

"Who Shall I Say Is
Calling?": Heartbreak
and Mystery in the
Work of Leonard Cohen

*O chosen love, O frozen love
O tangle of matter and ghost.
O darling of angels, demons and saints
and the whole brokenhearted host--
Gentle this soul*



Leonard Cohen, "Dear Heather," print, 2004, Digitally adapted for this exhibit, 2024.

In these lines from "The Window" (1979), Leonard Cohen seems to be searching for a proper phrase to describe the human heart, a task that he took up over and over again in the course of his 60-year-career as a poet, novelist, and songwriter.

O Crown of Light, O Darkened One - this line from the 2001 song "Boogie Street," sees Cohen in another of his lifelong pursuits: searching for the name of the nameless mystery that we call "God."

As both of these songs attest, Cohen was capable of exploring these questions with great formal and sensory beauty. This exhibit will lead visitors down a path through Cohen's questions and artistry, which are both ancient and contemporary at the same time.

"Our life was poetry": Beginnings as a writer

Writing poetry was Leonard Cohen's deepest passion and greatest gift. In his semi-autobiographical novel, *The Favourite Game* (1963), he described the unusual circumstances in which he wrote his first poem. His father Nathan died in 1944 when he was 9 years old. Shortly afterward, Cohen **"split open one of his father's formal bow ties and sewed in a message, a poem. He buried it in the garden, under the snow beside the fence where in summer the neighbour's lilies-of-the-valley infiltrate."**

Cohen soon discovered and began to cultivate significant poetic gifts in his teenage years. Irving Layton, the Canadian poet who met the young Cohen and became his mentor, called him one of the "purest lyric talents [Canada] ever produced."



Freda Guttman, cover image of *Let Us Compare Mythologies*, drawing, Toronto: Contact Press, 1956. Digitally adapted for this exhibit, 2024

"That was our life; our life was poetry."

Cohen's encounter with Layton and his McGill colleagues led him to an intense form of schooling beyond the classroom walls. These poets often convened for reading sessions at Layton's farmhouse. Cohen described these late-night sessions as formative for him. **"We would study the poem until we discovered the code, until we knew exactly what the author was trying to say and how he did it. That was our life; our life was poetry."**

Cohen's first book, *Let Us Compare Mythologies*, was released in 1956 when Cohen was still a student. His literary breakthrough came with his second poetry collection *The Spice-Box of Earth* (1961), whose cleverness and rich, sensuous language earned him some stature in the Canadian literary scene. He followed this with *The Favourite Game* (1963), a semi-autobiographical coming-of-age novel, two more poetry collections, and the novel *Beautiful Losers* (1966). Many of the obsessions that run through his whole career crop up in these early works, especially the borderlands between human and divine love.

Prayer for Messiah (1956)

His blood on my arm is warm as a bird
His heart in my hand is heavy as lead
His eyes through my eyes shine brighter than love
Oh send out the raven ahead of the dove

His life in my mouth is less than a man
His death on my breast is harder than stone
His eyes through my eyes shine brighter than love
Oh send out the raven ahead of the dove

Oh send out the raven ahead of the dove
Oh sing from your chains where you're chained in a cave
Your eyes through my eyes shine brighter than love
Your blood in my ballad collapses the grave

Oh sing from your chains where you're chained in a cave
Your eyes through my eyes shine brighter than love
Your heart in my hand is heavy as lead
Your blood on my arm is warm as a bird

Oh break from your branches a green branch of love
After the raven has died for the dove

"Our life was poetry": Cohen's early work

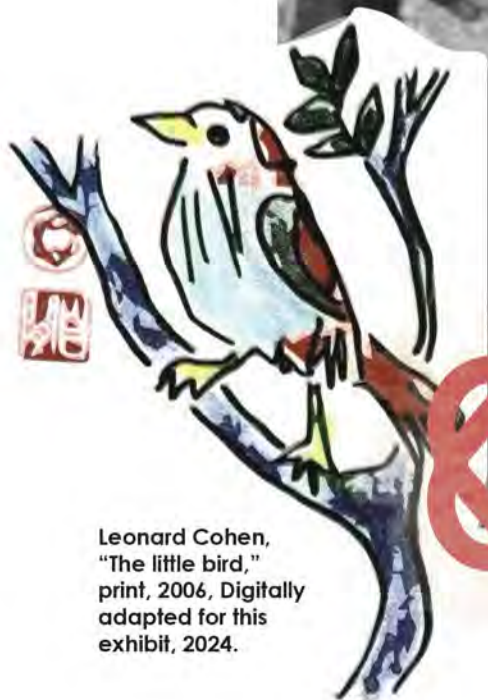
Cohen made himself notorious, especially in these early works, for obscene content, especially in the sprawling, beatnik-inspired *Beautiful Losers*, which certain Canadian vendors refused to sell. While sexual frankness remained present in his work throughout his career, commentators and even Cohen himself to a certain extent acknowledged the excesses in these early works. They can be partly attributed to the character of the literary scene in which Cohen worked, where these things were normalized, and to Cohen's desire to advance his career by making waves.

Upon the 2000 release of *Beautiful Losers* in Chinese, Cohen wrote to his reader:

"It is an honour, and a surprise, to have the frenzied thoughts of my youth expressed in Chinese characters . . . This is a difficult book, even in English, if it is taken too seriously. May I suggest that you skip over the parts you don't like? Dip into it here and there. Perhaps there will be a passage, or even a page, that resonates with your curiosity . . . Dear Reader, please forgive me if I have wasted your time."

In spite of this, the sexual frankness in Cohen's work can be an obstacle for some, and has at times earned him charges of vulgarity and misogyny (a reviewer called *Beautiful Losers* "the most disgusting book ever published in Canada"). But there is also a great deal of honesty and self-criticism intertwined with this content. His depictions of lust are often aware of their own sinfulness; in fact, a self-awareness about the reality of sin is found all throughout these controversial early works:

*I do not know if the world has lied
I have lied
I do not know if the world has conspired against love
I have conspired against love
Even if there were no mushroom cloud
I still would have hated
...
I refuse the universal alibi*



Leonard Cohen, "The little bird," print, 2006, Digitally adapted for this exhibit, 2024.



Leonard Cohen at a cafe on the Greek island of Hydra in 1964. Photo by Redmond Wallis.

"Our life was poetry": Cohen's poetic style

While Cohen's poetry could be dense, especially early in his career, his intentions were often straightforward. The search for a voice for the wounds and desires of the heart was always central . . .

"We all know what it's like to feel loss, loneliness, desire. These are the fundamental activities of the human heart, subject matter for singers and writers. The idea of heartbreak is an absolutely essential part of every work of art. That's what we're searching for: to soothe a broken heart, to live with a heartbreak."

"Well, with a lot of work that we call poetry - that intense writing - what really emerges are the harmonics. You put different ideas or approaches together and they strike fire in some way. Something emerges from that juxtaposition that has resonance . . . It isn't always rational . . . That's the kind of writing I like to do."

Cohen's search for "harmonics" would eventually fuel his transformation from a poet into a songwriter. Harmonics are audible in his breakthrough song "Suzanne" (1966), which was originally published as a poem shortly before it caught on as a song:

*Now, Suzanne takes your hand and she leads you to the river
She's wearing rags and feathers from Salvation Army counters
And the sun pours down like honey on our lady of the harbor
And she shows you where to look among the garbage and the flowers . . .*

The obliqueness of Cohen's poetry has led many people over the years to ask him about this or that image - who is Suzanne? Who is the lady of the harbor? Why the garbage and the flowers? Cohen's answer in many of these cases is often like this:

"People ask what does that song, 'Suzanne,' really mean? The people who lay back and are ravished by the song know exactly what it means . . . If the thing is authentic you tune into it immediately. You embrace it immediately. It includes you."

