The Four *nikāyas* Mentioned in the *Gāndilakṣaṇa* Chapter of the *Kriyāsaṃgraha*

Ryugen TANEMURA

[1] The *Kriyāsaṃgraha* (KS. D.No. 2531, P. No. 3354, A.D. 12c. ?) is well-known as a collection of Buddhist Tantric rituals written by Kuladatta. In the seventh chapter (saptamaprakaraṇa), KS has as a topic the wooden instrument called *gaṇḍi,* which, according to *vinayas* etc., is like a gong and beaten with a wooden hammer to summon *bhikṣus* (monks) in a *vihāra* (monastery). (*Gāndilakṣaṇa,* GL. N: fol. 126b1-fol. 128a6, D: Ku346a2-347b2, P: Śī400b8-402b4) The *gaṇḍi* is also an object of worship. GL says that it is *prajñāpāramitā.* Characterizations of the *gaṇḍi* like this are prominent in the *Gāṇḍistotra* and the *Gāṇḍisūtra* (P. No. 964), etc.

[2] In GL, four kinds of *gaṇḍi* are identified with *caturvidhanirvedhāṅga* (四善根, Mvy. 1210-1251) and measurements of each *gaṇḍi* are explained as dogmatic notions. Explaining the order of colors of seven rings (*valaya*) at the hollow in the center of the *gaṇḍi,* Kuladatta attributes yellow, red, green and blue to the *Mahāsāṃghika,* the *Sarvāstivādin,* the *Sammatiya* (Samvidi) and the *Sthāvira* (Sthavariya) respectively. (Skt. tatra saptavalayānāṃ rāṇagakramo 'bhidhiyate/pitāruṇanilaraktaḥaritaḥapitāḥ caturnikāyānāṃ/tatra pitaḥ mahāsaṃghikāṇāṃ/raktāṃ sarvāstivādināṃ/haritaṃ saṃvidināṃ (sammatīyānāṃ)/nilaṃ sthāvāriyānāṃ N: fol. 127b1-2, D: Ku346b6-7, P: Śī401b6-8)

[3] It is said that there were 18 (or 20) *nikāyas* and there are some different opinions about their development. According to Yi jing’s *Nanhai jigu neifa chuan* (南海寄帰內法傳), in the latter half of the 7th century, there were four *nikāyas,* i.e., the *Mahāsāṃghika,* the *Sarvāstivādin,* the *Sammatiya* (Samvidi) and the *Sthāvira* (Sthavariya). According to SN, BhVP and ŚVP, these four *nikāyas* are divided into 18. This division may not reflect historical reality, but, at least according to these texts, it is highly
The Four nikāyas Mentioned in the Gandīlakṣaṇa Chapter (R. Tanemura) (41)

possible that these four nikāyas retained their influence after the 7th century.

These four nikāyas are also mentioned in the Hevajra-tantra (HV). In HV, the Sthāvari (Sthavira, Sthāvariya), the Sarvāstivāda (Sarvāstivādin), the Saṃvidi (Sammatiya) and the Mahāsaṅghī (Mahāsaṃghika) are identified with four cakras (nirvāṇacakra, dharma-cakra, sambhogacakra and mahāsukhacakra).

What conclusion can we reach from the above? First, considering the gandī as an instrument to summon bhiksus, the symbolization of the four nikāyas by rings of color on the gandī signifies that they retained their individuality as nikāyas in Kuladatta's day. But we cannot say that this symbolization is connected with the doctrine of HV. However, it is possible that the foundation of this symbolization had already been made when HV was written.

Now we have a question: What is the reason that the Madhyamika, the Yogācāra, and the Sautrāntika are not symbolized? If they had been considered as saṃghas, we would expect them to they could have been symbolized by rings of color.

According to Yijing, monks who read mahāyānasūtras and worshipped the Bodhisattvas were mahāyāna–monks, and both mahāyāna–monks and hinayāna–monks depended upon the same vinayas. (Taisho 54, 205c) And biographies about Atiśa say that, in the beginning, he was a siddhācārya of Vajrayāna Buddhism, but at the age of 29 he was ordained as a bhikṣu by the Mahāsaṃghika; Dipamkara or Dipamkarasri jñāna is the name which he received at his Buddhist ordination. Then he was taught Mahāyāna by Dharmakīrti etc., and became the head of the Vikramāśīra monastery. Judging from sūtras and śāstras translated by him and his major writing the Bodhipathapradīpa, he obviously belongs to the Madhyamika. But, on the other hand, he is said to have also been a follower of the Jñānapāda school of the Guhyasamājatantra. The chapter called Pravrajyāgrahaṇa of KS says “abandoning one’s name as a layman, following a nikāya, first pronouncing his name as a bhikṣu, he should be given the three refuges. (Skt. grhaṣṭhanāmaparity-āgena nikāyānurūpeṇa bhikṣunāmoccāraṇapūrvvakaṃ triśaraṇagamanaṃ kārayet/N:
From the above examples, we can infer as follows. One was ordained as a bhikṣu by a nikāya. And since the Mādhyamika etc. were not independent saṁghas, it never occurred to Kuladatta to attribute rings of color to them. In other words, only the nikāyas are symbolized by rings of color on the gaṇḍī because only a nikāya was a saṁgha, at least in Kuladatta’s day. Therefore it is implausible that the Sautrāntika was a nikāya. But a final conclusion cannot be drawn from only these materials.

2) Gaṇḍī is a long, slender piece of wood. An illustration of a gaṇḍī appears in A. von Staël-Holstein: Kien-ch'ui-fan-tsan (Gaṇḍiṣtōtragāthā), BB15, Sankt-petersburg, 1913, p. XXI.
3) e.g. MV: Taisho 22, 122c, DhV: Taisho 22, 828a, etc.
4) The name of the chapter “Gaṇḍilaksana” is not specified in the text of KS, but is given in the contents added to the end of some manuscripts. In the Ācāryakriyāsamuccaya, which is, like KS, a collection of Buddhist Tantric rituals, the chapter that refers to gaṇḍī is called “Gaṇḍilaksanavidhi.” Therefore we call the chapter under discussion “Gaṇḍilaksana.”
5) A. von Staël-Holstein, op. cit.

Abbreviations
(Key Words) Kriyāsaṃgraha, gaṇḍī, nikāya, sects

(Graduate Student, University of Tokyo)