EPILOGUE
The advent of the 19th century ushered in the literary world an inevitable revolution of poetic method and meditation which overflowed, through and through, the general intellectual musings, throwing away the then prevailing bondage of stern classical modalities. It is Romanticism which is characterised by a novel style of literary expressions; - more or less free from restraint of classical selectness and formality, enhancing, thereby, individual feelings and freedom of expressions. Here, the main theme of this research-work is appended below, in a nutshell.

Biharilal is the pioneer of Bengali Romantic lyrical verses. The favourite disciple of Biharilal, the great poet Rabindranath specified Biharilal as 'the bird of early dawn' in the poetic-grove of Bengali literature. Biharilal, the second Bhagirath, channelised the feeble stream of the lyric poetry of the last part of the 18th century in a new course and gave it a new lease of life. He made the new sun of lyric verses rise in the literary sky of Bengal.

Biharilal brought back the ages of Vidyapati, Candidas in Bengali literature to some extent. He was particularly inspired by Vaisnavite thought and religion.

The lyric qualities of Caryñpada, Vaisñaba Padäbalî, Śūkta Padäbalî or Mangal Kābya cannot be denied having certain traits of the characteristics of lyricism, clandestinely depicted therein. Vidyapati was recognised as one of the pioneers of Vaisñaba Padäbalî. He had a first rate talent in lyric verses. There is no doubt that Vaisñaba
Padābali is a wonderful romantic lyric poetry though we may not find in it the true elegance of modern literary concepts.

To glorify the ancient popular gods and goddesses, a new stream of verses, mainly meant to be sung, came to be known as Mangal Kābya. But Bharatchandra Raigunakar, by painting the gods and goddesses in earthly colours, made an auspicious beginning of Modern Bengali literature unknowingly. Highly skilled in the use of words, metrical skill and sense of humour, Raigunakar also composed a few lines of lyric poetry which may be taken as the fore-runner of the 19th century lyric poetry.

The ascetic poet Ramprasad opened all the doors of Śākta verses which created a great emotional upsurge in the mind of the people at that time. In the expression of emotion and longing of the heart, in simplicity and sincerity, in love and boundless courage, Śākta Padābali may have certain characteristics of lyric poetry, in spite of spiritualism being the main theme of Śākta verses.

Michael Madhusudan, Hemchandra and Nabinchandra had some personal emotions, lying dormant in the inmost recess of their thoughtful minds. Madhusudan was primarily an epic-poet; but even in his epics he expressed unapparently music and musings of the Bengali literature. He was truly a lyricist in the form of an epic-writer. Hemchandra Bandyapadhyya composed and compiled three anthologies of lyric poems, although he wrote his famous epic work, Britrasamhāra being inspired by Madhusudan. Nabinchandra was younger than Hemchandra; but a contemporary in literary activities. Hemchandra was a lyricist with a difference. He wrote a classic theme in a lyrical vein according to his inborn nature.
The chief characteristic of the poetic talent of Biharilal is his emotional exuberance. He acquainted us with the flavour of lyricism in truly lyric poetry. Biharilal, 'the bird of early dawn' of Rabindranath, believed in the creative powers of imagination; but he was, out and out, a down-to-earth poet, not a worshipper of any ethereal beauty or any power beyond the senses as his contemporaries were. In short, he is the guru of modern lyrical poets.

The poetic creation of Debendranath Sen was spontaneous. Debendranath Sen was a devotee of beauty, love and devotion. An important gift of the Renaissance is homage to woman and this homage to woman is seen, many a time, in the poems of Debendranath who followed Michael in the external structure of his poems; - but as for the spirit of his poems, he followed Rabindranath and Biharilal.

While evaluating the overall successful aspects of the lyrical poet Akshay Kumar Baral in the matter of creating rhythm, then we must admit that his choice of words, of his rhythm, his ability to create a musical effect by skilful arrangement of metres and above all the artistic skill, he has shown in composing lines and stanzas which have produced a perfect harmony of form and content, speaking of unequivocally his unique achievement in this regard. This is the unforgettable contribution of Akshay Kumar in the history of rhetoric and prosody of Bengali lyrical poems.

In this research-work, we selected three celebrated Bengali lyricists who, by their talents and skilfulness, enriched the flow of Romantic Lyricism in Bengali literature in the 19th century. They are Biharilal Chakrabarti (1835-1894), Debendranath Sen (1855-1920) and Akshay Kumar Baral (1866-1919), about whose life-styles and creative pursuits in literary activities are taken into consideration for an overall
appraisal. We tried our utmost level to enliven this treatise to be worth readable to our enlightened readers and scholars. We shall consider our endeavour to be a fruitful one if our learned readers are satisfied. With this hope in view, we conclude this research-work.

May the Almighty fulfil my evercherished dream.