"Our life was poetry": Cohen's lyric voice

Cohen's poetry is often "lyric" in the classical sense: his own broken heart and quest for beauty are usually close at hand. His most formative poetic influence, lyric poet Federico Garcia Lorca, gave him "**permission to find a voice, to locate a voice . . . to locate a self: a self that is not fixed, that struggles for its own existence.**"

One of Cohen's most striking images of the self is in the "The Guests," from the 1979 album *Recent Songs*. The song depicts a bewildering, disorienting party that is a metaphor for life – we are the guests, invited to this life for reasons we do not understand.

One by one, the guests arrive
The guests are coming through
The open-hearted many
The broken-hearted few

And no one knows where the night is going
No one knows where the wine is flowing
Oh, love, I need you, I need you,
I need you, I need you,
I need you now.

The song is faceless and in the passive voice until the second half of the chorus. At that point, Cohen shatters the established rhyme scheme and repeats "I need you" four times, underscored by a sudden drop in the song's harmony and a wash of warm background vocals. This harmonic drop creates the effect of a need, a personal dimension emerging from the impersonality of the preceding lines. It is a beautiful and effective image of how the heart can emerge suddenly, with inconvenient intensity, from the midst of a swirling, disorienting reality.

"Our life was poetry": Cohen's ethic of writing

"It's my work, it's my job. I've always felt that unemployment is a great distress, both in society and in the individual. So I'm very happy to be totally and fully employed..."



Leonard Cohen, "Green chair," print, 2007. Digitally adapted for this exhibit, 2024

Cohen thought of artistic creation as a gritty and laborious task. Far from being an experience of abundance and luxury, his work was more often like "rag-picking," as he once put it, or "paying rent in the Tower of Song." An often-repeated anecdote describes a meeting between Bob Dylan and Cohen in a café in Paris in the early 1980's. Dylan had seen Cohen perform the new song "Hallelujah" the night before, and asked Cohen how long it had taken to write. Cohen said it had taken him two years (*The New Yorker's* David Remnick points out that it had actually taken him five). Cohen asked Dylan how long it had taken him to write the 1983 song "I and I." Dylan said, "15 minutes."

"Before I can discard the verse, I have to write it . . . I can't discard a verse before it is written because it is the writing of the verse that produces whatever delights or interests or facets that are going to catch the light. The cutting of the gem has to be finished before you can see whether it shines."

Cohen's artistic process was contemplative and slow, almost to an extreme. The 2006 poetry collection *Book of Longing* features some work begun in the 1970's, and the song "A Thousand Kisses Deep," released in 2001, took him 40 years to finish.

"But why shouldn't my work be hard? Almost everybody's work is hard. One is distracted by this notion that there is such a thing as inspiration, that it comes fast and easy. And some people are graced by that style. I'm not. So I have to work as hard as any stiff, to come up with my payload."

"I was born with the gift of a golden voice": Leonard Cohen's music career

Cohen's first novels and poetry collections earned him modest renown, but not steady paychecks.



Leonard Cohen and Judy Collins, approx. Jan. 1976



James Burke, photo of Leonard Cohen and Marianne Ihlen, LIFE Picture Collection



David Gahr, photo of Leonard Cohen and Judy Collins at the Newport Folk Festival, 1967, Newport Festivals Foundation



James Burke, photo of Leonard Cohen and Charmian Cliff, 1960, LIFE Picture Collection



Photo of Leonard Cohen at the Hamburg Musikhalle, 1970, K&K Ulf Krüger



Photo of Leonard Cohen and Judy Collins, 1976, as reproduced in Anna Pulley, "RIP Leonard Cohen..."

Looking to build a more stable income, he made a few song demos with some poems and what little musical expertise he had. To his surprise, the singer Judy Collins picked up and recorded "Dress Rehearsal Rag" and "Suzanne" in 1966, which swiftly landed him a record deal with Columbia. Cohen was petrified by the demands of his emerging international audience. Cohen found performing uncomfortable and suffered terrible performance anxiety; he was an inexperienced musician who was suddenly thrown into performing night after night.

There is a large contingent of people who affirm Cohen's own self-doubts. His inert, deadpan vocal delivery; the sleepy, synthetic arrangements; and the seeming lack of musical evolution over the course of his career have been dealbreakers for many. But his musicianship has also found a number of admirers, among them Bob Dylan, who said:

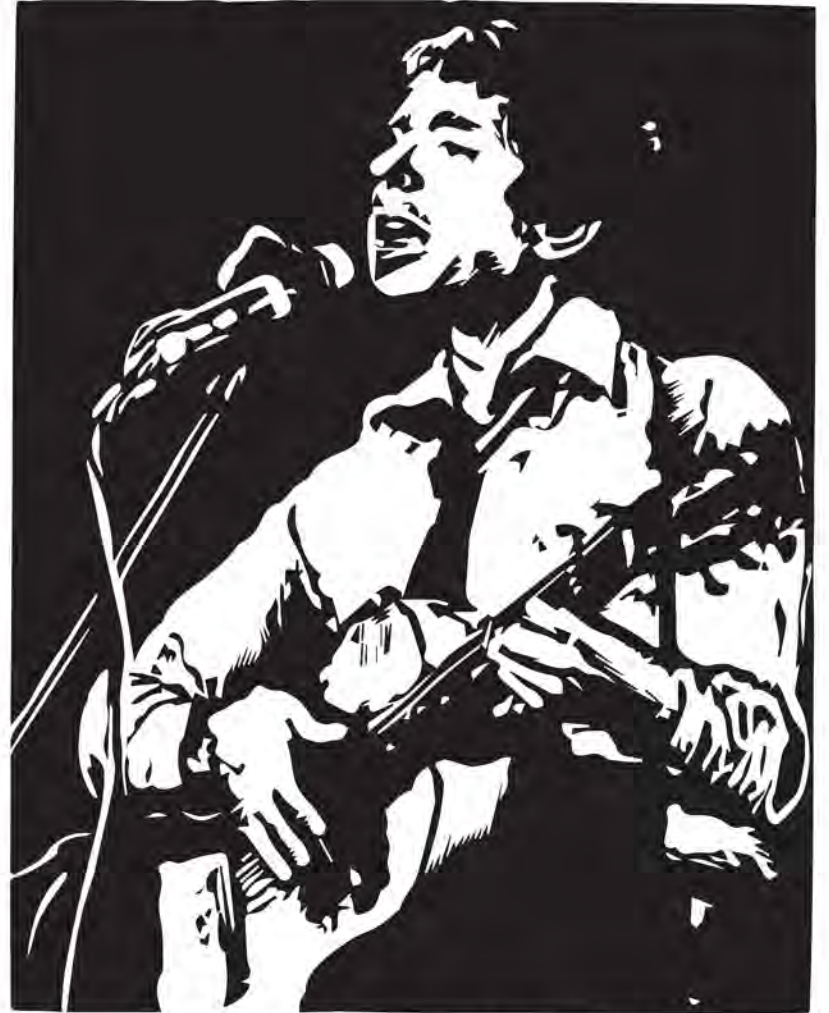
"When people talk about Leonard, they fail to mention his melodies, which to me, along with his lyrics, are his greatest genius . . . ["Sisters of Mercy" has] a deceptively unusual musical theme, with or without lyrics. But it's so subtle a listener doesn't realize he's been taken on a musical journey and dropped off somewhere . . . Leonard particularly uses chord progressions that seem classical in shape. He is a much more savvy musician than you'd think."

