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# The Guitar Case-Files

presented by  
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Iss. no.1:  
“IN ANOTHER ANTONIO’S SHADOW”



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LES ÉDITIONS DES ROBINS

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“IN ANOTHER ANTONIO’S SHADOW”

## FOREWORD TO THE GCF-SERIES

I wrote my first article on a guitar maker at 19, shortly after having passed – with clueless self-confidence resulting in modest grades – the German *Abitur*. A few years prior, I had visited the workshop of instrument maker Carlos Gonzalez at the siege of the *Société française du Luth* in Paris. But I really got acquainted with a guitar maker only a couple of years later in what was then my home region, the “Münsterland”, in the north-east of Germany.

Driven by curiosity rather than true purpose, I visited Klaus Doll in his little shop in Burgsteinfurt. Doll was a kind man, with checkered shirts sitting tight over a small belly and a full beard barely hiding his cheeky smile. I did not have the means to order a hand-made instrument – not even from him, who worked swiftly and for comparatively little money. But we stayed in touch.

Some years later, although I had meanwhile mustered up a firm intention to become a guitar maker myself, I applied for an internship at a regional magazine. It was one of those countless activist papers that disappeared with the rise of the internet, typical for the raffish, yet slightly obnoxious spirit that roamed about the ranks of German youth in the years around the *Mauerfall*.

After one or two small pieces published in the news section, I offered to write a more substantial one for the double-page portrait section. And so it came that, against the will of a few staff members rubbing their noses at the idea of a craftsman (who looked exactly the part) made centrefold figure, Klaus Doll was in. And so was I.

Klaus died far too young. I have a couple of fond memories of him and, of course, a copy of the magazine's issue with his portrait in it and my name at the

end of it. Little did I know back then, that I would indeed become a guitar maker *and* continue writing. I certainly owe Klaus Doll on both counts.

Why tell this now? Because some thirty years later, I have written articles relating to the guitar and its makers for *Les Cahiers de la Guitare* (under a pseudonym), *Il Fronimo* and *Orfeo*, signed a few entries in the second edition of the *Grove Dictionary of Musical Instruments*, created a micro-publishing house (Les Éditions des Robins), published three books of which I co-signed two as author, issued one music edition and published a good number of articles, some of which I also signed. Of course, none of this would have happened without the trust and help of the persons I have so far collaborated with, including (in chronological order) Stefan Hackl, Pascal Mougin, Simon Palmer, Lena Kokkaliari, Laurence Libin, Bruno and Catherine Marlat, Jadran Jeić and Robert Coldwell.

Having gone through the ordeal of manufacture, transportation and distribution of three stubbornly oversized books in a row, I see the benefit of nonmaterial (and free) publications very clearly. But being obsessed with form and coherency as I am, I lately became somewhat uncomfortable with what might appear like aligning random beads...

I was missing a thread. Also, I am a sucker for strong titles and play of words. And this is how *The Guitar Case-Files* is born; a series of occasional articles about some of the many mysteries to be encountered in the world of the guitar, its makers and its music.

The idea is to expose and possibly (though not likely) solve some of said mysteries, to open new doors or to engage some that have been left open for far too long. While certain topics benefit greatly from the efforts that come with researching a good book, others are best treated in a couple of dozen pages. First and fore-



most, they need to get out there, get things rolling and inspire further research. I have half a dozen of topics in stock that fit the profile.

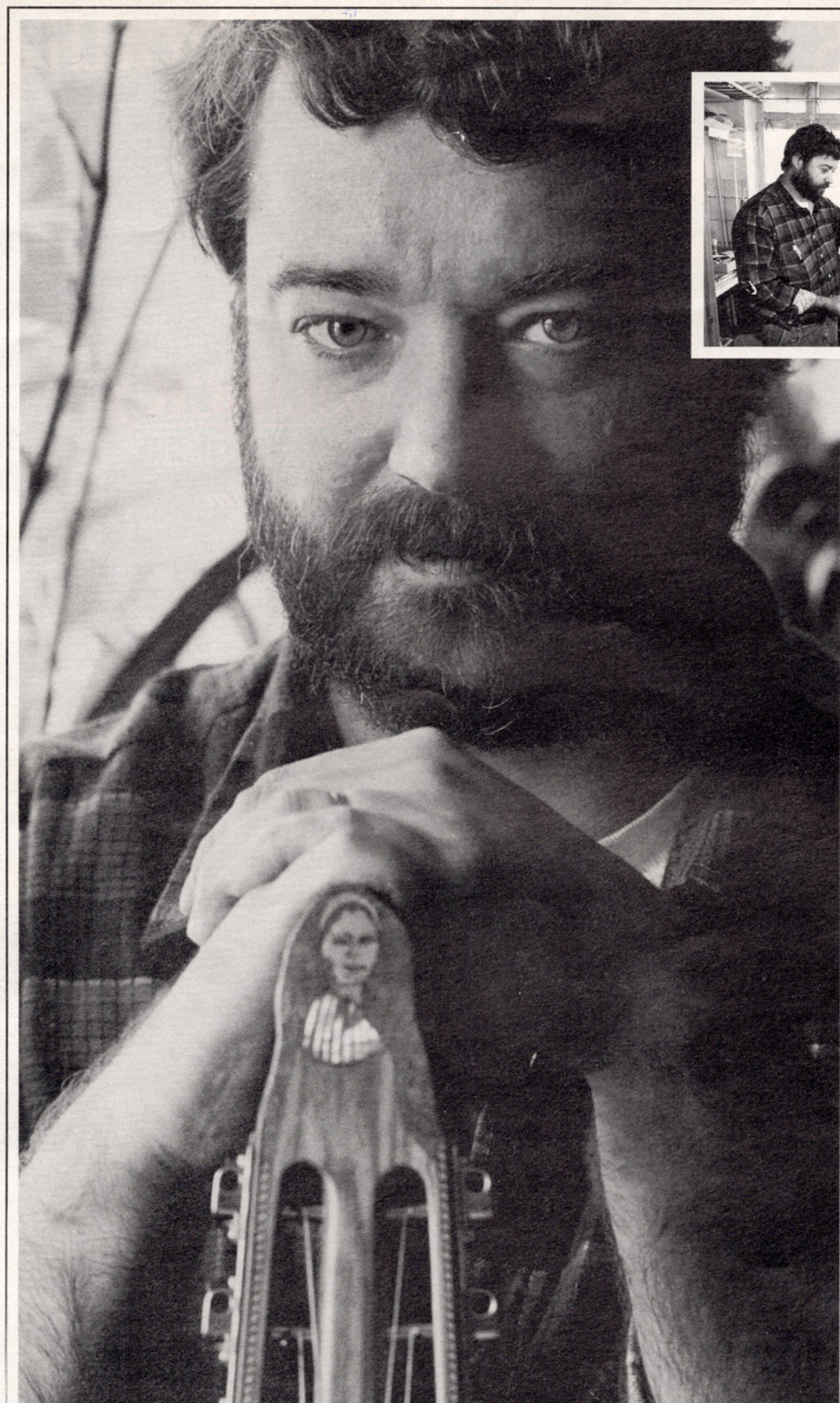
But then, the whole point of this series is also to invite other authors and help them publish pieces of research that may be too specific even for the specialised press. One of the many advantages of a non-paper form is that there are no limitations of space, no barrier of language (if needed, an article can be translated into English or be published in both the original language and English) and no major financial issues to deal with.

In the meanwhile, I hope you will enjoy the first issue of *The Guitar Case-Files*, titled "In Another Antonio's Shadow". While there is a very personal angle to it, I believe it also raises a fundamental question: how does the selective memory of the collective mind actually work?

While I would not venture to propose an answer to this question, I certainly hope that this paper on the mysterious Don Antonio will find your interest and possibly inspire even more questions.

Erik Pierre Hofmann

■ Portrait of Klaus Doll (photograph: Oliver Falk) in *Stadblatt Münster Magazin*, no.3, March 1992, p.14.



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## INTRODUCTION

A free market needs champion products. Long-deceased manufacturers are turned into larger-than-life icons and make for great sales pitches. All spotlights head in the same direction. While customers follow the light, some of the better painters, poets, composers and craftsmen wither in the shade.

So it goes that today, everyone interested in the classical guitar knows the name of Antonio de Torres – and values a guitar made by him at the price of a family home. Little does it matter that Torres' career was everything but a joyride, and business ever fragile.<sup>1</sup> If anything, it helps building the myth.

And yet, true genius is not something that can be summed up in a catchy headline. It is complicated by nature and partly eludes us. To speak of Antonio de Torres as the genius who invented the modern guitar, does not do him nor his contemporaries justice. But it certainly serves a purpose.

I will gladly admit though that I have been fascinated myself by those of Torres' guitars that I have been lucky enough to encounter. As an experienced maker and restorer who tries to keep a cool mind, I am well aware that a guitar is mainly a large number of pieces of wood glued together. While the specific way in which that is done may, or may not, encapsulate the ideas of a particular craftsman, in a nutshell, that is what a guitar is. And yet, every once in a while, an instrument comes along that seems to have a little extra.

In 2021, a customer and friend brought me a Spanish guitar which turned out to have exactly that: a little extra. While the instrument, as we shall see, is highly interesting in its own right, the human being that made it is interesting all the same; for he turned out to be the perfect example of a very inspired craftsman doomed to wither in the shade.

## I. CORPUS DELICTI

The instrument in question was acquired in Spain in 2018. There was no further information on it available, other than that which it provided itself. In the usual location inside, a small hand-written label – the delicate hand suggesting an excellent education – says this:

*“Antonio Carracedo / Madrid 1860”*

At this point, let us hold on for a moment and remember that a guitar built in 1860 was contemporary with the early work of Antonio de Torres (the highest opus number in Romanillos' catalogue attributed to a guitar from that year being FE 13)<sup>2</sup>. The Romantic Era had not been especially propitious for the guitar in Spain; both the late adoption of single strings and the exile of some of the instrument's main advocates took their toll. But during post-romanticism, guitar-making in Spain knew a creative uplift and even took a stance opposite to the developments in the rest of Europe. In this respect, Antonio de Torres was very much a child of his time. To point that out is by no means diminishing his talent or even genius. Yet, some century and a half later, it is quite odd to believe and propagate that he may have been the only relevant representative of his craft.

As I first discovered Carracedos' guitar, the original design and quality of craftsmanship struck me. The outline resembles no other, and while the overall size is not yet that of a modern classical guitar, it is a huge instrument. It features a very deep body, as well as a considerable vibrating string length (see p. 7).

While the overall condition of the instrument was quite good (with the exception of an unfortunate, irreversible repair of the heel), the rectangular bridge with pyramid-profiled ends left me wondering [fig. 2, 4].



Fig. 1



■ Soundboard and rose details of a guitar made by Antonio Carracedo, Madrid 1860 [also see fig. 2-7]. Private collection, France.



