

EDITIONS AND OUTLINE OF JE GAMPOPA'S COLLECTED WORKS

'RAW' INSTRUCTIONS (MAR TRI)', DHARMA GATHERINGS (TSHOG CHO), MAHAMHUDRA, VAJRAYOGINI, JEWEL ORNAMENTS AND PEARL GARLANDS.



Compiled and translated by Adele Tomlin

“Read well the two-volume ‘*Collected Works of Gampopa*’, the crown jewel of all the Kagyu. These teachings on the union of Kadampa and Mahāmudrā are more wondrous and greater in blessings than other works and termas. The Kagyu masters of the past all received siddhi through these profound teachings. Meeting the Buddha’s teachings through the compassion of the guru who is incomparably kind is a great fortune. If Masters and disciples who long for the Kagyu Dharma, do as taught in Gampopa’s Collected Works, experience and realization will dawn.”

—Shabkar Tsogdruk Rangdrol (1781-1851)

“In summary, even though Gampopa is no longer alive, the teachings he left behind are like his representative. So we should regard them as very sacred and important. Normally, if we hear about a talking statue we think that’s really sacred and important. However, with words in texts that have come to us directly from great masters, we wrap them up in cloth without paying much attention, put them in a dusty place, or on a shrine. With Dharma texts we wouldn’t toss them in a rubbish bin, but it is almost like doing that.”

---17th Karmapa, Ogyen Trinley Dorje (Teachings in January 2021)

“A few years ago, there was a debate about whether we still have the oral transmission of the *Ornament of Liberation*. Fortunately it was revealed that not just the *Ornament of Liberation*, but the oral transmission of the whole Collected Works of Gampopa are still present in both Karma Kagyu and Drupka Kagyu. There may be the oral transmission, which comes from other Kagyu lineages, such as Drigung Kagyu too. The oral transmission of the Ornament of Liberation originates from the Karma Kagyu lineage.”

INTRODUCTION



12th Gyeltsab Rinpoche giving Gampopa's Collected Works Transmission (Ralang Monastery, Sikkim).

To the left is HE Zurmang Rinpoche.

On 16th May 2022, at Palchen Chosling Lachi Monastery in Ravangla, Sikkim, HE 12th Gyeltsab Rinpoche began the full transmission of the Collected Works of an important figure for all the Kagyu lineages, [Je Gampopa](#) (sgam po pa bsod nams rin chen, 1079–1153). The oral transmission continued for ten days. In attendance was also Zurmang Rinpoche whose monastery is also in Sikkim.

The transmission was kindly made available livestream online, through a YouTube channel <https://youtu.be/5WILswZ9IIs>. Interesting information about the texts and transmission was posted during the transmission on the Facebook page of Gyeltsab Rinpoche, some of which I have also included in this article. At the end of the transmission, Gyeltsab Rinpoche explained how he had received the oral transmission from HH 16th Gyalwang Karmapa, Rangjung Rigpe Dorje, which was transmitted to him at Rumtek monastery during one summer. It took a few days and he remembered that the Karmapa would sometimes continue until midnight using a kerosene lamp for light, and sometimes the lamp didn't work and caused some problems. Several other Rinpoches and tulkus were there to receive it: Zhamar Rinpoche, Situ Rinpoche and

Jamgon Rinpoche; Dzigar Choktrul Rinpoche, Sangye Nyenpa Rinpoche, Thrangu Rinpoche, and Tenga Rinpoche. All of the senior monks of Rumtek monastery also attended¹.

I have written before about Je Gampopa's Collected Works, in the context of a teaching the 17th Karmapa, Ogyen Trinley Dorje gave about the Four Dharmas of Gampopa, see [here](#)². However, while writing this article, I was unable to find a published translated English-Language outline of Gampopa's Collected Works.

So, out of inspiration hearing about this transmission, and as an offering for Gyeltsab Rinpoche (whom I have received several Vajrayana empowerments and transmissions from) and this Dharma activity, I stayed up late into the night and prepared the following to offer to Dharma brothers and sisters who attended the transmission or anyone else:

- a compiled list of the extant editions of Gampopa's Collected Works (together with some images of them) and
- a new English translation of the outline (with the Tibetan (wylie and script))

Je Gampopa is generally known for his 'lam-rim' type text, the *Jewel Ornament of Liberation*, but opening up the Collected Works leads to an absolute treasure trove of instructions and information, in particular on guiding Vajrayana practice, winds and channels (tsa-lung), inner heat (tummo), Mahāmudrā and Vajrayana views and philosophy. In addition, the works give an insight into the questions he was asked by some of his most famous students, the 1st Karmapa, Dusum Khyenpa (founder of Karma Kagyu) and Phagmo Drupa (root teacher of other Kagyu lineages, such as Drigung and Drugpa Kagyu and so on).

After publishing this article, a reader kindly informed me that in Ulrich Timme Kragh's *Tibetan Yoga and Mysticism - A Textual Study of the Yogas of Nāropa and Mahāmudrā Meditation in the Medieval Tradition of Dags po*³. (2015) (a 700 page book) there is an outline and extensive analysis of Gampopa's Collected Works. This book is a minefield of precious information, so, I have also added in some quotations and references from it.

I have also included in an Appendix an excerpt from the 2021 teaching the 17th Karmapa gave on Gampopa's Collected Works. May we all have the good fortune to hear and read Gampopa's

Collected Works! Dedicated to the Kagyu lineages and followers, may the Kagyu teachings flourish and prosper!

Compiled and translated by Adele Tomlin, May 2022. Copyright.

EDITIONS OF JE GAMPOPA'S COLLECTED WORKS

On the BDRC website, ten available online editions of Gampopa's Collected Works are listed, I have compiled them here below for reference.

1. **1-Volume Daglha Gampo edition. With stunning illustrations on the first pages.** Images below. *gSung 'bum sgam po pa. Dwags Lha Sgam Po/. Buddhist Digital Resource Center (BDRC), MW4CZ301826.*

The first printed edition of Gampopa's Collected Works that is still extant, is the one by Choje Sonam Lhundrub Dawa Gyaltsen, printed at Daglha Gampo monastery (images below). This includes over forty teachings of the Collected Works of Gampopa. Most of the later editions used this as their primary source. According to Ulrich Timme Kragh (2015: 170):

"In the male iron dragon year (lcags pho 'brug gi lo), i.e., 1520 CE, the sixteenth abbot of Daglha Gampo (Dags lha sgam po) monastery, Sgam po Bsod nams lhun grub⁴⁵⁷ (1488-1552) produced the first printed edition of the Dags po'i bka' 'bum using xylographic printing technique.

Daglha Gampo, which by the sixteenth century had become a small monastery of the Dagpo Kagyu tradition, originated as a remote mountain hermitage founded by Sonam Rinchen (Bsod nams rin chen). It was there that he spent the second half of his life surrounded by his students. Given the special heritage and renown of the monastery as being Sonam Rinchen's seat (gdan sa) and that Sonam Rinchen was regarded as a major founding figure for all the later Kagyu sub-schools, the printing of the first edition of Sonam Rinchen's teachings was accordingly a project of great prestige and consequence for the monastery.

Yet, there may also have been other earlier, now possibly nonextant versions of the Dagpo Kabum (Dags po'i bka' 'bum) in circulation before the 1520 printing project in Daglha Gampo. It is at least clear that the corpus is referred to under the name Dagpo Kabum in several primary sources prior to 1520, such as life stories of several persons before this date. For example, a brief biography of Gampo Sonam Lhundrub (Sgam po Bsod nams lhun grub), who was the publisher of the 1520 xylograph, states that during his teenage years (i.e., in the 1500s, some fifteen to twenty years before producing the printed edition) he received the reading transmission (lung) for

the Dagpo Kabum corpus from Chenga Rinpoche (Spyan snga Rin po che) at Daglha Gampo monastery."