"There was always an invisible guitar behind everything I wrote"

Dylan has covered Cohen twice throughout his career. He covered "Hallelujah" on his 1988 tour, and more recently (2023), he covered Cohen's 1984 song "Dance Me to the End of Love." **When contemplating the artistry of musicians like Dylan and Cohen, it is much more interesting to consider the point where the natural imperfection of their voices meets the genius of their craftsmanship, rather than letting one preclude the other.**

"I was born with the gift of a golden voice": Cohen's musical shortcomings

I was born like this
I had no choice
I was born with the
gift of a golden voice



George Walker, plate 49, *Leonard Cohen: A Woodcut Biography*, Firefly Books, 2020. Digitally adapted for this exhibit, 2024

Cohen is clearly making fun of himself in this line from "Tower of Song," and he plays it up by delivering the words "golden voice" at the lowest point of his cigarette-conditioned bass range. His self-awareness is admirable, and welcomes the listener.

In a way, the most important leaps forward in his musical career came when other singers sang his work - he got his record deal when Judy Collins included two of his songs on her 1966 album *In My Life*. Rufus Wainwright's celebrated "Hallelujah" cover of *Shrek* fame is the most obvious example. Both Wainwright and Collins are both singers for whom the moniker of "golden voice" can be applied without any sarcasm.

Initially, the song "Hallelujah" was not successful - Cohen's label didn't even want to release the album on which it was first recorded. The songwriter John Cale did an altered version of the song in 1991. Cale's version went on to inspire the 1994 version by Jeff Buckley, which later inspired Wainwright. The Cale-Buckley version, which has inspired its own host of imitators, is more than anything responsible for the song's ascent into the pantheon.

The plethora of musicians who have covered Cohen's music leaves one with the sense that his songs have unlimited potential. Musicians who sit down and listen to one of Cohen's albums often find themselves provoked to go further; the imperfections in Cohen's recordings serve as an invitation to dialogue. There are many examples of this, ranging from cover albums to contemporary art exhibitions.

Tower of Song (1988)

Well, my friends are gone and my hair is grey
I ache in the places where I used to play
And I'm crazy for love, but I'm not comin' on
I'm just payin' my rent every day, in the tower of song

I said to Hank Williams, "How lonely does it get?"
Hank Williams hasn't answered yet
But I hear him coughing, all night long
Oh, a hundred floors above me in the tower of song

I was born like this, I had no choice
I was born with the gift of a golden voice
And 27 angels from the Great Beyond
They tied me to this table, right here, in the tower of song

So you can stick your little pins in that voodoo doll
I'm very sorry, baby, it doesn't look like me at all
I'm standin' by the window, where the light is strong
Ah, they don't let a woman kill you, not in the tower of song

Now you can say that I've grown bitter, but of this you may be sure
The rich have got their channels in the bedrooms of the poor
And there's a mighty Judgement comin', but I may be wrong
You see, I hear these funny voices in the tower of song

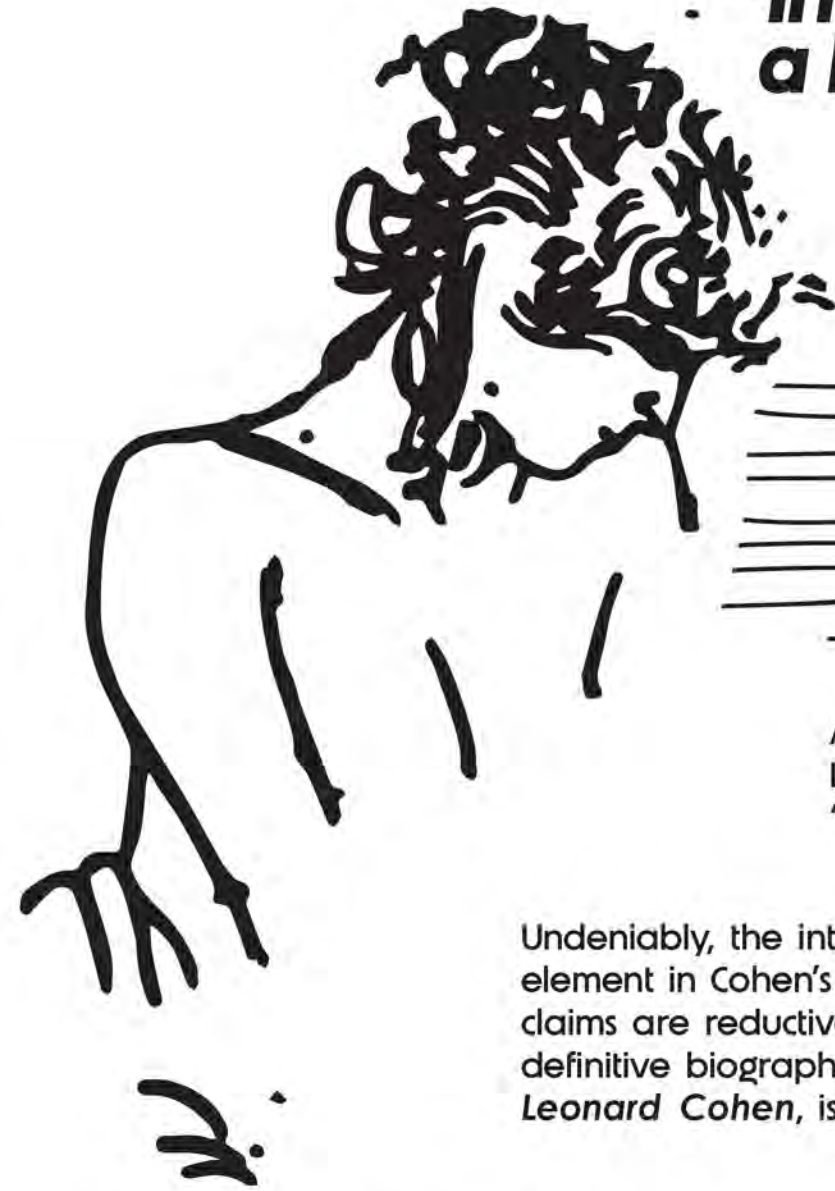
I see you standin' on the other side
I don't know how the river got so wide
I loved you, baby, way back when
And all the bridges are burnin' that we might've crossed
But I feel so close to everything that we lost
We'll never, we'll never have to lose it again

Now I bid you farewell, I don't know when I'll be back
They're movin' us tomorrow to the tower down the track
But you'll be hearin' from me, baby, long after I'm gone
I'll be speakin' to you sweetly from a window, in the
tower of song

"Lift me like an olive branch and be my homeward dove": Cohen, lady's man

"In many ways Leonard was a boudoir poet . . . He owns the phrase naked body . . . it appears in every one of his songs."

-- Joni Mitchell



American philosopher Babette Babich takes sharper aim at Leonard Cohen, claiming his work is often misogynistic. "Leonard Cohen related to women as sex objects. . . that is to say, not at all directly but obliquely," she asserts.

Undeniably, the interplay between sex and spirituality is a major thematic element in Cohen's music, poetry, and fiction. Yet both Mitchell and Babich's claims are reductive. The Cohen that emerges instead from Sylvie Simmons' definitive biography, *I'm Your Man*, and Jeff Burger's *Leonard Cohen on Leonard Cohen*, is a person intent on engaging reality in the company of women as muses, lovers, friends, and collaborators.

During his Jewish upbringing, Cohen would have been taught the theological claim that we are created beings made in God's image and likeness. We only know ourselves, others, and God, relationally. Specifically, the relationship we have to God and one another is a covenant.

Leonard Cohen, "Grecian Woman Study," print. Digitally adapted for this exhibit, 2024.

**Cohen's experiences in life tested such claims:
How is it that a beneficent and loving God allows a nine-year-old son to mourn his father? What does it mean to accompany your mother as she struggles with depression? What does one do when desire and responsibility are found to be at odds?**

"Lift me like an olive branch and be my homeward dove": Cohen and his muses

Cohen's struggle with these questions saturates his entire opus. It's evident in one of his earliest recorded songs, "Suzanne," which begins as a straightforward recounting of an evening spent with Suzanne Verdal, a friend. The song engages the senses as Suzanne feeds "you" tea and oranges from China next to an undulating river. The intimacy shared is beyond corporeality and hints at a union that integrates body and mind. **"And you know that she will trust you for you've touched her perfect body with your mind,"** ends the first verse. No blood is spilt; no sacrifice required.