FIG.2



FIG.3





FIG.4



FIG.5



■ Three full views and the hand written label of a guitar made by Antonio Carrecedo, Madrid 1860. The bridge, although it should not be dismissed hastily, is likely not to be original. The pegs are modern patented pegs, which I put in place because the original ones were missing, and no model of an original peg as used by Carrecedo to be found. The back and sides of the instrument are made of solid Brazilian rosewood (*dalbergia nigra*). Private collection, France.

**SPECIFICATIONS**

Total length	: 961 mm
Body length	: 467 mm
Body width (shoulders)	: 229 mm
Body width (waist)	: 189 mm
Body width (hips)	: 328 mm
Body depths	: 96 to 108 mm
Vibrating string length	: 662 mm
Width of neck at the head nut	: 50,5 mm
String spacing at the bridge	: 57,5 mm
Weight	: 1.190 g

On first encounter, I was very far from imagining the questions this bridge in particular was about to raise (see chapter 5).

Close examination revealed even more surprises. First of all, the instrument is x-braced. Of course, it is posterior to the Roudhloff brothers' "melophonic guitar",<sup>3</sup> but nonetheless, this is an extraordinary feature in a Spanish guitar.

And there is more. While the Roudhloff's design may have served as an inspiration, Carracedo's version of it differs quite a bit. The junction of the two main bars lies closer to the sound hole and their ends reach less high. At the crossing of the bars, instead of a small piece of linen securing the junction, a flat area is arranged, which welcomes the end of a sound post... come again?

The other end of said sound post sits tightly on the central traverse bar of the back, which is located exactly beneath the top braces crossing. This end is u-shaped and sits on the bar like a rider on horseback.

Two revolutionary concepts in one. And again, there is more. While I completed the repair work I had to do, curiosity got the best of me. In general, I very much favour design and proportions over technical details – but the attraction of Carracedo's proposition is too big to look away. So I took the sound post out.

And there was the next surprise: although there is no way that the functionality of the sound post in a violin could be transposed one-to-one to the guitar, in this particular case the device works in a surprisingly similar way.

With no string tension, the post comes out easily. And without the post, the soundboard literally caves in, even without string tension. The difference in height of the soundboard when comparing its highest point with the body's edges on the same transversal axis is about 3 mm.

Although I can only speculate about whether or not

this was exactly what Carracedo intended, to some degree the effect must be intentional. My impression is that while the instrument was conceived to have a vaulted soundboard, the bracing of the soundboard was glued on a totally flat resting surface. Those 3 mm of difference between the natural position and the forced position with the sound post in place is what makes the guitar playable – and sound as it does.

A sound which is best described as spectacular. It is not the most refined instrument; some historical and some contemporary guitars have a richness of timber and polyphonic clarity that is slightly superior. But an instrument that has tremendous volume, strong presence and projection, and yet is not too lacking in that richness and clarity... that is truly extraordinary. Where most guitars primarily described as "loud" tend to lapse into vulgarity, this one does not. Certainly a precursor instrument in its day, seeing eye to eye with Torres' guitars of the same period.

Of course, one instrument alone – and even a very special one – can by no means be considered equivalent to the whole output of a long career. This is where the comparison with Torres has its limitations. But still, a guitar this special must raise questions. And it certainly imposes the idea on us that there must be more to its maker than we did knew. Which, in fact, is not saying much. Because let us face it: we knew nothing.

## 2. PAPER TRAIL, PART ONE: SECONDARY LITERATURE AND WORLD WIDE WEB

The name was new to me. And even Google has little to offer on this auspicious maker. While the auction sale in 2015 of another guitar, this one from 1865, left a modest digital trail, a bandurrias from



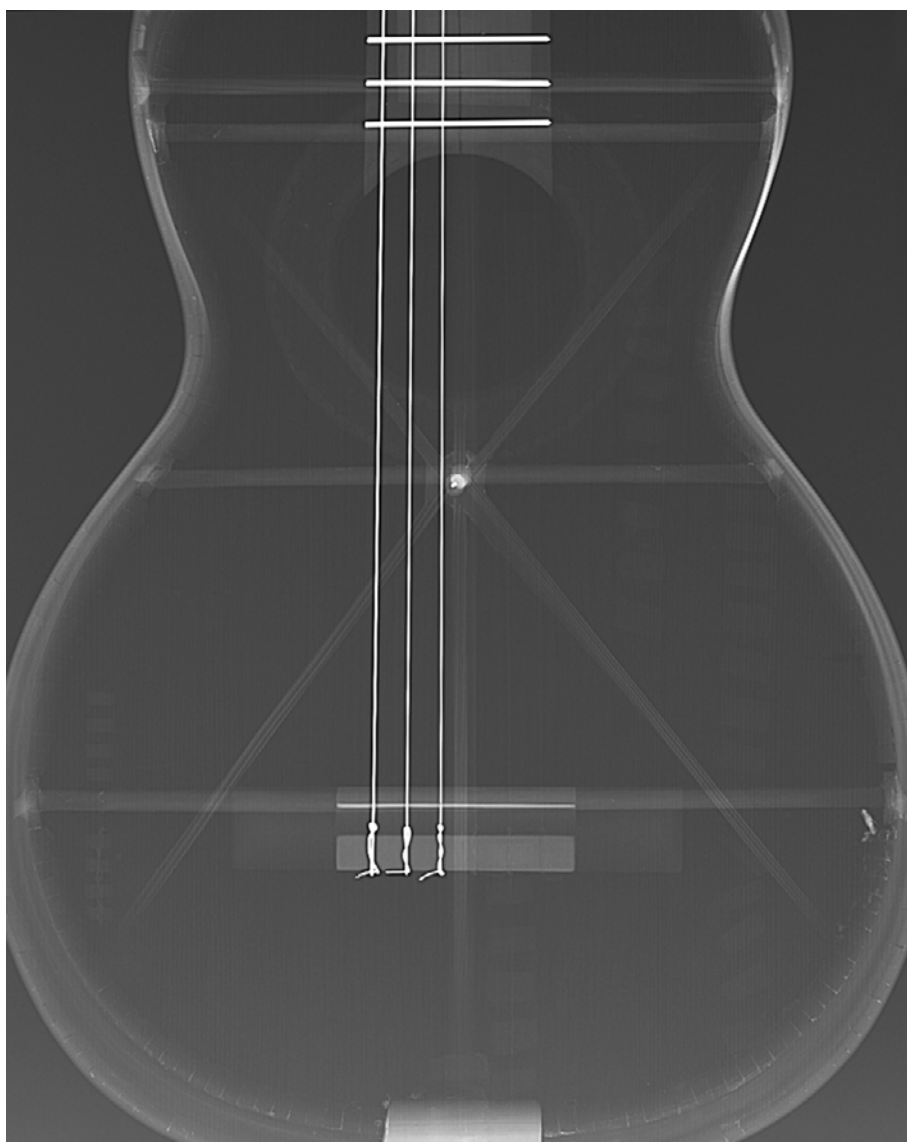


FIG.6

■ Two x-rays of the guitar made by Antonio Carracedo, Madrid 1860 [fig.1-5]. The one above shows the characteristic x-bracing, which is added an additional brace starting at the junction of the x and covering the junction of the soundboard's book-matched halves. The one on the right reveals the guitar's sound post – or, as it is called in French, its “soul” (“*âme*”). Just as in bowed string instruments, the sound post is not glued, but held in place by the pressure that acts on it. On one side it is u-shaped to hold in place on the back brace, on the other side a small metal rod helps to secure its position.

Private archive E. P. Hofmann.

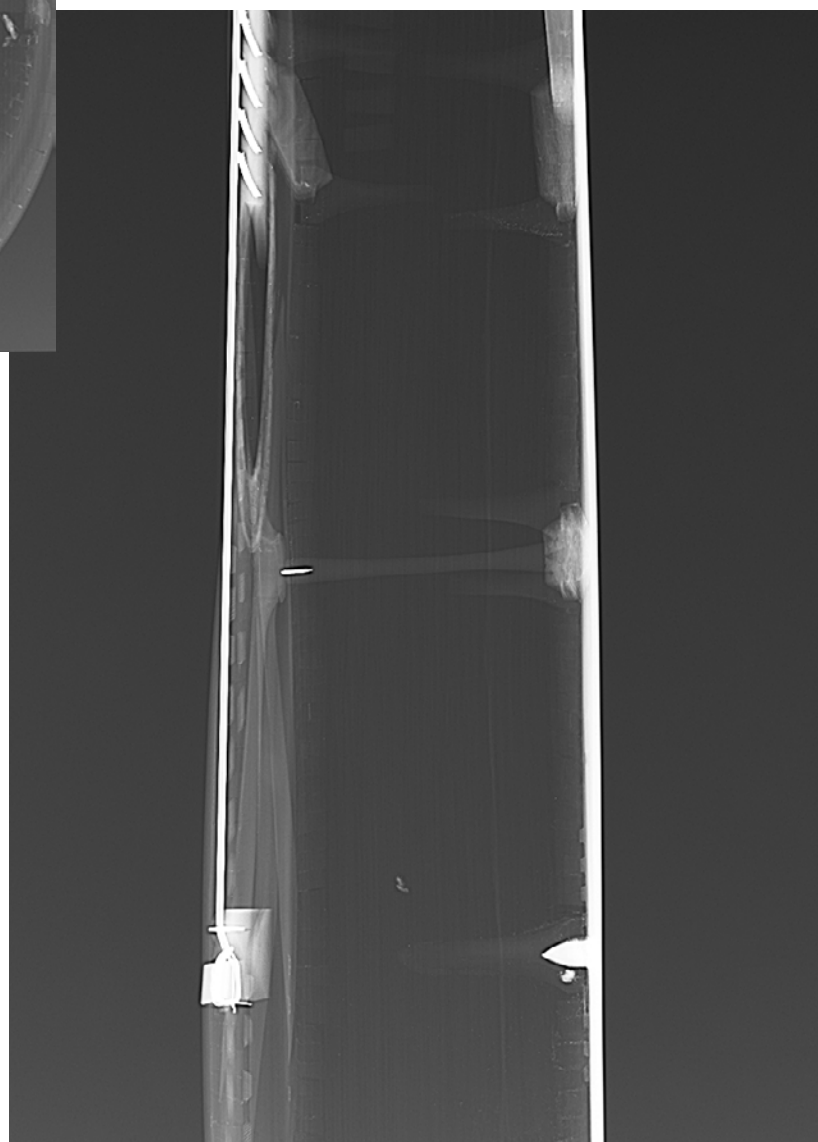


FIG.7

1871 (cf. p.22) only popped up thanks to a music video on YouTube.<sup>4</sup> Also, a small picture of a guitar allegedly built by Antonio Carracedo in 1865 is to be found on the web site of a seller of antique guitars based in the United States.<sup>5</sup> Notably, it is said to be fitted “Lacotte [sic] type tuners”, which, from the look of the head, is likely to be true. Also, in the catalogue of the musical instruments dealer Bernabé Caraffa *Gran Almacen de Musica e Instrumentos Musicos* from 1857 one can find “extra-superior” guitars which are described as bearing “heads with (newly invented) internal machines”. Considering that Lacote is listed as one of the makers whose products were distributed by Caraffa, the reference is clear.

