



The Guitar Case-Files

presented by
Erik Pierre Hofmann

Iss. no.1:
“IN ANOTHER ANTONIO’S SHADOW”,
(2nd, revised and augmented edition)

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LES ÉDITIONS DES ROBINS

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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 topics in stock that fit the profile.

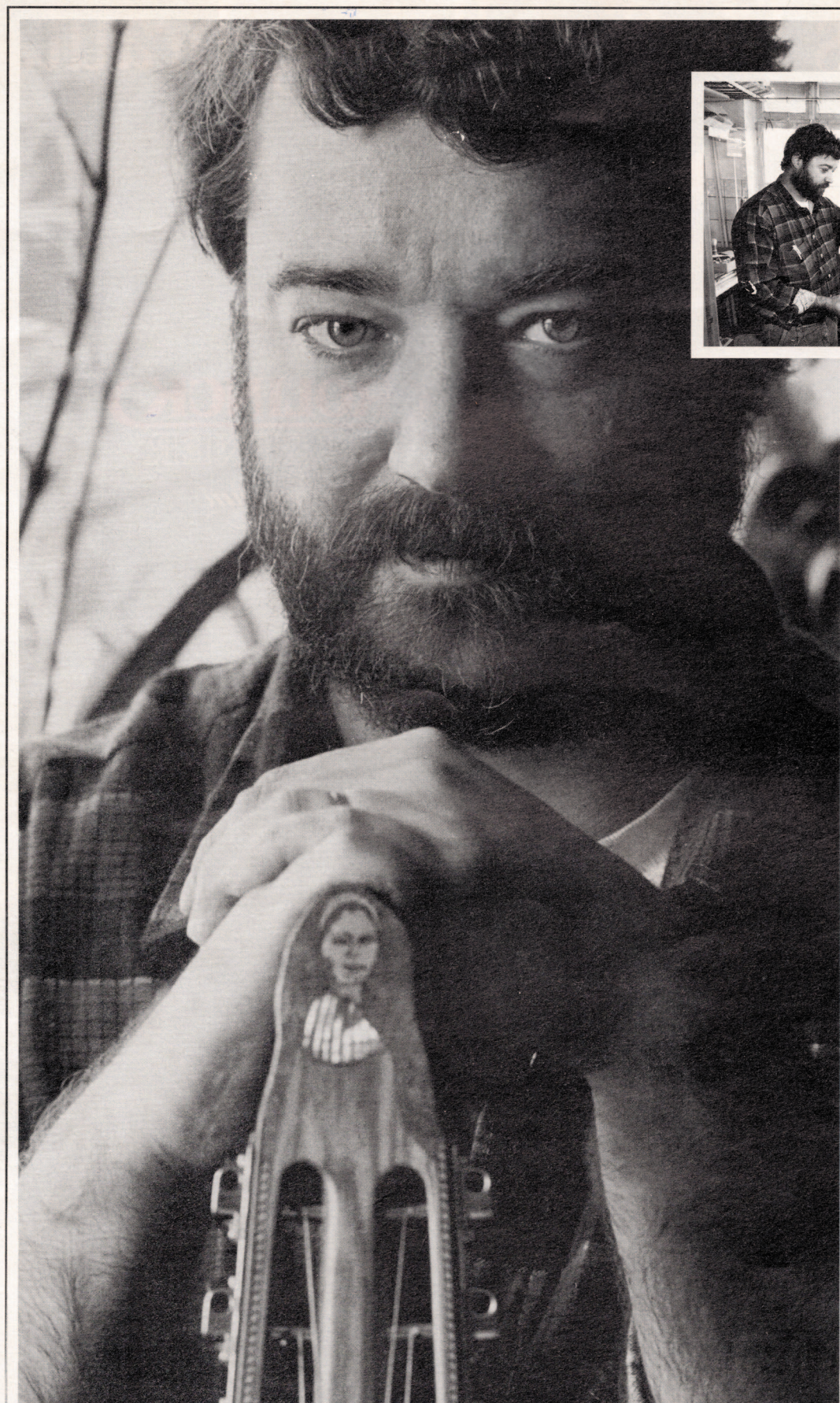
But then, the whole point of this series is also to invite other authors and help them publish pieces of research that may be too specific even for the specialised press. One of the many advantages of a non-paper form is that there are no limitations of space, no barrier of language (if needed, an article 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. Spotlights head in the same direction. While customers follow the light, some of the better artists or craftsmen wither in the shade.

So it goes that everyone interested in the classical guitar today knows the name of Antonio de Torres – and values any of his guitars the price of a family home. Little does it matter that Torres' career was everything but a joyride, and business ever fragile.¹ 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 neither him nor his contemporaries justice. It merely serves a purpose.

I will gladly admit though, that I have been fascinated myself by 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 good number of pieces of wood glued together. While the specific way in which that is done may, or may not, encapsulate the ideas of one particular craftsman, in a nutshell, that is all 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, this 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 turns out to be the perfect example of a very fine 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 – its 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).² 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, a 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 Carracedo's 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 repair of the heel), the square bridge with triangular-profiled ends left me puzzled [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 Caracedo, 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 Caracedo 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",³ but it is nonetheless an extraordinary feature in a Spanish guitar.

And there is more. While the Roudhloff's design is likely to have served as an inspiration (see chapter 6), Carracedo's take on 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 that 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 Carracedo's proposition is simply too bold to ignore it. So I took the sound post out.

