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## A Short Introduction to the mKha' klong gsang mdos

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## VI. A Short Introduction to the *mKha' klong gsang mdos*

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### Introduction

The following is a brief introduction to the Bonpo ritual known as the *mKha' klong gsang mdos*. From ancient times in Tibet, whenever people or livestock fell ill, or when crops were afflicted by blight, frost or hail, or other such problems arose, the custom of performing *gto* and *mdos* rituals spread. This custom was present even before the arrival of the Teacher of the Bonpos, Shenrab Miwo, during the era of Srid pa'i bon. Following the arrival of Tonpa Shenrab, on top of the foundation of the cultural science of the Srid pa'i bon tradition of *gto* and *mdos*, significant improvements and developments in the practice of *mdos*. According to the “Supreme Discussion regarding *mDos*”, “just as you would not wish your body any harm, so you should not hurt others.” The same work goes on to say, “All you gods and demons of the phenomenal world, desist forever from causing harm. Flesh, blood, the life force, breath, vital energy and fat – cease from enjoying these. If you continue to enjoy them, you will be born in the lower realms, in hell. Let your minds adopt kindness and compassion!” Once this archaic practice of harming the lives of sentient beings had been ended, it was no longer necessary to make offerings of living beings, and in their place it became customary to make dough tormas or prints of creatures such as birds, carnivores and herbivores and of making drawings on wooden tablets. Not only did Shenrab Miwo teach that it was not the ritual objects but contemplative focus that was the main aim of the *mdos* performance, but he also added the practice of the view of Emptiness and of the four immeasurables – loving kindness, compassion, sympathetic joy and equanimity – and the thought of enlightenment. Having established the tradition of Everlasting Bon on the foundations of archaic traditions, he taught the Nine Ways of Bon. These, according to the system of the Southern Treasures, are: The Way of the Shen of Prognostication; the Way of the Shen of the Visual World; the Way of the Shen of Illusion; the Way of the Virtuous Adherers; the Way of the Great Ascetics; the Way of the Pure Sound; the Way of the Primordial Shen, and the Supreme Way of the Great Perfection.

In terms of these Nine Ways, the great *mKha' klong gsang mdos* corresponds to the Second Way, that of the Shen of the Visual World, as well as the Seventh, that of Pure Sound, insofar as the main text belongs to the category of secret tantras. The main meditational divinity is Khro bo [gTso mchog mkha' 'gying] of

the Universal Embodiment, and its ritual procedure (*sādhana*), the “*mKha’ klong rab ’byams bskang ba’i ’phyong*”, which belongs to the Ninefold Set of Great Rites of the Ritual Performances, is one of the greatest of the Universal Embodiments.

This main text of the great *mKha’ klong gsang mdos* was first taught by Tonpa Shenrab and was promulgated in Zhangzhung. It later spread to Tibet in the time of King Mu khri btsan po. When Mu khri btsan po was ill, the great *mKha’ klong gsang mdos* was performed by Nam mkha’ snang ba mdog can. There are historical accounts of it being transmitted in Tibet up to the time of gNam ri srong btsan and Khri Srong lde btsan; it spread not only throughout the land of Tibet itself, but also throughout the Himalayan borderlands. During the period when Bon was being persecuted in Tibet the text of the *mKha’ klong gsang mdos* had to be concealed as a treasure. The text has numerous component chapters; the main text is the *mKha’ klong gsang ba’i mdos kyi ’phrin las*, which appears in other texts as *mKha’ klong mdos bskang gi gzhung chen*.

It is clear that this text was rediscovered by rMa ston srid ’dzin. The *gSas mdel* of the *mKha’ klong gsang mdos* was concealed as a treasure in the secret cliff of rGyung srub by dMu tsa gyer med and Ra sangs khod ram. Later, in the twelfth century, in accordance with a prophecy that had been made by sPrul sku rMa ston srid ’dzin, it was extracted as a treasure in the Male Iron Monkey year (1140) by ’Or sgom phugs pa and transmitted to sPa btsun Rin grub. This text, then, was rediscovered as a treasure in the twelfth century and was disseminated throughout Tibet, so that the *mKha’ klong gsang mdos* has now come to be a widespread practice.