To sum things up, it is fair to say that the world wide web has nothing to share about Antonio Carracedo, other than his name and craft.

The picture does not get much brighter when consulting the various books that relate to the Spanish guitar. While Domingo Prat had the tremendous merit of being a forerunner in the field of guitar historiography, his *Diccionario de Guitarristas* is unavoidably incomplete. But contrary to the generic dictionaries of musical instrument makers by René Vannes and Willibald Leo Freiherr von Lütgendorff, Prat at least offers an entry on one Carracedo:

*“Carradeco (Hijo) - Acreditado artífice constructor de guitarras; radicado en Madrid, donde tenia establecido su taller, durante el año 1860. El concertista Tomás Damas en so Método recuerda con gran encomio al guitarrero Carracedo.”*<sup>6</sup>

(“Carradeco (son) - noted guitar maker; he lived in Madrid where he had set up his workshop in the year 1860. In his tutorial for the instrument, *Konzertist* Tomás Damas mentions the guitar maker Carracedo with great praise.”)

Although this is little to go on, there at least three items of information here which are noteworthy:

- 1) While Carracedo’s identity remains shady, he is identified as another maker's son (yet, there is no entry on the father).
- 2) The year 1860, again.
- 3) A link to a notable player: Tomás Damas.

If there is one publication likely to teach us more, it is *The Vihuela de Mano and The Spanish Guitar* by José Luis Romanillos Vega and Marrian Harris Winspear. To this day, it is the most serious effort of an encyclopedia of guitar makers for any given territory over a long period of time. But despite the author's endeavour and tremendous knowledge of the subject, Antonio Carracedo is missing. A fact which alone says a lot about the depth of the pit of oblivion into which he fell.

Still, Romanillos’ and Winspear’s encyclopedia features an entry on Enrique Carracedo that provides some informations:

“Carracedo, Enrique. Details of the label in a guitar. Private collection, Spain:

Enrique Carracedo  
Calle de Montero N°22  
Madrid Año 1845”<sup>7</sup>

Whether or not Enrique Carracedo was indeed Antonio's father I can not ascertain at this point, but it appears most likely.

Surprisingly, in his Torres biography Romanillos shares some information on Antonio Carracedo, which somehow contradicts the idea that his work and even existence were totally unknown to him. For this is what it says on p.57 of the edition in English:



FIG.8

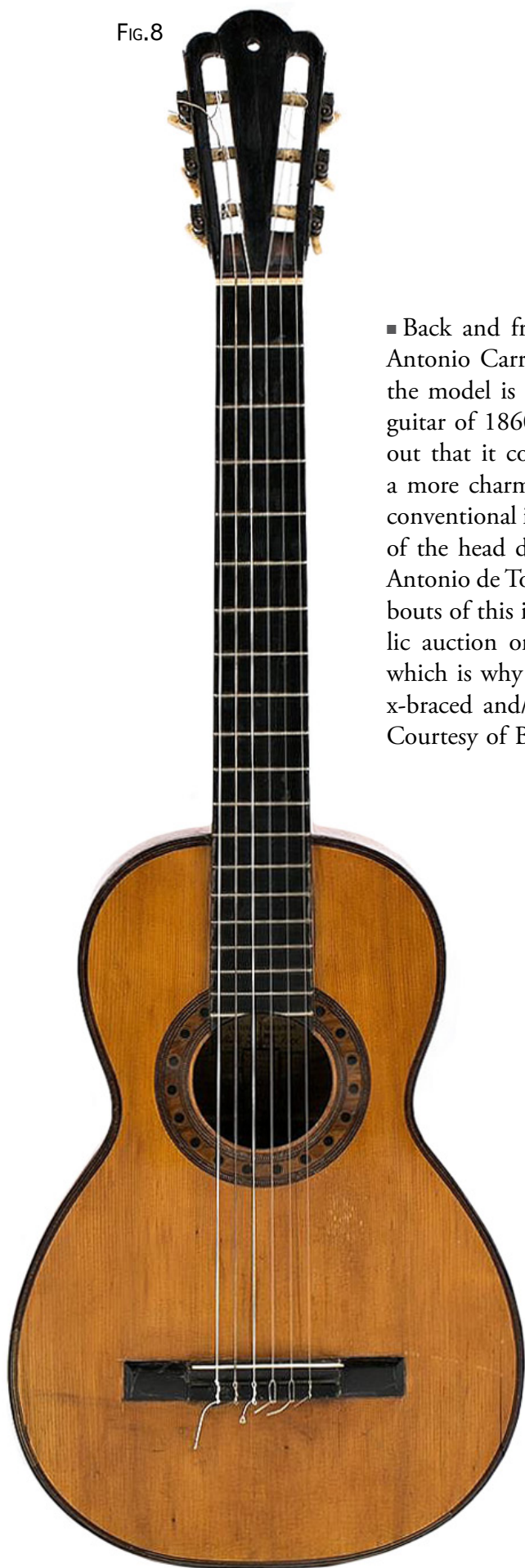
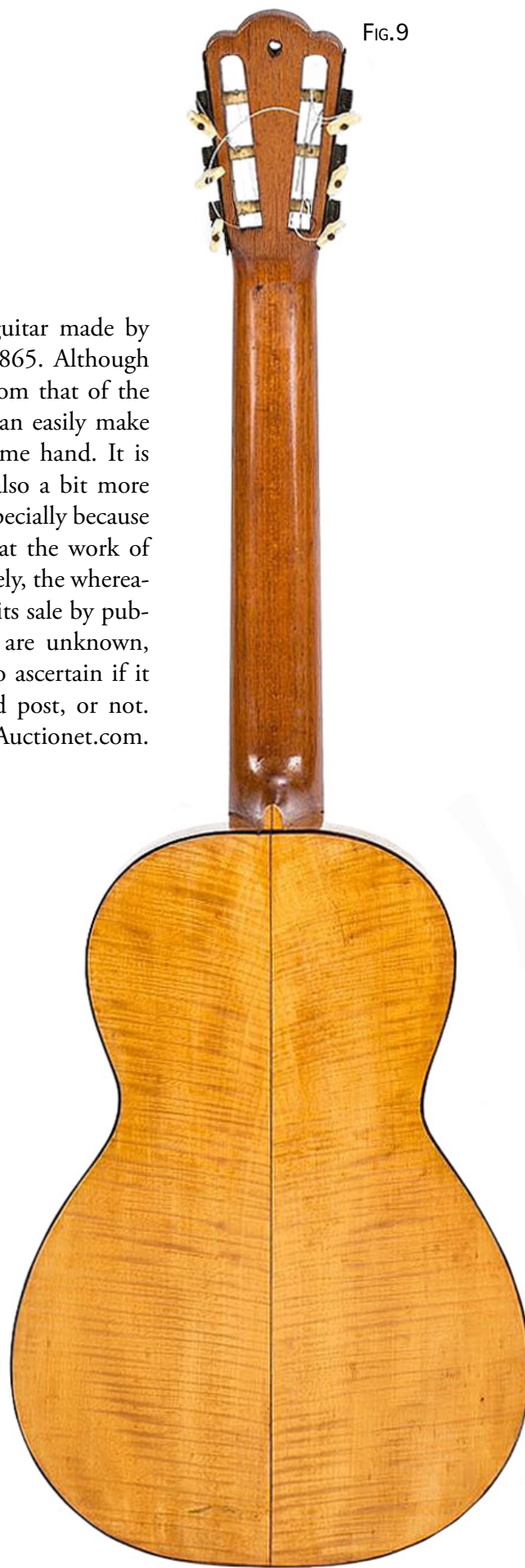


FIG.9



■ Back and front views of a guitar made by Antonio Carracedo, Madrid 1865. Although the model is quite different from that of the guitar of 1860 [fig.1-7], one can easily make out that it comes from the same hand. It is a more charming guitar, but also a bit more conventional in appearance, especially because of the head design that hints at the work of Antonio de Torres. Unfortunately, the whereabouts of this instrument since its sale by public auction on 17 June 2015 are unknown, which is why I was not able to ascertain if it x-braced and/or fitted a sound post, or not. Courtesy of Balclis online on Auctionet.com.

“[...] The Antonio Carracedo guitars of that period were already following the modern version of the instrument; that is, wider in the lower bout, fan strutted, and with a raised fingerboard and modern bridge.”

Other books on the Spanish guitar at least mention Antonio Carracedo. In *The Art and Craft of Making Classical Guitars* the author and guitar maker Manuel Rodriguez writes:

“Antonio Carracedo. A resident of Madrid, circa 1860, Carracedo crafted guitars that are commended in Toma’s [sic] Damas’s method.”<sup>8</sup>

There are likely to be other mentions of Carracedo in other books, but we get the general idea: while a few specialists have bumped over the name and relate it, no one has solid biographical data to share, nor any insight on the man’s work. As for Romanillos speaking of such a specific feature as fan-strutting, I assume that he was able to examine at least one of Carracedo’s instruments at some point, but maybe just forgot about it in between books.

One other book has a different angle on Carracedo to offer. And a surprising one that is: the collective work *Guitares - Chefs-d’œuvre des collections de France* under the direction of Michel Foussard, which presents some of the most prestigious guitars retained in French public collections. Carracedo is mentioned in an inventory entry:

« Guitare, anonyme, Espagne XVII<sup>e</sup> siècle.  
E.2088  
Étiquette manuscrite : Compuesta por Antonio /  
Carracedo en Madrid / calle del olivar n°45 /  
Año 1867»<sup>9</sup>

This is followed by a short description, technical data

and one single observation stating that the “enormous ebony bridge may be Carracedo’s work”.

Luckily, the inventory number has remained unchanged since, so the instrument is easy to find on the Philharmonie de Paris’ website. It is a spectacular guitar, which is indeed from the 17<sup>th</sup> century, but I believe rather Italian than Spanish.

While it is tempting to conclude that it was fitted a fake label, putting the label of an unknown maker of the 19<sup>th</sup> century inside a luxurious Italian instrument of the 17<sup>th</sup> century is to heavily downgrade it in terms of market value. From a counterfeiter’s point of view, it makes no sense. In addition to that, the instrument has a rose, which limits access to its inside.

And then, there is this strange choice of words: “*compuesta por*” – which, literally, means “composed by”. While this suggests that the instrument could be Carracedo’s œuvre, there is another possible interpretation: “composed” in this case maybe should be understood as a synonym for “assembled” or “reassembled”, in reference to an extensive repair job. The context of such a repair job would also explain how Carracedo could apply his label inside the instrument, for it might well have been open at some point.