The next verse pivots to Jesus upon the cross, watching from a **"lonely wooden tower"** seen only by drowning men. This broken Man, forsaken, will free the drowning man. Perhaps Jesus will even earn his trust, because **"he's touched your perfect body with His mind."** This time, bones have been broken and "you" are among those beneath the waves.

And you want to travel with Him
And you want to travel blind
And you think maybe you'll trust Him
For He's touched your perfect body
with his mind

The final verse of the song returns to Suzanne and ends with an appeal to see the **"heroes in the seaweed . . . leaning out for love"** in the Montreal harbor. "You" desire to join them as **"you know that you can trust her for she's touched your perfect body with her mind."**

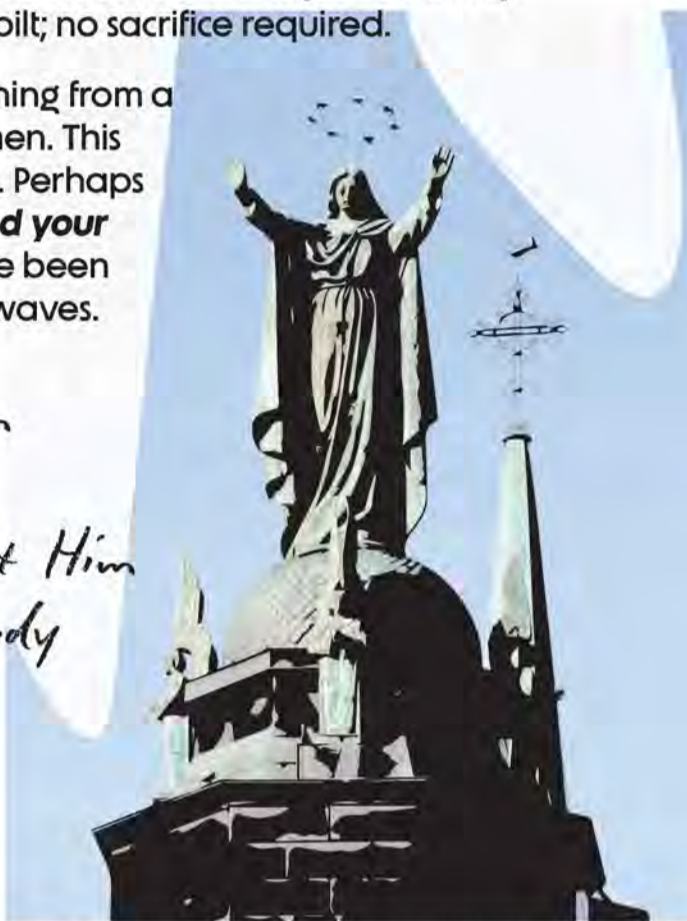


Photo of statue atop Notre-Dame-de-Bonsecours, Montreal, as reproduced. Digitally adapted for this exhibit, 2024.

Unlike Suzanne Verdal, Cohen's muses were more frequently women with whom he shared a bed, five of whom he lived with for extended periods of time. He never married and never seems to have promised physical fidelity to any of his partners. But women were a necessity. **"Whatever the relationships between men and women are - how good, how bad, clear, unclear, modern, postmodern, whatever, chauvinistic, emancipated - the fact is we are each other's content: the woman is the man's content and the man is the woman's content. We cannot live without each other,"** he claimed.

Suzanne curls her hair
in the light of the moon
and she's wearing tags and feathers
from the Salvation Army
and the sun pours like honey
on the top of the harbor
and she's beautiful in the sky
like a beautiful of confetti
and just when you mean to tell her
that you want stay
she tells you to go
and she lets the sun wash her
but you both are love together

Suzanne takes your hand
and she leads you to the river
and she shows you where to look
among the garlands and the flowers
and the bones of the ~~mountain~~ ~~mountain~~ ~~mountain~~ ~~mountain~~ ~~mountain~~
and the children of the morning
begin leaning out for love

and you will lean out
and when you lean out
the sun is better
and the ~~seaweed~~ ~~seaweed~~ ~~seaweed~~ ~~seaweed~~ ~~seaweed~~ of the water
will run to you like a man
and all the fish in his water
change through



Suzanne Verdal, as reproduced at <https://thesnufkin.blogspot.com>

"Lift me like an olive branch and be my homeward dove": Cohen and marriage

Cohen was often asked why he wasn't married. About marriage in general, he said, "I think marriage is the hottest furnace of the spirit today . . . Much more difficult than solitude, much more challenging for people who want to work on themselves. It's a situation in which there are no alibis, excruciating most of the time... but it's only in this situation that any kind of work can be done. Naturally I feel ambiguous about it." That was in 1975. In 2001, Cohen attributed his single status to a lack of bravery. "You never married," posited his interviewer Stina Dabrowski. "Why?" "Cowardice," replied Cohen. "I grew up in a period where there was a great deal of antiauthoritarian feeling, so some of the people of my generation never felt they had to consult an authority...to seal their union."

And so Cohen became masterful at ways to say goodbye. "I'm standing on a ledge and your fine spider web is fastening my ankle to a stone," he sings in "So Long, Marianne" memorializing the end of his relationship with Marianne Ihlen in 1968. Twenty years later he admits to another lover: "The chain's too tight, the beast won't go to sleep, I've been running through these promises to you that I made and couldn't keep." ("I'm Your Man," 1988) And on his last album, he reveals "I guess I'm just somebody who has given up on the me and you; I'm not alone; I've met a few traveling light like we used to do." ("Traveling Light," 2016)

Leonard Cohen, "Montreal Visitor No. 3," giclée-print on paper.
Digitally reproduced for this exhibit, 2024.

While not wanting to commit to marriage, Cohen put great value on sexual intimacy. He often presents sex as a portal to mystical knowledge. Cohen put it this way in a 1992 interview with Barbara Gowdy: **"in an embrace you're neither man nor woman - you forget who you are. Once you have experienced yourself as neither man nor woman, when you are reborn into the predetermined form, which you inhabit, you come back to the residue of experience or the residue of wisdom, which enables you to recognize in the other extremely familiar traits."**



Dance me to your beauty with a burning violin.
Dance me through the panic 'til I'm gathered safely in
Lift me like an olive branch and be my homeward dove.
Dance me to the end of love

"Lift me like an olive branch and be my homeward dove": Cohen and commitment

Cohen's apparent internal struggle between commitment and freedom, order and chaos, seemed to shift when he reached his mid-sixties. He reports that the **"veil of depression"** through which he had always viewed the world was inexplicably lifted. He found, somewhat ironically, that the content of his work did not veer from grappling with profound unanswerable questions. Rather, he was able to engage with them **"without that background of horror."**

It was at this time that he sought out a former backup vocalist, Anjani Thomas, to help him with a song he was writing to honor F.R. Scott, a fellow Canadian poet. Their collaboration grew into a romantic relationship that was grounded, perhaps, in reality more so than previous couplings. Cohen attributed this shift to maturation. **"Everything changes as you get older. I never met a woman until I was sixty-five. Instead, I saw all kinds of miracles in front of me."** He seems to have moved beyond viewing "woman" as a way to satisfy his desires and needs, and was eager to relate to a particular woman who had her own strengths, weaknesses, ambitions, and talent. Like Cohen, Thomas valued solitude. They maintained separate households within a short walking distance.