And there was the next surprise: although the functionality of the sound post in a violin can not 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 it, the soundboard literally caves in. 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 create the vault, and make the guitar 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 superior. But an instrument that has tremendous volume, strong presence and projection, and yet is not lacking the aforementioned qualities... 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 the little we knew. Which is not saying much, since we knew next to nothing (see below).

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

The name Carracedo was new to me, and even Google had little to offer on this auspicious maker. While the auction sale in 2015 of another guitar,

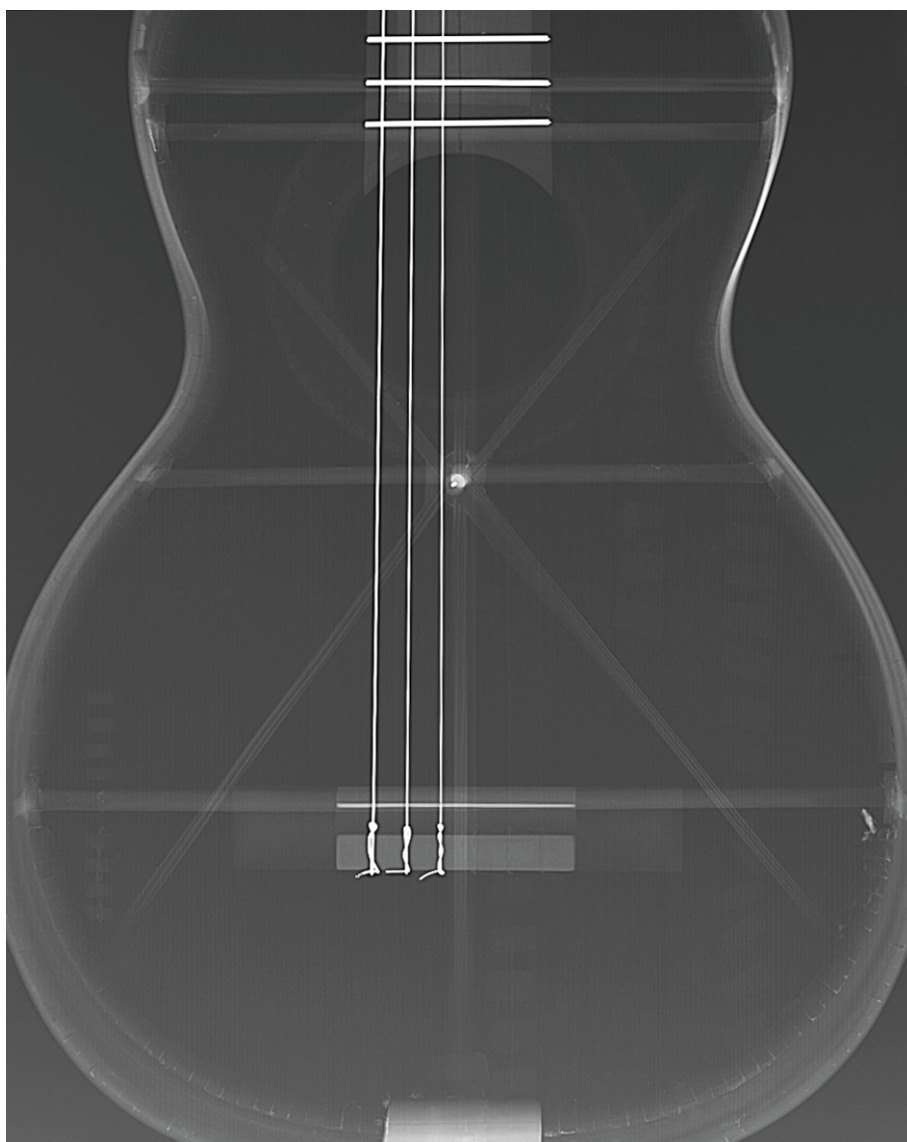


FIG.6

■ 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 pin helps to secure its position.

Private archive Erik Pierre Hofmann.