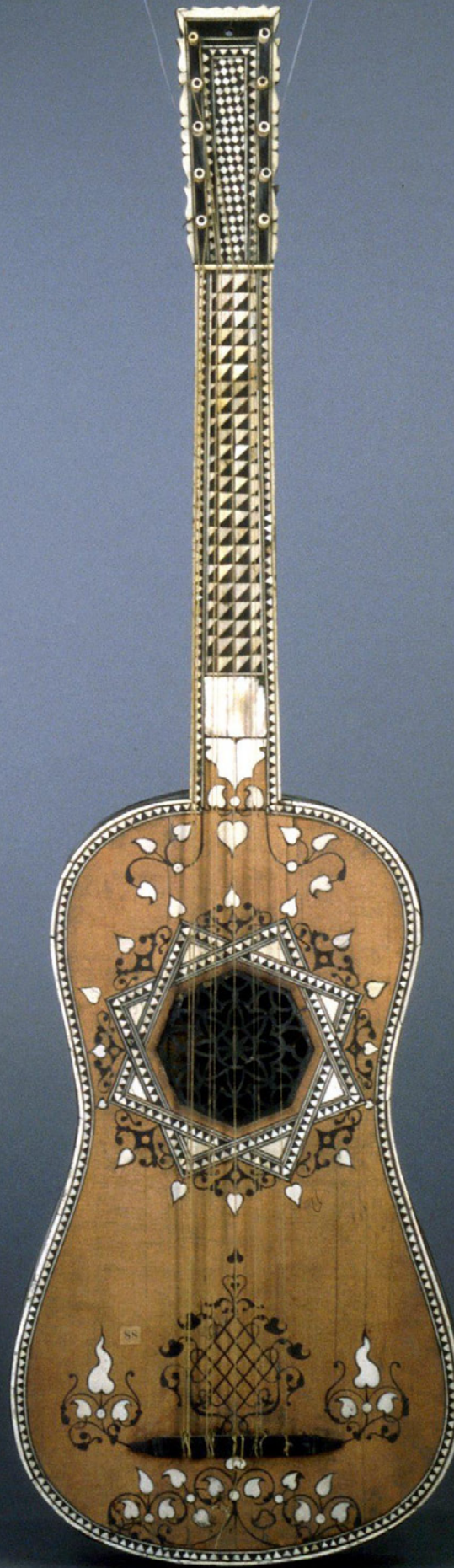
Bearing all this in mind, we will now go further down the paper trail. As we will see, contemporary papers were quite loquacious on Carracedo.

### 3. PAPER TRAIL, PART TWO: PERIOD PAPERS

The first newspaper articles to mention Antonio Carracedo or, at least, a guitar-making member of the Carracedo family, are Madrid papers in the year 1847. The first one in the chronology provides us precious information, but also raises new questions.



FIG.10



■ Front view of an anonymous baroque guitar, probably Italy, mid-17<sup>th</sup> century. This instrument belonged to the Queen of Spain and in 1934, after a couple of successive donations, found its way into the collection of musical instruments of the Paris Conservatory. A collection which has since evolved into the Musical Instruments Museum of the Paris Philharmonic. Musée de la musique - Philharmonie de Paris (E.2088).

On 11.09.1847, an article in *El Heraldo* relates news concerning the renowned virtuoso Trinidad Huerta:

*“El célebre guitarrista Huerta nos ruega que anunciarnos a sus amigos, a los aficionados y a los maestros de guitarra que D. Gregorio Carracedo, fabricante de guitarras en la calle de la Cruz, ha construido dos de palo-santo de un metro extraordinario, pudiendo asegurar que no las ha visto mas sonoras, y que sus excelentes voces reúnen todas las condiciones que exija tan difícil instrumento. Varios aficionados las han visto también y han asegurado la misiono, quedando muy complacidos de ver tan buenas obras debidas a la aplicación y al talento de un artista español.. Y para que pueda juzgar el publico en general, el señor Huerta en el concierto de despedida que tendrá el honor de dar en el liceo antes de su salida para el extranjero, tocara en dichas guitarras, que verdaderamente merecen el nombre de arpas.”*

(“The famous guitarist Huerta wishes to announce to his friends, aficionados and fellow guitar teachers that Mr. Gregorio Carracedo, a guitar maker on *calle de la Cruz*, has built two rosewood guitars of extraordinary size, assuring that the public has never heard instruments any louder, and that their excellent sound still has all the qualities that this difficult instrument can have. Several aficionados have also seen them and confirmed all of the above, very much pleased to see such good work, the fruit of the endeavour and talent of a Spanish artist. And so that the general public can appreciate this, too, Mr. Huerta on the occasion of the farewell concert he will have the honour of giving at the high school before his departure abroad, will play these guitars, which truly deserve the name of harps.”)

The same article appears twice more on the following day in the journals *El Español* and in *El Espectador*.

So who is Gregorio Carracedo?

While this first article establishes a strong link between Huerta and Carracedo, a second, equally interesting article appears some 10 weeks later – and indirectly answers the question. On 28.11.1847 *El Eco del comercio* (again based in Madrid) publishes the following article in the miscellanea section:

*“El jueves por la noche tuvimos el gusto de oír tocar la guitarra al profesor don Francisco Huerta, cuya habilidad ha sido tan aplaudida en el extranjero, cuyos países ha recorrido. [...] Antes de concluir debemos manifestar al publico las dos lindásemas guitarras en que toco el señor Huerta dicha noche, han sido construidas con esmerado gusto por don Antonio Carracedo, joven de 16 años, que vive en la calle de la Cruz donde tiene su padre el establecimiento; mucho debemos prometernos de la aplicación de este joven, cuyos adelantos son cada día mas satisfactorios.”*

(“On Thursday night we had the pleasure to hear the guitar played by Professor Don Francisco Huerta, whose talent has been very much applauded abroad, as he toured many countries. [...] Before we conclude we must draw the public’s attention to those two very beautiful guitars that Mr. Huerta played that night, and which have been built with painstaking effort by Mr. Antonio Carracedo, a 16-year-old boy who lives on *calle de la Cruz* where his father keeps his shop; we very much applaud the dedication of this young man, whose daily progress is ever more satisfactory.”)

This is a tremendously informative and important account. First, it sets the record straight as far as to Carracedo’s identity. Antonio and Gregorio are indeed one and the same person, as we can conclude from the proximity in time and content between both articles. While Gregorio and Antonio may both be baptismal



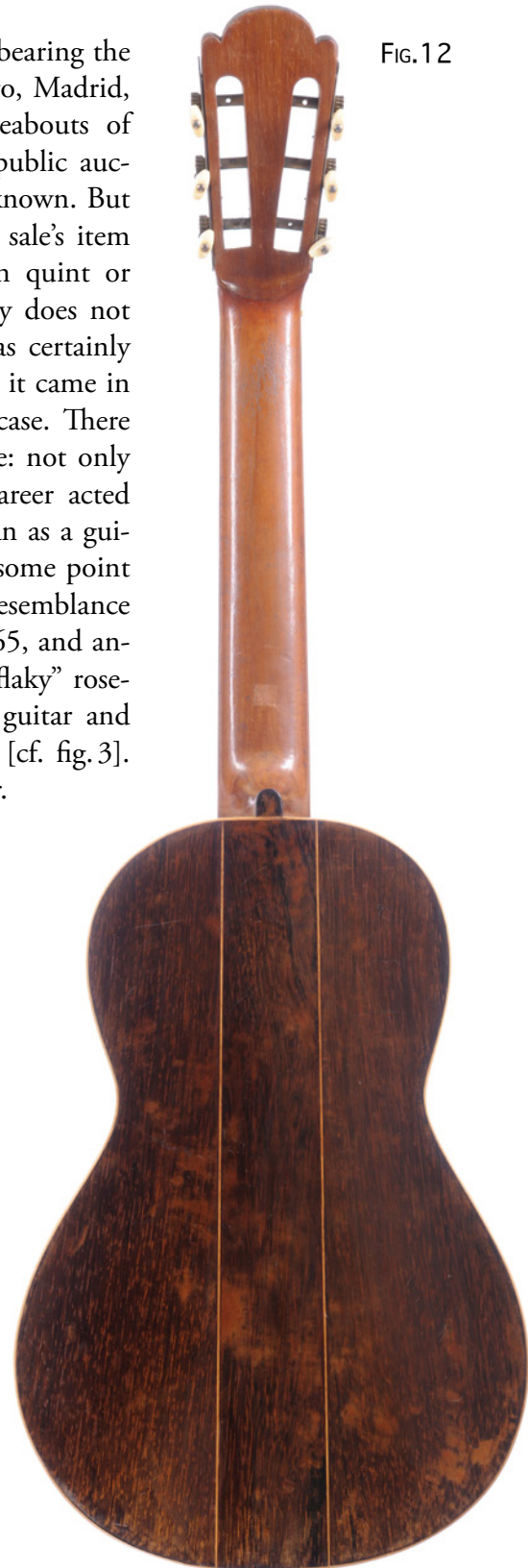
FIG.11



■ Back and front views of a guitar bearing the label of José Toribio Campo Castro, Madrid, c. 1875. Unfortunately, the whereabouts of this instrument since its sale by public auction on 20 February 2015 are unknown. But it was described as “small” in the sale’s item description and thus could be an quint or children’s guitar (which technically does not make much difference). But it was certainly not considered as a toy, given that it came in an exquisite, hand-crafted coffin case. There are several links to Carracedo here: not only were Campo (who later in his career acted rather as editor and merchant, than as a guitar maker) and him associated at some point (see p.18), but also there is some resemblance in design with the guitar from 1865, and another one between the pieces of “flaky” rosewood used for the backs of this guitar and the one by Carracedo from 1860 [cf. fig.3].

Courtesy of Appolium.fr.

FIG.12



first names, it is also possible that Antonio is an artist name. We shall get back to that.

Then, we learn the age of the young maker. And given that he was 16 in November 1847, he was born in 1831. This is a very precious piece of information, considering that so far, genealogical researches on Antonio/Gregorio Carracedo turned out blank.

The indicated business address is intriguing, especially since it is said to be his father's. Remember that Romanillos reports a label from 1845, indicating the address *calle de Montero n°22* (which is probably the *calle de la Montera*) as being that of Enrique Carracedo – in all likelihood Antonio's father. But then, there is also the address *calle del olivar n°45* stated on Antonio's label from 1847 in the baroque guitar from the collection of the Philharmonie de Paris.

A few years later, the directory *Repertorio general: indice alfabético de los principales vecinos de Madrid* of the year 1852 gives yet another address:

“*Alvarez Carracedo, D. Gregorio: Cruz, 42*”

In the *Diario oficial de avisos de Madrid* of 29.07.1853, Gregorio Alvarez Carracedo appears in an enrolment list, but there are no informations on his occupation, home or relatives.

Roughly a decade later, traces of Gregorio Carracedo can be found in the *Anuario general del comercio, del comercio, de la industria y de la profesiones* of the years 1861 and 1862. In the first one, an entry on p. 9 reads as follows:

“*Cruz, 42. D. Gregorio Carracedo* [filed under the category “guitars and bandurrias]”

So far, all addresses happen to be in proximity to the Church of San Sebastian; the same part of town in

which lived the family of composer Francisco Asenjo Barbieri, which, as we shall see, may not be incidental.

