

Spring 2007

Manual for the Spirit in Translation

Seth Abramson

Follow this and additional works at: <https://scholarworks.umt.edu/cutbank>



Part of the [Creative Writing Commons](#)

Let us know how access to this document benefits you.

Recommended Citation

Abramson, Seth (2007) "Manual for the Spirit in Translation," *CutBank*: Vol. 1 : Iss. 67 , Article 8.
Available at: <https://scholarworks.umt.edu/cutbank/vol1/iss67/8>

This Poetry is brought to you for free and open access by ScholarWorks at University of Montana. It has been accepted for inclusion in CutBank by an authorized editor of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

SETH ABRAMSON

Manual for the Spirit in Translation

Place schematic at rear of opulent / translucent
screen, or append chimes for provision
of a marked contemplation, up to *mystery*,

at point of sale. Lights must be affixed
symmetrically if affixed
and at any point of slight breeze, sigh measurably.
No brightness or asymmetry favored
without the provision of a divestment —
homily.

Self-esteem should be calibrated
twice before application; Friday four times.

Apparatus generally should *seethe* at point of sale,
as opposed to *work*. Schematic must not
be seen to have been working. Conversely
of highest order

is priority, *a priori*,

It Shall Be Functional.

But not excessive. Provision of mystery favors
occasional malfunction. Of entrant —
not schematic.

Desired range: between the Being heard through
a jar of clay, and sensation
of having drunk Being from a jar of clay
or [similitude]. Desired depth / effect

is to be one of laughter, or else the inarticulate exercise of judgment, a short-short commercial with absence of product recall.