

AN IDEAL INDIVIDUAL

Bertrand Russell

I will take four characteristics which seem to me jointly to form the basis of an ideal character: vitality, courage, sensitiveness and intelligence. I do not suggest that this list is complete, but I think it carries us a good way. Moreover, I firmly believe that, by proper physical, emotional and intellectual care of the young, these qualities could all be made very common. I shall consider each in turn.

Vitality is rather a physiological than a mental characteristic; it is presumably always present where there is perfect health, but it tends to ebb with advancing years, and gradually dwindles to nothing in old age. In vigorous children it quickly rises to a maximum before they reach school age, and then tends to be diminished by education. Where it exists, there is pleasure in feeling alive, quite apart from any specific pleasant circumstance. It heightens pleasures and diminishes pains. It makes it easy to take an interest in whatever occurs, and thus promotes objectivity, which is an essential of sanity. Human beings are prone to become absorbed in themselves, unable to be interested in what they see and hear or in anything outside their own skins. This is a great misfortune to themselves, since it entails at best boredom and at worst melancholia; it is also a fatal barrier to usefulness, except in very exceptional cases. Vitality promotes interest in the outside world; it also promotes the power of hard work. Moreover, it is a safeguard against envy, because it makes one's own existence pleasant. As envy is one of the great sources

of human misery, this is a very important merit in vitality. Many bad qualities are of course compatible with vitality—for example, those of a healthy tiger. And many of the best qualities are compatible with its absence: Newton and Locke, for example, had very little. Both these men, however, had irritabilities and envies from which better health would have set them free. Probably the whole of Newton's controversy with Leibniz, which ruined English mathematics for over a hundred years, would have been avoided if Newton had been robust and able to enjoy ordinary pleasures. In spite of its limitations, therefore, I reckon vitality among the qualities which it is important that all men should possess.

Courage—the second quality on our list—has several forms, and all of them are complex. Absence of fear is one thing, and the power of controlling fear is another. And absence of fear, in turn, is one thing when the fear is rational, another when it is irrational. Absence of irrational fear is clearly good; so is the power of controlling fear. But absence of rational fear is a matter as to which debate is possible. However, I shall postpone this question until I have said something about the other forms of courage.

I should wish to see courage cultivated in all nations, in all classes, and in both sexes. But when the method adopted is repressive, it entails the evils usually associated with that practice. Shame and disgrace have always been potent weapons in producing the appearance of courage; but in fact they merely cause a conflict of terrors, in which it is hoped that the dread of public condemnation will be the stronger. 'Always speak the truth except when something frightens you', was a maxim taught to me in childhood. I cannot admit the exception. Fear should be overcome not only in action, but in feeling; and not only in conscious

feeling, but in the unconscious as well. The purely external victory over fear, which satisfies the aristocratic code, leaves the impulse operative underground, and produces evil twisted reactions which are not recognized, as the offspring of terror. I am not thinking of 'shell shock' in which the connection with fear is obvious. I am thinking rather of the whole system of oppression and cruelty by which dominant castes seek to retain their ascendancy. When recently in Shanghai a British officer ordered a number of unarmed Chinese students to be shot in the back without warning, he was obviously actuated by terror just as much as a soldier who runs away in battle. But military aristocracies are not sufficiently intelligent to trace such actions to their psychological source; they regard them rather as showing firmness and a proper spirit.

Sensitiveness, the third quality in our list, is in a sense a corrective of mere courage. Courageous behaviour is easier for a man who fails to apprehend dangers, but such courage may often be foolish. We cannot regard as satisfactory any way of acting which is dependent upon ignorance or forgetfulness: the fullest possible knowledge and realization are an essential part of what is desirable. The cognitive aspect, however, comes under the head of intelligence; sensitiveness, in the sense in which I am using the term, belongs to the emotions. A purely theoretical definition would be that a person is emotionally sensitive when many stimuli produce emotions in him: but taken thus broadly the quality is not necessarily a good one. If sensitiveness is to be good, the emotional reaction must be in some sense appropriate: mere intensity is not what is needed. The quality I have in mind is that of being affected pleasurably or the reverse by many things, and by the right things. What are the right things, I shall

try to explain. The first step, which most children take at the age of about five months, is to pass beyond mere pleasures of sensation, such as food and warmth, to the pleasure of social approbation. This pleasure, as soon as it has arisen, develops very rapidly: every child loves praise and hates blame. Usually the wish to be thought well of remains one of the dominant motives throughout life. It is certainly very valuable as a stimulus to pleasant behaviour, and as a restraint upon impulses of greed. If we were wiser in our admirations, it might be much more valuable. But so long as the most admired heroes are those who have killed the greatest number of people, love of admiration cannot alone be adequate to the good life.

