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MEREDITH, CHRISTOPHER, *Journeys in the Songscape: Space and the Song of Songs* (Hebrew Bible Monographs, 53; Sheffield: Sheffield Phoenix Press, 2013), pp. xii + 202. £60.00/\$95.00/€70.00. ISBN 978-1-907534-85-0; ISSN 1747-9614.

In this work, the Song is presented as akin to Walter Benjamin's phantasmagoria: a projection which is perceived as three-dimensional yet remains transitory. A precursor to cinema, the phantasmagoria works through the willingness of an audience to perceive magic, something as integral to the experience as the projections, scrim and smoke. M. argues that the reader similarly actualizes the Song through their willingness to participate in the poem with the lovers, which is something different from merely observing a dreamscape. The reader interacts differently with space as rendered in the Song, whether in the forms of the lovers, the garden or the city. The connectedness of different images must be negotiated through awareness of the role of the reader in the process of phantasmagorical meaning-making. By way of example, M. effectively demonstrates the capacity of the reader to infer a whole body for the Song's woman through a Benjaminian sense of embodiment, where "body-and-image-space" in the text conjoin, each actualizing the other' (p. 182). By this process of mutual actualization, M. challenges the reader to reconsider the veracity and meanings of commonly identified binaries: those of city/garden, male/female, open/enclosed, reader/storyteller. The Song plays creatively with different voices and spaces, and provocatively asks how it is owned, imagined and projected. In creating a spatial Songscape, M. has shown the potential for different readings, ideologies and power dynamics to be rendered malleable and contingent on the very text being interpreted. This has implications not limited to the Song, and offers exciting possibilities for other texts.

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