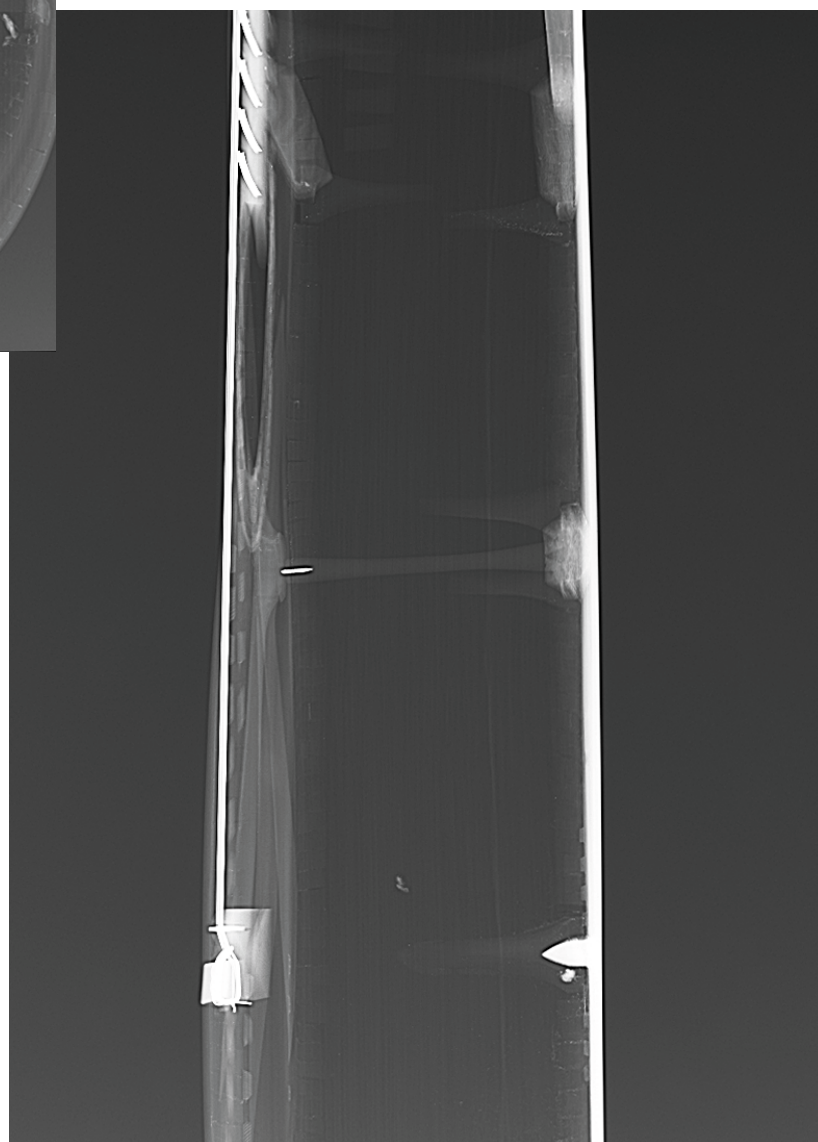


FIG.7

this one from 1865, left a modest digital trail, a ban-
durrias from 1871 (cf. p.22) popped up thanks to
a music video.⁴ Also, a picture of another guitar by
Antonio Carracedo from 1865 was to be found on
the website of a seller of antique guitars based in the
United States.⁵ Notably, it was described as being fit-
ted “Lacotte [sic] type tuners”. Although this may
come across like a flawed description at first, it might
actually be an accurate mention of an original feature.
For indeed, in a catalogue of the musical instruments
dealer Bernabé Caraffa, *Gran Almacén de Música e*
Instrumentos Musicales, from 1857, one can find “extra-
superior” guitars, which are described as bearing
“heads with (newly invented) internal machines”.
Knowing that Pierre René Lacote is explicitly named
as one of the makers whose products Caraffa distrib-
uted, the reference is clear.

To sum things up, it is fair to say that the world wide
web had (and still has) little to offer on Antonio Car-
racedo, other than his name and his craft.

The picture does not get much brighter on consult-
ing the various books that relate to the Spanish gui-
tar. While Domingo Prat had the tremendous merit
of being a forerunner in the field of guitar historiog-
raphy, his *Diccionario de Guitarristas* is unavoidably
incomplete. But contrary to the dictionaries of musical
instrument makers by René Vannes and Willibald Leo
Freiherr von Lütgendorff, Prat does actually offer an
entry on Antonio Carracedo:

“Carradeco (Hijo) - Acreditado artífice constructor
de guitarras; radicado en Madrid, donde tenía esta-
blecido su taller, durante el año 1860. El concertista
Tomás Damas en su Método recuerda con gran enco-
mio al guitarrero Carracedo.”⁶

(“Carracedo (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 are some note-
worthy informations here:

- ♦ while Carracedo’s identity remains shady, he is
identified as another maker’s son, which, as we
shall see later, leaves no doubt on the fact that Prat
does refer to Antonio,
- ♦ the year 1860 (again),
- ♦ a link to a notable player: Tomás Damas.

The one publication that stands out in our context is
The Vihuela de Mano and The Spanish Guitar by José
Luis Romanillos Vega and Marrian Harris Winspear.⁷
Unfortunately, there is only one, very short entry
under the name Carracedo, which is for one Enrique,
to be found in it. And yet, Romanillos’ and Winspear’s
encyclopedia does actually feature entries for Antonio
and Gregorio Carracedo – but they are filed under the
family name “Álvarez Carracedo”. Since there was no
other trace of Enrique’s existence to be found, other
than a label bearing the name “Enrique Carracedo”,
he, alone, was cautiously filed under C.⁸

According to Romanillos and Winspear, Antonio was
born on 12 January 1831 in Madrid, where he wed
Maria del Carmen on 11 September 1862. His date
of decease could not be found. The authors provide
much more informations on Gregorio, Antonio’s
father, including his date of birth (15 November
1790) and a lot of biographical data. While his date
of death, too, remains unknown, Madrilene trade
register still mention him in the years 1861 and 62.

