

Introduction: The Art of the Cultural Physician

The chapters in this volume bring to light a number of ways in which the themes of cultural and human flourishing reveal a nexus of convergence between Nietzsche's philosophy and various expressions of African American thought. More specifically, however, these chapters articulate the ways in which the critical affinities they delineate serve as guides to new ways of conceptualizing, analyzing, and cultivating human and cultural well-being. In doing so, they simultaneously foster and exemplify a nuanced understanding of what both traditions regard and revere as the art of the cultural physician.

In general, much of Nietzsche's philosophy connotes an attempt to assume the role of the cultural physician. Troubled by what he considers the conspicuous decay and decline of modern culture, Nietzsche turns to the ancient Greeks for insights concerning ways to effectively promote and preserve the future health of Europe. Focusing more specifically on the pernicious potential of fixed cultural ideals, he concludes that at their height the Greeks skillfully availed themselves of philosophy as a powerful liberating and regulating tool of culture. Moreover, he surmises that for the Greeks, the ultimate significance of philosophy was predicated on the way it embodied a "*skeptical impulse*" that would strengthen "the sense of truth over [and] against free fiction," and in doing so bring about the destruction of all "barbarizing, immoral, and stultifying" forms of "rigid dogmatism."¹

Thus viewed, Nietzsche considered the Greeks an early example of a people who deftly utilized philosophy as a means of curbing and controlling our very powerful and potentially dangerous "*mythical impulse*." Burdened with a consciousness that beckons us to question the meaning of our own existence, Nietzsche finds that our mythical impulse, that is, our impulse to create our own narratives of meaning, saves us from falling prey to a life-threatening sense of nihilism (*GM*

III, 28) Unfortunately, however, grandiose efforts to avoid the Scylla of nihilism eventually plunged the Western descendants of the Greeks into the downward spiraling Charybdis of otherworldly idealizations of identity and value. Leery of the way modern Westerners dogmatically cling to such metaphysical contrivances, Nietzsche challenges all conscientious seekers of knowledge to take seriously the possibility that such sacred pillars of culture may actually connote “a danger, a seduction, a poison, a narcotic,” through which human beings in the present are wantonly living at the expense of the vigor and health of human beings in the future (GM P, 6).

Convinced that this is indeed the case, Nietzsche chastises the purveyors and proponents of dogmatic ideals and values for arresting humanity’s development. Moreover, inspired by the Greek ideal of the cultural physician, Nietzsche strives to counteract the root causes of Europe’s insidious decadence by cultivating a powerful new generation of philosophers that embodies a revitalized skeptical impulse. Dedicating themselves to what Nietzsche foreordains as a new “aristocratic” vision of cultural health, these new philosophers initially focus on unmasking and undermining all of the ideologies and ideals that impede this vision from becoming a reality.²

Sadly, however, Nietzsche’s highly touted new generation of philosophers is prone to exhibit more of the persona of dictatorial legislators than that of compassionate physicians. Consecrating themselves to the task of “[forcing] the will of millennia upon new tracks,” Nietzsche’s new philosophers are aptly described as embodying a willingness to sacrifice untold numbers of human beings for the sake of promoting the welfare of those he exalts as “higher types” (*BGE* 203).³

In contrast to Nietzsche’s rather ominous aspirations for the future, African American thought has traditionally been preoccupied with promoting much more egalitarian and cosmopolitan agendas. Moreover, whereas Nietzsche frames and addresses existential and cultural issues in ways that are actually amenable to domination and exploitation, most expressions and exponents of African American thought exemplify an overarching commitment to subverting the institutional and ideological underpinnings of all forms of human oppression.

Ironically, notwithstanding this radical difference in social aim, the affinities between Nietzschean and African American engagements in the art of the cultural physician are both palpable and powerful. Deeply concerned about the prospects of those intellectuals, artists, and free spirits who lie at the margins of mainstream society, Nietzsche exposes and combats cultural constructs that undermine their flourishing. Similarly, many of the critical and creative aspects of African

American thought resolutely illuminate, resist, and contest the ideologies and discourses that threaten and undermine the flourishing of blacks.