Also, there is an important fact relating to the address on *calle de la Cruz*: there is proof from the years 1789 and 1793 that a certain Manuel Alvarez de Carracedo already lived on the very same street. Possibly Gregorio/Antonio's grand-father?

But in 1861/62, Carracedo son moves his business to another part of town, as the *Anuario general del comercio* of 1862 reveals on p.185:

“*Urosas, 12, Carracedo, constructor de guitarras y demás instrumentos. - Jaulas. - Cuerdas y bordones. D. Gregorio Carracedo.*”

It is also in 1862 that Antonio Carracedo pops up in the press again, once again associated to Huerta. The following highly interesting article was published in *La Discusión* on 17.05.1862:

“*Concierto. El concierto que debía dar el 18 del actual el célebre guitarrista Sr. Huerta en el salón de descanso del Teatro real, se ha trasladado al jueves 22, por indisposición de una de las personas que debían tomar parte en ei. Tomaran parte en este concierto la señorita Albini y los Sres. Caselia, Carrera, Sos, Berdonces, Losada, Huerta y otros que se expresarán en el programa que se repartirá oportunamente. El profesor Huerta tocara en una magnífica guitarra de nuevo modelo, de sonidos delicados y buenas cualidades, construida por el acreditado D. Antonio Carracedo. Entre otras varias piezas, una obertura dedicada a su amigo Rossini, y el Bolero compuesto por Huerta y dedicado a Lola Montes.*”

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■ OPPOSITE: Hand coloured city map of Madrid (excerpt), engraved by Josiah Henshall and published by Edward Stanford, London, c.1855. The yellow lines mark those addresses pertinent to Antonio Carracedo's business activity (cf. p.18). Private collection Hofmann.





English 0 100 200 300 400 500 600 700 800 900 1000  
French 0 100 200 300 400 500 600 700 800 900 1000  
Spanish 0 100 200 300 400 500 600 700 800 900 1000

# MADRID

Published under the Superintendence of the Society for the  
Diffusion of Useful Knowledge.

NOTE  
C. Calle Street  
Pl. Plaza Square  
Pav. Pavé Walk  
Pu. Puerta Gate  
Cam. Camino Road  
Rio River  
Ponte Bridge

A. Palacio del Buen Retiro  
Ch. Church

FIG. 13

Principal Buildings in Madrid.



English 0 100 200 300 400 500 600 feet

London, Edward Stanford & Charing Cross.



(“Concert. The concert that the famous guitarist Mr. Huerta was about to give on the 18<sup>th</sup> of this month in the lounge of the Royal Theatre has been moved to Thursday the 22<sup>nd</sup>, due to the indisposition of one of the persons who were to take part in it. Miss Albini and Messrs. Caselia, Carrera, Sos, Berdonces, Losada, Huerta and others will take part in this concert and perform a programme which shall be distributed in due course. Professor Huerta will play on a magnificent guitar of a new model, featuring an exquisite sound and some fine qualities, built by the reputable Mr. Antonio Carracedo. Among several other pieces, there shall be an overture dedicated to his friend Rossini, and a Bolero composed by Huerta and dedicated to Lola Montes.”)

Surprisingly, the same year an announcement under the headline “*A los Bandurristas*” introduces the joint business of Campo, Carracedo & Melendez; it was published in *La Iberia* on 14.05.1862 and indicates *calle de Toledo* as being their business address.

Which leaves us with the following known business addresses for Carracedo:

1845	C/ de Montero nº22	Enrique & Antonio
1847	C/ de la Cruz	Enrique & Gregorio
1852	C/ de la Cruz nº42	Gregorio
1861	C/ de la Cruz nº42	Gregorio
1862	C/ de las Urosas nº12	Gregorio
1862	C/ de Toledo	Campo, Carracedo & Melendez
1865	C/ de las Urosas nº12	Antonio
1867	C/ del Olivar nº45	Antonio

The names indicated above are those given in the corresponding period sources. Keep in mind that Gregorio and Antonio are one and the same person. In 1867, Carracedo son comes first in a short list

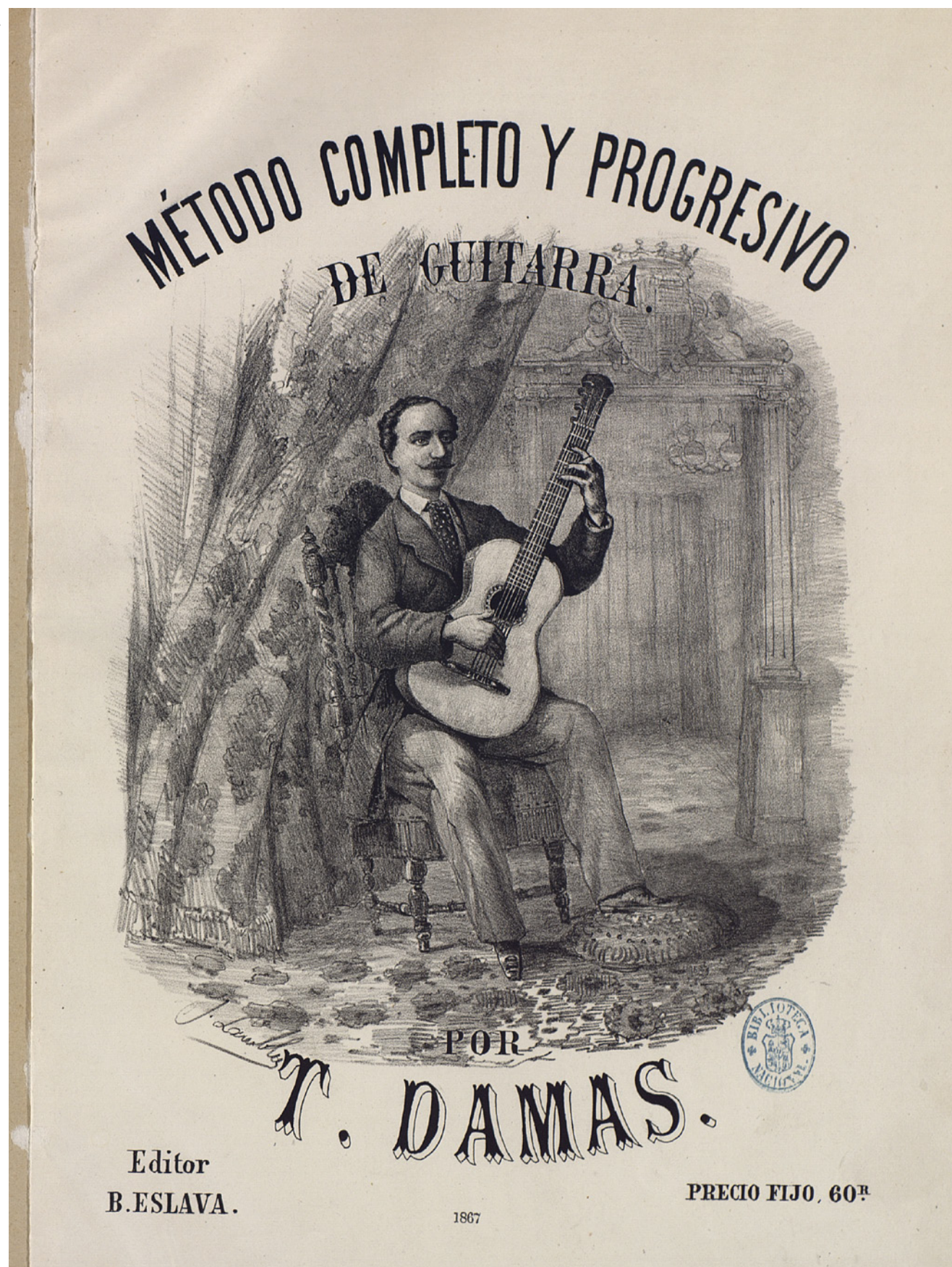
of guitar makers indicated by Tomás Damas in the foreword of his guitar tutorial *Método completo y progresivo de guitarra* [fig.14], followed by the names Gonzalez, Campos, Llorente, Torres and y Royo. The guitar depicted in the portrait of the author could well be one made by Carracedo. The body outline, shape of the head and dot pattern around the sound hole seem to match (whatever little) is known of his work. A hypothesis which is strengthened by the fact that Damas puts him in first position.

There is one other 19<sup>th</sup>-century reference, unrelated to guitar-making, which very possibly has no bearing on ‘our’ Antonio given that he would have been over 40 years old at the time. But it is the only document known so far indicating that Antonio might have had a son; it is an article published in *La Iberia* on 15.04.1873:

*“Hace pocos días pudo ocurrir un grave conflicto en el vecino pueblo del pardo, con motivo de una disputa que en la plaza de dicho punto se suscito entre un joven vecino del mismo y el celador del monte. Parece, según hemos oído, que disputando dichos individuos, uno de los contendientes amenazó o dio un bofetón al otro, lo cual hizo que se agriara la cuestión hasta el punto de resultar herido el celador de arma blanca, y el joven de revólver, pero ambos de gravedad. El teniente de la Guardia civil don Luis pulgar acudió inmediatamente con algunos guardias, y gracias a las acertáramos medidas adoptadas por dicho militar, el lance no tomó mayores proporciones, pues en tanto que el administrador del Sitio pretendía que el celador del monte, republicano federal, fuera trasladado a su casa, y el vecino herido, Antonio Carracedo, fuese a la cárcel, el vecindario del pueblo se oponía a ello, faltando poco para que el tumulto tomara serias proporciones, evitándose, como hemos dicho, el conflicto por la intervención del teniente de la Guardia. El Juz-*



FIG.14



■ Title page of the guitar tutorial *Método completo y progresivo de guitarra* by Tomás Damas, published by Eslava, Madrid 1867. It features what may well be a portrait of the author with a guitar by Antonio Carracedo. Biblioteca Nacional de España, Madrid (M\_1309).

*gado de primera instancia del distrito instruye la correspondiente causa.”*

(“A few days ago, a serious conflict occurred in the town sector next to the Pardo, as a dispute arose on the district’s town square between a local youth and a mounted guard. From what we have heard, it seems that during the dispute between these two people, one of the contenders threatened or slapped the other, which turned the matter sour to the point of the guard being wounded with a knife, and the young man from a gun shot, both seriously. The lieutenant of the Civil Guard, Don Luis Pulgar, rapidly intervened with some policemen and thanks to the astute measures adopted by said soldier, the worst could be avoided, for the district administrator since stated that the mounted policeman, a federal republican, was transferred to his house, and the injured local, Antonio Carracedo, went to jail, despite of the town community’s opposition, missing little for the tumult to take serious proportions, avoiding, as we have said, the conflict for the intervention of the Lieutenant of the Guard. The district court of first instance now investigates the matter.”)