So before we work our way any further down the
Carracedo trail, the matter of Enrique must be
addressed. For it is a mystery within a mystery. Still

FIG.8

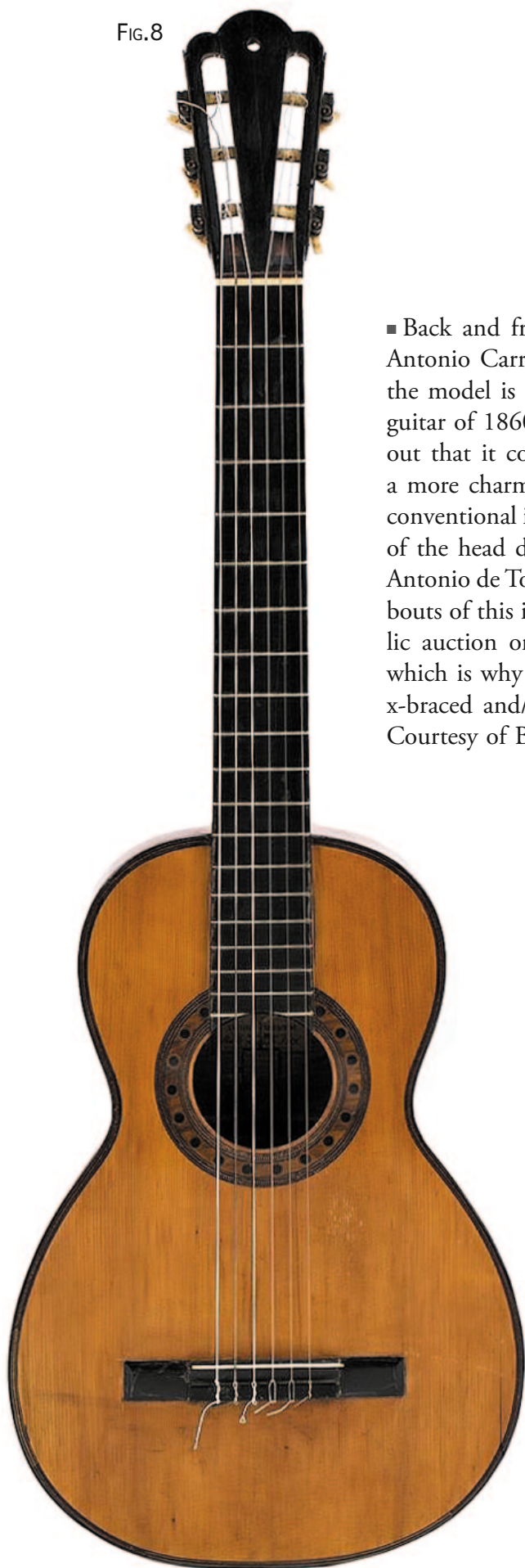
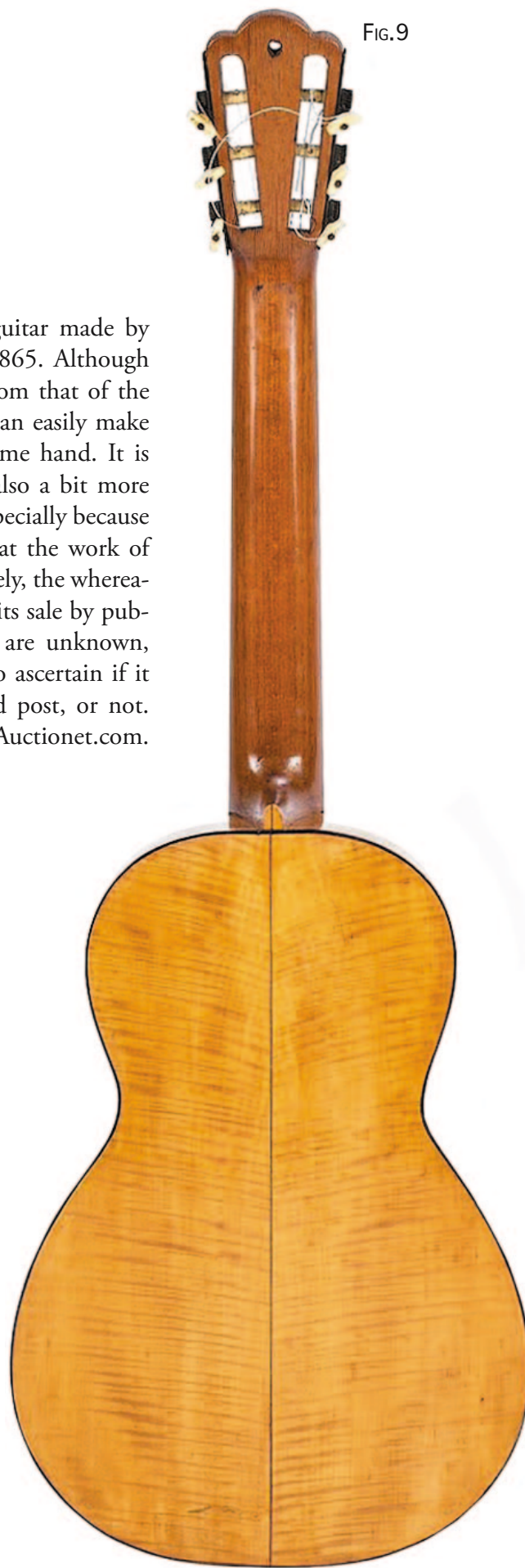


FIG.9



■ 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.

according to Romanillos and Winspear, Antonio was Gregorio's only son. Which leaves quite a few possibilities as to Enrique's degree of kinship with them. He could have been a cousin, or even Gregorio's brother. To my knowledge, the only evidence so far for the existence of a guitar maker called Enrique Carracedo are the labels found inside two guitars, one reported by Romanillos and Winspear (in a private collection in Spain), one pointed out to me by a highly astute reader (in a Museum collection in Italy).⁹ With so little to go on, I will not address the case of Enrique further on in this paper. Considering what appears to be a very small number of surviving instruments, he may have passed, or quit the craft too early to leave a unquestionable mark.