Three of the most notable African American devotees of the art of the cultural physician are Frederick Douglass, W. E. B. DuBois and Ralph Ellison. In addition to tracing the historical arc of African American thought, these three figures also exemplify three of its main facets—the revelatory, the theoretical, and the aesthetic. Functioning in his capacity as a cultural physician, Douglass authors a riveting autobiographical text that simultaneously describes and deconstructs the odious institution of slavery. Emphasizing what was all too often elided, Douglass's narrative focuses squarely on the sinister ways in which slavery diminishes the humanity of the slave and thereby precipitates the very inhumanity it presupposes. More specifically, Douglass's narrative recounts his personal experience of systematically being mentally and physically reduced to virtually nothing more than a beast.⁴

Noting the fact that those most ardent in their attempts to dehumanize him and others were those who were most pious in the profession and practice of the Christian faith, Douglass castigates the prevailing religious discourse as “a mere covering for the most horrid crimes—a justifier of the most appalling barbarity—sanctifier of the most hateful frauds—and a dark shelter under, which the darkest, foulest, grossest, and most infernal deeds of slaveholders find the strongest protection.”⁵ Fixating on the biblical story of Ham, the American orthodoxy proclaimed all descendants of Ham, namely Negroes, morally corrupt and foreordained by God to be eternal subordinate and subservient to all other races.⁶ Moreover, given God's decree, the practice of slavery was divinely sanctioned; and given the vile nature of the Negro race, violence and cruelty were deemed acceptable means of effecting subjugation and maintaining control. In contrast, however, Douglass proclaims that

... between the Christianity of this land, and the Christianity of Christ, I recognize the widest possible difference—so wide, that to receive the one as good, pure, and holy, is of necessity to reject the other as bad, corrupt and wicked. To be the friend of one is of necessity to be the enemy of the other. I love the pure, peaceable, and impartial Christianity of Christ: I therefore hate the corrupt, slaveholding, women-whipping, cradle plundering, partial and hypocritical Christianity of this land. Indeed, I can see no reason, but the most deceitful one, for calling the religion of this land Christianity. I look upon it as the climax of all misnomers, the boldest of all frauds, and the grossest of all libels.⁷

Functioning as a cultural physician, Douglass deftly juxtaposes “the Christianity of this land” and true Christianity, that is, “the Christianity of Christ,” in a way that challenges the propriety of the former and beckons all who would embrace the latter to resolutely renounce and denounce the invidious practice of slavery.

Shifting the locus of concern from deconstructing slavery to deciphering the virulent underpinnings of its persistent vestiges, one of the main theoretical currents of African American thought is the critical analysis of the psychological dimension of racial oppression. Widely hailed for his pioneering accounts and analyses of the impact of denigrating oppositional and essentialistic constructions of racial identity on both “the souls of black folk” and “the souls of white folk,” DuBois aptly outlines the psychical consequences of dubious and divisive hierarchical conceptions of race by drawing upon the language and imagery of sight.

“Only in man does man know himself; life alone teaches each one what he is.”⁸ Reminiscent of this immortal line from Goethe’s *Tasso*, DuBois’s account of the development of self-conscious racial identity emphasizes the formative role of the Other. Focusing first and foremost on his Negro brethren, DuBois adumbrates and amends Hegel’s enumeration of six world historical peoples by adding the Negro and describing him as “a sort of seventh son, born with a veil, and gifted with second-sight in this American world—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world.”⁹ In one sense, Du Bois’s description emphasizes the fact that within the sociohistorical context of nineteenth century America, the Negro experiences the “peculiar sensation” of “always looking at one’s self through the eyes of others, [and] of measuring one’s soul by the tape of a world that looks on in amused contempt and pity.”¹⁰ Although the emphasis here is on the unmediated self-perception, and therewith, the true self-consciousness that is denied, DuBois’s brief description also touts the view that within the context of this “American world,” the Negro is also “gifted with second sight.”¹¹

When read against the backdrop of African American folklore, DuBois’s characterization of the Negro as “a sort of seventh son” touts him as a cultural healer who has the potential for unique insight into the psychological effects of the American malady of racism and forces the nation to confront it.¹² Unlike their white counterparts, blacks, according to DuBois, maintain a dual identity or “two-ness” that distinguishes them as both American and other. Imbuing a number of them with what David Levering Lewis describes as a “unique angle of vision,”¹³ those like DuBois—namely, those blacks who were versed in and

enamored of the best and the brightest aspects of Western culture—were uniquely positioned to trenchantly perceive the ways in which modern manifestations of white racial identity were degenerate and delusive.

High in the tower, where I sit above the loud complaining of the human sea, I know many souls that toss and whirl and pass, but none there are that intrigue me more than the Souls of White Folk.