## The Main Content

The Bon religion contains a large number of *mdos* rituals in extended, medium and short form, and of these the *mKha’ klong gsang mdos* is the most elaborate. The *sPyi mkha’ klong gi mdos*, a treasure text which was discovered in the twelfth century, and the *rTsod zlog mkha’ klong gi mdos* which sPrul sku Blo ldan snying po received as an aural transmission in the fourteenth century, are what is now known as the Great *sPyi spungs mkha’ klong gsang ba’i mdos*. Bon texts include the two categories known as *gto* and *mdos*, and these numerous *mdos* and *gto* have a distinctive feature: as a general rule, *gto* appear to be intended to bring benefit. According to the *mKha’ klong rab ’byams thar glud bsngo byang bstan pa*, (Katen 20, 117) “*gto* rituals are for benefit and good fortune.” According to the ritual for the propitiation of Srid pa’i rgyal mo in the *Klong gsang ba’i mdos*, “*gto* rituals bring good fortune as they produce benefit.” (Katen 20, 430). Rituals for mending differences between patrons and earthly powers, thereby benefiting the patrons and

pleasing the worldly powers, are known as *gto*.

Generally speaking, “*mdos*” refers to a beneficial *gto* ritual that combines worldly methods with various necessary substances, focused on deceiving or diverting whatever is to be deceived. There are three categories of *mdos*: Outer, Inner and Secret. These are defined according to various criteria. According to the classification that is given in the Sutra of the gShen of the Visual World in the *gZi brjid*, in the second chapter of the text (fn. 4) we are told that “There are three kinds of *mdos*: Outer, Inner and Secret. For the Outer *mdos* we require items made of assorted material objects; for the Inner *mdos* we require a ransom, *yas* offerings, chanting and recitation; for the Secret *mdos* we require materials of meditation and thought-substance. These three, in combination, protect living beings.” The Outer, Inner and Secret *mdos* referred to here are not different *mdos* texts; they are Outer, Inner and Secret *mdos* that are all fully present in a single *mdos*. This Great *mKha' klong gsang mdos* is performed as a ritual for the sake of multiple purification on the occasion of the Mendrup or the Great Sadhana ceremonies.

On the occasion of the Nine Base Entrances (*gZhi ma bsnyen pa'i sgo dgu*) in the Secret Tantras, when the extended version of the ritual involving appeasement with the liberation ransom is done, the *mKha' klong gsang mdos* is traditionally performed.

If it is not done, then other rituals may be performed: pure offerings may be made, or moulded clay *tsha tsha* may be offered, or scriptures read, or else fish may be released in a “life-sparing” ceremony. For the short version of the ceremony, one may do the ritual of Mt Meru and the Nine Continents, or the White Tormas for the Earth Ritual, or the ransom ritual for the priests themselves.

When this is performed for calendrical ceremonies or propitiation rituals, a distinction is made between the assembly of wrathful divinities, the assembly of the mother goddesses and the inhabitants of the *g.yen* realms. According to the practice manual of the *mKha' klong gsang mdos*, “The preparation of the *mKha' klong gsang mdos* has three aspects: the assemblies of the wrathful divinities, of the mother goddesses and of the inhabitants of the *g.yen* realms.” The “assembly of the wrathful divinities” in question refers to the meditational divinities, the yidams. The yidams of the *sPyi spungs mkha' klong* are the benign Zhi ba gYung drung yongs rdzogs and the wrathful Khro bo dbang chen. Their mandalas are customarily constructed on the roof of the temple in which the *mKha' klong* ritual is being performed. According to the practice manual of the *mKha' klong gsang ba'i mdos* (fn. 6) “First, concerning the propitiation ritual, the mandala should be built as usual; make the powerful tormas of the wisdom wrathful divinities; decorate with the flesh of the nine fearsome ones and the hearts of a thousand heroes (? *gdung pa*), and cover it with a tent of dark blue silk. Place it on a throne on top of the palace (i.e. the temple). Arrange the eight kinds of medicine and the

items for enjoyment – this is how the assembly of wrathful wisdom divinities are propitiated. Set up the “great bee” tormas for propitiating the protectors, and decorate it with silk and Persian cloths (or: tiger and leopard skins) – this is how the hosts of protectors are delighted.” This how the benign and wrathful divinities are propitiated.

When the preparation of the great *mKha' klong gsang mdos* is being undertaken, those who are reciting the ritual should form four groups. One group performs the feast offering of the benign and of the wrathful gods; one group recites the hundred thousand propitiations; one group performs a long-life ritual, and one group recites the liturgy of the benign and wrathful divinities – this is how the recitations of the *mKha' klong gsang mdos* are traditionally performed.

