

In part two, Foust continues to speak of the delicacy of children and motherhood through the scope of immigrant children and families battling through discrimination. She finds a solid unity by invoking the feeling of sadness in the loss of freedom within immigrant families. The theme of the delicate and bleak dichotomy can also be seen throughout part two, such as in the poem "Iconostasis" when it aligns, "For each thumbprint bruise, the petal of a dark rose." Part three beautifully rounds out Foust's venture into the emotional depths of motherhood by chronicling the relationship between mother and child, beginning from birth and transitioning into the child's coming out as transgender.

Reading the entirety of *The Unexploded Ordnance Bin* took me on an unexpected journey of pain, grief, and love from the sole perspective of motherhood. Foust uses emotion and nature to plunge readers into an ocean of raw honesty and poetic lyricism unlike anything I have ever read before.

—Allie Pavy, *MAR*

The Soft Path by Joshua Harmon. Akron Ohio: The University of Akron Press, 2019. 81 pages. \$15.95, paper.

In his latest, Joshua Harmon enters place through the particular to explore humankind's understanding and exploitation of wilderness. *The Soft Path* takes its title from the philosophy of energy production and use that emphasizes renewable energy sources to maximize efficiency. The term "soft path" can also be taken in a more literal sense as each of the three poems in this book moves through landscapes that have been artificially softened through measurement or alteration by technology. Throughout, Harmon familiarizes and defamiliarizes the world in fantastic ebbs and flows of language.

One particularly striking example comes from the second poem, "Cascading Failures": "Woods // -moke / in the air // vents." The

spare and fragmented style lays bare the reader's assumptions about pastoral poetry and beautifully subverts them with the types of language that are endemic to our digital existence in the 21st century. We read these poems in the language of measurement that both describes the whole and breaks it apart. This exactitude pervades each of the poems and it becomes a comment on the landscape itself. Harmon goes so far as to provide us with a chemical breakdown in some of his scenes. In the final poem "Horizontal Dropouts," he shows an Audi idling "wreathed / in water vapor, nitrogen / dioxide, benzene, soot, sulphur / dioxide."

There are places in this collection where one might feel overwhelmed by the descriptions. Some readers might find it frustrating, but it's important to remember that this reaction is a desired effect. When we measure the natural world and fragment our understanding of it into something that is there to be exploited, we remove our ability to truly understand and view that landscape. Harmon uses these descriptions to stoke our desire to become one with these places once again, to resist the urge to disintegrate our relationship with nature into pixels, dollars, or seconds. After finishing this book, I felt as though I had seen a vision of the future of American pastoral poetry. Harmon's poetic achievement is something that shouldn't be missed and with it you'll be invited to witness "the eros of one / maple branch rubbing another in / a resolute northwest wind."

—Turner Wilson, *MAR*

Cage of Lit Glass by Charles Kell. Pittsburgh, Pennsylvania: Autumn House Press, 2019. 86 pages. \$16.95, paper.

Charles Kell's *Cage of Lit Glass* exists in small, dark spaces, inviting the reader inside dive bars, closets, cells, and sedans, and locking the door. Kell's is a poetry scribbled on napkins, newspaper margins, or torn



