
SOME RUMINATIONS ON RECENT SONGS	11
Foreword by Alberto Manzano	
<hr/>	
INTRODUCTION	22
Reasons for Undertaking this Research	26
Goals	27
Methodology	27
Individual Sections	28
<hr/>	
I. THE TRADITION	30
The Troubadours and Leonard Cohen	41
Themes	43
<hr/>	
II. THE FEATURES OF TROUBADOUR POETRY	46
<i>L'amour courtois</i>	46
Persistence	49
<i>Canso</i>	51
Divinely Inspired Song	54
Musical Instruments of the Occitan Troubadours	55
<hr/>	
III. THE VIRGIN AS THE MAIN SUBJECT OF SONG	57
Two Sides of the Feminine	59
The Virgin of Troubadour Poetry	62
The Virgin in the Work of Leonard Cohen	68
Dying Son	76
Frustrated Worshipers of the Virgin	80
Troubadour Misogynists	84
<hr/>	
IV. LEONARD COHEN, THE MODERN TROUBADOUR	90
The Lady as a Mind Construct	103
“Suzanne”	106
The Difference between the Troubadours and Leonard Cohen	107

V.	MEDIEVAL ANDALUSIAN MUSLIM POETRY AND SONG	113
	The Troubadours and Medieval Andalusian Poets According to Alois Richard Nykl	116
	<i>Muwashshah</i> and <i>Kharja</i>	119
	<i>Zajal</i>	126
	The Importance of Sight and the Heart as Defined by Avicenna and Ibn Hazm and their Echoes in Medieval Andalusian and Troubadour Poetry	131
	The Virgin of Medieval Andalusian Love Poetry	136
	Courtly Love in Medieval Andalusian Poetry	142
	Musical Instruments of the Andalusian Poets	144
VI.	THE NATURE OF LOVE IN THE WORK OF LEONARD COHEN	148
	What Is Love According to Leonard Cohen?	148
	Divine Love and Mysticism	150
	Kabbalah and Alchemy	164
	Human Love	171
	Cohen and Love	177
VII	LEONARD COHEN, THE PRIEST OF A CATACOMB RELIGION	179
	Summoned by G-d	179
	Leonard Cohen, the Prophet	181
	A Note Above the Line: Cohen and the Abrahamic Religions	190
	Leonard Cohen, the Priest	192
	Leonard Cohen Between	201
	The Priest of Love	203
	CONCLUSION	206
	BIBLIOGRAPHY	212
	DISCOGRAPHY	224
	VIDEOGRAPHY	226