

Total of notes appeared in the section: 112.

Section of the paper with most protagonism: Spanish Politics (National), with 15 notes.

Section of the paper with less protagonism: People and Social Life, with one single note.

Promotors of the 112 notes: The reader affected: 54; the reader not affected: 41; the Ombudsman: 19. (There are more requests than the total sum of notes because some themes had been proposed jointly by more than one of the agents mentioned).

Global reason of complaint: For the paper's disinformation: 32; For onjective error: 30; For wrong interpretation: 10; Others: 11; Replies of Ombudsman: There was subjectivism: 16; There was involuntary error: 15; The information was written in a hurry: 12; Freedom of style was not respected: 12; Others: 2. (In some cases the Ombudsman did not clarify some questions or believed that the reader was not right).

Was there blame on anyone's part? The office made the mistake: 52; Mistakes came from outside: 42.

In the conclusions of the study Manuel Lopez believes that the section of the Ombudsman is converted into a window which allows the entrance of fresh air into the profession and permits the public to see into this mysterious world of a newspaper, a Radio or television station. What the Ombudsman did not inform was the criteria with which the notes to be published are chosen — between November 1985 and November 1987— 284 letters were received and 231 telephone calls, while in the same period, only 236 notes were published? The Ombudsman of "El País" has served also to deal with matters of great professional interest: privacy, the right honour, politicism of journalists and plagiarism.

18 An example of anarchism and journalism in the Catalonia of the '30s.

SUSANNA TAVERA i GARCIA

In this work the author makes reference to the work "How a newspaper is made" a leaflet of 48 pages published, before the outbreak of the Civil War, by the former director of "Worker's Solidarity", the anarchist Felipe Aláiz. "How a newspaper is made" appeared as a first number of a fortnightly collection titled "An hour of Reading", which, almost certainly took as model the prestigious "Culture Notebooks" the anarchic-trade-unionist Mari Civera published in Valencia. "An Hour of Reading" defines itself as a "Library of the Self-taught Militant" and aimed to devote itself to the spreading of the sciences, geography, history, art, letters, economy and, finally, all their technical applications. Its director was Alfonso Martínez Rico, a former captain of the engineers, a perso-

nal friend of Francesc Macià, and a man who from a general republicanism bent towards a revolutionary trade-unionism which was to have as final goal the construction of libertarian communism.

Felipe Aláiz, author of "How a newspaper is made" was born in 1887 in the town of Albalate de Ginoa in a bourgeois family, studied Arts at the faculty of Saragossa and, in his native Aragon, formed part of the group which, according to its appearances, had all the characteristics of a "guerilla" or "anti-fascist alliance"; by his side was Ramon Acin, professor of drawing, sculptor and painter, militant of the CNT and who was killed in the August of 1936 in Onca; Angel Samblancat, journalist, advocat and writer of anarchic tendencies and Joaquim Maurin later on director of POUM.

Aláiz started off in journalism publishing an article in "El Sol" of Madrid; he was director of "La Revista de Aragon", a publication for youth of Republican Union, he actively collaborated in "Fructidor", an anarchic review of Tarragona and, together with Liberto Callejas, took charge of "Crisol", a publication impuled in Barcelona by Durruti, Garcia Cliver and Ascaso, among others. Before Primo de Rivera, Aláiz passed by Sevilla and brought the confederal newspaper and in 1930 was director of "Tierra y Libertad" of Barcelona, while in September-October of 1931 he took charge of "Workers' Solidarity", a direction he was to abandon definitively at the end of 1932. Aláiz also collaborated assiduously with "The White Review" and "The Fighter", a weekly of satire critiques, doctrine and combat which the family Montseny published in Barcelona.

Susanna Tavera identifies Aláiz, on one side, with individualistic and radical anarchism defended by the Montseny family and, very especially, by Federica, the daughter, and on the other, with the bohemian nature with which he faces the direction of the confederal newspaper, in general, his was a disordered life and in the same way ran the "Soli". In general, also, propagandistic preoccupations were a constant in Aláiz' life.

"How a newspaper is made" replies to a very specific experience, achieved by Aláiz at the head of the "Soli" and reflects, first of all, the desire to overcome a model of anarchic workers' press, of weekly or fortnightly journalism and fundamentally theoretic and/or ideologic definition which had been fully in force since the times of the First International; and, secondly, "How a newspaper is made" contains the need to create a model of worker's and revolutionary newspaper and which, therefore, poses technical and informative problems fully differentiated with respect to the rest of the workers' press (competition with the rest of the daily press, especially). It was necessary to maintain its worker's and trade-union nature, now incorporating information of general type, especially political, capable of maintaining the readership indispensable to ensure not only the life of the paper, but also its technological renovation.

"How a newspaper is made" is, first of all, a journalistic discourse which embraces the definition of the anarchist newspaper as "an instrument of culture", which has as immediate objective "the creation and maintaining of the revolutionary spirit". "The essential —says Aláiz— is the propaganda of direct culture, that which is produced without state control or organisation".

The work of Susanna Tavera terminates with the reproduction of a selection of the main passages of "How a newspaper is made": "Fifteen million Spaniards

do not read newspapers": "Literary writing is a mosaic and the newspaper a hotbed"; "Integral journalism and officious journalism"; "The newspaper is a feat of automatism, but cannot be made by automats"; "World information without frontiers"; "Conclusions".

41 "Ciència" and scientific journalism

JAUME GUILLAMET

The autor of the work starts by stating that any reference to Catalan tradition of trade press in general and scientific press in particular has, in the review "Ciència" (1926-1933) an undeniable point of interest. "Ciència" is a successful example of specialised journalism in its time, doubtlessly, the most successful of scientific journalism.

In the period comprised between 1878 and 1939, the "History of the Catalan Press" by Torrent and Tasis presents approximately one hundred scientific publications which used Catalan as the total or partial language of expression, but there is knowledge of the existence, already at the start of the XIX century, of scientific publications in Spanish, particularly medical ones. Jaume Guillamet expresses his reservations on the exact number of scientific reviews in Catalan informed in the works of Torrent and Tasis, based on the scarce clarity of their methodology when classifying the publications.

The author points to an hypothesis of periodisation of the scientific press in the Catalan language in the following sense: 1878-1910, period of birth and growth; 1910-1923, period of expansion; 1924-1931, period of recession; 1931-1936, new expansion.

"Ciència" subtitled "Catalan Review of science and technology", was a monthly, which after six years of publication —February 1926 - February 1933— had only published 53 of the 72 numbers it should have. A review without advertising, it had to survive on subscriptions, counting, in its first years on a not revealed patronage and presenting itself in later times as a bulletin of the Society of Physical Chemical and Mathematical Sciences of the Institute of Catalan Studies and as official organ of the "Association of Directors of Electric and Mechanic Industries of the I.E.M.A."

Among its collaborators should be mentioned Pere Bosch Gimpera, Josep G. Serra Ràfols, Leandre Cervera, Carles Pi i Sunyer, Santiago Rubió i Tuduri, Josep Sorrat i Honastre, coordinated and directed, seems, by Ramon Peypoch since there is no record of a director.

Jaume Guillamet says that "Ciència" stands out especially for three factors: the interdisciplinary scope of its editorial focus, the names of its collaborators and the feeling of updatedness and innovation of its line of information treatment. These factors give "Ciència" the appearance of a review of scientific journalism, not as a simple compilation of works in the traditional sense.

"Ciència", which would not reach its tenth year, appears, at a moment of incor-