

- 0301 ठाहि ठाहि णिमिसिद्धु सुथिरु अवहारि मणु ।
 0302 णिसुणि किं पि जं जंपउं हियइ पसिञ्जि खणु ।
 0303 एय वयण आयन्नि पहिउ कोऊहलित ।
 0304 गेय णिअत्तउ ता सु कमद्धु वि णहु चलित ॥ ३० ॥
 0311 कुसुमसराउह रूवणिहि विहि णिम्मविय गरिट्ठ ।
 0312 तं पिक्खेविणु पहियणिहिं गाहा भणिया अट्ठ ॥ ३१ ॥
 031a पहिउ भणइ बिवि दोहा तसु सु वियड्डपरि ।
 031b इकु मणि विंभउ थियउ कि रूविणि पिक्ख करि ।
 031c किं नु पयावइ अंधलउ अहवि वियड्डलु आहि ।
 031d जिणि एरिसि तिय णिम्मविय ठविय न अप्पह पाहि ।
 0321 अइकुडिलमाइ पिहुणा विविहतरंगिणिसु सलिलकल्लोला ।
 0322 किसणत्तणंमि अलया अलिउलमाल व्व रेहंति ॥ ३२ ॥
 0331 रयणीतमविद्ववणो अमियंझरणो सुपुण्णसोमो य ।
 0332 अकलंकमाइ वयणं वासरणाहस्स पडिबिंबं ॥ ३३ ॥
 0341 लोयणजुयं च णञ्जइ रविंददल दीहरं च राइल्लं ।
 0342 पिंडीरकुसुमपुंजं तरुणिकवोला कलिञ्जंति ॥ ३४ ॥
 0351 कोमल मुणालणलयं अमरसरुप्पन्न बाहुजुयलं से ।
 0352 ताणंते करकमलं णञ्जइ दोहाइयं पउमं ॥ ३५ ॥
 0361 सिंहणा सुयण खला इव थड्ढा निच्चुत्रया य मुहरहिया ।
 0362 संगमि सुयणसरिच्छा आसासहि बे वि अंगाई ॥ ३६ ॥
 0371 गिरिणइसमावत्तं जोइञ्जइ णाहिमंडलं गुहिरं ।
 0372 मज्झं मच्चसुहं मिव तुच्छं तरलग्गाईहरणं ॥ ३७ ॥
 0381 जालंधरिथंभजिया ऊरू रेहंति तासु अइरम्मा ।
 0382 वट्ठा य णाइदीहा सरसा सुमणोहरा जंघा ॥ ३८ ॥
 0391 रेहंति पउमराइ व चलणंगुलि फलिहकुट्ठि णहपंती ।
 0392 तुच्छं रोमतरंगं उव्विन्नं कुसुमनलएसु ॥ ३९ ॥
 0401 सयलञ्ज सिरेविणु पयडियाई अंगाई तीय सविसेसं ।
 0402 को कवियणाण दूसइ सिट्ठं विहिणा वि पुणरुत्तं ॥ ४० ॥
 0411 गाहा तं निसुणेविणु रायमरालगइ ।
 0412 चलणंगुट्ठि धरत्ति सलञ्जिर उल्लिहइ ।
 0413 तउ पंथिउ कणयंगि तत्थ बोलावियउ ।
 0414 कहि जाइसि हिव पहिय कह व तुह आइयउ ॥ ४१ ॥

30. "Stop, stay calm half a moment, give me your attention. Listen to something that I have to say; favour me with your thoughts for a moment." Hearing those words, the traveller, his curiosity aroused, was certainly not indifferent: at that, he moved not even half a step.
31. Seeing her, the panoply of the god of love, shaped by the Creator as the richest treasury of beauty, the traveller pronounced eight *gāthā* (verses).
- [31a-d. The traveller spoke two *dohā* (verses) to her, full of (the poet's) craft. A sense of wonder stayed in his mind after seeing her, at how beautiful she was. "Was the creator blind or was he clever, in that, after creating such a woman, he did not keep her at his side?"]¹
32. "In curliness, deceitful as all kinds of waves in currents of water; in blackness, her locks of hair appear like lines of bees.
33. The moon at its fullest, which chases away the darkness of night and streams with nectar: in its purity, (such) is her face, the image of the (moon,) lord of brightness.
34. Her two eyes resemble petals of the *aravinda* (lotus), elongated and red; the young woman's cheeks resemble a spray of pomegranate flowers.
35. Her two arms together are like the soft tender (lotus-) stalk that grows in the Amara lake; at their ends, her delicate hands resemble a lotus parted in two.
36. Her breasts are like rascally courtiers; obdurate (firm), insubordinate (always erect) and dumb (without a gap between them), during (political or sexual) intercourse, like courtiers, the two of them give comfort to the members.
37. The deep circle of her navel looks like a whirlpool in a mountain stream; her waist, like mortal pleasure, is small and unsteady and a hindrance to her walk (or, to a happy incarnation).
38. Her very lovely thighs are resplendent, surpassing the trunk of the *jālaṃdharī* (tree); her calves round, not too elongated, full of grace, most beautiful.
39. Her toes shine as if made of ruby; their nails, as if chips of crystal. The slight wave of body hair is (like that) trembling on the stems of flowers.
40. After creating Pārvatī, (the Creator) has displayed her body in all its detail in a woman. Who can blame poets - since the Creator

¹ The lines which appear in translation in square brackets are not found in all the manuscripts, and may be later additions.

