ठाहि ठांहि निमितिसदु सुभितु अवहारि मणु।

शिवुणि कि पि जंगरु हिंदु पालीज़ खणु।

एय वयण आयति पहुँच कोउहलिणु।

शेय जिनतउ ता सु कम्बु वि णहु चलिणु।

कुसुमवराहु रुपणि हिंदु निमितिय गारिणु।

तं पक्षविदु पहिणिणिं गाहा पणिया अबु।

पहुँच भणहु बिवि दोहा तसु मु वियहणिर।

इंकु पणि विनध थियुद कि रुपणि विकिर करिण।

कि नु निमाइ अङ्गलु अहवि वियहु आहि।

जिणिए पिवल निमितिय ठाविय न अपह पाहिण।

अढ़उटुल्कारु पिणुणा विविहितरणिणिसु सत्तुकल्कणो।

अप्शुकुपुल्लाव तिमुण आपि उल्लाल्ला व्य रेहति।

किसणतण्डुल अल्मा आतिसुमाल ज्ञा रहिणु।

रणपौणिवद्विवणों अभियंतिय एरुणाणो सुपुणाणो मु।

अकलक्सारु वयण बासणारेहस्स पालिबिंब।

लोणज्ञाय च गणण रविद्वपलल दीहर च राईत।

पिणीरकुसुमपुणु तरणिक्तणो बलिझिणु।

क्रूप मुणालिणूण्य अमरसुपण्त वाहुनुएल से।

तांति करफ़णल गणहु दोहाहु पालम।

सिन्हणिय सुणण खला इव यहु नित्युक्त्रया य मुहरहिण।

संगमि सुणणसरिच्छा आसासहि बे वि अंगाई।

पिरिणेरसमावतीं जोइकें ग्नाहिणंदल पुरिण।

मज्ज्म पच्चुणु मिन तुच्चं तरणार्रीहणु।

जालधरितिभंजिया ऊँचि रेहति तासु आहरमा।

वज्जा य नाइदीहा सस्सा सुमुणोहरा जंघा।

रेहति पज्मरान व चलणारु पिणुणा फलिहुकुडू णहपाती।

तुच्चं रोमतरंग उद्वेंत कुसुमनलरसु।

सयंजा सिरेरिणु ग्नक्षिंदेहा अंगाईं तीय सविसें।

सो कवियणाण दृश्य पिणु मुहिणा वि पुणाणुं।

गाहा तेन सुपणेणिवु रापमहालगाइ।

चलणारु पिणु धरणि सलज़िर उत्तिघाह।

तुट पवियुं कणणगि तथ बोलवियु।

कहि जाइसि हि कहि पहिय कह व तुह आइयु।
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?"]

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 jālamdhārī (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
0421 ययरणादु सामोर सरोहुदलनयणि ।
0422 ययरणरणसपुत्रु हुसिस ससिहरयणि ।
0423 धवलुंगपायारिहि तिउरिहि मधियउ ।
0424 गनु दीसइ कुइ मुक्तु सयलु जणु पंडियउ || 42 ||
0431 विविहिविविकणसतिहि जइ पविसियह निरु ।
0432 सुप्राम बंदु मागोहि पायव महुयुर ।
0431 कह व ठाइ चउवेइहि वेड पवासियइ ।
0434 कह बहुवि गिबदु रासउ भासियइ || 83 ||
0441 कह व ठाइ सुद्यवच्छ कथ व नलचरिउ ।
0442 कथ व विविहिविणोइहि भारु उच्छरिउ ।
0443 कह व ठाइ आसीसि चाइहि दयवरिहि ।
0444 रामायणु अहिन्तियहि कथ वि कमवरिहि || 88 ||
0451 के आइहि हिं वस्वीकालमुरउ ।
0452 कह पववणणिबदु सुप्राम गीपरउ ।
0453 आधणाहि सुसपत्य पीवउन्नतियनिहि ।
0454 चल्नहि चल्न करतिय कथ वि गण्णपिय || 45 ||
0454 नर अड्भव हविबाय विविहिनुकलाइहि ।
0461 पुस्विबहि पविषत य वेसावाइहि ।
0462 भवहि का वि मयविभाग पुस्तविवरगमणि ।
0464 अत रणताइकि हि परिभालसवणि || 46 ||
0471 अवर कह व गिणबवरमणुरुगतियहि ।
0472 भरण मज्झु गनु गुटइ ता विभिक निणिहि ।
0473 का वि केण सम हसइ नियमययकोणिहि ।
0473 खितुरुच्छतापिष्ठ तिरप्तियतोणिहि || 47 ||
0481 अवर का वि सुविविकण वहसति विमलि ।
0482 ण ससुसुर गिवेसिय रहइ गंडयहि ।
0483 मयणवदु मिखाण्णिहि कस्स व पकियउ ।
0484 अतह भालु तरकिक तिलइ आलतियउ || 88 ||
0491 हाइ कस वि गुदाविहि गिदुर रणयभरि ।
0492 लुइ गमु अहंतउ यणवदु सिहिरि ।
0493 मुहिर गण्णहिवरतर कस्स वि कुइदिउ ।
0494 तिवल तरंग पसंगिहि रहइ मंडलउ || 89 ||
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
रमणभार गुरुविपदां का कठिनि हर्षि ।
अहसमिहृद चमककु हुरियाउ गन्ध रसि ।
जपाति मुहरकार कस्स व कामिणिहिं ।
हीरपनिसारिख डसण इसुराणिहिं ॥ ५० ॥
अवर कह व वर्युद्ध हस्तितिय अहरपलु ।
सिहाळु करकमलु सरलु बाहह जुमलु ।
अनह तुविकरुणुललिण पह उजज विमल ।
अवर कबोल कलिजहि दाहिमकुलुसदल ॥ ५१ ॥
भमुहजुयल सन्दकु कस्स व भाद्रयि ।
णाइ कोई कोयंदु अणांगि चढाईह ।
इकम्ब वेंवरजुयलय सुम्पर राद घणु ।
अनह रघननिबरहृद महल रघुनुङुलु ॥ ५२ ॥
चिककणरउ चंबाईह लीलातिय पवर ।
वशरसांगमिण गोध सारसि रंगाल सन ।
पंचमु कह व झुण्डित झीणु महुरयुङु ।
णाय तुंबारि सलिकु सुरनिकुणा रह ॥ ५३ ॥
इम इविककह तत्थि भुतु जोपतयह ।
झुण्डिपंग पय खलहि पथिय पवहतयह ।
अह वाहिरि परिभमणि कोई जह नीसरइ ।
पिक्कि विकिह उखाणु भुवाणु तहि वीसरइ ॥ ५४ ॥
ढलल कुद सयवतिय कत्य व रतलबल ।
कह व ठाई वर मालइ मालिय तह विमल ।
जूही खड्रण वालू चंबा बउल घण ।
केंवह तह कुद्रण अणुरता सयण ॥ ५५ ॥
पाउलिमग मालूरू मोय मारयंद मुर ।
दकस्व भथ्य ईलोद रीण आस सियर ।
तरुणताल तमाल तरुण तुंबर खयर ।
संज्ञि सहवतिय सिरिस सीसम अयर ॥ ५६ ॥
पिपपल पाउड़ पुय पलास घणसारवण ।
मणहर तुज्व हिरत भुखध धय ववसवण ।
नालिघर निलबोष निविजि निब वड ।
ढकक चुय अंबिलित कण्याचंद्रन 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 Tumbaru 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)