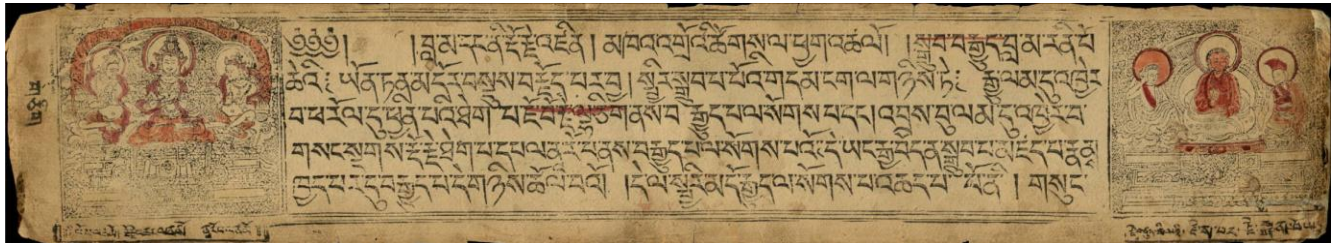
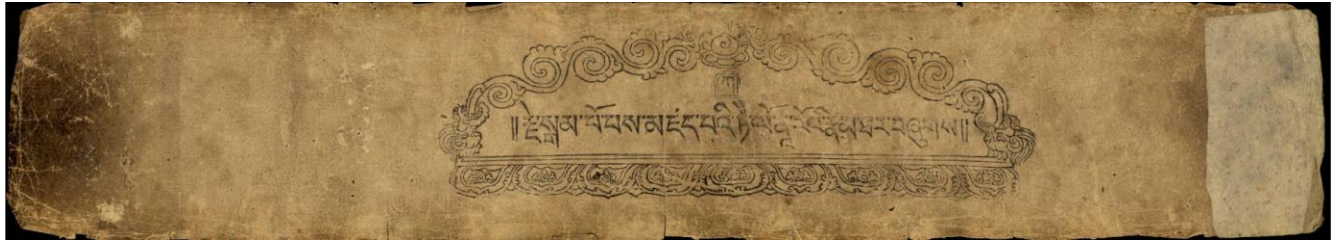
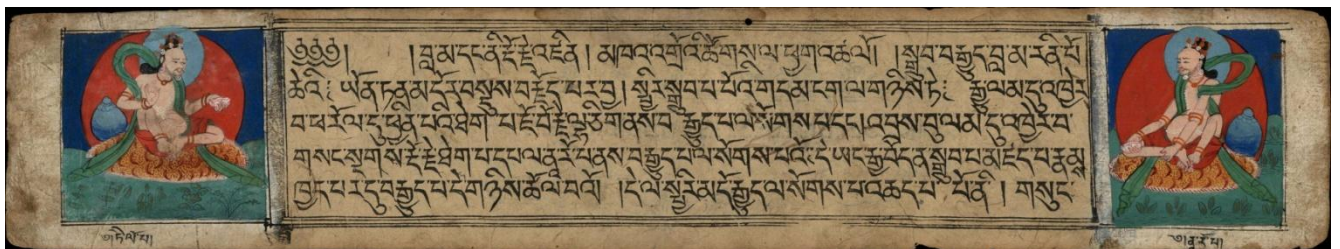
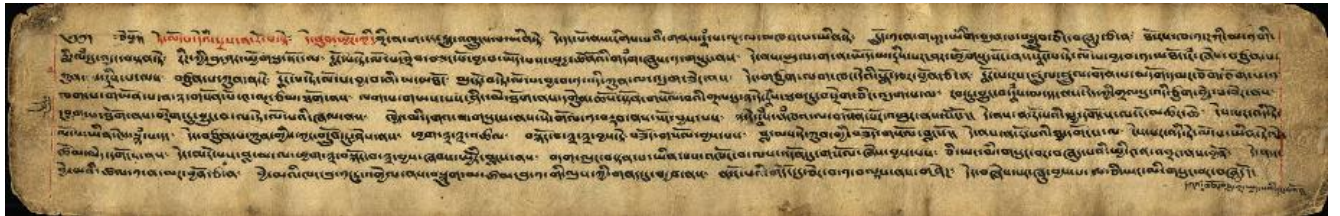
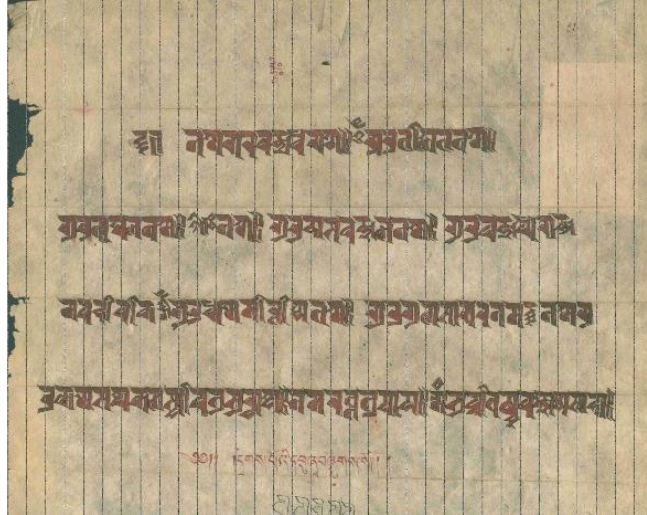


IMAGE: Second page of one-Volume Daglha Gampo edition. *gSung 'bum sgam po pa. Dwags Lha Sgam Po/* purl.bdrc.io/resource/MW4CZ301826. The left drawing is a picture of three figures – Vajradhara (center), Tilopa (left), and Nāropa (right) – seated on a single throne. A caption beneath the figures reads: "Homage to Tailopa! Homage to Vajradhara! Homage to Nāropa!" The right drawing likewise depicts three figures – Marpa (center), Milarepa (left), and Gampopa (Bsod nams rin chen (right) – seated on a single throne.

2) 1-volume blockprint carved under the guidance of Gampopa's nephew Chenga Sonam Lhundrub; margin marked ka-sha, a, ki, khi, ci and e. Images below. *gSung 'bum bsod nams rin chen. Buddhist Digital Resource Center (BDRC), MW8LS16322.*

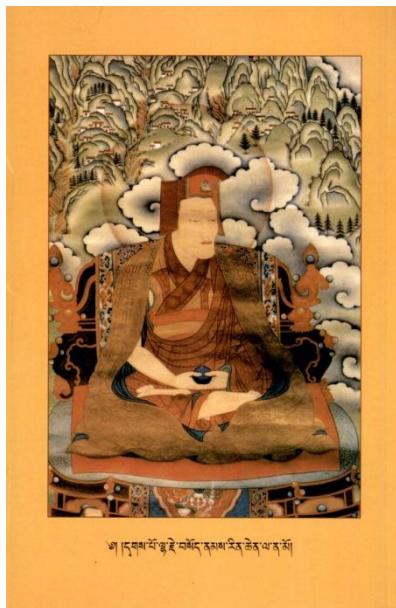
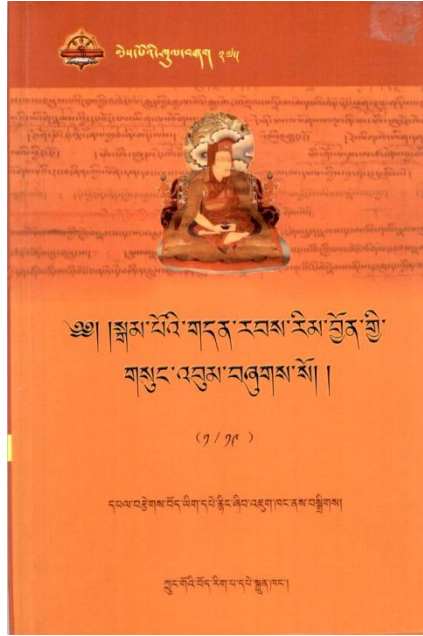


3) 1-volume handwritten manuscript in U-med script; margin marked ka-a & ki-th 1copy made available from the collection of Kyegu Zhangu Gon Adro. Images below. (skye dgu zhang 'gu dgon a gro). *gSung 'bum sgam po pa*. BDRC MW8LS16354.



4) 1-volume edition in the [Collection of Tulku Tshewang in Nampa Kunden Monastery, Jumla](#) *rJe sgam po pa'i gsung 'bum*. purl.bdrcl.io/resource/MW0NGMCP46314.

5) Tibetan computer input book edition (2013) from the Trungpo Borig Publishing House. Image below. *sGam po pa bsod nams rin chen, et al. sGam po'i gdan rabs rim byon gyi gsung 'bum*. Par gzhi dang po, Krung go'i bod rig pa dpe skrun khang, 2013. BDRC MW1AC309.

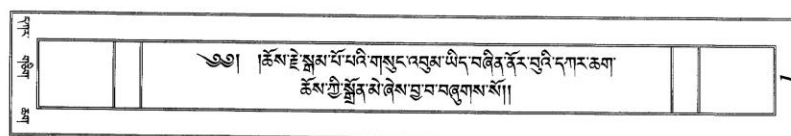


6) 2-volume (1998) Collected Works of Gampopa from impressions of the blocks preserved at Dege Gonchen (sde dge dgon chen); marked e (ka-ra) and waM (la-nyi) gSung 'bum sgam po pa. sDe dge par khang chen mo, 1998. BDRC, MW22393. Kragh (2015:184-5) explains:

"At some point in the nineteenth or early twentieth century, a new xylograph print of the Dagpo Kabum was produced at the renowned printery Dege Parkhang Chodzo Chenmo (Sde dge par khang chos mdzod chen mo), belonging to the Sakya monastery Lhundrub Teng (Lhun grub

steng) in Dege (Sde dge) in eastern Tibet. The printery had been established in 1729 by the king of Dege, Tenpa Tsering (Bstan pa tshe ring), whereafter it became a major publishing center for Tibetan texts belonging to most of the traditions of Tibetan Buddhism (KOLMAŠ, 1971.I:10). The two-volume Dege xylograph of the Dagpo Kabum, which shall here be referred to as DK.D, has been preserved in an older paper print obtained in Dege in June 1922 by the French traveler and explorer Mrs. Alexandra DAVID-NÉEL (1868-1969). The print was subsequently brought to Paris, where it is today kept at the Musée national des Arts asiatique Guimet.500 The folios measure 6x45,5 cm."

7) **4-volume (2000) computer typeset edition in the Collection of the Gampopa Library, Swayambhu, Nepal.** Images below. *gSung 'bum sgam po pa*. Khenpo S. Tenzin & Lama T. Namgyal, 2000. BDRC MW23439.

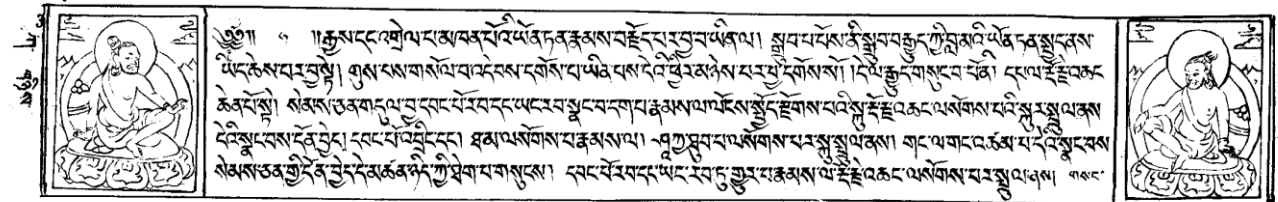
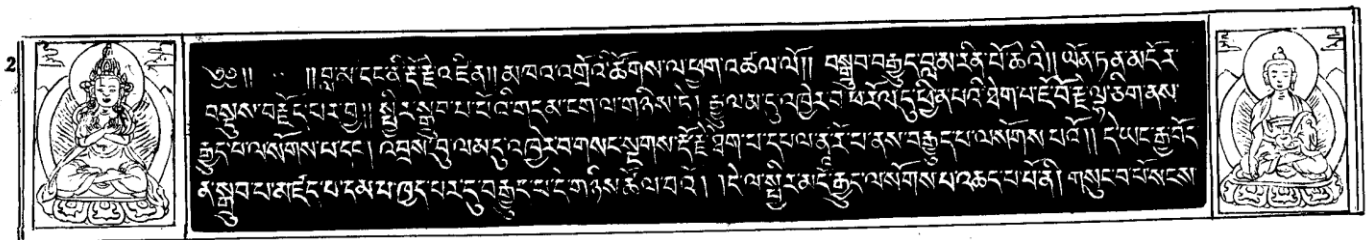


8) **2-volume (1976) reproduction of a stunningly illustrated manuscript from the Tashi Chodzon Monastery in Lahaul.** Images below. *gSung 'bum sgam po pa*. Shashin, 1976. BDRC MW23444.