- 0421 णयरणामु सामोरु सरोरुहदलनयणि ।
 0422 णायरजणसंपुत्रु हरिस ससिहरवयणि ।
 0423 धवलतुंगपायारिहि तिउरिहि मंडियउ ।
 0424 णहु दीसइ कुइ मुखु सयलु जणु पंडियउ ॥ ४२ ॥
 0431 विविहविअक्खणसत्थिहि जइ पवसियइ णिरु ।
 0432 सुम्मइ छंदु मणोहरु पायउ महुरयरु ।
 0433 कह व ठाइ चउवेइहिं वेउ पयासियइ ।
 0434 कह बहुरुवि णिबद्धउ रासउ भासियइ ॥ ४३ ॥
 0441 कह व ठाइ सुदयवच्छ कत्थ व नलचरिउ ।
 0442 कत्थ व विविहविणोइहि भारहु उच्चरिउ ।
 0443 कह व ठाइ आसीसिय चाइहि दयवरिहिं ।
 0444 रामायणु अहिणवियइ कत्थ वि कयवरिहि ॥ ४४ ॥
 0451 के आइणिहिं वंसवीणकाहलमुरउ ।
 0452 कह पयवण्णणिबद्धउ सुम्मइ गीयरउ ।
 0453 आयण्णहि सुसमत्थ पीणउन्नयथणिय ।
 0454 चल्लहि चल्ल करंतिय कत्थ वि णट्टणिय ॥ ४५ ॥
 0461 नर अउव्व विभविय विविहनडनाडइहिं ।
 0462 मुच्छिञ्जहि पविसंत य वेसावाडइहिं ।
 0463 भमहिं का वि मयविंभल गुरुकरिवरगमणि ।
 0464 अन्न रयणताडकिहि परिघोलिरसवणि ॥ ४६ ॥
 0471 अवर कह व णिवडभ्रघणतुंगत्थणिहिं ।
 0472 भरिण मज्झु णहु तुट्टइ ता विंभिउ मणिहिं ।
 0473 का वि केण सम हसइ निययमयकोयणिहि ।
 0474 खित्ततुच्छतामिच्छ तिरच्छियलोयणिहि ॥ ४७ ॥
 0481 अवर का वि सुविअक्खण विहसंती विमलि ।
 0482 णं ससिसूर णिवेसिय रेहइ गंडयलि ।
 0483 मयणवट्टु मिअणाहिण कस्स व पंकियउ ।
 0484 अन्नह भालु तुरक्कि तिलइ आलंकियउ ॥ ४८ ॥
 0491 हारु कस वि थूलावलि णिट्टुर रयणभरि ।
 0492 लुलइ मग्गु अलहंतउ थणवट्टु सिहरि ।
 0493 गुहिर णाहिविवरंतरु कस्स वि कुंडलिउ ।
 0494 तिवल तरंग पसंगिहि रेहइ मंडलिउ ॥ ४९ ॥

taught them how - for repeating themselves?"

41. Thereupon, after hearing the *gāthā*, the lady of the swan's walk, embarrassed, scratched the ground with her big toe. Then the lady of the golden limbs addressed the traveller thus: "Where are you going to, traveller, and where have you come from?"

42. (The traveller answered her:) "The name of my town, lady of the lotus-petal eyes, is Sāmora, (a town) full of joy, O lady whose face is like the moon; a town enhanced with fortifications consisting of white turrets and walls; (there) no fool is to be found, but every person is a scholar.

43. Certainly if various groups of intelligent people visit (this city), they hear ravishing metre, sweet-sounding Prakrit; in one place the Veda is being explicated by those who have mastered the four Vedas; in another place a *rāsaka* poem which has been composed in many (metrical) forms is being read out.

44. In one place the story of Udayana, in another place the story of Nala, in yet another the *Mahābhārata* with its various amusements is recited. In one place a benediction (is being pronounced) by ascetics of great compassion, elsewhere the journey of Rāma is receiving great praise by excellent poets.

45. Some listen to the flute, the lute, the trumpet and the drum; elsewhere the sound of singing is heard: a composition in *pada* and *varṇa* verse. Connoisseurs listen in another place to plump high-breasted dancing-girls saying 'go, go'.

46. Men are amazed as never before by the prostitutes' courts with their performers of all kinds of plays, and they are ecstatic merely on entering it: some women wander about with the movement of a splendid great elephant, swaying with lust; there are some whose ears dangle with ornaments of precious stone.