The main part of the *mKha' klong gsang mdos* consists of the propitiation of the assemblies of the mother goddesses and of the *g.yen* beings. The assembly of mother goddesses is a *mdos* for propitiating the hosts of goddesses that are headed by Srid pa'i rgyal mo; her entourage consists of a white host at the top, a brown host in the middle and a black host below. The “gYen Assembly” is a *mdos* for propitiating the eight categories of earthly powers of the *g.yen* realms and the denizens of the six realms of samsara. This has to be offered in such a way that the outer, inner and secret *mdos* are fully represented.

## The Outer *mdos*

The ritual materials required for the *mKha' klong gsang mdos* ceremony that have to be present in full are as follows: elements, grains, wood, and threads. According to “The Sunlight that Illuminates the Preparation of the *mKha' klong gsang mdos*”,

“There are four sets of ritual items for propitiating the assembly of mother goddesses and the inhabitants of the *g.yen* realms: elements and so forth, grain and so forth, wood and so forth, and thread and so forth.”

The element in question is earth, and refers to the base of a *mdos* construction in the form of Mt Meru. The manner of its construction is described as follows in the practice manual of the *mKha' klong gsang mdos*: “For pleasing the hosts of mothers and the inhabitants of the *g.yen* realms, there are three aspects: elements, grain, and siblings. Regarding the first of these, the elements: on top of a pure base, pour one measure (*khal*) of barley, rice and curd. On top of that, place a wooden construction (*yams?*). Add the five precious substances, nine types of grain and medicinal herbs to soft clay, mix it with milk, and from that form an image of Mt Meru with four levels. It should have a dome and vase. On top of it there should be a fine palace with a Chinese roof, and around it the seven mountain ranges, the four major continents, the eight minor continents, and an iron enclosure

on the perimeter. The colours should accord with the main text, and it should be built like the world that is the container.

The second item, the grain, denotes tormas. The substances from which the tormas are to be made are set out in the texts. According to the Ritual Procedure for the *mKha' klong gsang mdos*,

“Secondly, regarding grains: mix flour from nine types of grain with the filings of the five precious substances (i.e. metals), add the three white substances and the three sweet substances, knead it with the nine types of water, and place it on top of the palace with the Chinese roof.”

The shape and number of tormas should accord with the main texts and the instructions given in the rubric.

The third set, the threads, comprises thread crosses (*nam mkha'*), splints (*rgyang bu*), and painted tablets. The thread crosses are made from white, red, green, yellow and other coloured yarn in a variety shapes and patterns. These are ritual items for fulfilling the commitments of deities and the inhabitants of the *g.yen* realms. With the exception of special thread crosses like the eight auspicious symbols, the *khyung* palace, ordinary sky-cords should have three components – the eye, the interior and the tongue. These symbolise the five qualities of body, speech, mind, qualities and enlightened activity, and are furthermore said to possess the eighty qualities of the sky.

There is enormous variation in the colour, number and kind of thread crosses in relation to their intended recipients. The term for these thread crosses, literally “sky” (*nam mkha'*) derives from their resemblance to the outer element of space. According to the widely used text entitled *sPyi rgyugs mdos mchong rin chen phreng ba mdos kyi khog dbub brten pa*, “*nam* denotes the exterior; *mkha'* signifies the interior; just as space is pervasive, so too does this great *mdos* pervade.” According to the “Divine dialogue” (*lHa yi zhus len*), “This five-coloured thread cross is like the sky above”. So it says. In actual fact, thread crosses are supports for all the divine hosts.

The splints are also in the thread category. They consist of a wooden shaft with threads of various colours, including white, red, green, yellow, attached to them, and decorated with bird feathers on top. According to the form of their construction there are three types: *rgyang bu*, *rgyang 'phen* and *rgyang dar*. They vary enormously with respect to colours, design and numbers according to their recipients.”

A splint should have nine pendants, symbolising the nine ways. The upward-pointing pendants represent the way in which divine priests lead us upward. The splints are said to have a thousand transformative qualities of the divine body. The *Nobeka* states as follows: “As explained in many *mdos* texts: because it is well-proportioned and straight (? *tshad de rgyang nge*) it is called “*rgyang*”; because it

is the offspring of the elements it is called “son” (*bu*). This is how the features of the splints are explained.”