Of them, I am singularly clairvoyant. I see in and through them. I view them from unusual points of vantage. Not as a foreigner do I come, for I am a native, not foreign, bone of their thought and flesh of their language. Mine is not the knowledge of the traveler or the colonial composite of dear memories, words and wonder. Nor yet is my knowledge that which servants have of master, or mass of class, or capitalist of artisan. Rather I see these souls undressed from the back and side. I see the working of their entrails. I know their thoughts and they know that I know.¹⁴

In brief, because of the “gift of second sight,” DuBois sees and exposes the monstrous and fallacious hubris of a white supremacist discourse that entralls white folks within the socially pernicious “phantasy” that “every great soul the world ever saw was a white man’s soul; that every great thought the world ever knew was a white man’s thought; that every great deed the world ever did was a white man’s deed; that every great dream the world ever sang was a white man’s dream.”¹⁵ Moreover, his conclusion is that the white soul suffers from a crippling myopia and megalomania that has infected the American cultural soul (and by extension the black soul) with oppositional, unequal, and psychologically damaging racial identities.

Equally attuned to the malevolence of divisive hierarchical conceptions of racial identity, Ralph Ellison dutifully declares that artists like him must likewise “shoulder the burden of conscientiousness” and craft works of fiction in accordance with their “sense of responsibility for the health of the society.”¹⁶ Crafting a novel ostensibly about a young African American’s experience, Ellison’s intention was to use the experience of Negroes as a metaphor for the experience of other people and in so doing to create a “study in comparative humanity” that allowed for universal identifications while simultaneously demonstrating and encouraging a respect for the “specificity of the particular experience and the particular character.”¹⁷ In so doing, he hoped to heal

society of the problematic racial identities diagnosed by DuBois. In short, his treatment is aimed at the myopia of both whites and blacks so that both groups can come to see one another in both their similarities and differences.

Responding to a question from a presumably white West Point cadet about the significance of the scene near the end of *Invisible Man* when the narrator is chased by two white men, falls down an open manhole, and yells up to these two white men, "I still have you in this briefcase," Ellison describes this exchange as an allegorical response to the fissure that plagues American society. Moreover, he states that,

What I wanted him to be saying was that these men who were hurling racial epithets down at him were not aware that *their* fate was in this bag that he carried—this bag that he had hauled around with his various identifications, his diploma, with Clifton's doll, with Tarp's slavery chainlink, and so on; that this contained a very important part of their history and of their lives. And I was trying to say, also, that you [the reader] will have to become aware of the connection between what is in this bag. . . and the racist whites who looked upon [the Negro narrator] mainly as a buffoon and a victim.¹⁸

Insofar as this pervasive lack of awareness of the connections between blacks and whites fosters "inadequate conceptions of ourselves, both as individuals and as citizens of a nation of diverse peoples," Ellison discharges his duties as a cultural physician by imploring artists and others to continually explore and make manifest "the network of complex relationships which bind us together."¹⁹

Sharing Ellison's conscientious "sense of responsibility for the health of the society," the authors included in this volume juxtapose various aspects of Nietzsche's philosophy and African American thought in an effort to explore and explicate the critical, hermeneutical, and practical import of the connections and interplay between them.²⁰ Calling attention to a number of different ways in which the underlying affinities between Nietzsche and African American thought are both informative and instructive, their chapters collectively constitute a wide-ranging mix of philosophical reflections that exemplifies the art of the cultural physician. Remaining faithful to this art in both content and form, the volume is essentially comprised of three sections.

The first, *Diagnoses*, is devoted to unveiling the diseased aspects of culture that impeded the creation of healthy identities and values. Using the method Nietzsche formalizes and baptizes as "genealogy,"

the chapters in this group examine the origins and/or operations of various discourses of dominance and reveal the psychological implications of their hegemony for both those who are in the majority and those who are at the margins.²¹ The second section, *Prescriptions*, contains chapters that critique, recast, and theoretically revalue the historically pernicious concept of race in hopes of serving as prolegomena for overcoming the racism that plagues the culture. In general, the goal of each of these revaluations is to foster the creation of a new theory of race or simply a new way of thinking about race that opens up the possibility of developing more liberating conceptions of African American racial identity. Finally, the third section, *Regimens for Recovery*, focuses on existential liberation and cultural transformation. In particular, the chapters contained in this section explore African American resistance, African American wisdom, and art in an effort to articulate the ways in which assertive and creative expressions of the will to power prove expedient in helping both the culture and individuals foster and embody new modes of libratory health and vitality.

