

"they look into the mirror and see everything except themselves. . . . In the last few generations there seemed to be only one way . . . to react . . . he tried to work his way into the mirror, to become part of the image . . ."

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on the edge of the American empire of communications, he can act as a kind of Distant Early Warning system; he is close to America without being part of it. . . . The one-way internationalism I've described functions superbly for McLuhan. It does not function so well for most of the artists in English-speaking Canada. Their tendency is to find it oppressive. . . . As I said, they look into the mirror and see everything except themselves. . . . In the last few generations there seemed to be only one way for an artist to react to this situation; he tried to work his way into the mirror, to become part of the image he saw there. That is, he accepted the validity of the image and learned from it. This was the course followed by artists as different as, say, Morley Callaghan and Mordecai Richler. But so far as I can see, the artists of the present

## What Is Canada?

*Here is Canada*, a half-hour film newly produced by the National Film Board, is now available on free loan to interested groups. It is in color, and it attempts to explain what Canada is all about and how it differs from, say, Australia or the United States. It may be obtained for showing from the Canadian Embassy in Washington, D.C., and the consulates and consulates-general in the following cities: Atlanta, Boston, Buffalo, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minnesota, New Orleans, New York, Philadelphia, San Francisco, San Juan, P.R., and Seattle.

generation are stubbornly refusing to accept the premise that American culture is the only valid culture for North Americans. . . . Among the artists, and particularly the literary artists, the last few years have produced a turning inward, a fresh concern with local issues and feelings, with subjects that their fathers and grandfathers would have scorned as parochial. The Quebec artists discovered long ago that their true audience was among their own people; the artists of English-speaking Canada are just discovering that now. . . . If this is a rejection of internationalism, it seems to me a healthy form of rejection. Canadians will have an effect on this continent and on the world only as they learn to be themselves and I think the artists of Canada are now in the process of doing just that.

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