PREFACE

Sgam-po-pa Bsod-nams-rin-chen *aliases* Dwags-po Lha-rje and Zla-'od-gzhon-nu (1079-1153) is one of the greatest names in the spiritual history of Tibet. One of the two religious heirs of the profoundly accomplished yogi Mi-la-ras-pa, Sgam-po-pa is recognized as the master of all the major Dkar-brgyud-pa traditions of Tibet. The precepts of most of the Dkar-brgyud-pa practices (with the exception of the Shangs-pa and some of the teachings which passed through Rngog and Ras-chung) were transmitted through Sgam-po-pa. This master also received Bka'-gdams-pa precepts. He is often praised as the creator of a synthesis of the two approaches to Buddhist realisation.

The manuscript reproduced in this volume comprises the complete works found in the Sde-dge redaction with the exception of the *Thar-pa'i rgyan* and the lesser known *Bstan bcas lung gi nyi 'od*. The manuscript would seem to be a copy of a print of a western Tibetan redaction of the works of Sgam-po-pa and of 'Ba'-ra-ba. It comes from the Bkra-'sis-chos rdzoñ Temple in Lahul.



9) 3-volume (1982) edition reproduced from a manuscript reflecting the tradition of the Dagleha Gampo redaction (dwags-lha sgam-po redaction prepared through the efforts of Chenna Sonam Lhundrub (sryan-sna bsod-nams-lhun-grub) from the Hemis monastery in Ladakh. Images below. *gSung 'bum sgam po pa*. Kargyud Sungrab Nyamso Khang, 1982. BDRC MW23566.

COLLECTED WORKS (GSUN 'BUM) OF
SGAM-PO-PA BSOD-NAMS-RIN-CHEN

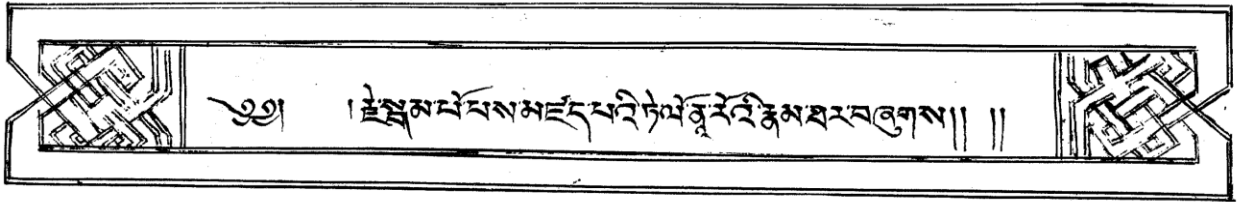
Reproduced from a manuscript reflecting the tradition of the Dwags-lha Sgam-po redaction
prepared through the efforts of Spyan-sna Bsod-nams-lhun-grub from
the Hemis Monastery in Ladakh

VOLUME I

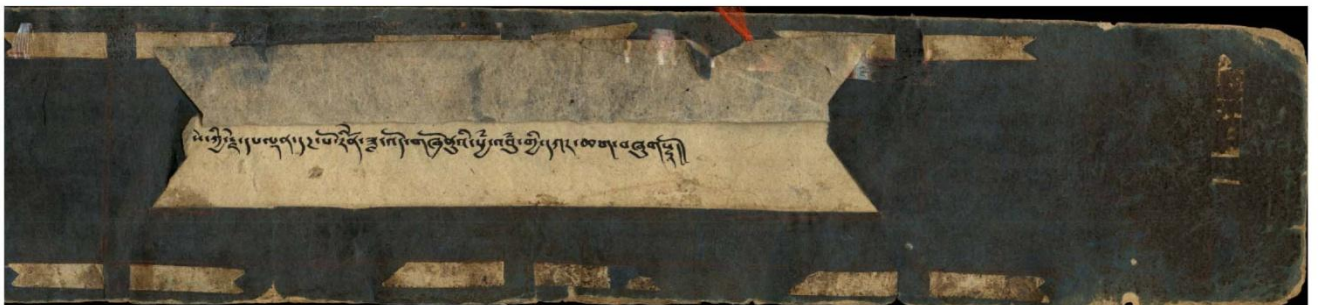
Darjeeling, West Bengal

February 1982

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10) 1-Volume U-Med script edition. *gSung 'bum zla 'od gzhon nu*. Images below. BDRC MW2PD17541.



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OVERVIEW OF CONTENTS OF COLLECTED WORKS

For my translated outline of the Collected Works, I have used the 4-volume (year 2000 edition) which follows the same outline as the original Daglha Gampo one, however, in the fourth volume there are more texts included, which are not in the earlier edition. Here is a brief overview of the contents.

VOLUME ONE – Liberation-Stories and Five ‘Dharma Gatherings’

ཀུང་པར་།	ཚོགས་ཚོས་བཀའ་ཤིས་ལུན་ཚོགས་ལ་ལྟེབ་	༥༩	289 - 332
ཀུཅ་པར་།	མགོན་པོ་སློབ་འདུན་ལུས་མཛད་པའི་ཚོགས་ཚོས་ལེགས་མཛེས་ལ་ལྟེབ་	༩༤	333 - 504
ཀུཆ་པར་།	ཚོས་རྗེ་དུགས་པོ་ལྷ་རྗེའི་གསུང་། ཚོགས་ཚོས་ཡོན་ཏན་ལུན་ཚོགས་ལ་ལྟེབ་	༥༤	505 - 576
ཀུཇ་པར་།	ཚོགས་ཚོས་ལྷ་ཏིག་གི་སྲོང་བ་ལ་ལྟེབ་	༥༤	577 - 648
	བཅས་བསྟོམས་ཤོག་ལྟེབ་ ༥༩༧ བཞུགས་པ་ལགས་སོ།། དགོའོ།།		
༡༡།	།ཁམས་གསུམ་ཚོས་ཀྱི་རྒྱལ་པོ་དཔལ་མཉམ་མེད་སྐྱམ་པོ་པ་འགྲོ་མགོན་བསོད་ནམས་རིན་ཆེན་མཚོག་གི་གསུང་འབུམ་སྐྱེགས་བམ་ཀུའི་བཞུགས་བྱང་ལ།		
ཐོག་མར་ཚོས་རྗེ་སྐྱམ་པོ་པའི་གསུང་འབུམ་ཡིད་བཞིན་ནོར་བུའི་དཀར་ཆག་ཚོས་ཀྱི་སྐྱོན་མེ་ལ་ལྟེབ་	༤	༡	༡༩
ཀུཀ་པར་།	རྗེ་སྐྱམ་པོ་པས་མཛད་པའི་རྟེ་འོ་རྒྱ་རོའི་རྣམ་ཐར་ལ་ལྟེབ་	༡༩	1 - 24
ཀུཁ་པར་།	རྗེ་མར་པ་དང་རྗེ་བཙུན་མི་ལའི་རྣམ་ཐར་ལ་ལྟེབ་	༡༡	25 - 46
ཀུག་པར་།	ཚོས་རྗེ་སྐྱམ་པོ་པ་ཆེན་པོའི་རྣམ་ཐར་རིན་པོ་ཆེ་ཀུན་ལྷབ་སྐྱན་པའི་བ་དན་ཐར་པ་རིན་པོ་ཆའི་རྒྱན་གྱི་མཚོག་ཅེས་བྱ་བ་ལ་ལྟེབ་	༡༢༡	47 - 288

vol. 1 (ka)

1. Liberation-story of Tilopa and Nāropa (tai lo nA ro'i rnam thar)
2. Liberation-story of Marpa and Jetsun Milarepa (mar pa dang rje btsun mi la'i rnam thar)
3. The Liberation-Story of of Gampopa Chenpo, Banner of Renown of the Supreme Precious Jewel Ornament of Liberation (sgam po pa chen po'i rnam thar rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog)
4. Dharma Gathering (Tshogcho) of Auspicious Abundance (tshogs chos bkra shis phun tshogs)

5. **Dharma Gathering (Tshogcho) of Legzey given by the Protector Candraprabha Kumāra** (mgon go zla 'od gzhon nus mdzad pa'o tshogs chos legs mdzes ma bzhugs so)
6. **Dharma Gathering (Tshogcho) of Abundant Qualities** (tshogs chos yon tan phun tshogs)
7. **Dharma Gathering (Tshogcho) of Pearl Mala** (tshogs chos mu tig gi phreng ba)

Volume One contains the liberation stories of famed Kagyu forefathers such as Tilopa, Nāropa, Marpa and Milarepa and a life-story about Gampopa. Kragh (2015: 205-208) asserts that these life-stories of the four main Kagyu Forefathers were originally composed by Gyelwa Khyung Tsangwa Yeshe Lama (Rgyal ba khyung tshang ba Ye shes Bla ma (1115-1176), probably after Gampopa, Sonam Rinchen's death in 1153, during the period 1153-1176. This makes them some of the very earliest life-stories of these masters.

This is followed by a life-story on Gampopa, composed by Gampo Sonam Lhundrub (Sgam po Bsod nams lhun grub). The colophon of this text reads that this text was composed in the male-iron dragon year, 2398, 367 years after the passing of Gampopa with the aim of promoting the teachings⁴. For more detail on this life story, see Kragh (2015:211-215) who explains that according to this biography:

“In 1109-1110, Sonam Rinchen remained thirteen months with Milarepa while practicing the master's secret meditation instructions, in particular the *yoga* of Inner Heat (*gtum mo*). The text here gives a detailed account of the visions, dreams, and meditation experiences that Sonam Rinchen had during this time along with descriptions of Milarepa's response to each of them, often in the form of spiritual songs. After his stay with Milarepa, it is told that Sonam Rinchen returned to Central Tibet to meet again with his former Kadampa (*Bka' gdams pa*) teachers. They all inquired in detail about the meditation experiences and achievements that Sonam Rinchen had achieved during his training with the *yogī* Milarepa. They all became very impressed with his progress and Lama Nyugrumpa (Bla ma Snyug rum pa) bestowed a White *Tārā* empowerment on Sonam Rinchen to ensure him a long lifespan, since he saw him as destined to benefit many sentient beings.”