The next stage in the development of a desirable form of sensitiveness is sympathy. There is a purely physical sympathy: a very young child will cry because a brother or sister is crying. This, I suppose, affords the basis for the further developments. The two enlargements that are needed are: first, to feel sympathy even when the sufferer is not an object of special affection; secondly, to feel it when the suffering is merely known to be occurring, not sensibly present. The second of these enlargements depends largely upon intelligence.

Cognitive sensitiveness, which should also be included, is practically the same thing as a habit of observation, and this is more naturally considered in connection with intelligence. Aesthetic sensitiveness raises a number of problems which I do not wish to discuss at this stage. I will therefore pass on to the last of the four qualities we enumerated, namely, intelligence.

One of the great defects of traditional morality has been the low estimate it placed upon intelligence. The Greeks did not err in this respect, but the Church led men to

think that nothing matters except virtue, and virtue consists in abstinence from a certain list of actions arbitrarily labelled 'sin'. So long as this attitude persists, it is impossible to make men realize that intelligence does more good than an artificial conventional 'virtue'. When I speak of intelligence, I include both actual knowledge and receptivity to knowledge. The two are, in fact, closely connected. Ignorant adults are unteachable; on such matters as hygiene or diet, for example, they are totally incapable of believing what science has to say. The more a man has learnt, the easier it is for him to learn still more—always assuming that he has not been taught in a spirit of dogmatism. Ignorant people have never been compelled to change their mental habits, and have stiffened into an unchangeable attitude. It is not only that they are credulous where they should be sceptical; it is just as much that they are incredulous where they should be receptive. No doubt the word 'intelligence' properly signifies rather an aptitude for acquiring knowledge than knowledge already acquired; but I do not think this aptitude is acquired except by exercise, any more than the aptitude of a pianist or an acrobat. It is, of course, possible to impart information in ways that do not train intelligence; it is not only possible, but easy, and frequently done. But I do not believe that it is possible to train intelligence without imparting information, or at any rate causing knowledge to be acquired. And without intelligence our complex modern world cannot subsist; still less can it make progress. I regard the cultivation of intelligence, therefore, as one of the major purposes of education. This might seem commonplace, but in fact it is not. The desire to instil what are regarded as correct beliefs has made educationists too often indifferent to the training of intelligence. To make

this clear, it is necessary to define intelligence a little more closely, so as to discover the mental habits which it requires. For this purpose I shall consider only the aptitude for acquiring knowledge, not the store of actual knowledge which might legitimately be included in the definition of intelligence.

The background features abstract, flowing waves in shades of red, orange, and yellow, set against a white background. The waves are dynamic and layered, creating a sense of movement and depth.


FLORENCE NIGHTINGALE



FLORENCE NIGHTINGALE



LIFE HISTORY

- a) Born on May 12, 1820, Florence, Italy
 - b) Raised in Derbyshire, England
 - c) Felt called by God to serve Him on February 7, 1837
 - d) Never married; marriage would destroy the chance of her serving God's call
 - e) Died in London on August 13, 1910
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FLORENCE NIGHTINGALE

- First helped a sick dog with a broken leg
- Loved her dolls
- One day she visited a hospital
- Felt called by God to serve Him on February 7, 1837
- THIS CHANGED HER LIFE