Splints should be straight and without curves; they are ritual items for fulfilling divine commitments, and they have many symbolic meanings related to the five elements. According to the Practice manual of the *mKha' klong gsang mdos*: “Third, regarding implements such as threads, there are two sorts: thread crosses and splints on the one hand, and painted tablets on the other. First, for thread crosses and splints: at the peak of the palace of Mt Meru, pitch a tent of various precious substances.” In the thread category, there are two types – thread crosses and wooden painted tablets. “Wood” here refers to wooden painted tablets that are to be inserted into the *mdos*. These wooden tablets are painted with faces, offering items, symbols, effigies of males and females, and arrows. As stated in the practice manual of the *mKha' klong gsang mdos*:

“Secondly, regarding wood items: for the protectors of *dpal (dpal mgon)* upwards, insert the painted tablets with white ornaments (...? *stong 'phyo*), and effigies of fine-faced males and females. For the hosts of female black ones below, insert saddles, waterfalls, fish eyes, snake eyes, skulls of blue sheep (*rna < gna'?*), and antelope horns; colorful arrows, with blue nocks and multicoloured flights. Insert these in all the cardinal and interstitial directions.”

The foregoing paragraphs are all about the outer *mdos* ritual. The instructions for constructing the outer *mdos* ritual implements, including the thread-cross, painted tablets and sky-supporters, can be found in the *No bwe ka*. It is clear that the author of this work was sTong rgyung mthu chen. It was hidden as a treasure during the suppression of Bon in Tibet. Later, it was retrieved as a treasure text from the Shampo mountains by Trulku Sherab Senge.”

## **The Meaning of “Elements, Thread, and Wood”**

Each of the ritual items used in the *mdos* known as “elements, thread and wood” has its own symbolic meaning. The elements symbolise the dwelling place of the Four Classes of Guests; the threads symbolise the celestial palace or house where the Four Classes of Guests reside; the painted tablets symbolise the wealth and possessions that the Four Classes of Guests enjoy. The male and female effigies represent ritual substitutes for the body. In the *Phur pa'i ri rab bskang mdos*, it is clearly explained that the painted tablets are supports for the body, the splints are supports for the speech, and the thread crosses are supports for the mind.

## The Inner *mDos*

The statement that the “Inner *mdos* comprises ransoms, *yas* offerings, chanting (*gyer*) and recitation” refers to performing the actual *mdos* ritual procedure with complete ritual substances, including ransoms for males and females: “chanting” (*gyer*) means melodiously reciting the explanatory words, and “recitation” (*smrang*) refers to reading the historical narratives and explanations related to *mdos* that are contained within the ritual text.

## The Secret *mDos*

“Secret *mdos* are the substances of meditative concentration and realization” – this statement refers to the meditation practised by the priest during the ritual performance of the *mdos*. It is said that when performing the *mKha' klong gsang ba'i mdos chen*, one should do so with all three aspects combined.

## The Recipients of *mDos* Offerings

The recipients of *mdos* offerings here are the well-known “Four Classes of Guests”. These are: Revered Guests; Guests of Quality; Guests of Karmic Debt, and Guests of Compassion.

The Revered Guests are the following: the assembly of wrathful wisdom divinities, meaning the benign and wrathful meditational deities, and the assembly of the powerful females (*dbal mo*) – Srid pa'i rgyal mo and her entourage. These are, respectively, the assembly of white ones on top, and the assembly of brown ones in the middle. The Guests of Quality are: the assembly of black ones below; the twelve worldly *brtan ma* goddesses; the seventy worldly protectors of *dpal* (*dpal mgon*). The Guests of Karmic Debt are the eight classes of earthly powers who serve the sacred word. The Guests of Compassion are the wretched denizens of the six samsaric realms.

## The Method of Offering *mDos*

The method of offering *mdos* to the Revered Guests begins with gathering the ritual substances, then properly completing the preparations. When embarking on the main part, the “Armour of the *mDos*”, one should assemble all necessary offering implements and substances including drums and flat bells. A qualified priest should perform the preparation, main part, and concluding rites, while chanting the ritual recitation. In one’s mind one should bless the *mdos* offering substances as the five types of sense offerings and as the precious treasures,

causing them to manifest as what one wishes, and offer them while focusing on each of the Four Categories of Guests respectively.