Then there are five texts called *Dharma Gatherings* (Tshog Cho), (the fifth text is in Volume Two): Auspicious Abundance, Legze (said to be a student of Gampopa who wrote the teaching

down), Abundant Qualities, Pearl Rosary Mala, Great Dharma. These are said to be the public teachings of Gampopa. Kragh (2015:216) says this about the texts:

“Each text ends with a colophon describing the text's authorship and, according the information provided there, Sonam Rinchen did not write these works himself. Rather, they are explicitly stated to be notes (*zin bris*) taken by his students based on Sonam Rinchen's oral lectures (*gsung* or *gsung sgros*). The notes were then compiled and perhaps edited to some extent by the authors. Each text is relatively uniform in its language and style, indicating that the respective text was written by a single hand.

The works consist of a number of individual lectures, which are demarcated by standard prefatory phrases inserted into the text at the beginning of each lecture. Such a prefatory phrase is, for example, "Again, the *Dharma* master Gampopa said..." (*yang chos rje sgam po pa'i zhal nas*). The end of the given lecture is marked by a short closing word or phrase, such as "[thus he] said" (*gsung*). These demarcations make it possible to distinguish distinct segments in the works, which in the works' colophons are referred to as "teaching sessions" or, more literally, "*Dharma* sessions" (*chos thun*).

As a literary genre, a *Teaching to the Assembly* (*tshogs chos*) is thus a cycle of one or more oral teachings (*chos*, **dharma*) presumably given to a larger audience, i.e., a 'community', an 'assembly', or a 'gathering' (*tshogs*, **gaṇa*). The contents of the text suggest that the gathering mainly consisted of monks, because the teachings occasionally emphasize topics or explanations that would seem most suited to such listeners, e.g., the study of *Vinaya*. Hence, the word 'gathering' does not necessarily imply that the lectures were fully 'public' in the broadest sense of the word.

The *Tshogs chos* texts found in *Dagpo Kabum* are the earliest extant and perhaps the original Tibetan works of this genre. The genre continued to be used especially within the Kagyu school as well as in the Kadam (*Bka' gdams*) tradition until the early fourteenth century, whereafter it went out of use. In total, there are thirty-three known works belonging to the *tshogs chos* genre found in various corpora. These works contain oral teachings of nine different lamas. The last known specimen is a *tshogs chos* attributed to Ogyenpa Rinchen Pel (O rgyan pa Rin chen dpal (1229/30-1309)).

For more detail on what is contained in the individual *Dharma Gatherings*, see Kragh (2015: 216-283).

VOLUME TWO – Question & Answers (Zhu-len), Naked (Mar-tri) Instructions and Vajrayogini

ལྷན་པར་	།སྐྱེ། །ཁམས་གསུམ་ཚོས་ཀྱི་རྒྱལ་པོ་དཔལ་མཉམ་མེད་སྐྱམ་པོ་པ་འགོ་མགོན་བསོད་ནམས་རིན་ཆེན་མཚོ་གཞི་གི་གསུང་འབུམ་གླེགས་བམ་ཁ་པའི་བཞུགས་བྱང་ལ།		
ལྷན་པར་	རྗེ་དྲགས་པོ་ལྷ་པོ་ཚེ་འོ་ཚོགས་ཚོས་ཚེན་པོ་ལ་ལྷེབ་	༥༤	1 - 68
ལྷན་པར་	རྗེ་དྲགས་པོའི་ཞལ་གདམས་དང་། རྗེ་སྐོམ་རྩལ་གྱི་ཞུས་ལན་ལ་ལྷེབ་	༡༧	69 - 102
ལྷན་པར་	དུས་གསུམ་མཚུན་པའི་ཞུས་ལན་ལ་ལྷེབ་	༤༩	103 - 288
ལྷན་པར་	རྗེ་པག་མོ་གླུ་པའི་ཞུས་ལན་ལ་ལྷེབ་	༥༧	289 - 344

ལྷན་པར་	རྣལ་འབྱོར་ཚོས་གཡུང་གི་ཞུས་ལན་ལ་ལྷེབ་	༦	345 - 356
ལྷན་པར་	ཚོས་རྗེ་དྲགས་པོ་ལྷ་ལྷེན་གསུང་། བྱིད་ཚོས་སུ་ཏིག་ཅར་ལ་བརྒྱས་པ་ལ་ལྷེབ་	༥༤	357 - 404
ལྷན་པར་	སེམས་ཀྱི་མཚན་ཉིད་གལ་པ་མངོན་དུ་སྤྱད་བལ་ལྷེབ་	༩	405 - 422
ལྷན་པར་	རྗེ་དྲགས་པོ་ལྷ་ལྷེན་གསུང་། དམར་བྱིད་གསང་ཚེན། བར་དོའི་དམར་བྱིད། འཕོ་བའི་དམར་བྱིད་ཞལ་གདམས་དང་བཅས་པ་ལ་ལྷེབ་	༥༧	423 - 476
ལྷན་པར་	རྗེ་དྲགས་པོ་ལྷ་ལྷེན་མཚན་པའི་ལྷག་རྒྱ་ཚེན་པོ་རྗེ་ཡེ་ཤེས་ཀྱི་དབང་དང་། ཕག་མོའི་གཞུང་མདོ་དང་བཅས་པ་ལ་ལྷེབ་	༡༤	477 - 504

ལྷན་པར་	།སྐྱེ། །ལ་ཅ་པར་། རྗེ་དྲགས་པོ་ལྷ་ལྷེན་གསུང་སྐོས། སྤྲན་བརྒྱན་གསལ་བའི་མེ་ལོང་ལ་ལྷེབ་	༡༧	505 - 540
ལྷན་པར་	རྗེ་དྲགས་པོ་ལྷ་ལྷེན་གསུང་། སྤྲན་བརྒྱན་བརྗོད་བྱང་མ་ཞེས་བྱ་བ་ལ་ལྷེབ་	༡༧	541 - 574
ལྷན་པར་	རྗེ་དྲགས་པོ་ལྷ་ལྷེན་གསུང་ཞལ་གྱི་བདུད་རྩི་རྒྱན་མོང་མ་ཡིན་པ་ལ་ལྷེབ་	༥༧	575 - 644
བཅས་བསྐྱམས་ཤོག་ལྷེབ་	༥༥༥ བཞུགས་པ་ལགས་མོ།། དགོའོ།།		4

vol. 2 (kha)

1. **Great Dharma Gathering (Tshogcho)** (tshogs chos chen mo)
2. **Questions and Answers with Je Gomtsul⁵** from the Oral instructions of Dago (dwags po'i zhal gdams dang rje sgom tshul gyi zhus lan)
3. **Questions and Answers with Dusum Khyenpa** (dus gsum mkhyen pa'i zhus lan)
4. **Questions and Answers with Phagmo Drupa** (phag mo gru pa'i zhus lan)
5. **Questions and Answers with Yogi Choyung** (rnal 'byor chos g.yung gi zhus lan)
6. **A Closely Thread String of Pearls: Dharma Guidance** (khrid chos mu tig tsar la brgyus pa)
7. **Actualising the Hidden Characteristics of the Mind** (sems kyi mtshan nyid gab pa mngon du phyung ba)
8. **Great Secret Raw (Mar-tri) Instructions** (dmar khrid gsang chen)
9. **Raw (Mar-tri) Instructions on the Bardo** (bar do'i dmar khrid)

10. **Raw(Mar-tri) and pith instructions on Phowa** ('pho ba'i dmar khrid zhal gdams dang bcas pa)
11. **Empowerment of the Great Mahāmudrā, Vajra Primordial Awareness** (phyag rgya chen po rdo rje ye shes kyi dbang dang/) **Sutra texts of Varāhi** (phag mo'i gzhung mdo dang bcas pa)
12. **Sayings/ Mirror of Clarity of the Whispered Oral Lineage** gsung sgros/ snyan brgyud gsal ba'i me long)
13. **Memorandum of the Whispered Lineage** (snyan brgyud brjed byang ma)
14. **Extraordinary Mouth Nectar** (zhal gyi bdud rtsi thun mong ma yin pa)

Volume Two first lists *Question & Answer discussions* (*zhus lan*) with Gampopa's main students such as Je Gomtsul, 1st Karmapa, Dusum Khyenpa, Phagmo Drupa and Yogi Choyung. However, these works contain a variety of different materials that have been compiled together and are not only questions and answers⁶. Kragh (2015: 301-302) explains:

“The concept of Zhulen (*zhus lan*) as a written work must have been a new genre in the twelfth century, and the *zhus lan* texts of the *Dagpo Kabum* are among the earliest known Tibetan works of the genre. The genre has, however, a prototype in the form of at least one of two canonical Zhulen (**praśnottara*) works included in the Peking, Narthang (Snar thang), and Golden Manuscript Tengyur (*bstan 'gyurs*)....

The four *zhus lan* texts of the *Dagpo Kabum* are compilations of questions supposed to have been presented orally by some of Sonam Rinchen's closest students, along with Sonam Rinchen's oral answers to these questions. The questions posed by the students reveal no particular structure, which means that these texts cover a lot of different topics, especially practical questions concerning how to combine different types of meditation practice, although a few more philosophical and doctrinal questions also are raised with regard to Sonam Rinchen's teachings. Consequently, the texts provide a certain perspective of Bsod nams rin chen's *Mahāmudrā* doctrine in terms of how it is related to other doctrinal and practical aspects of Buddhism, especially the practices of the *Vajrayāna*.”

This is followed by several 'Raw' (or Naked) Instructions' (dmar khrid) on the nature of reality and mind as well as the Whispered Lineage instructions and a text on Varahi. The term 'Mar Tri', often translated as Naked or Direct Instructions, literally means 'red/raw' like a surgeon who cuts

open something to look directly inside it! So I have translated it as 'raw' instructions to get that literal and 'naked' meaning across.