George Walker, plate 73, *Leonard Cohen: A Woodcut Biography*, Firefly Books, 2020. Digitally adapted for this exhibit, 2024

*I'd be caught
in the grip of
an undertow...
and my heart
the shape of a
begging bowl.*

Cohen's penchant for writing songs about love leading to loss did not dissipate, only now he included his lover as an equal performance partner. Thomas sings the lead on "Undertow" (2005) with Cohen on backing vocals. The lyrics are brutal but capture the risks attached to falling in love. Thomas sings, **"I set out one night when the tide was low / There were signs in the sky but I did not know / I'd be caught in the grip of an undertow / ditched on a beach where the sea hates to go / with a child in my arms and a chill in my soul / and my heart the shape of a begging bowl."**

Cohen and Thomas parted company amiably after eight years together.

"Magnified, sanctified be thy holy Name": Cohen's Jewish upbringing

Leonard Cohen was born into one of the oldest Jewish families in Canada. His paternal great-uncle, Rabbi Zvi Hirsch Cohen, was an important figure in turn-of-the-century Canadian Judaism, and his maternal grandfather, Rabbi Solomon Klonitsky-Kline, was an important Talmudic scholar.

Klonitsky-Kline was a president of the Sha'ar Hashamayim synagogue, which Cohen attended frequently as a child and in whose cemetery he is buried. When told as a boy that he was a descendant of the biblical Aaron, of a priestly caste, Cohen stated:

"I believed. I wanted to wear white clothes, and to go into the Holy of Holies, and negotiate with the deepest resources of my soul."

Raised within this tradition, Harry Freedman, author of *Leonard Cohen, The Mystical Roots of Genius*, stated that for Cohen, **"Jewish sources are his vocabulary . . . the way he's talking . . . I don't know of anyone else who uses Jewish sources the same way in music, literature and art."**



Leonard and his mother, Masha

Rabbi Kline To Have Last Rites Here

Funeral services for Rabbi Dr. Solomon Kline, 89, of New York, formerly of Atlanta, will be held here at 1 p.m. Tuesday in the chapel of Henry M. Blanehard & Son.

Rabbi Dr. Harry H. Epstein, Rabbi Tobias Goffen and Cantor Joseph Schwartzman will officiate. Burial will be in Greenwood Cemetery.

Dr. Kline died Wednesday in Montreal, Canada.

A native of Poland, Dr. Kline had at one time taught the Hebrew language in Atlanta. He formerly taught in Poland at the Institute of Isaac Alchobon, one of the principal institutes of Hebrew learning in eastern Europe before the world wars.

He also was the author of numerous articles on Hebrew.

Survivors include a son, Jacob Kline, Cincinnati, Ohio, and two daughters, Mrs. H. A. Alexander, Atlanta, and Mrs. Harry Ostro, Montreal.

An obituary for Rabbi Solomon Kline, Leonard's maternal grandfather



Meeting in Montreal, Canada, May 27, 1918, of Representatives of the Central Relief Committee and Canadian Jewish Relief Committees When Arrangements for Better Cooperation Between the Canadian Committees Was Perfected.

Left to right: Samuel Guttman, Morris Engelman, Menachem Levis, Rev. Dr. Leonard H. Altmannstein, Rev. Joseph Rosenthal, Nathan Stone, Rabbi H. Cohen, Leonard Cohen, Rev. Harry Madansky.

Rabbi Tzvi Hirsch Cohen, Leonard's paternal great-uncle



Leonard and his father Nathan.

"Magnified, sanctified, be thy holy Name": Maturing spirituality

By his late 20's, as his notoriety as a poet grew, Cohen became more critical of the traditional Jewish faith of his youth. As Freedman explains, a "disdain for what he saw as the soulless rigidity of the established Jewish community" emerged. Provocatively speaking in Montreal's Jewish Public Library in 1963, Cohen stated, "I believe that the God worshiped in our synagogues is a hideous distortion of a supreme idea - and deserves to be attacked and destroyed."

At that time, Cohen saw the religious tradition from which he came as launching him towards a far more encompassing spirituality, a spirituality in which he saw himself as **"a priest of a catacomb religion that is underground, just beginning, and I am one of the many singers, one of the many priests, not by any means a high priest, but one of the creators of the liturgy that will create the church."**



George Walker, plate 61, *Leonard Cohen: A Woodcut Biography*, Firefly Books, 2020. Digitally adapted for this exhibit, 2024



Leonard Cohen, "we do not bless, we convey the blessings," drawing, in *The Flame*, London Canongate Books, 2018. Digitally adapted for this exhibit, 2024.

Increasingly, Cohen relied not only on his Jewish tradition for inspiration and imagery, but also on "the messianic hope of the New Testament." His lifelong embrace of Zen Buddhism was perhaps even more influential. His commitment to Buddhist meditation led him to move into a Buddhist monastery in California in 1996 and to eventually be ordained as a Buddhist monk. According to Freeman, Cohen didn't see his embrace of Zen as a conflict with his Judaism, explaining that in Zen "there is no prayerful worship and there is no discussion of a deity." Similarly, Cohen saw that the differences between faiths can obscure much of what overlaps, especially between Christianity and Judaism. This claim is brought out in the lyrics to "Different Sides" from 2012:

"We find ourselves on different sides of a line that nobody drew. Though it all may be one in the higher eye, down here where we live it is two."

"Magnified, sanctified be thy holy Name": 'Who By Fire' and 'The Window'

And who by fire
Who by water
Who in the sunshine
Who in the nighttime...
Who in your merry,
merry month of May
Who by very slow decay
And who shall I say is calling?

One need not look far to find religious imagery and inspiration in the lyrics of Cohen's songs, but perhaps the two most well-known are "Who by Fire" (1974) and "Hallelujah" (1984). "Who by Fire" is based on a Jewish liturgical chant, the Unetaneh Tokef, sung on Yom Kippur. The Talmud explains that during the ten days between Rosh Hashanah and Yom Kippur, God decides whether people will live or die during the coming year. The righteous will be inscribed in the "book of life" and the wicked will be fated to die on Rosh Hashanah. Those in between have until Yom Kippur to repent for their sins. Cohen's version, like the chant, lists the mysterious and diverse circumstances in which God allows people to die, asking at the end "Who shall I say is calling?" Cohen specifically cites the melody of the song as derived from the liturgical version he heard in synagogue as a boy.

Although often referencing a specific religious history and tradition, Freedman argues that this is not a boundary for Cohen, but rather a window from which to view life, which one can then step out of into a higher mystical union. In the song "The Window" (1979), he urges the listener to step through this sort of window:

"Why do you stand by the window, abandoned to beauty and pride?" For Freedman, Cohen is describing the window as a liminal space, an image of transition that opens up something new.

"Magnified, sanctified be thy Holy name": 'Hallelujah'



Leonard Cohen, "true nature is what you got," drawing, in *The Flame*, London Canongate Books, 2018.

While playing in Poland in 1985, Cohen introduced "Hallelujah" by saying, "I know that there is an eye that watches all of us. There is a judgment that weighs everything we do. And before this great force, which is greater than any government, I stand in awe and I kneel in respect."

In a 1994 interview, Cohen listed King David as one of the authors he admired most, with the others being Homer, Wordsworth, Milton and Dante. Hence, the beginning of the song:

*Now I've heard there was a secret chord that
David played, and it pleased the Lord*

Much like the biblical depictions of David's life, Cohen said that "Hallelujah" was written about a conflicted world. At the center of this conflicted world was what Cohen described as a war "between those who conceive of existence as a dynamic rainbow, and those who conceive of it as a grey monotone, between those who are willing to acknowledge the endless possibilities, agonies, delights, mysteries and destinies of the human predicament, and those who meet every human question with a rigid set of answers."