Yet, at this point, I have to add an observation. Although I cannot share pictures of the above-mentioned instruments here, I have seen some of the guitar in Italy. I have been very impressed by it, to say the least, and to conclude that is a highly interesting instrument would be an understatement. Although pictures cannot attest to the musical qualities of an instrument (which also has been slightly altered at some point and is not at its very best), they purvey a sense of design and proportions that do not just "follow" Torres' work, but prefigure it. In my opinion, this needs a whole new line of research to be opened.

This being said, back to Antonio. In his Torres biography, José Romanillos shares a personal assessment of the quality of his work (p.57 of the English edition):

"[...] 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."

Since Romanillos mentions such a specific feature as fan-strutting, he must have come across at least one

other guitar by Antonio Carracedo than that from 1860. Yet, I disagree with his conclusion, saying that Antonio was "following the modern version of the instrument" – I very much believe that Antonio Carracedo, most probably Enrique (see above), and possibly Gregorio, were among those who shaped it.

Other books on the Spanish guitar at least mention Antonio Carracedo. In *The Art and Craft of Making Classical Guitars* the author, 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."¹⁰

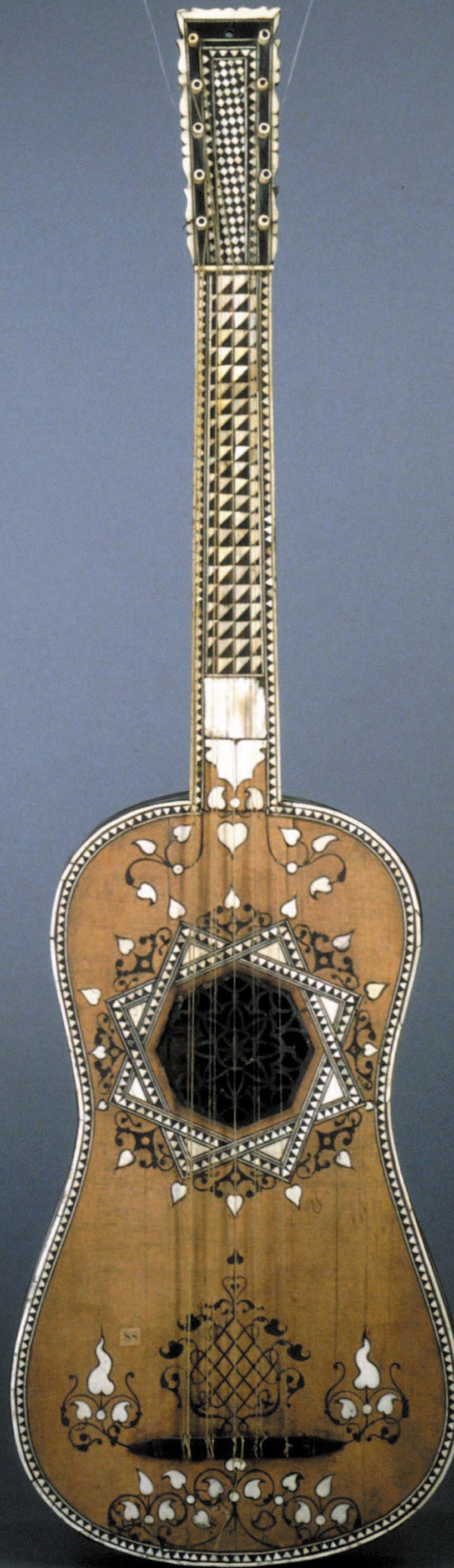
In the collective work *Guitares - Chefs-d'œuvre des collections de France* (under the direction of Michel Fousard), which presents some of the more prestigious guitars retained in French public collections, Antonio Carracedo's name pops up in an inventory entry:

« Guitare, anonyme, Espagne xvii^e siècle.
E.2088
Étiquette manuscrite : Compuesta por Antonio / Carracedo en Madrid / calle del olivar n°45 / Año 1867»¹¹

This is followed by a short description of the instrument, some technical data and a single observation, stating that the "enormous ebony bridge may be Carracedo's work". The instrument's inventory number has remained unchanged since, it is therefore easy to find on the Philharmonie de Paris' website. It is a spectacular guitar, and indeed from the 17th century, but I believe it to be rather Italian than Spanish.

While the idea that it was fitted a fake label might be tempting, putting the label of an unknown maker of the 19th century inside a luxurious Italian instrument

FIG.10



■ Front view of an anonymous baroque guitar, probably Italy, mid-17th 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).

of the 17th century, means to heavily downgrade it in terms of market value. From a counterfeiter's point of view, it makes no sense. Also, the instrument original rose limited access to its inside.

And then, there is the strange choice of words: “*compuesta por*” – which, literally, means “composed by”. While this indeed suggests that the instrument was made by Carracedo, there is another possible interpretation: “composed” can also be understood as a synonym for “assembled” or “reassembled”, in this case in reference to an extensive repair job. The context of an important repair job, i.e. one for which the instrument was opened, would also explain how a non-original label ended up inside it.