HOSPITALS IN 1830'S

Often people who went
into hospital died



- They were Dirty
- Badly run
- Nurses didn't know what to do

EDUCATION

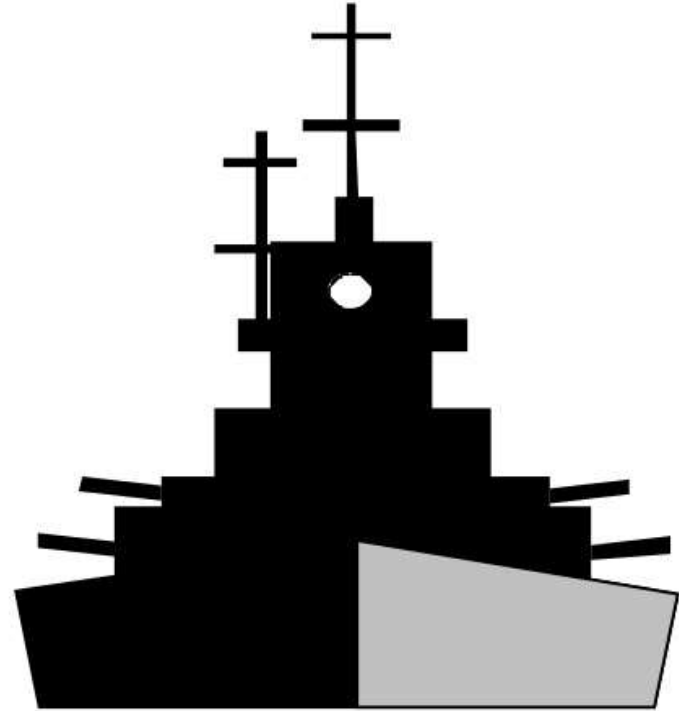


- Home schooled by her father.
- Parents did not want her to become a nurse
- She was 30 when her parents let her go to Germany and Paris to study nursing
- She studied medicine books herself for years



FLORENCE LEAVES LONDON

- No cheering
- No crowds
- “You’ll be back,” her family said
- Studied Nursing in Germany and Paris
- Studied at the Institute for Protestant Deaconesses at Kaiserswerth, Germany.
- Trained in nursing at the Institute of Saint Vincent de Paul in Alexandria, Egypt.



CRIMEAN WAR

- Broke out when Florence 34 was years old
- War Russia v Turkey(Britain and France)
- Reports were coming through about terrible conditions in hospitals





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SHE GOT TO WORK

- **Scrubbed the floors**
- **Cleaned the wards**
- **Washed the bedclothes**
- **Made the men comfortable**



The Lady with the Lamp



- In the night she carried a lamp so she was called “The Lady with the Lamp”
- Soldiers kissed her shadow

“THE CHANGE”

- They began to get better
- Sitting up,
- cheerful and happier!
- Recovered well
- World witnessed the power of Nursing





Miss Nightingale and her ladies

HONORS



- a) Became first woman to receive the British Order of Merit
- b) Crimean Monument in Waterloo Place, London was erected in her honor
- c) King Edward VII bestows the Order of Merit; it is the first time that the Order is given to a woman
- d) Became a Fellow of the Royal Statistical Society
- e) Honorary member of the American Statistical Association



**She was given a diamond brooch with
'Blessed are the merciful' engraved on it**



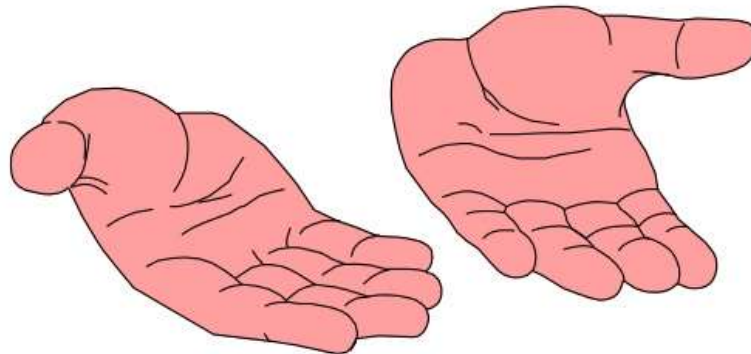
Her picture on British £10 note.

- She was famous all over the world
- She changed hospitals all over the world
- There is a museum in London which celebrates her life and work



NURSING CONTRIBUTIONS

- **Appointed resident lady superintendent of An Establishment for Gentlewomen During Illness**
- **In 1854 assembled party of 38 nurses to serve in Crimean War**
- **Founded the Nightingale School and Home for Nurses at Saint Thomas' Hospital in London**
- **Wrote *Notes on Nursing*, the first textbook for nurses**



FLORENCE NIGHTINGALE



**Died in London on
August 13, 1910**



QUOTES OF FLORENCE NIGHTINGALE



“To be a good nurse one must be a good woman, or one is truly nothing but a tinkling bell”

“....Till a married woman can be a possession of her own property there can be no love or justice.”

“You can arrest in some degree the course of the knave, but with the fool you don’t know where you will find him next.”

“There is no part of my life, upon which I can look back without pain.”

“Moses was the greater man; for whereas Plato only formed a school, which formed the world, Moses went straight to work upon the world.”