47. And: how ever is their waist not broken by the weight of the close massive peaks of their breasts? - hence the amazement in (the observers') minds. One woman laughs in the company of some man or other with eyes artfully half-closed in love, slightly made up with *kājal*, that cast sideways glances.

48. Another one, very smart, is laughing, (her teeth) spotless white, as if the moon and sun had entered into her cheek and shone there; some one's bosom is smeared with musk; another's brow is ornamented with a fine *tilaka* mark.

49. Some woman's necklace, a string of big pearls, with its uncomfortable weight of gems, hangs loose, not finding a pass in the

- 0501 रमणभार गुरुवियडउ का कट्टिहि धरइ ।
 0502 अइमल्हिरउ चमक्कउ तुरियउ णहु सरइ ।
 0503 जंपती महुरक्खर कस्स व कामिणिहिँ ।
 0504 हीरपंतिसारिच्छ डसण झसुरारुणिहिँ ॥ ५० ॥
 0511 अवर कह व वरमुद्ध हसंतिय अहरयलु ।
 0512 सोहालउ करकमलु सरलु बाहह जुयलु ।
 0513 अन्नह तरुणिकरंगुलि णह उज्जल विमल ।
 0514 अवर कवोल कलिज्जहि दाडिमकुसुमदल ॥ ५१ ॥
 0521 भमुहजुयल सन्नद्धउ कस्स व भाइयइ ।
 0522 णाइ कोइ कोयंडु अणांगि चडाइयइ ।
 0523 इक्कह णेवरजुयलय सुम्मइ रउ घणउ ।
 0524 अन्नह रयणनिबद्धउ मेहल रुणझुणउ ॥ ५२ ॥
 0531 चिक्कणरउ चंबाईहिँ लीलंतिय पवरु ।
 0532 णवसरआगमि णज्जइ सारसि रसिउ सरु ।
 0533 पंचमु कह व झुणांतिय झीणउ महुरयरु ।
 0534 णायं तुंबरि सज्जिउ सुरपिक्खणइ सरु ॥ ५३ ॥
 0541 इम इक्किक्कह तत्थ रूवु जोयंतयह ।
 0542 झसुरपिंण पय खलहि पहिय पवहंतयह ।
 0543 अह बाहिरि परिभमणि कोइ जइ नीसरइ ।
 0544 पिक्खि विविह उज्जाणु भुवणु तहि वीसरइ ॥ ५४ ॥
 0551 ढल्ल कुंद सयवत्तिय कत्थ व रत्तबल ।
 0552 कह व ठाइ वर मालइ मालिय तह विमल ।
 0553 जूही खट्टण वालू चंबा बउल घण ।
 0554 केवइ तह कंदुट्टय अणुरत्ता सयण ॥ ५५ ॥
 0561 माउलिंग मालूर मोय मायंद मुर ।
 0562 दक्ख भंभ ईखोड पीण आरु सिघर ।
 0563 तरुणताल तंमाल तरुण तुंबर खयर ।
 0564 संजिय सइवत्तिय सिरीस सीसम अयर ॥ ५६ ॥
 0571 पिप्पल पाडल पुय पलास घणसारवण ।
 0572 मणहर तुज्ज हिरन्न भुज्ज धय वंसवण ।
 0573 नालिएर निंबोय निविंजिय निंब वड ।
 0574 ढक्क चूय अंबिलिय कणयचंदण निवड ॥ ५७ ॥

peak of her rounded breasts. Another's deep rounded navel seems as if encircled by the conjunction of the three-fold waves (of her belly).
50. Someone carries with difficulty the weight of her hips, heavy and broad. The sound (of her sandals) is very languid - it does not sound hurried. Another lovely woman, as she speaks with sweet sounds, (her lips) reddened by betel, has teeth like a row of diamonds.

51. Another woman, when she laughs charmingly, has a lower lip that is the petal, a beautiful hand that is the flower, and a straight pair of arms (that is the stalk, of the lotus plant); another young woman's finger nails are shining, spotless; moreover, her cheeks seem petals of pomegranate blossoms.

52. A certain woman's eyebrows appear ready for action, as if a bow were being strung by the god of love; the rattle of one woman's pair of anklets sounds prodigious; of another, the jangle of her girdle, made of precious stones.

53. The very fine sound made by the shoes of a woman moving playfully seems like the sound made by a water-bird at the coming of the new Autumn. The *pañcama* (mode of music associated with love) of a girl singing is delicate, sweet; it is as if the sound were tuned by Tumaru before the eyes of the gods.

54. Then, as they gaze on the beauty of each one, their feet red with betel, the travellers stumble as they set forth. If one goes outside for a walk, after seeing the variegated park, he then forgets the building(s of the city).

(There follows, from 55 to 63, a list of the trees that are to be seen in the park)