There are a couple of mentions of (one or the other) Carracedo in other books, but the general picture is that only very few specialists have come across the name and care to mention it. Only Romanillos and Winspear were able to provide precious biographical data, but so far, nobody had any insight on the man's work and influence to offer.

Bearing all this in mind, let us go further down the paper trail. As we will see, contemporary papers, or such that were issued shortly after his passing, were in fact quite loquacious on the Carracedos, and Antonio in particular.

3. PAPER TRAIL, PART TWO: PERIOD PAPERS

The first to mention Antonio Carracedo or, at least, one guitar-making member of the Carracedo family, are Madrilene papers in the year 1847. The oldest one I found provides some precious informations, but also raises more questions, in particular on Gregorio Carracedo's identity.

On 11 September 1847, an article in *El Herald* gave some news on 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 exijo 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 appeared twice more on the next day, in the papers *El Español* and *El Espectador*. While this first article establishes a strong connection

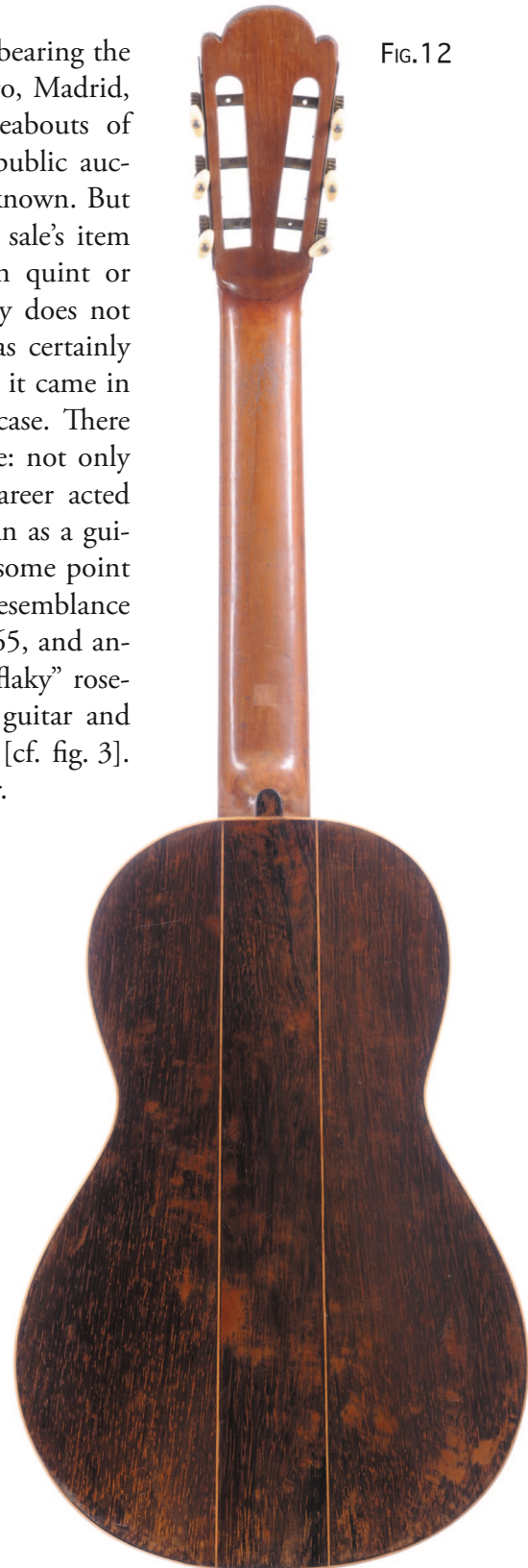
FIG.11



■ 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



between Huerta and the Carracedo family, a second one, that will prove even more interesting in our context, appeared some ten weeks later, now featuring Antonio instead of Gregorio. On 28 November 1847, *El Eco del comercio* (again from Madrid) published the following account in its 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 público las dos lindásemos 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 indeed a tremendously informative and important account. Contrary to the first article, this one emphasizes on the young maker’s age (which is consistent with the date of birth found by Romanillos and Winspear, see above). The indicated business address is that of his father’s, as it stands to reason that they shared a workshop for some time, especially since Antonio was certainly trained under his father’s direc-

tion. But there must have been some movement in this very year 1847, because the address differs from the one indicated on Antonio’s label from the same year inside the baroque guitar from the collection of the Philharmonie de Paris (see above).

The next publications again relate to Gregorio. The following entry in the commerce directory *Repertorio general: indice alfabético de los principales vecinos de Madrid* of the year 1852, for example, deserves special attention:

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

This is one of the very few documents related to the business activity of one out of the three Carracedos to mention the full family name, which is indeed Álvarez Carracedo.

In the *Diario oficial de avisos de Madrid* of 29 July 1853, Gregorio Carracedo appears in an enrolment list, but there are no informations on his occupation, home or relatives. Roughly a decade later, traces of him 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 “guitars and bandurrias”]”

So far, all of the Carracedo’s addresses were in the vicinity of the Church of San Sebastian. It is the same part of town in which also lived the family of composer Francisco Asenjo Barbieri, a prominent neighbour, who would later become Antonio’s customer.

■ 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.



FIG. 13

But in 1861/62, Gregorio moves his business to another part of town, as is announced in the commerce directory *Anuario general del comercio* of 1862 (p.185):

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

In 1862, Antonio reappeared in a local paper, again in association with Huerta (*La Discusión*, issue of 17 May 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.”