*Now I've done my best, I know it wasn't much
I couldn't feel, so I tried to touch
I've told the truth, I didn't come to fool you
And even though it all went wrong
I'll stand right here before the Lord of song
With nothing, nothing on my tongue but Hallelujah*

Jiri Mesic reads this final stanza as Cohen reflecting upon himself, unable to feel the divine love of God, and turning to the pleasures of the flesh. But even here, Cohen finds the sacred - whether a "Hallelujah" is "holy" or "broken," it can be a vehicle for encountering God again.

"Magnified, sanctified be thy holy Name": "Anthem"

Interviewer: "Do you think dealing with depression was an important part of your creative process?"

Cohen: "Well, it was an important part of every process. It was the central activity of my days and nights. It was dealing with a prevailing sense of anxiety, a background of anguish that prevailed."

Cohen once elaborated: "[our] situation does not admit a solution of perfection . . . there is a crack in everything that you can put together: physical objects, mental objects, constructions of any kind. But that's where the light gets in, and that's where the resurrection is and that's where the return, that's where the repentance is. It is with the confrontation with the brokenness of things."

This explains, retrospectively, perhaps, some of the reasons for the depictions of darkness, despair, and sin that run especially strongly through Cohen's early work. Elsewhere he went on: **"The light is the capacity to reconcile your experience, your sorrow with every day that dawns. It is that understanding which is beyond significance or meaning, that allows you to live a life and embrace the disasters and sorrows and joys that are our common lot. But it's only with the recognition that there is a crack in everything, I think all other versions are doomed to irretrievable gloom."**

Cohen lived with clinical depression for much of his life, and anxious, anguished thoughts appear in all of the different phases of Cohen's creative output, running through even his most prayerful works. His powerful sense of the brokenness in everything is even behind one of his most luminous, affirmative lyrics, which he later called a "credo" and a statement of "one of the fundamental positions behind all of [his] songs":

Ring the bells that still can
ring / Forget your perfect
offering / There is a crack,
a crack in everything /
That's how the light gets in



Harold Town, back cover image of *Beautiful Losers*, drawing, Toronto: McClelland and Stewart, 1966. Digitally adapted for this exhibit, 2024.

"Magnified, sanctified be thy holy Name: Cohen's prayers

Cohen possessed a talent for writing prayers. Most of his poetry collections, from the very first one in 1956, feature different poems with the word "prayer" in the title. This treasury of contemporary wrestling with God is a significant and underrated part of his poetic legacy. The height of this is in 1984's *Book of Mercy*, a sequence of 50 prose poems reminiscent of the psalms, one for each year of Cohen's life. His prayers here are by turns passionate, dark, luminous, and nearly always urgent.



Rob Verhorst, photograph, 1985, Getty Images, as reproduced in Richard Gehr, "Leonard Cohen: 20 essential songs," Rolling Stone, November 11, 2016

"Blessed are you who has given each man a shield of loneliness so that he cannot forget you. You are the truth of loneliness, and only your name addresses it. Strengthen my loneliness that I may be healed in your name, which is beyond all consolations that are uttered on this earth. Only in your name can I stand in the rush of times, only when this loneliness is yours can I lift my sins toward your mercy"

"Like an unborn infant swimming to be born, like a woman counting breath in the spasms of labour, I yearn for you. Like a fish pulled to the minnow, the angler to the point of line and water, I am fixed in a strict demand, O king of absolute unity. What must I do to sweeten this expectancy, to rescue hope from the scorn of my enemy? . . . O shield of Abraham, affirm my hopefulness."

"Magnified, sanctified be thy holy Name": Cohen and the problem of evil

"At no time will I cease asking why. To ask why is to be human; it is the heart of being human. To those who tell me to shut up, to accept without asking why, I respond 'Why? Why? Why? Why? Why?' I hope my last word as I drop dead is this question: 'Why?' Maybe the suffering will be too much and I will stop asking, but if I do, I will not have died as a human being. The last time I would have been alive as a human being was when I last asked why. To be human is to be an incarnate 'why.'" (Lorenzo Albacete, *God at the Ritz*, 85-86)

Cohen's last and perhaps greatest engagement with this question is the title track of 2016's "You Want It Darker." Raped out shortly before his death in November of that year, "You Want It Darker" is a complex and beautiful statement about the nature of suffering and evil that reduces nothing – neither faith nor despair.

If you are the dealer, I'm out of the game
If you are the healer, it means I'm broken and lame
If thine is the glory, then mine must be the shame
You want it darker
We kill the flame

Magnified, sanctified be the holy name
Vilified, crucified in the human frame
A million candles burning for the help that never came
You want it darker

Hineni, hineni
I'm ready, my Lord

On the one hand, the inscrutable Lord of a world full of violence is here – when he deals the cards, it certainly can appear that we lose. And "we kill the flame" – sin is what has disfigured the world. And yet, the song isn't unhelpful. At its center is "hineni," ("here I am") Abraham's word before his yes to the sacrifice of Isaac, and Moses' response when addressed by the burning bush.



Leonard Cohen, "Still Life," ink and crayon on paper, 1976-80, Art Gallery of Ontario. Digitally adapted for this exhibit, 2024.

Tributes

I think he was so good at writing songs because he treated it as a sacred vocation. His songs are always as real as the deepest prayers, whether they are devotional, desperate, lovestruck, angry or intoxicated. They are devoid of dishonesty or smallness of mind. His lyrics are so good because he knows the power of a word, a phrase. What it can be at its best. As he put it: "There's a blaze of light in every word."

I would not know the enormous potential of songwriting if it weren't for Leonard Cohen. I will spend my life trying to live up to the precedent he set, and the old truth that he proved anew: that art can be holy.

– Ezra Furman, musician and songwriter

So long Leonard, thank you for your words, your songs, your life – a gentleman, a master, a hero – thank you for looking so deeply, for sharing your time, giving us your finely wrought diamonds, for lighting the dark corners where the soul lives, for translating the otherness we recognise but fail to express, tonight we celebrate you and send you our gratitude.

– Beck, musician and songwriter

Leonard was a mirror to my work and with no verbal instructions, he showed me how to plumb the depths of my experience.

– Joni Mitchell, musician and songwriter

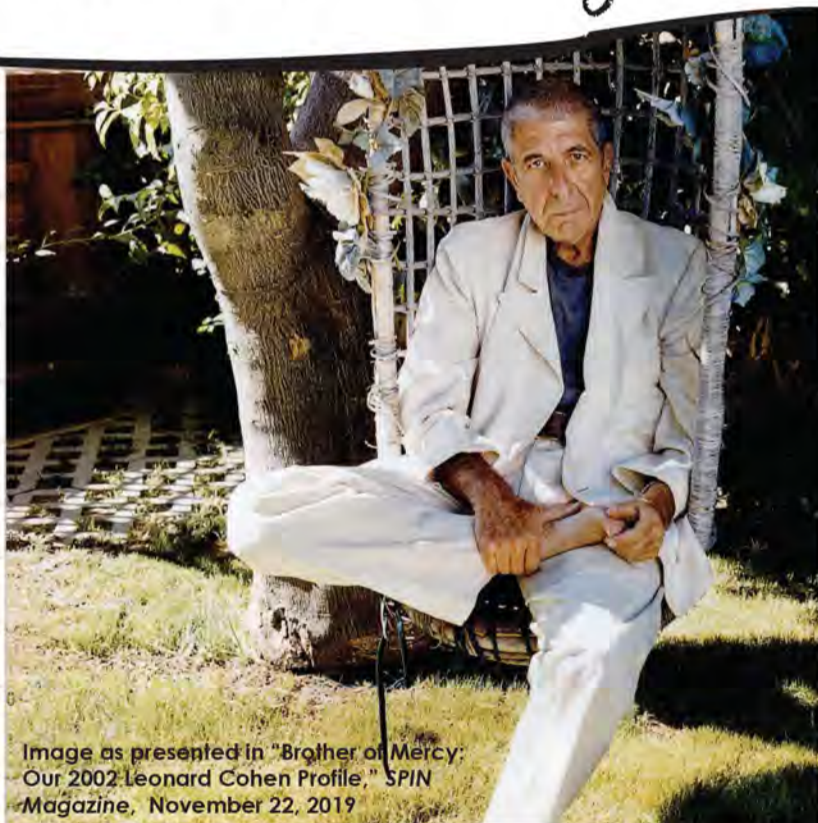


Image as presented in "Brother of Mercy: Our 2002 Leonard Cohen Profile," *SPIN Magazine*, November 22, 2019