Diagnoses

In keeping with the function of the cultural physician, the authors in this section assess the causes and/or consequences of a number of America's cultural maladies. A. Todd Franklin, in "Kindred Spirits: Nietzsche and Locke as Progenitors of Axiological Liberation," focuses on the similarities and convergences between the axiological theories of Nietzsche and Alain Locke. In this chapter, Franklin demonstrates how both philosophers call for a shift from an uncritical acceptance of value absolutism to an assiduous appreciation of the ways in which values are derivative expressions of human subjectivity. Having done so, Franklin goes on to contend that in calling for this shift, Nietzsche and Locke echo one another and emerge as kindred spirits whose insightful assessments set the stage for emancipatory critiques of cultural and racial forms of repression and subordination.

In "Nietzsche *Ressentiment* Lynching," John Pittman diagnoses the rise of lynching in post-Reconstruction America as a pernicious manifestation of Nietzschean *ressentiment*. In particular, he contextualizes and reconceptualizes the social practice of lynching by shifting from more conventional interpretations that focus on the racial dynamics between whites and blacks to one that focuses primarily on the

psychological dynamics of social and economic relations between wealthy and poor whites. Analyzing these dynamics in terms of Nietzsche's concept of *ressentiment*, Pittman contends that the practice of lynching black men gave rise to a perverse community identity and value system that allowed them to see themselves and their place in society as valuable.

In "Double Consciousness and Second Sight," Kathleen Marie Higgins examines and assesses the psychological synergies between Nietzsche and DuBois as each strives to clarify the difficulties, dangers, and promise of the inner strife suffered by those relegated to stand outside of the mainstream of the social order. Detailing the ways in which Nietzsche's inner tension parallels that of African Americans, Higgins contends that although the former stems from Nietzsche's own personal sense of intellectual and axiological alienation, while the latter is the historical product of anti-black racism, both reveal the self-restorative and socially transformative power that lies nascent within the experience of marginalization.

Finally, in "Of Tragedy and the Blues in an Age of Decadence: Thoughts on Nietzsche and African America," Lewis R. Gordon draws upon Nietzsche's idea that health is something that is best understood in terms of one's ability to struggle against suffering. Noting the way Nietzsche characterizes the venerable health of the Greeks in terms of their ability to merge the Dionysian and Apollonian into an art form that abated suffering by beautifying it, Gordon describes the African American art forms of jazz and blues as functionally equivalent to ancient Greek tragedy and equally symbolic of cultural health. Having done so, however, Gordon then diagnoses the decadent decay of African American art and attributes it to the racial dynamics of a process of mass appropriation that perpetually devalues African American racial identity.

Prescriptions

Central within African American thought is the philosophical subfield of critical race theory. This subfield attempts to examine analytically the ways in which race has operated and continues to operate in cultures around the world but particularly in American contexts. Given that these traditional racial theories have led to various insidious forms of racism, and given that their supposed scientific foundations have been revealed to be sorely lacking, critical race theory endeavors

to see what, if any, type of theory of race might allow for healthier individual identities and more liberated communities. It is argued in all three chapters in this part of the volume that, at least for now, health and liberation are aided by racialized identities. Moreover, each considers race a potent *Pharmakon* and avers that instead of doing away with it, we should reconstruct it and revalue it so as to facilitate its redeployment in the service of healthier lives. To this end, Paul C. Taylor, in his chapter, “Ecce Negro: How To Become a Race Theorist,” describes his fervent attempts to reconstruct and revalue race as a personal journey that has traversed the theoretical work of both Molefi Asante and K. Anthony Appiah. Characterizing this journey as one that has been guided by both Deweyan pragmatism and Nietzschean perfectionism, Taylor’s chapter charts his path to the realization that race is something that is best understood as a dynamic and an interactive phenomenon that is existentially relevant yet ontologically contingent. Daniel W. Conway, in “Nietzsche’s Proto-Phenomenological Approach to the Theoretical Problem of Race,” echoes Taylor’s criticisms of Appiah but goes on to argue that Appiah’s appeal to science is still in theory a promising strategy for deciphering and recasting the reality of race. Highlighting Nietzsche’s very expansive and multidisciplinary conception of “Gay Science,” Conway sketches a Nietzschean theory of race that draws upon the social sciences to develop a phenomenological account that downplays the role of biology and shifts our attention to the nature and significance of racial embodiment.