(“Concert. The concert that the famous guitarist Mr. Huerta was about to give on the 18th of this month in the lounge of the Royal Theatre has been moved to Thursday the 22nd, 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.”)

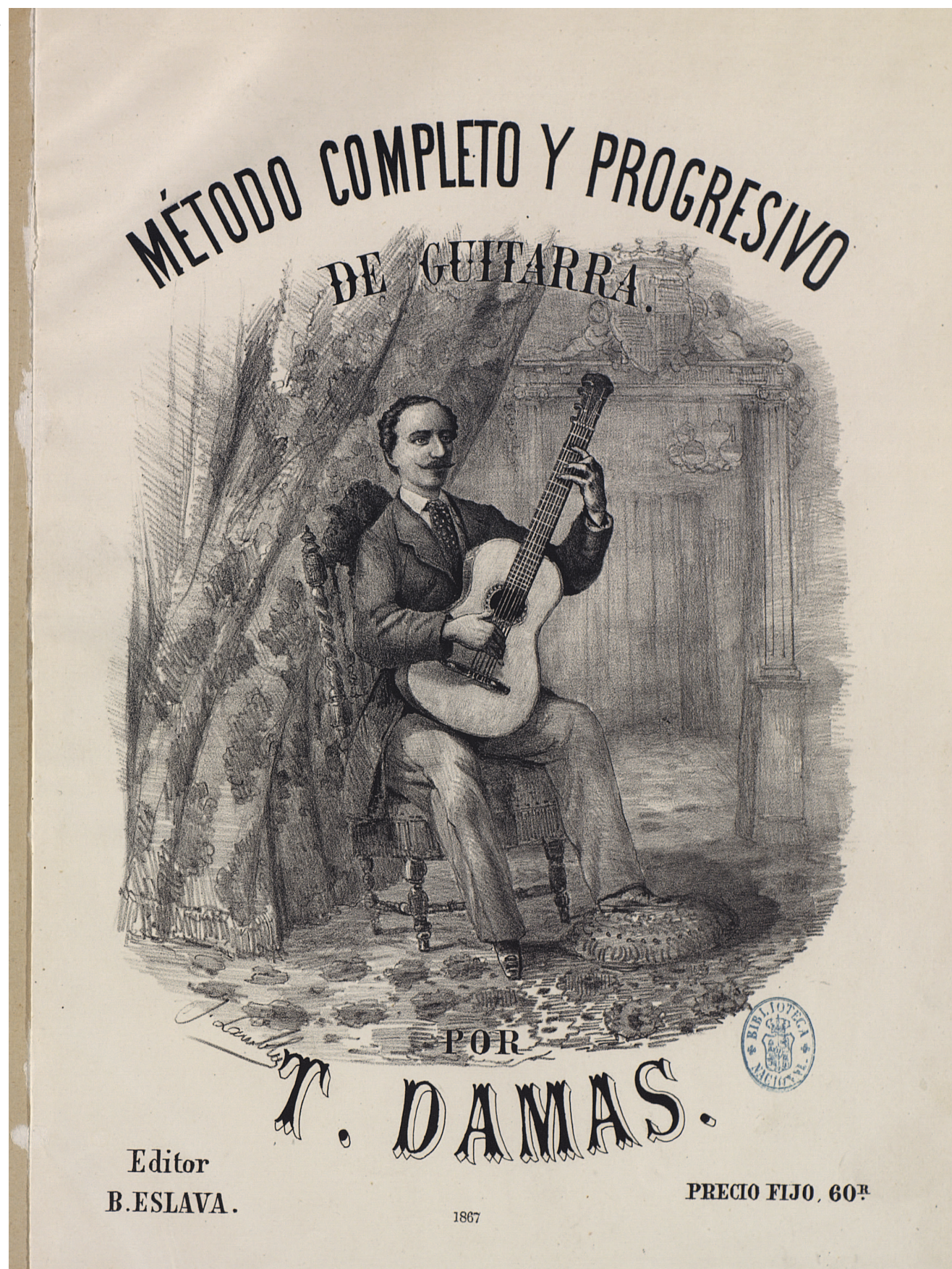
(Please note the proximity of dates and perfect chronology between the X-braced guitar from 1860 and the mention less than two years later of a “magnificent guitar of a new model”.)

Still in 1862, an announcement with the headline “*A los Bandurristas*” introduced the joint business venture of Mssrs. Campo, Carracedo & Melendez at the address *calle de Toledo* (*La Iberia*, issue of 14 May 1862).

And finally, there is this rather curious article, which may be unrelated to ‘our’ Antonio, since it speaks of a “young man”, whereas Antonio was over 40 at the time of the incident described, but it could also be the only document known so far to hint at the existence of one Antonio junior (*La Iberia*, issue of 15 April 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 amenazo 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 acertaríamos medidas adoptadas por dicho militar, el lance no tomo 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 pro-

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).

porciones, evitándose, como hemos dicho, el conflicto por la intervención del teniente de la Guardia. El Juzgado 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 Car-

racedo, 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 case, Antonio exhibited his work at the 1874 National Exposition in Madrid and was awarded a medal of honour for a bandurrias, as mentioned by the *Gaceta de los Caminos de Hierro* (issue of 17 May 1874). So far, the last trace of Antonio’s activity dates from 1876: In *Memoria presentada por la Escuela de Música y Declamación en la Exposición internacional de Filadelfia*, his name appears amongst a short list of active guitar makers, together with Francisco González and the above-mentioned Campo.