In this second volume there is also a text compilation providing an empowerment, a *sādhana*, and an offering ritual on the goddess *Vajravārāhī*. I have now translated two of these texts, see [here](#)⁷. It is said that the texts were written by Gampopa's nephew and disciple, Gomtsul (Dags po Sgom tshul, Bsod nams rin chen's eldest nephew and abbot of Dags lha sgam po). In the Vajravarahi practices of the Karma Kagyu, Vajravarahi generated from the seed letter Hri (Hrikyema). There is also the Vamkyema, "Vajravarahi generated from the seed letter Vam". These texts seem to belong to Hri-kyema category. Kragh explains (2015: 377):

“The first segment contains a Tantric empowerment ritual (*dbang bskur*, **abhiṣeka*). A [red] *sindhura* substance is [to be placed] in the *maṇḍala* of [the goddess] Vajra-Knowledge (*Rdo rje ye shes*, **Vajrajnāna*), [who represents] *Mahāmudrā* (*phyag rgya chen po rdo rje ye shes kyi dkyil 'khor du sin dhu ra'i dbang bskur ba*). The goddess in question is *Vajrayoginī* (*rdo rje rnal 'byor ma*) or *Vajravārāhī* (*rdo rje phag mo*) having one face and two arms. She is surrounded by a retinue of four other goddesses.

Kragh goes into some detail about this empowerment and *sadhana* text (2015: 377-378). One should really only read this if one has the Varahi empowerment though. He also explains that the text contains a short homage and praise to *Vajrayoginī* in six verses and with the scribal colophon: "May the blazing splendor of auspiciousness [of this text] adorn the world!" This is said to be the characteristic sign-off by the scribe Kunga Rinchen (Kun dga rin chen), who probably copied the text for the 1520 xylograph production.

The *Clear Mirror of the Whispered Lineage* and *Memorandum of the Whispered Lineage* both contain the instructions about the Six Yogas of Nāropa that Gampopa received from Milarepa. These are instructions that Gampopa gave which were written down as notes, but it doesn't mention who wrote them down. Among the Six Yogas, in these texts, Gampopa mainly teaches about Dream Yoga, Bardo and Phowa.

For more detailed information about the individual Q&A discussions and these other texts, see Kragh (2015: 302- 396).

VOLUME THREE – Songs, Six Yogas of Nāropa and Mahāmudrā Instructions

དཔལ་	༄༅། །ལམས་གསུམ་ཚོས་ཀྱི་རྒྱལ་པོ་དཔལ་མཉམ་མེད་སྐམ་པོ་པ་འགྲོ་མགོན་བསོད་ནམས་རིན་ཆེན་མཚོ་གཞི་གི་གསུང་འབུམ་གླེགས་བམ་གཤམ་པའི་བཞུགས་བྱུང་ལ།		
གཤམ་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། ཕྱག་རྒྱ་ཚེན་པོ་འཇུག་པར་དང་མགོན་པོ་འཇུག་པར་སྐམ་པོ་ལྷེ་བ་	༡༩	1 - 38
གཞུག་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། ཕྱག་རྒྱ་ཚེན་པོ་གསལ་བྱེད་ཀྱི་མན་ངག་ལྷེ་བ་	༤	39 - 56
གཟུགས་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། ཕྱག་རྒྱ་ཚེན་པོ་བསམ་གྱིས་མི་བྱུང་པའི་སྐྱོམ་རིམ་ལྷེ་བ་	༡༤	57 - 88
གཤམ་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། མྱིང་པོ་དོན་གྱི་གདམས་པ་ཕྱག་རྒྱ་ཚེན་པོ་འཇུག་པོ་གི་ལྷེ་བ་	༡༩	89 - 126

དཔལ་	གཤམ་པར་། ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། ཕྱག་རྒྱ་ཚེན་པོ་འཇུག་པར་དང་མགོན་པོ་འཇུག་པར་སྐམ་པོ་ལྷེ་བ་	༡༩	127 - 156
དཔལ་	གཤམ་པར་། ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། མྱིང་པོ་དོན་སྤོང་དོན་དམ་གཏོར་མཚོན་ལྷེ་བ་	༡༠	157 - 196
དཔལ་	གཤམ་པར་། ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། རྣམ་རྟོག་དོན་དམ་གྱི་དོ་སྤོང་ལྷེ་བ་	༡༩	197 - 234
དཔལ་	གཤམ་པར་། ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། རྒྱུ་བ་པ་སྤྱིང་གི་དོ་སྤོང་ལྷེ་བ་	༡༧	235 - 268

དཔལ་	༄༅། །གསལ་པར་། ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། མདོ་སྐྱབས་ཀྱི་སྐོམ་དོན་བསྐྱེད་པ་ལྷེ་བ་	༡༠	269 - 308
གཤམ་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། རྒྱུ་བ་པ་སྤྱིང་གི་དོ་སྤོང་ལྷེ་བ་	༡༡	309 - 332
གཞུག་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། བསྐྱེད་པ་གསུམ་རྣམ་གཞག་ལ་སོགས་པ་ལྷེ་བ་	༣༧	333 - 402
གཞི་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། གནས་ལུགས་གཏིས་ཀྱི་མན་ངག་དང་གོ་ཚུགས་ཀྱི་མན་ངག་ལྷེ་བ་	༤༠	403 - 502
གཞི་པར་།	ཚོས་ཇི་དྲགས་པོ་ལྷ་ཇི་འཇུག་པར། བཀའ་ཚེས་དང་ཕྱག་རྒྱ་ཚེན་པོ་ལྷེ་བ་། ལམ་མཚོ་གཞི་ཚེན་པོ་ལྷེ་བ་། ཚོས་བཞི་མདོར་བསྐྱེད་པ། ཉམས་ལེན་མདོར་		

vol. 3 (ga)

1. **One Hundred Thousand Songs and the Shooting Thunderbolt Oral Instructions of Mahāmudrā** (phyag rgya chen po'i man ngag thog babs dang mgur 'bum rnam)
2. **Oral Instructions that Clarify Mahāmudrā** (phyag rgya chen po gsal byed kyi man ngag)
3. **Meditative Stages of the Inconceivable Mahāmudrā** (phyag rgya chen po bsam gyis mi khyab pa'i sgom rim)
4. **Essence of the Meaning of the Instructions of Mahāmudrā, One Hundred Thousand Pith Instructions** (snying po don gyi gdams pa phyag rgya chen po'i 'bum tig)
5. **Pointing Out of the Roots of Mahāmudrā and Actions** (phyag rgya chen po'i rtsa ba la ngo sprad pa zhes kyang bya/ **Realisations of Bringing Appearances onto the Path**

- (snang ba lam 'khyer gyi rtogs pa cig chog ces kyang bya/) **Unchanging Ultimate Reality Mahāmudrā** (phyag rgya chen po gnyug ma mi 'gyur ces kyang bya ba)
6. **Treasury of the Ultimate Pointing Out of the Essence** (snying po'i ngo sprod don dam gter mdzod)
 7. **Pointing Out Ultimate Conceptuality** (rnam rtog don dam gyi ngo sprod)
 8. **Pointing Out the Essence of Practice** (sgrub pa snying gi ngo sprod)
 9. **The Compilation of Meditation Objects/Meanings in Sutra and Mantra** (mdo sngags kyi sgom don bsdus pa)
 10. **Arrangement of Excerpted Sayings** (gsung sgros dum bsgrigs ma)
 11. **Presentation of the Three Advices/Trainings** (bslab gsum rnam gzhas la sogs pa)
 12. **Pith Instructions on the Abiding Reality and Two Rituals** (gnas lugs gnyis kyi man ngag dang go cha gnyis kyi man ngag)
 13. **Collected Words on the Five-Fold Mahāmudrā** (bka' tshoms dang phyag rgya chen po lnga ldan/), **Precious Garland of the Supreme Path** (lam mchog rin chen phreng ba/), **Brief Condensed Summary of the Four Dharmas** (chos bzhi mdor bsdus/), **Condensed Summary of Practice** (nyams len mdor bsdus/), **gnad kyi gzer gsang/**, **Secret Treasury of Oral Instructions** (zhal gdams gsang mdzod ma/), **Inner Heat (Tummo) of Dhombipa** (DoM b+hi pa'i gtum mo/), **Inner Heat of the Yogi Exercises (Trulchor)** ('khrul 'khor gyi gtum mo/), **Instructions on the Bardo** (bar do'i gdams pa/), **Instructions on Phowa** ('pho ba'i zhal gdams bcas).
 14. **Nectar Garland of Self-Advice and Investigating/Severing the Four Demons** (bstan bcos gros 'debs bdud rtsi'i phreng ba dang 'dre bzhi rtsad gcod)

Volume Three contains texts of Songs, Pointing Out Instructions, Mahāmudrā, Pith Instructions, Sayings and a text about Chod and the Four Demons.

It contains the texts of Gampopa's songs of realisation and short instructions on Mahāmudrā. There are around eleven short songs by Gampopa. The instruction of Mahāmudrā called *Shooting Thunderbolt*, called such because it directly hits the key point of Mahāmudrā, was transmitted from Gampopa to his nephew Gomchung who became the third seat holder of Dhaglha Gampo Monastery.

Then there is *The Oral Instructions that Clarify Mahāmudrā*, which has around eight different sub-instructions, some of which were noted down by Gampopa's nephew Gomtsul.

The instruction text called *Meditation Stages of Inconceivable Mahāmudrā* contains a description of realisation and brief instructions by Vajrapani, Indian masters like Acharya Bhadara, Lawapa, Tilopa, Nāropa and then finally Milarepa, without mentioning much about Marpa.

The text called *Essence of the Meaning of the Instructions of Mahāmudrā, One Hundred Thousand Pith Instructions* was written by Prajna Bodhi or Sherab Jangchub, who was an attendant of Gampopa. According to the Facebook page of Gyeltsab Rinpoche:

Most of the texts in Volumes Three and Four are written by the disciples of Gampopa. So some similar instructions can be found in the different chapters of the Collected Works of Gampopa and this might be because they were written down by different disciples of Gampopa or came from different lineage when this Collected Works was compiled.