The album *Death of a Ladies' Man* (1977) and the book *Death of a Lady's Man* (1978) were released while I was in the last years of study for a Bachelor of Arts degree at McGill University. None of my friends or professors, including his old mentor and then mine, Louis Dudek, encouraged the least interest in Cohen's new writing or music . . . *Recent Songs of 1979* received even less notice and slighter sales; . . . The breathtaking fifty prayers of *Book of Mercy* certainly raised a ripple of intrigue in Montréal newspapers and reviews when it appeared in 1984, but it was taken for the most part as another eccentricity . . . I had no idea that these two books would become, for me, the greatest of his works, as essential to my experience of twentieth-century literature as Joyce's *Portrait of the Artist as a Young Man* and T. S. Eliot's *Four Quartets*.

– Brian Trehearne, professor emeritus of English, McGill University

Conclusion

Journalist Robert Enright once asked Cohen: "There is in your work the idea that beauty is the way the world can be judged and understood. The quest for it seems central to what you do."

Cohen replied: "Nothing arises in me to dispute the idea that **the quest for beauty is central to my life**. I certainly wouldn't resist it. I sometimes hear it more as gossip than anything I can get behind, but I think that conversation about these matters is completely legitimate."



Leonard Cohen, "Burning bush," cover image of *The Flame*, London: Canongate Books, 2018.

Love Itself (2001)

The light came through the window
Straight from the sun above
And so inside my little room
There plunged the rays of love

In streams of light I clearly saw
The dust you seldom see
Out of which the nameless makes
A name for one like me

I'll try to say a little more
Love went on and on
Until it reached an open door –
Then love itself
Love itself was gone

He accepts that "beauty" is at the center of what he does, but he has a certain restlessness with the word. This is very characteristic of Cohen and characteristic of human experience - we are often drawn by things we cannot capture or name. "Love Itself," a spectacular lyric from *Ten New Songs*, captures something like this in different terms.

For the speaker, love generates an experience of wonder and then vanishes almost as soon as they try to fix it in place. **This attempt to name the nameless** might be one way of describing Cohen's career. His discontent with the word "beauty" in the interview is because **one word is not enough; to do it justice, one needs a lifetime of poetry.**

If It Be Your Will (1984)

If it be your will that I speak no more

And my voice be still as it was before

I will speak no more, I shall abide until

I am spoken for, if it be your will

If it be your will that a voice be true

From this broken hill, I will sing to you

From this broken hill, all your praises they shall ring

If it be your will to let me sing

From this broken hill, all your praises they shall ring

If it be your will to let me sing

If it be your will, if there is a choice

Let the rivers fill, let the hills rejoice

Let your mercy spill on all these burning hearts in hell

If it be your will to make us well

And draw us near, and bind us tight

All your children here in their rags of light

In our rags of light, all dressed to kill

And end this night, if it be your will

"I came so far for beauty": A Biographical Timeline

Sept. 21, 1934: Leonard is born in Westmount, Quebec. He is given the Hebrew name Eliezer, meaning "God helps."

1947: Cohen becomes bar mitzvah at Congregation Shaar Hashomayim.

1951-1955: Attends McGill University. Starts a country-western band, The Buckskin Boys.

1944: Cohen's father dies.

1949: Purchases first guitar and teaches himself to play it.

1951: Graduates from Westmount High School in Mtl. He reads the poetry of Federico G. Lorca. Meets mentor Irving Layton.

1955-1957: Attends brief post-college studies, receives a Canadian Arts Council Grant, moves to London. Poetry collection *Let Us Compare Mythologies* is published. He dedicates the book to his late father.

1961-1964: Travels to Cuba during the Bay of Pigs invasion. *Spice-Box of Earth*, Cohen's second poetry collection, published. A novel, *The Favourite Game*, and another collection of poems, *Flowers for Hitler*, soon follow.

1959-1960: His 2nd Canada Council Grant, returns to London and writes a first draft of *The Favourite Game*. Travels to Hydra and purchases a house. Meets Marianne Ihlen. They become a couple, on and off, for seven years.

1965: Documentary *Ladies and Gentleman, Mr. Leonard Cohen* released by the National Film Board of Canada.

1966: Meets music agent Mary Martin. She introduces Cohen to Judy Collins who records "Suzanne." Cohen's audience expands. *Beautiful Losers*, a novel, and *Parasites of Heaven*, a poetry collection, are published.

1967: Debuts as a singer-songwriter and suffers severe stage fright. Meets John Hammond, producer for Columbia. First album *Songs of Leonard Cohen* released.

1968: *Selected Poems* is published. Meets Suzanne Elrod. Cohen wins the Governor General's Award, Canada's highest literary honor, and turns it down. Travels to Nashville and works with Bob Johnston.

1970-1972: Tours North America and Europe. *Songs of Love and Hate* released.

1969: *Songs from a Room* released. Begins to study Zen Buddhism.

1972: Cohen's first child with Suzanne Elrod, Adam, is born in Mtl. *The Energy of Slaves*, his fifth book of poetry published.

1973: *Live Songs* released. Tours Israel during the Yom Kippur War.

1974: Lorca, Cohen's daughter, is born in Montreal. *Bird on a Wire*, a documentary of Cohen's 1972 tour, premieres. *New Skin for The Old Ceremony* released.

"I came so far for beauty": A Biographical Timeline

1984: *Various Positions* released, including "Hallelujah." *Book of Mercy* published, winning the Canadian Authors Association Literary Award for Poetry.

1979: *Recent Songs* released. Sharon Robinson becomes a collaborator.

1977-1978: *Death of a Ladies' Man* released. Produced by Phil Spector, described as a "...doo wop nightmare" by Rolling Stone. *Death of a Lady's Man*, a collection of poems, prose, and diary extracts, also published.

1987: Back-up singer Jennifer Warnes releases *Famous Blue Raincoat*, a compilation of Cohen covers. Kelley Lynch hired as Cohen's business manager.

1988-1992: *I'm Your Man* released. Inducted into Canadian Music Hall of Fame. Named to the Order of Canada. *The Future* released.

1993: *Stranger Music*, a career-spanning anthology, is published. Receives the Governor General's Performing Arts Award and accepts the honor. Wins the Juno Male Vocalist of the Year for "Closing Time."

1994-1999: Enters Mount Baldy Zen Center, beginning five years of seclusion. Cohen is ordained a Rinzai Zen Buddhist monk and takes the name Jikan, meaning "silence." He serves as personal assistant to renowned Zen master Kyozan Joshu Sasaki Roshi.

2005: Cohen sues former manager Kelley Lynch for misappropriating over five million dollars.

2004: *Dear Heather* released. Cohen's relationship with Anjani Thomas deepens. Working on various projects together and on their own, they become a couple whose relationship lasts until 2009.

1999: Leaves Mount Baldy. Travels to India to study Hinduism and Indian philosophy.

2001: *Ten New Songs* released, the result of collaborating with Sharon Robinson.

2006: *Book of Longing* published. Anjani releases *Blue Alert*, a jazz album on which Cohen sings backup vocals. Their romantic relationship ends yet they remain friends.

2007: Philip Glass premieres *Book of Longing* song cycle based on Cohen's poetry and artwork. *I'm Your Man*, a documentary and tribute-concert film about Cohen's life and career, released.