In any event, Carracedo is still active in 1874 and exhibits his work at the National Exposition in Madrid. On the occasion, he is even rewarded a medal of honour for a bandurrias (as relates the *Gaceta de los Caminos de Hierro* on 17.05.1874). The same year, Francesco Gonzalez is awarded a bronze medal for his guitars and bandurrias.

The latest indication for Carracedo still being active dates from 1876. In *Memoria presentada por la Escuela de Música y Declamación en la Exposición internacional de Filadelfia* his name appears in a short list of active guitar makers, together with Gonzalez and Campo (cf. p.18).

And in the early 20<sup>th</sup> century, Carracedo was not yet forgotten. In an article on guitar-makers in Spain titled “*Las Guitarras*” and published in the magazine *Alrededor del Mundo* on 12.12.1901, one can read the following:

*“Los que las perfeccionaron y construyéndolas se hicieron famosos, especialmente fueron Antonio Torres, Julian Llórente, D. Antonio Carracedo y el sevillano Cárdenas; y anteriormente, el hermano de Pages, Josef, que se estableció en la Habana y alcanzó hasta el año 40.”*

(“Among those who perfected and built [guitars], those who became most famous were Antonio Torres, Julian Llórente, D. Antonio Carracedo and the Sevillian Cárdenas; and, previously, Pages’ brother Josef, who settled in La Havana and lived until the 40s.”)

Even in between the world wars, he is still remembered by his compatriots, as does demonstrate an article titled “*El Guitarrero*” [fig.15] published in the journal *El Liberal* on 23.01.1930:

*“Y llegamos a la edad de oro de la guitarra: al siglo IXI. En él florecen los ilustres guitarreros Francisco Ortega, de Grenada ; Antonio Torres, de Almeria ; José Jimenez, de Madrid ; Carracedo, Zoryano, Vicente Arias... [...].”*

(“And thus we reach the golden age of the guitar: the 19<sup>th</sup> century. At that time, some famous guitar makers prospered, like Francisco Ortega from Grenada; Antonio Torres from Almeria; José Jimenez from Madrid; Carracedo, Zoryano, Vicente Arias... [...].”)

Considering all this, one has to wonder: whatever happened to Antonio Carracedo since?



Fig. 15

# LOS ESPAÑELES PINTADOS POR ELLOS MISMOS :: ::

EN QUE SE DA NOTICIA DE LA ANTIGÜEDAD CASI MÍTICA DE LA GUITARRA :: ::

Ufánase el guitarrero—y con razón—de construir uno de los instrumentos más antiguos del mundo. En realidad, sobre el origen de la guitarra se sabe que no se sabe nada. Si escuchamos las disputas de eruditos y arqueólogos, sabemos que unos la reputan como nieta de la cítara; otros del laúd; quien del aistro de los tudecos; cuál de la tambora india...

No menos confusión y contrarias hipótesis existen sobre cuándo y quiénes la introdujeron en España. Pues mientras unos afirman que la guitarra llega a nuestro suelo con los árabes—por aquella indolente relación que se advierte entre los aires andaluces y sarracenos—, otros prueban que ya era aquí popular en tiempo de los romanos, los cuales la conocían por el nombre de cítara hispánica, lo que hace suponer también que mucho antes de que las legiones de Escipión trumfaran en nuestra Península la guitarra era ya tañida en nuestros campos y burgos por las duras manos de cartagineses y celtas.

Cambios y variaciones sin cuento sufre la guitarra, hasta ostentar la forma que hoy ostenta. En su principio era más pequeña y menos arcaica la caja que hoy, y sólo tenía cuatro cuerdas. Pero llega Espalán, el gran guitarrista, el clérigo, jaranero y poeta, y cástase que la guitarra toma una cuerda más, porque así se le ajusta a su merced, con gran contento de los guenos tañedores, que ven enriquecerse con ella la sonoridad del castizo instrumento. Otro clérigo, el «Padre Basilio», religioso de la orden del Cister (está visto que la gente de sotana sabe como tañer el laúd y del apasón), introduce en el siglo XVIII el «punteado», o sea hacer las cuerdas con un solo dedo, y tan buen suceso leorta la flamante invención, que merece por ella ser llamado a Palacio para adiestrar en la preciosa habilidad a la reina María Crúica, que llegó a ser, al decir de la crónica, una de las más ilustres guitarristas del siglo. Nadie dice si ella a su vez enseñó el «punteado» a Godoy, virtuoso también del maravilloso instrumento.

## LA GUITARRA EN EL SIGLO XIX. GUITARREROS FAMOSOS :: ::

Y llegamos a la edad de oro de la guitarra; al siglo XIX. En él florecen los ilustres guitarreros Francisco Ortega, de Granada; Antonio Torres, de Almería; José Jiménez, de Madrid; Carracedo, Zoryano, Vicente Arias... Como causa o efecto de la primorosa labor de estos artistas, surgen los eminentes tañedores Fernando Sor, Aguado, Ciedra, Huerta, Botch, Cotte. Y ya en las postrimerias del novecientos, Trárega, que había de ser como la sombra tutelar y el paradigma excelso de esta noble arte de guitarristas de hojato; Sainz de la Maza, Fortes, Llovet, Andres Segovia, Ibarre, Josefin Robledo... La guitarra, en esta centuria, ofrece en su construcción excelencias que jamás ofreciera. Llega a alcanzar precios fabulosos para la época: cuarenta, sesenta, ochenta duros. Surgen a poco el maquinismo, la gran industria de la guitarra, Valencia, sobre todo, montó espléndidas fábricas, que en un día son capaces de infestar el mundo de cajas sonoras. Mas lo que se gana en cantidad, pídese incontestablemente en mérito estético, en cualidad imponderable del instrumento. No se pierde, empero, la fabricación exquisita, amorosa, lenta y artística de la guitarra. Desperdigados por Madrid y otras poblaciones españolas quedan unos pequeños talleres donde unos hombres, pacientes y expertísimos, labran y pulen, con fervor de iluminados, el fino artefacto sonoro, para que nunca pueda decirse que en la patria de Espinosa se extinguirá el noble arte de hacer guitarras ni, por ende, la opima cosecha del celebrado instrumento. Vayamos, pues, a uno de estos talleres artesanos—al de D. José Ramírez, por ejemplo—para trabajar en él, con acabado conocimiento de causa, la alieuta de nuestro tipo de hoy.

## UN OFICIO ARTISTICO HEREDITARIO. APRENDIZAJE Y OFICINA DE UN BUEN GUITARRERO

Raro es el muchacho que no haya nacido, como quien dice, entre maderas, diapasones y clavijeros que cargan en la tentación de aprender este oficio. Prefieren—puestos a trabajar la madera—forjar ese gran mueble costoso de la ebanistería fina o la modesta mesa de pino, si no quieren meterse en dibujos y rengorrazos. De ahí que cada guitarrero tenga una genealogía artística que se eleve a veces hasta el quinto y sexto ascendiente. Es decir, que este oficio —mejor estaría escribir arte—, como muchos morbos de la sangre, es hereditario. Y en ello hay que buscar justamente el secreto de su virtud, esta ciencia no aprendida del buen forjador de guitarras que se dijera

# EL GUITARRERO



Una guitarra moderna.

trae ya en el oído y en la punta de los dedos las cualidades inaditribles de su profesión. El aprendizaje de este muchacho es vasto y múltiple. Necesita saber estética, dibujo, un poco de música, arboricultura. Y no hay que decir el perfecto ensamblaje de las maderas más delicadas, amén de su aderezo y pulimento, cual el más consumado ebanista. Necesita además, para tenerse por oficial de punta, no preciar de la ayuda de nadie en la elaboración completa de un instrumento. Es decir, que guitarra que comience, el y sólo él debe tenerla, en todos sus detalles, nose ha de saber...



Una guitarra del siglo XVIII, con esta leyenda en la caja: "Dionisio Guerra me hizo en Cádiz este año de 1754".

se que cada una de estas cajas ha de responder—si ha de ser perfecta— a una sola y única inspiración, y nunca a la mezcla de muchas manos, a fin de que una no destruyan la labor de las otras.

—¿Cuál es el jornal medio de un buen oficial?—preguntamos al maestro Ramírez.

—De diez a catorce pesetas.

—Se invierte mucho tiempo en el aprendizaje cabal del oficio?

—Puede usted calcular de seis a ocho años. Naturalmente, esto depende de las condiciones y de la mayor o menor aplicación del sujeto.

—¿Qué capital necesitaría un buen muchacho para montar un taller como Dios manda?

—Poco. Mil quinientas, dos mil pesetas.

—Incluyendo su pequeño depósito de maderas?

—Incluido todo, sí, señor.

—Y qué ganancia podría obtener al año este guitarrero imaginario realizando una labor prudencial?

—Eso sí que es más difícil de fijar. Dependería de la clase de trabajo a que se aplicase. Y de la suerte.



Un taller de guitarrero.

De todos modos, no creo que liquidase el día a día como los demás, y el cobro mil pesetas. Habíamos de un magnífico oficial, de un verdadero maestro en todos los secretos del oficio.

## MADERAS QUE ENTRAN EN LA FABRICACION DE UNA GUITARRA. — PRECIOS DEL INSTRUMENTO Y RENACIMIENTO DEL MISMO :: ::

Henos en el punto más curioso de este arte: las maderas. Una guitarra, para que alcance la mayor sonoridad posible, ha de tener la tapa superior o armónica de pínabete; la caja de ciprés, coral de la India, caoba, palosanto, acer o maple; el mástil de cedro; el diapason de palosanto y con preferencia de ébano. Si a esta obra, ya perfecta, la adornamos con mosaicos de madera a testar, por precientísima y rimbombante, dejada en España por el genio árabe—, tendremos lo que se dice una guitarra de campañanillo, insuperable en todos sentidos.

¿De dónde imaginan ustedes que extraen sus maderas estos magos del sonido? De los muebles rivos y viejunos: arca, bargueños, clavos, armarios, mesas... Hasta de las santas hojas de los siglos, los siglos, hacen estos hombres sacandolos y dolientes guitarras. En cuanto se huyen una almoneda de rumbos, la destrucción de una iglesia u otro acedimiento por el estilo, allá van ellos dispuestos al armar su guitarra, la buena presa, fundamento de su industria. Yo he visto en los camaranchones de los guitarreros, tablas de cedro, ébano y maple, cubiertos de polvo, rotos y como pidiendo el hecho a gritos, y que, sin embargo, no dan estos virtuosos de su arte ni a peso de plata. He visto también, como qué amoroso cuidado se ensamblan aquellas piezas matemáticamente precisas, cómo se componen la exquisita filetería, cómo se disponen los trastes, cómo se asegura interiormente la tapa superior, cómo se componen los latoncillos para prolongar la duración sin que pierda un punto de su riqueza sonora.

—¿Cuál es el precio de una guitarra?

—Mil pesetas.

—Es decir, que quien no desembolse esa cantidad no tiene una guitarra por todo lo alto.

Verá usted: desde quinientas pesetas arriba, las guitarras ya son por todo lo alto. Ahora bien; esa de mil es que está formada con lo mejor de lo mejor y además sembrada de mosaicos.