Lastly, as a commentary on the project of revaluing the concept of race, Jacqueline Scott’s “The Price of the Ticket: A Genealogy and Revaluation of Race,” explores the impact that such a revaluation would have on individual and cultural health. Reconstructing Nietzsche’s genealogical “diagnosis” of the cultural dangers of traditional race purity, Scott urges contemporary race theorists to seriously consider a new concept of race—one that would reject all notions of racial purity and focus instead on “a multifariously thin” notion of racial impurity. Although radical in import, Scott ultimately contends that embracing and deploying such a concept would be well worth the “price of the ticket.”

Regimens for Recovery

Encouraging the creation and affirmation of healthy racial identities, the chapters in this section address various actions, practices, and activities that foster mutually compatible forms of individual and

collective self-realization. More specifically, the authors in these chapters celebrate and temper the existential implications of Nietzsche's call for the full recognition and exercise of our "*vis creativa*" [creative power]²² as they detail a variety of salutary African American expressions and conceptions of the Nietzschean will to power (*GS* 301). In "Unlikely Illuminations: Nietzsche and Frederick Douglass on Power, Struggle, and the *Aisthesis* of Freedom," Christa Davis Acampora argues that despite their broader differences, Nietzsche and Douglass "share a conception of human power and how it might seek or produce meaningful freedom." Highlighting the positive potential of an assertive will to power, Acampora details the way Douglass's struggle with Covey and Nietzsche's cultural analysis of Greek forms of *agon* both call attention to how the felt quality of the experience of actively engaging in struggle can make one conscious of the ways in which one's agency is full of creative and transformative possibilities. In the end, however, Acampora avers that in addition to an assertive will, the acquisition of meaningful freedom also involves a dynamic process of individual and social cooperation.

Building on this concept of "meaningful freedom," Cynthia Willett argues in "Masculinity and Existential Freedom: Wright, Ellison, Morrison, and Nietzsche" that one of the purposes of this freedom is to facilitate the healing of the psyche, and that such healing requires a healthy conception of the will to power. Drawing on Nietzsche's early work on the Greeks, Willett emphasizes the need for moderating cultural forces in order to avoid the dangers of unfettered and oppressive expressions of power. Juxtaposing Nietzsche's misguided views on power with those embodied within the writings of Richard Wright, Ralph Ellison, and Toni Morrison, Willett calls attention to the dangers of human hubris and highlights the way a will to power "with soul" connotes a more tenable conception of human flourishing.

Bringing the volume to a close, James Winchester's "Why Nietzsche (Sometimes) Can't Sing the Blues, or Davis, Nietzsche, and the Social Embeddedness of Aesthetic Judgments" analyzes the emancipatory possibilities of artistic endeavors. In this chapter, Winchester details the way Nietzsche's understanding of art vacillates between the view that artistic creation is enigmatic and the view that it is inextricably social. Drawing upon Angela Davis's compelling analysis of how the art form of the blues illustrates the intimate relationship between art and life, Winchester commends the so-called "bluesy-Nietzsche" for his recognition of the way artistic creation and aesthetic understanding are always relative to social contexts. More explicitly, however, Winchester stresses the fact that although art wells up from a social context, great

art—like that of African American blues figures—connotes a great act of will that oftentimes beneficially transforms society by opening up new and challenging ways of reflecting upon and conceptualizing social realities. In the end, it remains abundantly clear that Nietzsche himself had no intention to develop or provide substantive solutions to the existential and cultural difficulties that plague African Americans as individuals and as members of a marginalized group. Nevertheless, we feel that it is extremely important for those dedicated to grappling with these difficulties to recognize the inadvertent ways in which Nietzsche's body of thought facilitates efforts to criticize and combat the ideological forces that continue to curtail African American prospects for individual and collective liberation.

Alternatively, we also believe that it is highly useful for those who wrestle with questions concerning the nature and significance of Nietzsche's thought to avail themselves of the many possible answers that can be obtained by observing Nietzsche through the "unique angles of vision" associated with African Americans and African American thought. Doubly significant, these unique angles of vision not only reveal the texture and nuance of many of the virtues of Nietzsche's thought, they also expose and make vivid its lamentable and unfortunate shortcomings. Reflecting these sentiments, the chapters in this volume collectively strive to shed light on the meaningful connections between Nietzsche's philosophy and the broad-ranging domain of African American thought by calling attention to the palpable ways in which each speaks to and enriches the other as both strive to deconstruct and transform the ontological and ideological obstacles that impede social and psychological flourishing. Although it is this endeavor that constitutes the overall aim of the volume, its greatest virtue derives from the hope and encouragement that such an effort provides to all who are similarly dedicated to the art of the cultural physician.