According to the *No bwe ka* Practice Manual, which explains clearly the origin of the outer, inner, and secret *mdos*: “Whatever substances for the ransom *mdos* are collected, bless them as the five types of sense offerings and the precious treasures. Having caused them to manifest according to your wishes, say: ‘For myself, the patron, and his whole circle, and for all sentient beings without limit, in order to repel immediate obstacles and adverse conditions, and to purify long-term obscurations, offer them while focusing on all the Blessed Ones of the past, present and future as Revered Guests; offer them while focusing on the Seventy Protectors of *dPal* and retinue as Guests of Offering; offer them while focusing on the Eight Classes of Earthly Powers and their entourage as Guests of Karmic Debt; offer them while focusing on the denizens of the six samsaric realms and of the *bardo* as Guests of Compassion.’”

The offerings must be made with the three components being fully present: the *mdos* offering substances, the melody of the ritual chant, and the officiating priest’s meditative contemplation.

As stated in the “Sutra the Way of the gShen of the Visual World” in the *gZi brjid*:

“Meditate with beneficial thoughts for all living beings; invoke the powerful *gar gas* deities; assure liberation through the recitation of the truth of Shenrab; ensure that the ritual offerings (*gto yas*) are in their appropriate places; propitiate the earthly powers of the phenomenal world. These supreme ransom offerings that redeem life, and these ransoms that adorn the secret *mdos*; without error on one’s part in making the offering, or any error on the part of the recipients in accepting them, the knowledge-holders give signs through their recitation, apply the two *gcong* sounds of speech to this.”

The ritual procedure should be performed with the preliminary part, the main section and the concluding activities in full, as set out in the rubric, and the number of iterations of the performance should match the availability of both the patron and the practitioner.

As stated in the “*mKha’ klong gsang mdos* Practice of Complete Depth” from within the “Precious General Collection of Sacred Buildings”:

“The precious Mount Meru is their dwelling place; the measureless palace with designs reaching to the sky, the wooden patterns of archery are the enjoyed possessions, the male and female tormas are the body’s substitutes.”

It is also clearly stated in the “Mount Meru Fulfillment *mDos* of Phur pa” that the painted tablets are supports for the body, the splints are supports for the speech, and the thread crosses are supports for the mind.

## The Purposes of Offering *mDos*

First, the purpose of offering *mdos* to the Revered Guests is: to repair breaches between the practitioner and patron, to purify the two obscurations, to fulfil the accumulation of merit and virtue, obtain both supreme and common accomplishments, and to remove obstacles and hindrances. As stated in the Practice manual of the *mKha' klong gsang mdos*.

“For this, perform the great secret *mdos*. As you purify defilements, you will obtain magical powers and abide the bliss of the pure dimension of the ultimate nature of phenomena. In times to come, through the performance of the great secret *mdos*, later generations of priests will propitiate the *ma mo* divinities who manifest in the expanse of the pure dimension, and repair damaged commitments in the pure dimension; the priests will accomplish desired powerful activities, internal conflicts will be summoned and expelled, and the beneficent patrons’ obstacles will be removed.”

The purpose of offering *mdos* to the Guests of Quality is: to obtain ordinary accomplishments that are needed in this life and to receive support and assistance in one’s work and activities.

The purpose of offering *mdos* to the Guests of Karmic Debt is: to pacify the jealousy and hostility of the eight classes of earthly powers, to purify past karmic debts and to repay loans, and to prevent obstacles and hindrances in one’s work and activities.

The purpose of offering *mdos* to the Guests of Compassion is: to satisfy the six classes of suffering beings through generosity, to ease their suffering and to help them attain states of happiness. As stated in the Practice Manual of the *mKha' klong gsang mdos*:

“The eight classes of protectors of *dpal* and the six samsaric realms, each encountering their desired and harmonious substances, will become guardians and protectors with joy and happiness.”

The offering of *mdos* is as follows: if, for example, a powerful individual is causing you great harm, as a method to prevent that person from you, you would collect whatever delicious food, clothing and wealth that the person in question likes, invite him as a guest, and entertain him lavishly, saying, NNN “Please don’t hurt me. I’ll give you whatever food and wealth you want.” Similarly, the lords of worldly power are invited through the priest’s meditative concentration, and offerings are made to them of whatever qualities they desire: beautiful forms for their eyes, melodious sounds for their ears, sweet fragrances for their nose, delicious tastes for their tongue, soft textures for their body, and all phenomena as *mdos* substances for the mind. These are blessed through concentration and offered to fulfill their wishes and satisfy their desires. Through speech, one communicates

through recitations or ritual utterances and melodies, saying “Please accept these items that you want, and do not harm me,” thereby pacifying obstacles and requesting accomplishments in return.

