

By reciting the *Shoḷas'î* on the fourth day he strikes a blow at the enemy (and) adversary (of the sacrificer), in order to put down any one who is to be put down by him (the sacrificer).

The *Shoḷas'î* is the thunderbolt; the *Shastras* (*Ukthas*) are cattle. He repeats it as a cover over the *Shastras* (of the evening libation). By doing so he surrounds cattle with a weapon (in the form of) the *Shoḷas'î* (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form) of the *Shoḷas'î*.

Thence a horse, or a man, or a cow, or an elephant, after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the *Shoḷas'î* (*Shashtra*), is subdued by means of this weapon only. For voice is a weapon, and the *Shoḷas'î* is voice (being recited by means of the voice).

About this they ask, Whence comes the name "*Shoḷas'î*" (sixteen)? (The answer is) There are sixteen *Stotras*, and sixteen *Shastras*. The *Hotar* stops after (having repeated the first) sixteen syllables (of the *Anushtubh* verse required for the *Shoḷas'î* *Shashtra*), and pronounces the word *om* after (having repeated the latter) sixteen syllables (of the *Anushtubh*). He puts in it (the hymn required at the *Shoḷas'î* *Shashtra*) a *Nivid* of sixteen *padas* (small sentences). This is the reason that it is called *Shoḷas'î*. But two syllables are in excess (for in the second half there are eighteen, instead of sixteen) in the *Anushtubh*,

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*Anushtubh* metre consisting of twice sixteen syllables, the whole *Shashtra* has the *Anushtubh* character. It commences with six verses in the *Anushtubh* metre, called by *As'v.* though improperly, *Stotriya* and *Anurûpa* (for the *Stotriya* verse of the *Shashtra* is always chanted by the *Sâma* singers, but this is not the case with the verse in question). These are: *asâvi soma indra te* (1, 84, 1-6).