THE ART OF FICTION



Henry James



Walter Besant

THE ART OF FICTION - HENRY JAMES

AUTHOR: HENRY JAMES

- *Henry James –(1843- 1916)- born in New York.*
- *He was a great novelist and a literary critic.*
- *He was concerned with style.*
- *Henry James was one of the most prolific writers of the 19th century.*
- *He is regarded as a key transitional figure between literary realism and literary modernism and is considered by many to be among the greatest novelists in the English language.*



NOVEL:

- *Henry James says art and life are inseparable.*
- *It is art that makes life, makes it interesting and important.*
- *If the novel is to fulfill its highest function of revealing truth, it must be embodied in a suitable form.*
- *NOVEL : attempts to represent life.*
- *Henry James makes an attempt to work out the theory of fiction.*
- *He stresses the need for the art of fiction.*

- ***Throughout this prose work, he strives to tell us that fiction is an important form of literature.***
- ***A novel is a representation of life.***
- ***A novel is a miniature world of reality.***
- ***He stresses on the imaginative factor in a novel.***
- ***He focuses on the moral perspective of literature.***
- ***Moral sense and artistic sense lie very near together.***
- ***The soul of the novel is its action.***
- ***Fiction is the most powerful form of literary expression.***

- ***A novel is an art form ,especially of the West.***
- ***A novel is the most acceptable way of expression of experience and ideas in the context of time.***
- ***It is a story in prose, long enough to fill one or more volumes about imaginary or historical people.***
- ***It has a plot, its characters reveal themselves and intentions in dialogues.***
- ***H.J. agrees that there are good novels and bad novels.***
- ***But the good novels remain popular on the basis of its own strength.***

- ***A novel should be interesting and it depends on various factors.***
- ***A novel is in its broadest definition a personal, direct impression of life.***
- ***First and foremost, the writer should have freedom to feel and say.***
- ***The writer chooses the form, and conveys his ideas.***
- ***It is this execution which is a standard of writers greatness.***

LAWS OF FICTION:

- *The novelist must write from his experience.*
- *Characters must be real.*
- *English fiction should have a conscious moral purpose.*
- *The story is everything.*
- *He should confine himself to his sphere.*
- *The skill of the author in assembling the various ideas is of paramount importance.*

SUMMARY:

- *The Art of Fiction* was a response to remarks by English critic Walter Besant, who wrote an article that literally attempted to lay down the "laws of fiction." For instance, Besant insisted that novelists should confine themselves to their own experience: "A young lady brought up in a quiet country village should avoid descriptions of garrison life." James argued that a sufficiently alert novelist could catch knowledge from everywhere and use it to good purpose: "The young lady living in a village has only to be a damsel upon whom nothing is lost to make it quite unfair (as it seems to me) to declare to her that she shall have nothing to say about the military. Greater miracles have been seen than that, imagination assisting, she should speak the truth about some of these gentlemen."
- James continually argues for the fullest freedom in the novelist's choice of subject and method of treatment: "The only obligation to which in advance we may hold a novel, without incurring the accusation of being arbitrary, is that it be interesting"

- *" In particular, James is suspicious of restraining fiction with specific moral guidelines: "No good novel will ever proceed from a superficial mind; that seems to me an axiom which, for the artist in fiction, will cover all needful moral ground."*
- *James followed his own advice in criticizing the various writers included in Partial Portraits. In his long, engrossing essay on Maupassant, for instance, he couldn't help noticing the Frenchman's propensity for what James called the "monkeys' cage" view of human existence. But that didn't stop James from approving wholeheartedly of Maupassant's vigour, precision and conciseness in describing life as he saw it.*
- *Similarly, James found much to appreciate in the intellectual force of George Eliot, the stolid but comprehensive detail-work of Anthony Trollope, the unbounded imagination of Robert Louis Stevenson, and the genial common sense of Alphonse Daudet. All very different writers, but all speak with validity from their personal view on life.*

- *This wide range presages the "house of fiction" image James would include in the New York Edition preface to **The Portrait of a Lady**, where each novelist looks at life from a particular window of the house and thus composes a unique and personally characteristic account.*
- *Moral sense and artistic sense should lie side by side.*
- *The value of a novel depends on the quality of the artist's mind,*
- *Beauty and truth are linked together. A good novel is the product of deep thinking, of a sensitive mind.*
- *Moral purpose must be embedded in it.*
- *Young novelists should not think of pessimism or optimism, but learn to depict life as a mixture of light and darkness.*
- *They must be sensitive to every aspect of life.*
- *They should not allow their minds to be coloured by some preconceived notions.*
- *The novel should grow out of the writer's impressions and experiences.*