—Renace o decae la guitarra, Ramírez?

—Renace como no pueda usted formarse una idea, América, sobre todo, nos pide más de las que podemos fabricar. Y quien dice América, dice Francia, Alemania, Italia... Hasta a los países escandinavos llega—y a la situación, llevaba el convencimiento al ánimo de quienes le escuchaban por lo lógico de sus razonamientos y los bríos de su palabra clara y vibrante. Su figura esbelta, vestida en el escaño, y su actitud severa y correcta, le asemejaban a aquellos grandes tribunales del Senado romano, de quienes nos habla la Historia, el Parlamento fué el palenque donde alcanzó sus más señalados triunfos en las lides de la elocuencia.

## PEDRO MASSA

## Detención de un portugués reclamado por España

SAO PAULO 22.—La Policía ha detenido a un ladrón portugués llamado Alfredo Rodríguez, reclamado por las autoridades de España y de los Estados Unidos como autor de diversos crímenes realizados en ambos países.—Agencia Americana.

## El comercio chino de estupefacientes

GINEBRA 22.—La Delegación de China en la Sociedad de Naciones ha presentado una proposición encaminada a crear en Ginebra una factoría de narcóticos finos. Esta factoría tendría carácter internacional y en ella sería hecha la distribución de los mencionados narcóticos con arreglo a las necesidades de los diversos países.—Fabra.

## JUSTO HOMENAJE

## EL BANQUETE A RODOLFO LLOPIS

putado y líder del partido radical-socialista, que con su acostumbrada fidedad, brillantes y elocuencia, estudió la personalidad de Rodolfo Llopis como pedagogo, escritor y político y hombre de acción y definió certeramente el ambiente espiritual de tan gratísima fiesta.

Usó después de la palabra el señor Altamira, antiguo maestro de Rodolfo Llopis, al que dedicó justos y efusivos elogios, poniendo de relieve su noble avides por conocer todas las manifestaciones del pensamiento universal y su arraigada fe democrática.

Habló después, en nombre de un numeroso grupo de maestros, el Sr. Bailester, que en términos elocuentes y conmovedores, aludó a su ilustre cuna, formulando superlativos elogios por el triunfo de la difícil empresa que lleva al Congreso de Montevideo.

Finalmente pronunció un breve, enjundioso y brioso discurso Rodolfo Llopis, en quien el orador iguala, si no supera al liberado. Reafirmó su profesión de fe liberal y democrática, proclamando que lejos de haber ahogado en él el profesor al hombre y al ciudadano, había cultivado siempre de humanizar su profesión. Rechazó modestamente el homenaje, asegurando haberlo aceptado como pretexto para una concesión espiritual de sus amigos y maestros, hermanos por el mismo ideal y las mismas aspiraciones políticas, y se congratuló de que su persona hubiera servido para realizar tal objetivo.

Todos los oradores fueron muy ovacionados y felicitados y el homenaje pudo comprobar el número y calidad de las admiraciones que han merecido su obra y su persona y que representan una hermosa credencial para desempeñar altísimas tareas en la misión que le lleva a América.



## LOS MALES DE GARGANTA

son el tormento de los pequeñuelos y el espanto de las mamás, que saben bien la grave amenaza que se esconde tras de esas indisposiciones.

Las madres que dan con frecuencia a sus hijos algunas pastillas de

## FORMITROL

están libres de tales preocupaciones. Estas pastillas, el contacto con la saliva, desprenden formaldehído al estado nascente: estos vapores, dotados de un enérgico poder antipéptico, penetran en las vías respiratorias y anulan la virulencia de los gérmenes infectivos.

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## HOMBRES REPRESENTATIVOS

## Don Nicolás Salmerón

De los preclaros varones de la democracia española, uno de los más prestigiosos por su limpia historia y su gran personalidad fué D. Nicolás Salmerón y Alonso. Eminentísimo jurista, no se descolló en literatura como Pi y Margall y Castelar, en la oratoria estuvo al nivel de éstos.

Era alto, de aspecto distinguido, faz expresiva, frente despejada, y grandes ojos, que irradiaban los destellos de su gran espíritu y de su poderosa inteligencia. Sus hábitos morales y sus virtudes cívicas fueron siempre irreprochables, y su firmeza de ideas está probada con el acto que realizó dimitiendo la presidencia de la República por no sancionar unas sentencias de muerte, pena con la que no estaban conformes sus convicciones jurídicas y filosóficas.

Su idealidad de pensador se corporiza muy por encima de las realidades a veces vulgares de la política, y por esto se decía de él que no era político, que no tenía condiciones para la política. Sin embargo, fué siempre, más que nada, político; a la política consagró toda su vida, a una política, como en ocasiones contraria a lo que las circunstancias demandaban; mas siempre a una política de ideales, de propaganda y de acción para realizar la finalidad de ver de nuevo en España instaurada la República.

Como orador muy pocos le igualaron y quizá ninguno le superó. Verbo esplendoroso, fácil, de tonalidades verdaderamente artísticas y adecuadas al asunto de que trataba, a la situación, llevaba el convencimiento al ánimo de quienes le escuchaban por lo lógico de sus razonamientos y los bríos de su palabra clara y vibrante. Su figura esbelta, vestida en el escaño, y su actitud severa y correcta, le asemejaban a aquellos grandes tribunales del Senado romano, de quienes nos habla la Historia, el Parlamento fué el palenque donde alcanzó sus más señalados triunfos en las lides de la elocuencia.

Don Nicolás Salmerón en su juventud se doctoró en Derecho y en Filosofía y Letras; se dio a conocer como periodista en «Discusión» y «La Democracia», y como orador, en el Ateneo. En brillantes oposiciones obtuvo en la Universidad Central la cátedra de Filosofía, y después la de Metafísica.

Por su actuación en la política sufrió persecuciones, y el año 1867 estuvo cinco meses en la cárcel. Después de la revolución del 68, cuando se disolvió la forma de gobierno que había de establecerse, pronunció un discurso en el arco de Price, declarando que los republicanos no estaban capacitados para gobernar. Esto le enemistó con sus correligionarios, y en las elecciones para las

Constituyentes del 69 fué derrotado; pero para las Cortes ordinarias del 71 le eligieron diputado por Badajoz, y con solo dos o tres discursos se colocó entre los primeros oradores parlamentarios.

A la abdicación de Amadeo votó en favor de la República. Fué con ésta ministro de Gracia y Justicia y presidente de las Cortes, y en julio del 73 sucedió a Pi y Margall en la presidencia de la República.

Desde el año 75 al 84, por haberle el Gobierno de la Restauración desposeído de su cátedra, residió en París e hizo alianza con Ruiz Zorrilla, firmando ambos algunos manifiestos, el primero de ellos declarando la legitimidad de los procedimientos revolucionarios; pero reintegrado después en su cátedra, y de regreso en España, a raíz de la defensa con éxito que hizo de los derechos de unos hijos naturales de la ófense cantante de ópera Elena Sanz, al ocurrir en Madrid la sublevación de Villacampa, el 19 de septiembre del 88, hizo la declaración de que los partidos no pueden apelar a la fuerza cuando carecen de medios de éxito, cho para lograr el triunfo de sus aspiraciones. De ahí vino su ruptura con Ruiz Zorrilla, que entendió que esos medios de derecho no estaban expedidos en nuestro país.

Planteados, por consecuencia, la escisión del partido, se celebró en el local de la antigua tertulia progresista de la calle de Espartaco unos asambleas, y por la útima y elocuente intervención del Sr. Sol y Ortega, que discutió con el Sr. Salmerón, éste tuvo que retirarse. Luego el partido intermedio llamado centralista, con su órgano en la «Prensa» de la Justicia, de vida efímera.

Después de algún tiempo, muerto ya Ruiz Zorrilla, Pi y Margall y Castelar, cuando el estado atómico en que se hallaba el republicanismo, se pensó a muchos de sus hombres en la necesidad de realizar la unión, Nakens, el más constante defensor de esta idea, lanzó el nombre de D. Nicolás Salmerón como el único para ponerse al frente de esta reconcentración republicana.

En efecto; se convocó el año 1903 una gran asamblea de representantes de todas las provincias en el teatro Lirico, y de ella surgió el partido de Unión republicana, con la jefatura de D. Nicolás Salmerón, aclamada unánimemente.

No hemos de hacer la historia del republicanismo de esa época ni de la actuación, en sus continuos vaivenes en la política nacional, de aquella unión que tantas esperanzas hizo concebir y que, como muchas otras, se vieron desvanecer a través de vicisitudes que le fueron contrarias ni de las consecuencias de aquella célebre solidaridad en Barcelona, murió en Pau (Francia) el 30 de septiembre de 1908, dejando un nombre ilustre y honroso para la patria, y además inolvidable para cuantos profesamos en las ideas de la democracia republicana.

He aquí, como nota curiosa, un hecho que sería trivial si en él no hubiera intervenido el insignie republicano.

Cierta noche, después de una de las sesiones de la asamblea en el Lirico, D. Nicolás Salmerón, Vicente Blasco Ibáñez, Rodrigo Soriano, el periodista José Jerique y el que suscribe llegaron paseando a la calle del Príncipe. A Soriano se le ocurrió que entraríamos a cenar en la Villa P. Nos acomodamos los cinco en un cuarto bien servido y nos retiramos a descansar.

¡Quién había de figurarse que en aquel colindante, entonces de moda entre la gente de trueno republicano, se encontraba nada menos que don Nicolás Salmerón!

No se habló una palabra de política, sino de asuntos ajenos. D. Nicolás estaba encantado. Aquello era para él desconocido, extraño a su vida. Le contaron cosas de Cavia, de Trienta, de Esteban Blasco, de Manolo Paso, etc., y a cada cosa o cosa que le referían, Salmerón mostraba ingenuamente su asombro; todo eso pertenecía a otro mundo, a un mundo al que él jamás había descendido desde la altura en que se hallaba colocada en susterima y respetable personalidad.

No obstante, nos declaró que esa noche, esa cena y esa tertulia habían sido de las más gratas y agradables para la expansión de su espíritu.

## JOSE CINTORA

## AUMENTA EL NUMERO DE PARADOS ALEMANES

BERLIN 22.—Se dice que el número de los «sin trabajo» en Alemania ha sobrepasado desde el 15 del actual la cifra de 2.000.000, o sea un aumento de más de 30.000 con relación a la quincena anterior.—Radio.

■ An excerpt from the journal *El Liberal* (issue of 23.01.1930), featuring the article “*El Guitarrero*” by Pedro Massa. Biblioteca Nacional de España, Madrid.



