

THE ART OF ENGLAND

THE Reith Lectures, 1955, which will have their first broadcast here, beginning next week, were given by Nikolaus Pevsner, until recently Slade Professor of Fine Art at Cambridge, and now Head of the Department of History of Art at Birkbeck College in the University of London.

Dr. Pevsner takes as his subject the *Englishness of English Art*, and in his first lecture, "The Geography of Art," asks what it is that all works of art of one people have in common—at whatever time in history they have been made. "That means," he says, "that my subject is really national character as it is expressed in terms of art," and he seeks to justify the question in the light of two possible objections—whether it is desirable to stress a national point of view in appreciating works of art and architecture; and whether there is such a thing as a fixed or almost fixed national character.

Introducing the series in the BBC *Radio Times* he wrote: "Ultimately it is, of course, personal genius that creates worthwhile art or architecture, and neither the abstraction of an age nor the abstraction of a period. That is why four out of my seven lectures carry the names of great English artists in their titles. Any national categories which we may find can only be valid if they apply to the great artists as well, and I hope to be able to prove that Hogarth and Reynolds, Blake and Constable, opposed to one another as they are, are yet all English in a sense permeating the art



THE ART of William Blake, of which this is an example, is the subject of one of the 1955 Reith Lectures

and architecture of their and other periods and also manifestations of the English character in other fields."

The other talks of the series are titled: "Hogarth and Observed Life," "Reynolds and Detachment," "Perpendicular England," "Blake and the Flaming Line," "Constable and the Pursuit of Nature," "The Genius of the Place."

The Reith Lectures, 1955, will start from 1YC at 9.34 and 3YC at 9.30 p.m. on Monday, October 29, and continue on successive Mondays. The series will be heard later from 2YC and 4YC.

Singer's Success Story

IN a world where rapid leaps to fame have ceased to be news, the success story of the young "pop" singer Eddie Fisher still makes interesting reading. He was a success soon after he started singing in public, but suddenly he was more than that, he was the most popular singer in America. In 1949 he was earning 30 dollars a week as a member of the entertainment staff of a summer hotel in the Catskills—five years later

he was heading his own television and radio show, which was heard over 700 stations, and the sales of his recordings had topped the ten million mark.

Edwin Jack Fisher was born in Philadelphia in 1928. Singing in a synagogue as a boy gave him some musical training, and he has said that he got his unsophisticated delivery from "helping Dad hawk fruit and vegetables from a truck when I was a kid." He sang with various bands and in night clubs, and went through the usual ups and downs at the start of his career, but the turning point really came when Eddie Cantor heard him sing in 1949, and predicted that within a year, Fisher would be America's most important new singer of popular songs. In the next two years he moved into the Paramount Theatre as a headliner at 1000 dollars a week fee, and the bobby-soxers had a new idol.

His marriage last year with film star Debbie Reynolds was widely publicised as the most romantic match of the year in the entertainment world. Eddie Fisher will be heard this Sunday, October 28, and on the following Sunday at 9.0 p.m. from 12B (and later from the other 2B stations, singing the 21 songs which have won Academy Awards with the background and the mood of the times in which the songs were first heard.



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