For example, some short instructions from the *Three Trainings and Instruction of The Two Realities*, are same, not just in meaning and but also in words. So Rinpoche did not give the oral transmission again, as it is not necessary. But the small notes found in the text were also read, as the other versions might not have notes and these notes might have an oral transmission as well.

Apart from the *Ornament of Liberation*, the instructions that we find in the third and fourth volume of Gampopa's Collected Works, can be summarized into three main categories: the Lamrim or "the stages of the path" that come from the Kadampa tradition. Instructions on Mahāmudrā and general introduction of the vajrayana practices, especially Anutarayoga tantra.

As for the Lamrim, there are few of them. *The Concise Lamrim*, the *Essence of Lamrim* and *Garland of Jewels on the Supreme Path*... There are two versions of *A Garland of Jewels of the Supreme Path* and Gyaltsab Rinpoche gave the oral transition of the longer version.

Some of the instructions on Mahāmudrā are: *Introducing the Root of Mahāmudrā*, *The Ultimate Treasury*, *Introducing the Essence*, *Instruction on Co-emergent Wisdom*, *Ninefold Practices*, *Pointing a Finger at the Dharmakaya* and so on.

Finally, one important text of Gampopa's that is quite well known, is meaning *Garland of Nectar of Self Advice*. This one seems to be written by Gampopa himself. It is written in a different style. In his writings, like the *Ornament of Liberation*, he often quotes from sutras or Indian treatises, but in this text, he doesn't quote and also writes as if he himself is speaking directly and simply. It is mainly for the monastic sangha. Gampopa advises us to examine ourselves, to see how corrupted we are and

how we can overcome these shortcomings. At the end of the text, Gampopa says it is a mirror of seeing one's own fault and it truly is.”

VOLUME FOUR – Mixing and Transference,

vol. 4 (nga)

1. **Gathering the Essence** (bcud bsdus)
2. **Explanation of Marpa's Eight Verses** (mar pa'i tshigs bcad brgyad ma'i 'grel pa)
3. **The Mala Garland of the Precious Supreme Path of Oral Instructions** (zhal gdams lam mchog rin po che'i phreng ba)
4. **Sunlight of Scriptures and Commentaries** (bstan bcos lung gi nyi 'od)
5. **Sacred Dharma of the Wish-Fulfilling Jewel Ornament of Liberation** (dam chos yid bzhin nor bu thar pa rin po che'i rgyan)
6. **Record of Received Transmissions** (lung gi thob yig)
7. **Aspiration Words for the Publication** (par byang smon tshig)

Volume Four contains predominantly philosophical texts, including the famous *Jewel Ornament of Liberation* (Dagpo Thargyen). Considering the importance of these texts, other than *Ornament of Liberation* and a few others, most have not been translated into English yet.

In terms of *Gathering the Essence*, these are teachings on what is called Chu-len practice in Tibetan. Kragh (2015: 581) explains that “these teachings involve recipes for various substances and drinks aimed at restoring health and longevity, giving special powers, and enhancing meditative experiences. It is possible that the practices described in the course of the various segments should be seen as constituting a progressive series, given that the earlier segments explain practices that involve fasting with some intake of food while the latter practices instruct in fasting practices with nearly no intake of solid food and only allowing intake of small amounts of water.” For a detailed translation and overview of it, see Kragh (2015: pp. 581- 587). However, these instructions should only really be read and followed with instructions from a qualified guru.

Regarding the *Eight Verses of Marpa*, and other texts in this volume, the 12th Gyaltsab Rinpoche Facebook page helpfully provided this information:

There is a commentary of Gampopa on the so called meaning Mixing and Transference, a very important and well known Vajrayana practices of Marpa Kagyu. The text included in Gampopa's Collected Work is named the *Eight Verses of Marpa*. Within this commentary, there is also a very short instruction on the practice of the Five Stages of Guhyasamaja. It seems, it's the only work of Gampopa related Guhyasamaja Tantra.

Here the mixing means mixing a vajrayana technique of meditation with a crucial event in our life like dream, death or bardo. When Gampopa talks about the lineage of this practice, he says that it came through Tilopa, Nāropa, Marpa, Ngok Choeku Dorje, Milarepa, and to him, rather than directly from Marpa to Milarepa.

One of the reasons of why this text is important is because most of the different Kagyu lineages have their own unique practice. For example, there is Fivefold Mahāmudrā of the Drikung and Introducing Three Kayas of the Karma Kamtsang. For the Barom Kagyu lineage, one of the two most important practices is Mixing and Transference.

For some time, it was thought that the complete lineage of Barom's Mixing and Transference was lost. But then fortunately, it was recently discovered, and it is actually the same one which is found in Gampopa's Collected Works. This is also one of the reasons why Gyaltshab Rinpoche was requested to give the oral transmission of Gampopa's Collection of Works.

The last oral transmission of Gampopa's Collected Works this time was Lamchok Rinchen Trengwa or the *Garland of Jewels of the Supreme Path*. As there are two versions of it, and since the oral transmission of the longer was already given, Rinpoche gave the shorter version.

As Gampopa is an important physician in the history of Tibetan medicine, there are number of texts on medicine, which are attributed to Gampopa. Here, in the four volumes of Collected Works of Gampopa, there are only very few short instructions which are associated with medicine. Rather than pure science of healing, they are using the practice of deities and substances taught both in tantra and medicine to create blessings so that practitioners can restore or enhance their physical strength and health, increase longevity and accomplish other miraculous powers taught in Tantric treatises.

One text, which is quite well known, but not as much as it deserves, is the *Sunlight of Transmission and Treatises*. It has forty six pages and it was composed in the same way as the *Ornament of Liberation*. Therefore, there is no doubt that unlike many instructions of Gampopa, which were only written by his disciples, this text clearly seems to be written by Gampopa himself.

The framework of this text begins with Gampopa by teaching us why it is important to practice the nature of mind instructions. He explained this by teaching why our mind is the root of both defects and merits, the problem of not meditating on the nature of mind and the benefits of meditating on it. Gyeltsab Rinpoche says this text is probably the foundation of Dhagpo Tashi Namgyal's *Moonbeams of Mahāmudrā* as both of them are the same in how the framework of the text is laid out."

Kragh (2015: 587- 691) provides detailed overviews of the contents of these texts.

In terms of the famous *Jewel Ornament of Liberation*, the 12th Gyeltsab Rinpoche's Facebook page helpfully explained this about the Jewel Ornament:

"The Kagyu lineage that came from Marpa Lotsawa and his disciples mainly focused on Tantric practices. There are almost no formal writings of Marpa and Milarepa on sutra tradition. Within the Kagyu tradition, it was Gampopa who first emphasized the practice of sutra as he studied and practiced both sutra and tantra by first studying with Kadhampa teachers and then with Milarepa.

Among the Gampopa's writings on Sutra, two important texts are best known, one is the *Ornament of Liberation* and the other is the *Garland of Jewels on the Supreme Path*. The second one is quite short and there is little debate about whether it was actually composed by Gampopa or not as there is a similar text written by a Kadhampa master.

But there is no doubt that the *Ornament of Liberation* was composed by Gampopa himself. And it is also important to note that there are two versions of the Ornament of Liberation. In one version, the supplication in the beginning of the text is dedicated to Milarepa. There are also some quotes of Milarepa and songs of realisation of Indian Mahasidhas. In the other version, these are not included and the supplication in the beginning is merely dedicated to Gampopa's Gurus in general.

Among the scholars, some like Kunchen Padma Karpo of Druka Kagyu, believes that Gampopa first wrote the *Ornament of Liberation* even before meeting Milarepa and anything related to Milarepa and Mahamudra were added later. Kunchen Padkar says that Gampopa first wrote the *Ornament of Liberation*, while he was a lay man, studying with Sharava, a very important teacher of the Kadhampa tradition.

This seems quite plausible. First of all none of the earliest biographies of Gampopa mention anything about Gampopa meeting Sharava and secondly, in the *Ornament of Liberation*, Gampopa often quotes Chandrakirti's Entering into the Middle Way. There are only a few translations of this text in existence. The one Gampopa used here, is clearly the translation of Patsab Lotsawa. Patsab Lotsawa translated the text approximately at the same time the first Karmapa Dusum Khyenpa was studying with Sharava and Patsab Lotsawa. At that time, Gampopa had not only already met Milarepa, but probably had already established his monastery, Dhaklha Gampo around 1120s.

It is difficult to say when exactly Gampopa composed this important text, and why there are two such versions with minor differences, but the *Ornament of Liberation* became a crucial text for the Kagyu lineage. It was not only the first complete guide to the practice of sutra tradition in the Kagyu lineage, it became one of the first systematic and a well known texts on this subject in the history of Tibetan Buddhism. Gampopa's lineage is considered to be a combination of Kagyu and Kadham and this *Ornament of Liberation* is the guideline and framework of Kadham tradition in Gampopa's lineage of Kagyu.

The *Ornament of Liberation* has twenty one chapters as it deals with twenty one important topics that are crucial to achieve enlightenment. Though Gampopa quotes from Tantras like Hevajra and Chakrasamavara, the *Ornament of Liberation* mainly focuses on the sutra tradition. Gampopa writes in such a way, that his words are concise, his sentences are short and his meanings are clear. He first gives the summary of each topic, he covers, before he explains each point in depth, by laying out the argument first and then persuading it with reason, examples and important quotes from sutras or authentic treatises of Indian masters.

A few years ago, there was a debate about whether we still have the oral transmission of the *Ornament of Liberation*. Fortunately it was revealed that not just the *Ornament of Liberation*, but the oral transmission of the whole Collected Works of Gampopa are still present in both Karma

Kagyü and Drupka Kagyü. There may be the oral transmission, which comes from other Kagyü lineages, such as Drigung Kagyü too. The oral transmission of the Ornament of Liberation originates from the Karma Kagyü lineage."

