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THE FEINBERG AWARD

The Walt Whitman Quarterly Review presents the Feinberg Award annually to the author of the best essay published in the journal during the year. The award honors Charles E. Feinberg, the distinguished bibliophile and friend of Whitman scholars, whose work has initiated and energized much of the Whitman scholarship of this century. The award carries a \$200 honorarium.

ON THE BACK COVER:

"MORBID ADHESIVENESS—TO BE KEPT DOWN": UNPUBLISHED MS.—An often noted term associated with Walt Whitman, "adhesiveness," appears in line 16 of the "Calamus" poem "Not Heaving from My Ribb'd Breast Only": "Not in any or all of them adhesiveness! O pulse of my life! / Need I that you exist and show yourself any more than in these songs." And again in line 22 of "So Long!": "I announce adhesiveness, I say it shall be limitless, unloosen'd, / I say you shall yet find the friend you were looking for." Once more, in line 91 of "Song of the Open Road": "Here is adhesiveness, it is not previously fashion'd, it is apropos; / Do you know what it is as you pass to be loved by strangers? / Do you know the talk of those turning eye-balls?"

In a manuscript recently obtained by the Feinberg Collection, published here for the first time through the courtesy of Charles E. Feinberg, Whitman writes in ink in two narrow columns on a scrap of paper: "Morbid adhesiveness—To be kept down Replaced by Something Physical Sensual Animal Nonchalant & Apathetic—absorbing (and strengthening therefrom) the spirit & sense of *al fresco* Nature." And he elaborates on this in an adjoining column: "Too incessant a strain of the Mind—continual alacrity of thought—a never-quiet lambency of brain—*too restless an Intellect*—That is it—'too restless an intellect'—*the wearer out of life*—It is not *Soul*—it is Intellect.—*Soul* is longeve, good,—it helps, sustains, makes sane—but *too restless an Intellect and Brain action* wears out life.—"

By using pointed fingers, initial capital letters and underlinings Whitman here emphasizes words and phrases as he writes about "morbid adhesiveness" in a somewhat different way from the "adhesiveness" of his poetry.