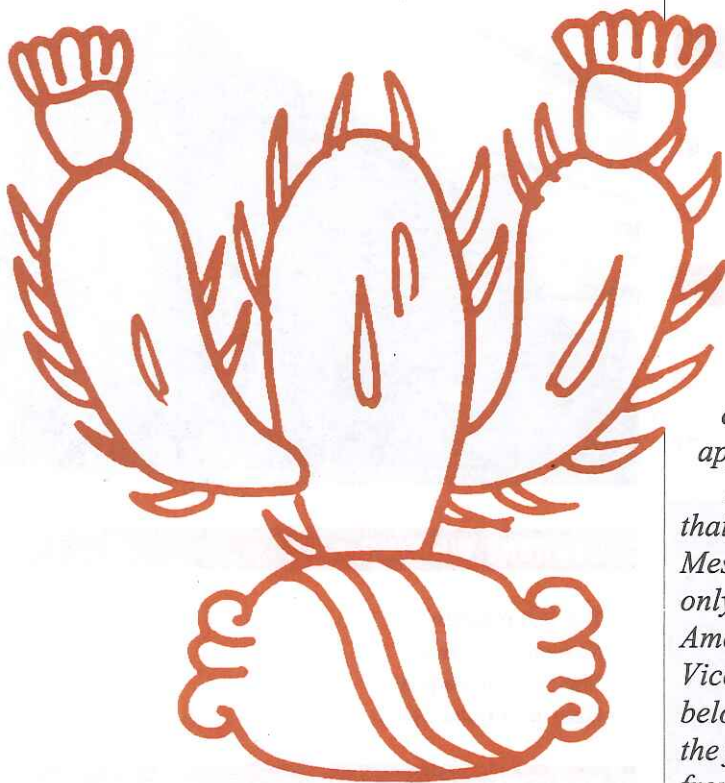


Our voice



This issue of *Voices of Mexico* marks the second anniversary of our magazine's new series. The eight issues published in this new series have focused on topics of current interest, particularly those affecting Canada, the United States and Mexico. We have touched on issues of joint concern such as pollution, the drug trade and worker migration, as well as economic questions like foreign investment, trade, the foreign debt and discussion of the North American Free Trade Agreement.

Specialists representing a wide range of opinions have contributed their views on these topics, as befits a university magazine such as ours. We have also published a number of articles on the history of Mexico, a history whose richness is appreciated world-wide.

Archeology has revealed astonishing cultures that flourished in the past in the region known as Mesoamerica; these cultures are comparable only to the Inca empire that arose in South America. The three centuries—known as the Viceregal or Colonial period—when Mexico belonged to the Spanish empire are striking for the fusion of European cultures brought over from Spain with those of the indigenous peoples. The process of *mestizaje* (the mixture of peoples) has continued through the present day.

With regard to the period from Mexico's Independence up to today, each issue of the magazine has included articles on museums that show a slice of this country's fascinating history; we have highlighted works of the great painters of the 1910 Mexican Revolution, creators of the Muralist movement—the repercussions of which were felt around the world.

In this issue we publish an article on the Pinacoteca Virreinal Museum, which exhibits works from the Colonial period's most important schools of painting, which bring together the artistic sensibilities of our two great cultural currents.

We also refer to the noteworthy contributions of pre-Hispanic authors, who through the peculiar hieroglyphic writing of their codices help us learn about, and admire the culture of, pre-Colonial times.

One of the best-known painters of modern times is Diego Rivera; his daughter Guadalupe is the author of the article on this master, whose genius made a lasting mark both in Mexico and abroad.

After the 1985 earthquake the National Medical Center was reconstructed, and 21st Century was added to its name. This center, which contains the most important and up-to-date devices for safeguarding patients' health, bears witness to an indomitable will to overcome catastrophes.

In our previous issue we referred to the murals which grace the walls of our beautiful university. In this issue we focus on the sculptures which grace the campus grounds. Side by side with spacious classrooms, UNAM provides students, professors and researchers enjoyment of the power of our country's art.

*On the world-wide problem of drugs, we reprint the first part of the introduction by Peter H. Smith to the book *Drug policy in the Americas*, which sheds light on one of the most serious scourges of diplomatic relations in our hemisphere: drug trafficking. Mexico upholds its hypothesis that if there were no drug*

consumption, there would be no production and trafficking of drugs.

One of the architects who created University City (the main UNAM campus) was Mario Pani. On the occasion of his recent death, in this issue we remember him for his outstanding professional work. We also pay homage to Blas Galindo, who enriched Mexican symphonic music with his tireless creative ability.

We mourn the passing of two distinguished and world-renowned figures: Mario Moreno, better known as "Cantinflas," whose many motion pictures made an impact around the world; and Cesar Chavez, the Mexican-American leader who left us the heritage of his estimable organization for defense of the labor and human rights of people of Mexican descent in the country to our north.

The Center for Research on the United States of America (CISEUA) has changed its name to Center for Research on North America (CISAN) in order to include Canada in its field of study. In this issue, Mónica Vereá explains the far-ranging implications of this change.

When we look over the tables of contents of our first eight issues, we are pleased to observe the variety of articles on current issues, together with commentary on Mexican art, history and sociology—the basis of national identity in an increasingly interrelated world. Since so many of these texts are worth saving for the future, the issues from the first year of the magazine's new series have been collected in a bound volume; others will follow. ❧

Hugo B. Margáin
Editorial Director.