COMPLETE OUTLINE OF GAMPOPA'S COLLECTED WORKS

(based on the 4-volume 1982 EDITION, See: <https://library.bdrc.io/show/bdr:MW23439>)

English outline (with Tibetan wylie)

vol. 1 (ka)

8. **Liberation-story of Tilopa and Nāropa** (tai lo nA ro'i rnam thar)
9. **Liberation-story of Marpa and Jetsun Milarepa** (mar pa dang rje btsun mi la'i rnam thar)
10. **The Liberation-Story of of Gampopa Chenpo, Banner of Renown of the Supreme Precious Jewel Ornament of Liberation** (sgam po pa chen po'i rnam thar rin po che kun khyab snyan pa'i ba dan thar pa rin po che'i rgyan gyi mchog)
11. **Dharma Gathering (Tshogcho) of Auspicious Abundance** (tshogs chos bkra shis phun tshogs)
12. **Dharma Gathering (Tshogcho) of Legzey** (tshogs chos legs mdzes ma)
13. **Dharma Gathering (Tshogcho) of Abundant Qualities** (tshogs chos yon tan phun tshogs)
14. **Dharma Gathering (Tshogcho) of Pearl Mala** (tshogs chos mu tig gi phreng ba)

vol. 2 (kha)

15. **Great Dharma Gathering (Tshogcho)** (tshogs chos chen mo)
16. **Questions and Answers on the Way of Meditation from the Oral instructions of Dagpo** (dwags po'i zhal gdams dang rje sgom tshul gyi zhus lan)
17. **Questions and Answers with Dusum Khyenpa** (dus gsum mkhyen pa'i zhus lan)
18. **Questions and Answers with Phagmo Drupa** (phag mo gru pa'i zhus lan)
19. **Questions and Answers with Yogi Choyung** (rnal 'byor chos g.yung gi zhus lan)
20. **Threading a Tight String of Pearls: Dharma Guidance** (khridd chos mu tig tsar la brgyus pa)
21. **Actualising the Hidden Characteristics of the Mind** (sems kyi mtshan nyid gab pa mngon du phyung ba)

22. **Great Secret Naked (Mar-tri) Instructions** (dmar khrid gsang chen)
23. **Naked (Mar-tri) Instructions on the Bardo** (bar do'i dmar khrid)
24. **Naked (Mar-tri) and pith instructions on Phowa** ('pho ba'i dmar khrid zhal gdams dang bcas pa)
25. **Empowerment of the Great Mahāmudrā, Vajra Primordial Awareness** (phyag rgya chen po rdo rje ye shes kyi dbang dang/) **Sutra texts of Varāhi** (phag mo'i gzhung mdo dang bcas pa)
26. **Sayings/ Mirror of Clarity of the Whispered Oral Lineage** gsung sgros/ snyan brgyud gsal ba'i me long)
27. **Memorandum of the Whispered Lineage** (snyan brgyud brjed byang ma)
28. **Extraordinary Mouth Nectar** (zhal gyi bdud rtsi thun mong ma yin pa)

vol. 3 (ga)

1. **One Hundred Thousand Songs and the Thunderbolt Oral Instructions of Mahāmudrā** (phyag rgya chen po'i man ngag thog babs dang mgur 'bum rnams)
2. **Oral Instructions that Clarify Mahāmudrā** (phyag rgya chen po gsal byed kyi man ngag)
3. **Meditative Stages of the Inconceivable Mahāmudrā** (phyag rgya chen po bsam gyis mi khyab pa'i sgom rim)
4. **Essence of the Meaning of the Instructions of Mahāmudrā, One Hundred Thousand Pith Instructions** (snying po don gyi gdams pa phyag rgya chen po'i 'bum tig)
5. **Pointing Out of the Roots of Mahāmudrā and Actions** (phyag rgya chen po'i rtsa ba la ngo sprad pa zhes kyang bya/ **Realisations of Bringing Appearances onto the Path** (snang ba lam 'khyer gyi rtogs pa cig chog ces kyang bya/) **Unchanging Ultimate Reality Mahāmudrā** (phyag rgya chen po gnyug ma mi 'gyur ces kyang bya ba)
6. **Treasury of the Ultimate Pointing Out of the Essence** (snying po'i ngo sprod don dam gter mdzod)
7. **Pointing Out Ultimate Conceptuality** (rnam rtog don dam gyi ngo sprod)
8. **Pointing Out the Essence of Practice** (sgrub pa snying gi ngo sprod)
9. **The Compilation of Meditation Objects/Meanings in Sutra and Mantra** (mdo sngags kyi sgom don bsdu pa)

10. **Arrangement of Excerpted Sayings** (gsung sgros dum bsgrigs ma)
11. **Presentation of the Three Advices/Trainings** (bslab gsum rnam gzhang la sogs pa)
12. **Pith Instructions on the Abiding Reality and Two Rituals** (gnas lugs gnyis kyi man ngag dang go cha gnyis kyi man ngag)
13. **Collected Words on the Five-Fold Mahāmudrā** (bka' tshoms dang phyag rgya chen po lnga ldan/), **Precious Garland of the Supreme Path** (lam mchog rin chen phreng ba/), **Brief Condensed Summary of the Four Dharmas** (chos bzhi mdor bsdus/), **Condensed Summary of Practice** (nyams len mdor bsdus/), **gnad kyi gzer gsang/**, **Secret Treasury of Oral Instructions** (zhal gdams gsang mdzod ma/), **Inner Heat (Tummo) of Dhombipa** (DoM b+hi pa'i gtum mo/), **Inner Heat of the Yogi Exercises (Trulchor)** ('khrul 'khor gyi gtum mo/), **Instructions on the Bardo** (bar do'i gdams pa/), **Instructions on Phowa** ('pho ba'i zhal gdams bcas).
14. **Nectar Garland of Discussions and Treatises and Investigating/Severing the Four Demons** (bstan bcos gros 'debs bdud rtsi'i phreng ba dang 'dre bzhi rtsad gcod)

vol. 4 (nga)

8. **Gathering the Essence** (bcud bsdus)
9. **Explanation of Marpa's Eight Verses** (mar pa'i tshigs bcad brgyad ma'i 'grel pa)
10. **The Mala Garland of the Precious Supreme Path of Oral Instructions** (zhal gdams lam mchog rin po che'i phreng ba)
11. **Sunlight of Scriptures and Commentaries** (bstan bcos lung gi nyi 'od)
12. **Sacred Dharma of the Wish-Fulfilling Jewel Ornament of Liberation** (dam chos yid bzhin nor bu thar pa rin po che'i rgyan)
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APPENDIX

**17th Karmapa's excerpted teaching on the *Collected Works of Gampopa*
(January 2021)**



Je Gampopa with the First Karmapa[/caption]

"Someone might say, well since the four Dharmas of Gampopa are so important and sacred, and everyone considers them in that way, so where is the text with the four Dharmas in it? Bring me the text that says the four Dharmas. Where is the text where Gampopa wrote?' So, if you say 'wait, then recite the four statements by rote memory, that is not enough, it does not help. People need a text to look at. They are not asking you to just recite the words. So, you need to look for the work. Where do we begin looking for it? In the *Collected Works of Gampopa*. Now, the first printed edition of his *Collected Works* that is still extant, is the one by Choje Sonam Lhundrub Dawa Gyaltzen, printed at Daglha monastery. This includes over forty teachings of the *Collected Works of Gampopa*. This is the first edition of his works. Most of the later editions used this as their primary source. There is also a collection of three volumes, labeled ka, kha and ga. Later, the Derge press printed a two volume edition labeled E and Vam.

There is also a text called the *Hearing Lineage of the Peerless Gampopa*, it's not included in any of those. In its colophon, it says it was written by Dagpo Nyigung [Gampopa] on Chakrasamvara lineage from Milarepa. Later, he corrected them in the presence of Rechungpa. So, this is a text on the hearing lineage. Also, as I mentioned the other day a text called *Treasury of Beneficial Knowledge: Stainless Swords of Dagpo Laje*, a text by Dagpo Lhaje, there is also that medical text.

There is also a handwritten manuscript Collected Works of Gampopa that I saw today. A biography of him called *Dzamling Sungme* (arranged by Lho Lhayagpa) and another one by Lho Layagpa. Whether these are the same as the texts on the four Dharmas we have by Lohayagpa and Gampopa and so on, we have to check. In any case, it would be good to compare the handwritten and printed editions, and edit and compile all of Gampopa's works. The reason for this is because there are manuscripts that are not in the printed editions. For example, last night I saw a hand-written biography of Gampopa composed by Gyalwang Khyung Tsangpa^[ii]. This is something we never see. We know there was a supplication written by Khyung Tsangpa, but no one has ever heard that there is a life-story written by him. So there are many explanations like that.

As [Shabkar Tsogdruk Rangdrol](#) (*zhabs dkar tshogs drug rang grol*) (1781-1851)^[iii] said: "Read well the two volume *Collected Works of Gampopa*, the crown jewel of all the Kagyu. These teachings on the union of Kadampa and Mahāmudrā are more wondrous and greater in blessings than other works and termas. The Kagyu masters of the past all received siddhi through these profound teachings. Meeting the Buddha's teachings through the compassion of the guru who is incomparably kind is a great fortune. If Masters and disciples who long for the Kagyu Dharma, do as taught in Gampopa's Collected Works, experience and realization will dawn.' So here, he is praising Gampopa's life. Thus, it is very important to read Gampopa's *Collected Works*."

[FURTHER READING/SOURCES](#)

[Livestream Transmission of Gampopa's Collected Works by 12th Goshri Gyeltsab Rinpoche](#)

[Four Dharmas of Gampopa by 17th Karmapa](#) (January 2021, Day 1)

Ulrich Timme Kragh (2015). *Tibetan Yoga and Mysticism - A Textual Study of the Yogas of Nāropa and Mahāmudrā Meditation in the Medieval Tradition of Dags po*.