2008-2011: Due to Kelley Lynch's fraud, Cohen is forced out onto the road at the age of 74. Concerts highly acclaimed. Induction into Rock and Roll Hall of Fame. Receives Grammy Lifetime Achievement Award and is inducted into the Songwriters Hall of Fame. Receives Prince of Asturias Award for his body of literary work.

2014-2016: *Popular Problems* released and wins the 2015 Juno Album of The Year. 2016 *You Want It Darker* released.

2012-2013: *Old Ideas* released and Cohen continues world tour. Sylvie Simmons' biography of Cohen, *I'm Your Man*, published. Cohen wins Juno Artist of the Year and Songwriter of The Year in 2013.

November 7, 2016: Cohen dies at home in Los Angeles from leukemia. His funeral takes place at the Shaar Hashomayim Cemetery in Montreal. He is buried beside his parents and grandparents.

2018-2022: *The Flame: Poems, Notebooks, Lyrics, Drawings, Thanks for the Dance*, and *A Ballet of Lepers: A Novel and Stories* are published posthumously.

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Panel 3 (Our life was poetry: beginnings as a writer)

Image: Freda Guttman, cover image of *Let Us Compare Mythologies*, drawing (Toronto: Contact Press, 1956). Digitally adapted for this exhibit, 2024

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Panel 4 ("Prayer for Messiah")

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Panel 5 (Our life was poetry: Cohen's early work)

Images: Leonard Cohen at a cafe on the Greek island of Hydra in 1964. Photo by Redmond Wallis.

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Image: Leonard Cohen, "Green chair," print, 2007

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Panel 11 ("Tower of Song")

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Panel 12 ("Lift me like an olive branch and be my homeward dove": Cohen, lady's man)

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Images: Photo of statue atop Notre-Dame-de-Bonsecours, Montreal, as reproduced.
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Panel 16: "Magnified, sanctified be thy holy Name": Cohen's Jewish upbringing

Images: Leonard and his mother, Masha, as reproduced on

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Panel 18: ("Magnified, sanctified be thy holy Name": 'Who By Fire' and 'The Window')

Leonard Cohen, "Who By Fire," track 9 on *New Skin for the Old Ceremony*, Columbia, 1974. For further discussion of "Who By Fire" and its origins, see Harry Freedman, *Leonard Cohen: The Mystical Roots of Genius* (Bloomsbury: 2001), 194-201.

Leonard Cohen, "The Window," track 3 on *Recent Songs*, Columbia, 1979.

For further discussion of "The Window", see Harry Freedman, *Leonard Cohen: The Mystical Roots of Genius* (Bloomsbury: 2021), 177-86.

Panel 19: "Magnified, sanctified be thy Holy name": 'Hallelujah'

Image: Leonard Cohen, "true nature is what you got," drawing, in *The Flame*, London Canongate Books, 2018.

"...I kneel in respect." As quoted in Robert Sward and Leonard Cohen, interview, 1984, in *Cohen on Cohen: Interviews and Encounters*, ed. Jeff Burger (Chicago: Chicago Review Press, 2014), 171.

"Wordsworth, Milton, and Dante." Quoted in Tim de Lisle, "Who Held a Gun to Leonard Cohen's Head?" *The Guardian*, September 27, 2004.

Leonard Cohen, "Hallelujah," track 5 on *Various Positions*, Columbia, 1984.

"...rigid set of answers." As quoted in Harry Freedman, *Leonard Cohen: The Mystical Roots of Genius* (Bloomsbury: 2021), 26.

"Professor Jiri Mesic..." Jiří Měšic, "The Nature of Love in the Work of Leonard Cohen," *Journal of Popular Romance Studies*, October 2018, 15.

<https://www.jprstudies.org/2018/10/the-nature-of-love-in-the-work-of-leonard-cohenby-jiri-mesic/>.

Panel 20: "Magnified, sanctified be thy holy Name": "Anthem"

Image: Harold Town, back cover image of *Beautiful Losers*, drawing, Toronto: McClelland and Stewart, 1966. Digitally adapted for this exhibit, 2024.

"...anguish that prevailed." Jian Ghomeshi and Leonard Cohen, "TV and Radio Interview," 2009, in *Cohen on Cohen: Interviews and Encounters*, ed. Jeff Burger (Chicago: Chicago Review Press, 2014).

"...light gets in." Leonard Cohen, "Anthem," track 5 on the *The Future*, Columbia, 1992.

"..brokenness of things." Bob Mackowitz and Leonard Cohen, "Leonard Cohen's *The Future*," in *Interviews Unlimited*, Sony Music, 1992.

"...doomed to irretrievable gloom." Barbara Gowdy and Leonard Cohen, "TV interview," 1992, in *Cohen on Cohen: Interviews and Encounters*, ed. Jeff Burger (Chicago: Chicago Review Press, 2014), 294-95.

Panel 21: (Magnified, sanctified be thy holy Name: Cohen's prayers)

Image: Rob Verhorst, photograph, 1985, Getty Images, as reproduced in Richard Gehr,

"Leonard Cohen: 20 essential songs," *Rolling Stone*, November 11, 2016,

<https://www.rollingstone.com/music/music-lists/leonard-cohen-20-essential-songs-114187/>

"...toward your mercy." Leonard Cohen, chapter 9, *Book of Mercy* (Toronto: McClelland and Stewart, 1994).

"...affirm my hopefulness." Leonard Cohen, chapter 20, *Book of Mercy* (Toronto: McClelland and Stewart, 1994).

Panel 22: (Magnified, sanctified be thy holy Name": Cohen and the problem of evil)

Image: Leonard Cohen, "Still Life," ink and crayon on paper, 1976-80, Art Gallery of Ontario,

<https://ago.ca/leonard-cohen-still-life>. Digitally adapted for this exhibit, 2024.

"...an incarnate 'why.'" Lorenzo Albacete, *God at the Ritz* (Crossroad: 2007), 85-86.

Leonard Cohen, "You Want It Darker," track 1 on *You Want It Darker*, Columbia, 2016.

Panel 23: (Tributes and appreciations)

Image as presented in "Brother of Mercy: Our 2002 Leonard Cohen Profile," *SPIN Magazine*,

November 22, 2019, <https://www.spin.com/2019/11/leonard-cohen-spin-interview-2002/>.

Furman: Paul Muldoon, Martha Wainwright, and Ezra Furman, "What Leonard Cohen means to me: 'He made me feel less heartbroken,'" *The Observer*, November 13, 2016, <https://www.theguardian.com/music/2016/nov/13/what-leonard-cohen-means-to-me-paul-muldoon-martha-wainwright-ezra-furman>.

Beck: Hannah Ellis-Petersen, "Stars and world leaders pay tribute to Leonard Cohen," *The Guardian*, November 11, 2016, <https://www.theguardian.com/music/2016/nov/11/stars-musicians-world-leaders-pay-tribute-leonard-cohen>

Mitchell: Stewart Brand, "The Education of Joni Mitchell," *Co-Evolution Quarterly* (Summer 1976), 136.

Trehearne: Brian Trehearne, "Foreword," in Francis Mus, *The Demons of Leonard Cohen* (Ottawa: University of Ottawa Press, 2020), xviii-xix.

Panel 24: (exhibit conclusion)

Image: Leonard Cohen, "Burning bush," cover image of *The Flame* (London: Canongate Books, 2018).

"...is completely legitimate." Robert Enright and Leonard Cohen, "Leonard Cohen," *Border Crossings* 104 (2007), <https://bordercrossingsmag.com/article/leonard-cohen>.

Leonard Cohen, "Love Itself," track 5 on *Ten New Songs*, Columbia, 2001.

Panel 25: ("If It Be Your Will")

Leonard Cohen, "If It Be Your Will," track 9 on *Various Positions*, Columbia, 1984.