## The Commitments of *mDos* Ritual Practitioners

The sacred commitments that those who perform *mdos* ritual must take are as follows: As stated in the Sutra of the Way of the Visual World, in the second volume of the *gZi brjid*:

If one wishes to benefit sentient beings, as it says in the Black Water scriptures, collect the materials for *mdos* and ransoms. Accord greater importance to others’ benefit than to your own; without mixing in self-interest, abandon your disregard for cause and effect or seeking rapid accomplishment, and, like a sage, pursue the result of the Way of the the Visual World. Therefore, go about your affairs in a stately manner, renounce the practice of human and animal offerings, and perform your rituals with harmonious ritual substances.

It is especially inappropriate to make actual offerings of living beings, whether humans or animals, or other living beings. As stated above, one should “renounce the practice of human and animal offerings”; and as we are told in the *Srid pa spyi mdos*:

“Regarding/In the red hearth of bDud bon (? *bdud bon gyi dmar thab la*), what did Shenrab do? He overcame Khyab pa [lag ring], and propitiated him with white grain torma offerings. If contamination by blood (?*dmar thag*) should happen, make a confession to the gods of the *gshen* priests. Regarding the death-water libation of the *gdon* demons, what did Shenrab do? He overcame the *gdon* demons, and propitiated them with offerings of beer made from white grain.”

Thus, all Bon sutras and tantras are agreed that offerings that entail harm should be completely prohibited.

According to an expanded classification, there are four categories: the Four Portals of Chanting, which comprise: Black Water, the Portal of Purification with the Stream; White Water, the Portal of ‘Dre Demons and Vampires; ‘Phan yul the Portal of Ransoms of Exchanging Like for Like; Master Sage, the Portal of Rituals for Phya and *gNyan*. Each of these has vast and profound systems for its respective divisions, texts, procedures. For more a more complete understanding, one should examine the major *mdos* texts such as the *gZi brjid* and the *mKha’ klong gsang mdos*.

## The Benefits of *mDos*

The benefits of performing the ceremony of the *mKha’ klong gsang mdos* are

as follows. It removes adverse conditions and obstacles for a certain period, increases one's lifespan, merit, and prosperity, develops personal power and fortune, causes timely rain, ensures that crops and livestock are always healthy, and provides protection from elemental dangers. Ultimately, it is said to have the benefit of purifying the dual obscurations and accomplishing the accumulation of wisdom and merit. The ceremony is customarily performed when the earthly powers are disturbed, and there is a danger that they might inflict diseases on humans and animals, frost, hail, and drought on fields, and unleash catastrophes such as earthquakes and droughts on the land.

## Concluding Remarks

The Great *mKha' klong gsang mdos*, the most extensive *mdos* ritual in Yungdrung Bön, is considered a very important *mdos*, and many lamas have taken an interest in it: during the later diffusion of Bon, at Ensakha in Yeru Tsang, the largest Bon monastery in Tibet, Drogön Lodro Gyaltzen composed several subsidiary works including “The Ransom Procedure Known as the Clear Mirror” and “The Supplication of Knowledge of Drogön Aza Lodro.”

Rinchen Lhundrub composed many subsidiary and ancillary works and minor *mdos* texts, and Murik Shelwa composed a work entitled *Rigs drug sbyin pa'i mdos*. The *mKha' klong gsang mdos* spread to Tashi Menri Monastery in Tsang, where it was established as one of the monastery's twelve calendrical ceremonies. Menri's abbot Yungdrung Tsultrim composed a work entitled *mKha klong gi bca' gzhi sprad khrid*, “The Basic Framework Instructions of Space Expanse,” a practice manual for the *mKha' klong gsang mdos*. Later, the Menri abbot Nyima Tenzin composed *mKha' klong gsang ba'i mdos chen gyi bca' thabs gsal byed nyi 'od ces bya ba*, “The Sun-rays Clarifying the Arrangement Methods of the Great Space Expanse Secret Mdos,” *mKha' klong gsang mdos kyi zin bris gsal byed me long*, “The Clear Mirror Notes on the Space Expanse Secret Mdos,” and *mKha' klong gi dog dpyod mdor bsdus*, “A Brief Analysis of the Space Expanse.” There are also many minor notes and appendices by unknown authors. Many practitioners of the *mKha' klong gsang mdos* emerged in various Bon monasteries.

[This article was written by Geshe Khyung Tridhe Tsultrim (khyung khri lde tshul khrims) at Triten Norbutse Monastery in August 2024, and was translated by Professor Charles Ramble, EPHE, Paris in February 2025.]