[Four Dharmas of Gampopa teaching by Jetsunma Tenzin Palmo](#) (2019, Day 1)

[‘SIMULTANEOUSLY-ARISEN’, LIKE SUN AND SUNLIGHT: Dagpo Gampopa on the meaning of ‘simultaneously-arisen’, ‘white panacea’; and Dzogchen in the context of Mahāmudrā](#)

[NEW TRANSLATION: ‘Supplication to Dagpo Kagyu’; by 15th Karmapa and new website section on Gampopa](#)

[Dagpo Gampopa](#)

[‘THE CROWN JEWEL OF KAGYU’: Origin of the ‘Four Dharmas’;; Gampopa’s Collected Works, Last Testament and Textual Sources : ‘Four Dharmas’ of Gampopa by 17th Karmapa \(Part IV, January 2021\)](#)

[GURUS OF THE 8th KARMAPA \(PART I\): 2nd GOSHRI GYELTSAB, THE MAN WHO CHOSE THE 8th KARMAPA DESPITE BRIBES AND BITTER DIVISION IN THE KAGYU GREAT ENCAMPMENT](#)

[BIRTHDAY PRAISE AND OFFERINGS TO THE GOSHRI GYELTSAB: Translation of ‘Praises to 12th Gyeltsab Rinpoche’ by 17th Karmapa and new biography of 2nd Gyeltsab Rinpoche, Tashi Namgyel](#)

Tibetan Outline of Collected Works

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ཚས་རྗེ་སྐུམ་པོ་པའི་གསུང་འབུམ་ཡིད་བཞིན་ལོ་རྒྱུ་དཀར་ཆག་ཚས་ཀྱི་སློན་མེ།

ཉི་ལོ་རྒྱ་ལོའི་རྣམ་ཐར།

མར་པ་དང་རྗེ་བཙུན་མི་ལའི་རྣམ་ཐར།

སྐམ་པོ་པ་ཆེན་པོའི་རྣམ་ཐར་རིན་པོ་ཆེ་ཀྱན་ལྷན་པའི་བ་དན་ཐར་པ་རིན་པོ་ཆེའི་རྒྱན་གྱི་མཚན།

ཚོགས་ཚོས་བཀྲ་ཤིས་ལུན་ཚོགས།

ཚོགས་ཚོས་ལེགས་མངོས་མ།

ཚོགས་ཚོས་ཡོན་ཏན་ལུན་ཚོགས།

ཚོགས་ཚོས་སྲུ་ཉྱལ་གི་སྤང་བ།

ལ།

དཀར་ཆག།

ཚོགས་ཚོས་ཆེན་མོ།

དུགས་པོའི་ཞལ་གདམས་དང་རྗེ་སྒོམ་རྩལ་གྱི་ལྷན་ལན།

དུས་གསུམ་མཁུན་པའི་ལྷན་ལན།

ཕག་མོ་གྲུ་པའི་ལྷན་ལན།

རྣལ་འབྱོར་ཚོས་གཡུང་གི་ལྷན་ལན།

ཁྲིད་ཚོས་སྲུ་ཉྱལ་ཙར་ལ་བརྒྱས་པ།

སེམས་གྱི་མཚན་ཉིད་གའ་བ་མངོན་དུ་སྤྱང་བ།

དམར་ཁྲིད་གསང་ཆེན།བར་དོའི་དམར་ཁྲིད།འཕོ་བའི་དམར་ཁྲིད་ཞལ་གདམས་དང་བཅས་པ།

ཕྱག་རྒྱ་ཆེན་པོ་རྗེ་ཡེ་ཤེས་གྱི་དབང་དང་།ཕག་མོའི་གཞུང་མདོ་དང་བཅས་པ།

གསུང་རྒྱུས།སྐྱེན་བརྒྱད་གསལ་བའི་མེ་ལོང།

སྟན་བརྒྱུད་བརྗེས་བྲལ་མ།

ཞལ་གྱི་བདུད་རྩི་ཐུན་མོང་མ་ཡིན་པ།

ག།

དཀར་ཆག།

ཕྱག་རྒྱ་ཆེན་པོའི་མན་དག་ཐོག་བབས་དང་མགུར་འབྲམ་རྣམས།

ཕྱག་རྒྱ་ཆེན་པོ་གསལ་བྱེད་གྱི་མན་དག།

ཕྱག་རྒྱ་ཆེན་པོ་བསམ་གྱིས་མི་བྱབ་པའི་སྒྲིམ་རིམ།

སྒྲིང་པོ་དོན་གྱི་གདམས་པ་ཕྱག་རྒྱ་ཆེན་པོའི་འབྲམ་ཉིག།

ཕྱག་རྒྱ་ཆེན་པོའི་རྩ་བ་ལ་ངོ་སྤྲོད་པ་ཞེས་ཀྱང་བྲ། རྣང་བ་ལམ་འབྱེད་གྱི་ཉོགས་པ་ཅིག་ཚོག་ཅེས་ཀྱང་བྲ། ཕྱག་རྒྱ་ཆེན་པོ་གཞུགས་མ་མི་འབྱུར་ཅེས་ཀྱང་བྲ། བ།

སྒྲིང་པོའི་ངོ་སྤྲོད་དོན་དམ་གཏེར་མཛོད།

རྣམ་ཉོག་དོན་དམ་གྱི་ངོ་སྤྲོད།

རྒྱུ་པ་སྒྲིང་གི་ངོ་སྤྲོད།

མདོ་སྐབས་གྱི་སྒྲིམ་དོན་བསྐྱེད་པ།

གསུང་སྒྲིམ་དུམ་བཞུགས་མ།

བསྐྱེད་གསུམ་རྣམ་གཞག་ལ་སོགས་པ།

གནས་ལུགས་གཉིས་ཀྱི་མན་ངག་དང་གོ་ཆ་གཉིས་ཀྱི་མན་ངག།

བཀའ་ཚམས་དང་ཕྱག་རྒྱ་ཆེན་པོ་ལྔ་ལྔ་ལམ་མཚོག་རིན་ཆེན་སྤང་བ། ཚོས་བཞི་མདོར་བསྐྱས། ཉམས་ལེན་མདོར་བསྐྱས། གནད་ཀྱི་གཟེར་གསང་། ཞལ་གདམས་གསང་མཛོད་མ། རྩི་པའི་གཏུམ་མོ། འཕྲུལ་འཁོར་གྱི་གཏུམ་མོ། བར་དོའི་གདམས་བ། འཕོ་བའི་ཞལ་གདམས་བཅས།

བསྟན་བཅོས་གྲོས་འདེབས་བསྟན་ཚེའི་སྤང་བ་དང་འདྲེ་བཞི་རྩད་གཅོད།

བ།

དཀར་ཆག

བསྟན་བསྐྱས།

མར་པའི་ཚོགས་བཅད་བརྒྱད་མའི་འགྲེལ་བ།

ཞལ་གདམས་ལམ་མཚོག་རིན་པོ་ཆེའི་སྤང་བ།

བསྟན་བཅོས་ལུང་གི་ཉེ་འོད།

དམ་ཚོས་ཡིད་བཞིན་ནོར་བུ་ཐར་པ་རིན་པོ་ཆེའི་རྒྱན།

ལུང་གི་ཐོབ་ཡིག།

བར་བྱང་སློན་ཚིག།

¹ The 12th Gyeltsab Rinpoche also explained that: During that time, the cultural revolution was taking place in Tibet. So he heard many stories that some Rinpoches were taken into custody, some were killed, some passed away, and so on. But that even during such a sad time for the Buddha's teachings, they had the opportunity to receive oral transmissions and practice dharma there, as India has complete religious freedom. He explained that this may be

partly also because they didn't have the karma to suffer under the culture revolution and had the karma to come to India.

Rinpoche then told some stories of how during the time of Buddha, when a war took place in Buddha's kingdom, some of those who didn't have the karma to suffer from it, had already attained arhatship and some died even before the war actually started. Rinpoche then advised everyone that since HE Zurmang Gharwang Rinpoche and other tulkus, Khenpos and all, had now received it, it would be very beneficial to all sentient beings if they could propagate the transmission since this work is not given much attention and the transmission seems quite rare.

In the afternoon, the puja of the guru yoga of the sixteenth Karmapa, one that was composed by Gyaltsab Rinpoche himself, was done followed by a ganachakra and Mahakala puja. Gyaltsab Rinpoche chose the sixteenth Karmapa's guru yoga might because he felt great joy in fulfilling the wishes of his root guru, the sixteenth Karmapa.

² See: <https://dakinitranslations.com/2021/01/01/the-crown-jewel-of-the-kagyü-gampopas-last-testament-and-textual-sources-four-dharmas-of-gampopa-by-17th-karmapa-part-iv/>

³ To download this book, see:

https://www.academia.edu/19829040/2015_MONOGRAPH_Tibetan_Yoga_and_Mysticism_A_Textual_Study_of_the_Yogas_of_Naropa_and_Mahāmudrā_Meditation_in_the_Medieval_Tradition_of_Dags_po?auto=download.

⁴ Kragh (2015: 209): “was made into a xylograph by Chennga Chokyi Sonam Lhundrub Da-Od Gyeltshan Pel Zangpo (Spyan snga chos kyi rje Bsod nams lhun grub zla 'od rgyal mtshan dpal bzang po), a descendant of the venerable master, in the male iron dragon year, 2398 years after the teacher [Śākyamuni's] *nirvāṇa*, 442 years after the great protector [Gampopa's] birth, 367 years after his *nirvāṇa*, on Mount Śānti with the aim of promoting the Kagyu teachings. The scribe was Kunga Rinchen (Kun dga' rin chen) from Ladring (Bla 'bring) in E, who is skilful therein. May the blazing splendor of auspiciousness [of having produced this text] adorn the world!”

⁵ In terms of the identity of Je Gomtshul, Khragh explains (2015: 302): “It may be reiterated that Gompa Tsultrim Nyingpo (Sgom pa Tshul khrim snying po (1116-1169)) was the elder of Sonam Rinchen's two nephews born to Sonam Rinchen's elder brother Gyapa Serey (Rgya pa Se re). Tsultrim Nyingpo was instated as Sonam Rinchen's main lineage-holder and the abbot of the Daglha Gampo (Dags lha sgam po) hermitage in 1145, i.e., eight years before Sonam Rinchen's death, and his abbacy lasted till his own death in 1169.”

⁶ All four *zhus lan* texts in the collected works have been published in English translation in Tony Duff (2011): *Gampopa Teaches Essence Mahāmudrā: Interviews with his heart disciples, Dusum Khyenpa and others*, Kathmandu: Padma Karpo Translations.

⁷ See: <https://dakinitranslations.com/2022/05/25/hrih-arisen-universe-encapsulating-goddess-vajrayogini-new-translations-je-gampopa/>