali Vyakarana', Bhogyalakshmi Prakashan, Kalimpong, Sam 2027 (1970 A. D.), p. 132
- ¹⁰ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmandu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹¹ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13
- ¹² Ibid., p. 14
- ¹³ Ibid., p. 11
- ¹⁴ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmandu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹⁵ Ibid., p. 276
- ¹⁶ Ibid., p. 277
- ¹⁷ Dilliram Timsina's 'Chhanda Ra Alamkara', Premjanak Pustakalaya, Nepal, Sam 2018 (1961 A. D.), p. I (Introduction)
- ¹⁸ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmandu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹⁹ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13 (Introduction)
- It is to be noted that Section One and Two of this Chapter (Chapter 4) are mainly based on 'Chhandomanjari' of Gangadas, edited by Dr. Dileep Kumar Kanjilal, and published by Modern Book Agency Private Ltd., Calcutta - 12, 1st Edition, 1962.

Endnote of Chapter 5

¹ 'Bhanubhaktaka Krti Adhyanharu', Nepali Sahitya Parisad, Darjeeling, p. 27

² Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sanjha Prakashan, Kathmundu, Nepal, p. 25

³ 'Bhanubhaktaka Krti Adhyanharu', Nepali Sahitya Parisad, Darjeeling, p. 102