Notes

1. Friedrich Nietzsche, "Der Philosoph als Arzt der Kultur" ("The Philosopher as Cultural Physician"), in *Philosophy and Truth: Selections from Nietzsche's Notebooks of the Early 1870s*, trans. Daniel Breazeale (Atlantic Highlands, N.J.: Humanities International Press, 1979), 175.

2. For a brief account of Nietzsche's "aristocratic" vision, see A. Todd Franklin, "Nietzsche's Aristocratic Radicalism," *The Southern Journal of Philosophy* xxxvii (Supplement 1999): 143–50.

3. For more on Nietzsche's conception of those who are cultural "higher types," see Ofelia Schutte, "Nietzsche's Cultural Politics: A Critique," *The Southern Journal of Philosophy* 38 (Supplement 1999): 65–71.

4. Later in this volume, Christa Davis Acampora details Douglass's reclamation of his humanity and discusses it in conjunction with Nietzsche's account of Greek forms of *agon* as she explores the connections between power, struggle, and the *aesthesis* of freedom.

5. Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave* (New York: Penguin, 1986), ch. X, p. 117.

6. For more on this orthodoxy, see Josiah Priest's 1843 treatise, *Slavery as It Relates to the Negro, or African Race* (Albany, NY: C. Van Benthuysen & Co., 1843).

7. Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*, Appendix, p. 153.

8. Johann Wolfgang Von Goethe, *Tasso*, trans. Charles E. Passage (New York: Frederick Unger, 1966), act 2, sc. 3.

9. W. E. B. DuBois, "Of Our Spiritual Strivings," in *The Souls of Black Folk*, ed. David W. Blight and Robert Gooding-Williams (Boston: Bedford Books, 1997), 38.

10. DuBois, *Souls*, 38.

11. DuBois, *Souls*, 38.

12. For more on the seventh son in African American folklore, see Yvonne Patricia Chireau, *Black Magic: Religion and the African American Conjuring Tradition* (Berkeley: University of California Press, 2003), and Newbell Niles Puckett, *Folk Beliefs of the Southern Negro* (New York: Dover, 1969).

13. David Levering Lewis, *W. E. B. DuBois: Biography of a Race, 1868–1919* (New York: Henry Holt, 1993), 280.

14. W. E. B. DuBois, "Souls of White Folk," *Darkwater* (New York: Dover, 1999), 18.

15. W. E. B. DuBois, "Souls of White Folk," 18. In the wake of DuBois's groundbreaking work, many recent scholars of African American thought, American studies, and ethnic studies are focusing on the history, psychology, and pathology of whiteness. Notably, John Pittman and Lewis Gordon both focus intently on the discourse of whiteness in their respective contributions to this volume. For a broad overview of whiteness and whiteness studies, see the proceedings from the 2002 Columbia University symposium, "Whither Whiteness?," in *Souls* 4: 4 (2002), and the wide ranging essays in *The Making and Unmaking of Whiteness*, ed. Birgit Brander Rasmussen, Irene J. Nexica, Eric Klinenberg, and Matt Wray (Durham, NC: Duke University Press, 2001).

16. Ralph Ellison, "On Initiation Rites and Power," *Going to the Territory* (New York: Vintage Books, 1986), 47.

17. Ellison, "On Initiation Rites and Power," 56.

18. Ellison, "On Initiation Rites and Power," 60–61.

19. Ellison, "On Initiation Rites and Power," 42.

20. Ellison, "On Initiation Rites and Power," 47.

21. In general, Nietzschean genealogy denotes a critical form of analysis that demystifies and de-essentializes various idealizations and reifications by calling attention to their "psychological genesis" (*KGW VII*, 1:7[35]). For more detailed accounts of the nature of Nietzschean genealogy, see chapter 7 of Alan Shrift's *Nietzsche and the Question of Interpretation* (New York: Routledge, 1990) and Eric Blondel's "The Question of Genealogy," 306–17, and Daniel Conway's "Genealogy and Critical Method," 318–33, in *Nietzsche, Genealogy, Morality*, ed. Richard Schacht (Berkeley: University of California Press, 1994).

22. *GS* 301.