Although this is quite a long and detailed paper trail for a complete unknown, it lacks first-hand informations of the kind that baptismal records (for example) would provide. Still, all of the above informations above are valuable and can be summed up in a few points:

- ◆ Carracedo was well-known and highly esteemed by his contemporaries, sometimes quoted in one breath together with Torres, Gonzalez and other highly-esteemed makers.
- ◆ He had the favours of two of the most eminent protagonists of the guitar in Spain during post-romanticism: Trinidad Huerta and Tomás Damas.
- ◆ He was born in 1830, active under his own name at the age of 16 and still in business at the age of 45.
- ◆ His complete baptismal name was probably Gregorio Alvarez Carracedo, Antonio an artist name (possibly in reference to Antonio Stradivarius?). If this is the case, in hindsight this appears as an unfortunate choice, given that his fall into oblivion happened in the shadow of yet another Antonio (de Torres).
- ◆ While his father Enrique appears to have been a guitar-maker – and a widely forgotten one, too – Antonio is probably the only one of his generation. This is suggested by the repeated occurrence of “Gregorio” in more official references (like business address books), and that of “Antonio” in some articles and on guitar labels. Also, the fact that Damas in particular speaks of Carracedo “son” suggests that Gregorio and Antonio are one and the same person. As does the fact that there is not one single instrument known so far with the name Gregorio Carracedo in it.

#### 4. AN APOLOGY LETTER TO BARBIERI

The National Library of Spain hosts a short letter by Antonio Carracedo [fig.16-17], written on 14.04.1870, which is addressed to the composer Francisco Asenjo Barbieri (1823-1894), who, too, lived close to the Church of San Sebastian, as mentioned above.

It is basically an apology letter, aiming to explain why Carracedo has not been able to deliver a bandurrias ordered by Barbieri on time. It is interesting on multiple counts, for it contains information not only on the craftman’s family situation, but also on his state of mind. The recent loss of his wife is forwarded by him as main reason for the unforeseen delay; while he expresses his sadness, his state of mind seems to be troubled not only by the loss of his spouse. He also mentions “many expenses due to her illness” and in more general terms even expresses the idea of his being dogged by bad luck, despite his best efforts. An idea that many guitar makers, including Torres, have expressed at some point.

To learn that he was married and learn the year of his wife’s death (and implicitly her place of death, too, because the idea of a prolonged illness hints at her dying at home) are precious informations. These should be helpful in finding more informations on Carracedo and his family.

Interestingly, the bandurrias from 1871 mentioned earlier appears to be the one made for Barbieri; it is still in the composer’s family today.<sup>10</sup>

#### 5. BRIDGE OVER TROUBLED WATER

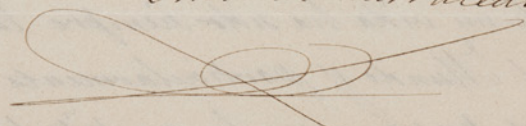
As mentioned earlier, a rectangular bridge featuring Martin-like diamond-shaped ends is a highly uncommon feature in a Spanish guitar, especially



de que gustará á V. y desvanecerá el mal juicio  
que por desgracia haya formado de mí;

Si mas ofrecerse desea le considere  
como S. M. S. y H. S.

Antonio Carracedo



Madrid 14 de Abril de 1870

Señor de Barbieri,



Muy señor mío, Inútiles son los esfuerzos del  
hombre cuando la fortuna le es contraria; La  
única idea de mi vida ha sido siempre la de  
cumplir con el Mundo y particularmente con  
determinadas personas, con la exactitud y hon  
radez del hombre que tiene delicadeza, pe  
ro la mala suerte que de algun tiempo me  
sigue hace infructuoso este deseo.

Lo debía y debía cumplir á V.  
mi palabra en cuanto al encargo de la Pan  
durria pero la enfermedad de mi señora se  
guida de su muerte y el estado triste y  
comprometido á que me han reducido tantos  
gastos como estos lances ocasionase me han  
imposibilitado hacerlo hasta ahora.

Por lo tanto Señor de Barbieri,  
deseo me dispense este retraso seguro de no  
perder nada en cuanto á la bondad de  
la Pandurria que tengo la seguridad

■ A letter from Antonio Carracedo to his customer, the composer Francisco Asenjo Barbieri. Biblioteca Nacional de España, Madrid (RDFI\_20230116\_00328). Background: excerpt of an engraved portrait of Barbieri by Joaquín Diéguez Díaz, Spain 1894 (source: Wikipedia.org).

FIG.17

FIG.16





mid-century. When I repaired this guitar, the question came up whether or not to change this bridge, given that it could so easily be dismissed as being non-original. Too easily, maybe...

As a restorer, when a problem of this kind comes up, you have to ask yourself two questions:

- 1) Am I the right person to ascertain the originality of a given artefact and all its parts?
- 2) If I dismiss a part for being non-original, is there a historically correct model to be found, and am I capable of reproducing it in such way that it will perfectly blend in with the ensemble? When the answer to at least one of these questions is no, the best course of action is: no action.

In this particular case, I was in doubt concerning the bridge from the start – and I still am. As far as the context goes in which this guitar was built, it is an untypical, not to say unlikely feature. But then, remember that it is fitted on a guitar with x-bracing and a sound post! It does not get more unlikely than that. Also, the work is fine, the base of the bridge is nicely arched and there is no trace on the soundboard to reveal the presence of another type of bridge (this last argument is admittedly a weak one, because another bridge would probably have been smaller, and its mark on the soundboard totally covered by the new one).

Then, there is the fact that the other guitar from 1865 – the one that was sold by public auction in 2015 [fig. 8-9] – has a square bridge of similar proportions, although without the diamond-shaped ends.

Considering that my answer to both of the above questions had to be “no”, I left things in their current state. But something rubbed me the wrong way.

When I worked on this guitar in spring 2022, our new book *The Renewed Guitar*<sup>11</sup> had come out a few

months prior. After five years of work, the final version that went to print featured two pictures of Trinidad Huerta: one etched portrait of him as a young man, and one much later photograph [fig. 18]. While it was quite exhilarating to try to identify a good number of the guitars depicted in c. 560 historical images, this one had caused me some headache. Señor Huerta is holding a very distinctive guitar that is likely to be of Spanish make, but didn't look like anything I had yet encountered.

So, to keep a (for me) painful moment short: Huerta's guitar is most likely to be one made by Carracedo, and the bridge is again a square one with diamond-shaped ends. Which, for obvious reasons, I felt compelled to identify as being “non-original”. But although this may still be right, it turns out being a much bolder assertion than I thought at the time. To my excuse: there are visible traces of a repairman's intervention around the bridge in question [cf. fig. 18].

Among other possible scenarios, there are these:

- ◆ Both bridges on both guitars are the original ones (although beyond their shared features of being square and having similar ends, they are quite different).
- ◆ The bridge on Huerta's guitar was changed. Considering that Huerta travelled the world, it is not impossible that it was changed by a craftsman familiar with C. F. Martin's work (and that of a good number of other American makers) and naturally proposed this type of bridge.

Now, in a second stroke, a former repairman of the guitar from 1860 might have been aware about the connection between Huerta and Carracedo and the former's photographic portrait. For that, he simply would have had to know the book *A. T. Huerta Life and Works*<sup>12</sup> by Robert Coldwell and



FIG.18



■ Photographic portrait of Trinidad Huerta (1800-1874) by Félix Tournachon (alias Nadar, 1820-1910), Paris, probably 1859 or 1860.

This portrait shows a guitar which could very well be one of the early works of Antonio Carracedo. Bibliothèque nationale de France, Paris (btv1b53100936t).

Javier Suárez-Pajares, which came out in 2006. He could have taken as a model the guitar in the picture, assuming quite rightly that it was probably an instrument made by Carracedo, and manufacture a new square bridge. A bold move, technically well done... but – just as my dismissive remark –, maybe a tad overhasty?

Here's my personal take on the matter, now that I have had some time to reflect on it: I think that neither of these bridges is an original one. It seems more likely that the originals would have looked like that of the guitar sold by public auction in 2015 [fig. 8]. But as expressed earlier, I am still in doubt on the matter and hope that the future will bring more informations to light.

## CONCLUSION

I hope that this paper shows how a highly relevant member of one particular craft can be totally forgotten by posterity; and I hope this makes a strong case in favour of Gregorio, alias Antonio, Carracedo. Clearly, the work of Torres' contemporaries and especially those of the master's first epoch, have been kept very much in the shadow, first by researchers, then by dealers, and lastly by players and collectors. Some of their names come up in the documents above.

For the time being, we lack many personal informations on Antonio Carracedo, which I hope will be gathered in the future. A birth certificate, baptismal record or death certificate would be primordial sources, especially since the whole Madrid branch of the Carracedo family is rather enigmatic. So far, genealogical researches came up with virtually nothing.

Through his work alone and some of the biographical details revealed above, one can sense a strong charac-

ter. If my idea of Antonio being a “nom de plume” is right, then that alone would testify to a highly confident young man; one who knows his worth. Just consider that Gregorio would have used this artist name at the age of 16!

And then, there is the stunningly bold concept of the guitar from 1860 (which is certainly not the only one of its kind) and the high esteem in which his work was held by his contemporaries.

It is about time to drag Antonio Carracedo out of another Antonio's shadow.

1. Cf. *Antonio de Torres - Guitarrero, su vida y obra - edicion revisada y aumentada*, José L. Romanillos, Almeria: Instituto de Estudios Almerienses, 2008, pp.53-74.

2. *Ibidem*, p.265.

3. Dominique and Arnault Roudhloff from Mirecourt (France), during the period they were established in London, stretching from the mid-1830s to the late 1840s, proposed a large model called the “melophonic guitar”; it featured an x-bracing and an intonation correction of the bridge saddle.

4. <https://www.youtube.com/watch?v=79x3W0Ukvx0>

5. <https://www.zavaletas-guitarras.com/historic-makers/2015/5/19/historic-guitar-makers-of-the-madrid-school?rq=carracedo>

6. *Diccionario biografico-bibliografico-historico-critico de Guitarras, Guitarristas, Guitarreros*, Domingo Prat, Buenos Aires: Romero y Fernandez, 1934, p.362.

7. *The vihuela de mano and the Spanish guitar: a dictionary of the makers of plucked and bowed musical instruments of Spain (1200-2002), string makers, shops, dealers and factories*, José L. Romanillos Vega and Marian Harris Winspear, Guijosa: The Sanguino press, 2002, p.64.

8. *The Art and Craft of Making Classical Guitars, updated 100<sup>th</sup> Anniversary Edition*, Manuel Rodriguez, Milwaukee: Hal Leonard Books, 2009, p.26.

9. *Guitares - Chefs-d'œuvre des collections de France*, Michel Foussard ed., Paris: La Flûte de Pan, 1980, p.209.

10. Cristina Ramírez from Guitarras Ramírez (Madrid) kindly informed me that this is the very instrument that belonged to Francisco Barbieri and is still in the composer's family today.

11. *The Renewed Guitar*, Erik Pierre Hofmann and Stefan Hackl, Trambly: Les Éditions des Robins, 2021, pp. 81, 105.

12. *A. T. Huerta (1800-1874) Life and Works*, Javier Suárez-Pajares and Robert Coldwell ed., San Antonio: DGA Editions, 2006.



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