All of the above leaves us with the following known shop addresses for the three makers of the Carracedo family:

1819	C/ DE LA CRUZ N°21
1829	C/ DE LA CRUZ N°21
1844	C/ DE LA CRUZ N°42
184(?)	C/ DE LA MONTERA N°22
1845	C/ DE MONTERO N°22
1847	C/ DE LA CRUZ (“FRENTE AL TEATRO”)
1847	C/ DE LA CRUZ
1851	C/ DE LA CRUZ N°42
1852	C/ DE LA CRUZ N°42
1857	C/ DE LA CRUZ N°42
1858	C/ DE LA CRUZ N°42
1861	C/ DE LA CRUZ N°42
1862	C/ DE LAS UROSAS N°12
1862	C/ DE TOLEDO
1861-66	C/ DE LAS UROSAS N°12
1867	C/ DEL OLIVAR N°45
1869	C/ DEL OLIVAR N°45
1871	C/ DEL OLIVAR N°45

GREGORIO [ROMANILLOS & WINSPEAR]
GREGORIO [ROMANILLOS & WINSPEAR]
GREGORIO [ROMANILLOS & WINSPEAR]
ENRIQUE [LABEL]
ENRIQUE [LABEL/ROMANILLOS & WINSPEAR]
GREGORIO [PERIOD PAPER]
GREGORIO & ANTONIO [PERIOD PAPER]
GREGORIO [ROMANILLOS & WINSPEAR]
GREGORIO [COMMERCE DIRECTORY]
GREGORIO [ROMANILLOS & WINSPEAR]
GREGORIO & ANTONIO [ROMANILLOS & WINSPEAR]
GREGORIO [COMMERCE DIRECTORY]
GREGORIO [COMMERCE DIRECTORY]
CAMPO, CARRACEDO & MELENDEZ [PERIOD PAPER]
ANTONIO [ROMANILLOS & WINSPEAR]
ANTONIO [PERIOD PAPER]
ANTONIO [LABEL]
ANTONIO [ROMANILLOS & WINSPEAR]



FIG.15

FIG.16



■ A bandurrias by Antonio Carracedo, Madrid 1869. This rather exquisite instrument confirms Antonio's fine craftsmanship and artistic boldness. Private collection, Spain.

In 1867, Carracedo comes first – followed by González, Campos, Llorente, Torres and y Royo – in a list of guitar makers given by Tomás Damas in the foreword of his guitar tutorial *Método completo y progresivo de guitarra*. One can only speculate on whether Damas refers specifically to Antonio, or, in a more general sense, to the production of the small Carracedo dynasty. The guitar he is depicted with [fig. 14] could be one made by Carracedo; the body outline, the shape of the head and the dot pattern around the sound hole seem to match the little that is known of his work.

In the early 20th century, Antonio Carracedo was not yet forgotten, at least not in his homeland. In an article on guitar-making in Spain titled “*Las Guitarras*”, published in *Alrededor del Mundo*, issue of 12 December 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 world wars, Carracedo was still a familiar name in guitaristic circles, as shows an article titled “*El Guitarrero*” [fig. 17, 18], published in *El Liberal*, issue of 23 January 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 19th 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... [...].”)

One can only wonder: what happened to the reputation of the Carracedos, and to that of Antonio in particular, since?

Despite of a paper trail that seems quite important for a (nearly) complete unknown, many questions remain. Enrique’s baptismal record, for example, would be paramount to a better understanding of the family dynamics and his influence on Antonio. Still, all of the above reveals precious informations, which I’d like to summarise as follows:

- ◆ one member of the Carracedo family in particular, Antonio, was well-known and highly esteemed by his contemporaries, as shows the fact the he is sometimes quoted in one breath together with Torres, Gonzalez and other much more famous makers,
- ◆ the Carracedos had the favours of two of the most eminent protagonists of the guitar in post-romantic Spain, namely Trinidad Huerta and Tomás Damas,
- ◆ Antonio was born in 1831, active under his own name at the age of 16, and still in business around 1876,
- ◆ while his father Gregorio and close relative Enrique (possibly his uncle) were guitar makers, too, Antonio was probably the only one active at roughly the same time as Antonio de Torres.

EL GUITARRERO

EN QUE SE DA NOTI-
CIA DE LA ANTIGUE-
DAD CASI MITICA 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, sabremos que unos la reputan como nieta de la cítara; otros del laúd; quién del sistro de los tudescos; cuál de la tambura india...

No menos confusión y contrarias hipótesis existen sobre cuándo y quiénes la introducen en España. Pues mientras unos afirman que la guitarra llega a nuestro suelo con los árabes—por aquella indimentable relación que se advierte entre los aires andaluces y sarracenos—, otros pretenden que ya era aquí popular en tiempos de los romanos, los cuales la conocían por el nombre de *celtara hispánica*, lo que hace suponer también que mucho antes de que las legiones de Escipión irrumpiesen 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 arquerada la caja que hoy, y sólo tenía cuatro cuerdas. Pero llega Espinel, el gran guitarrista, clérigo, jasperino y poeta, y cáteate que la guitarra toma una cuerda más, porque así se le antoja a su merced, con gran contento de los guenos tañedores, que ven enriquecerse con ella la sonoridad de

instrumento. Otro célebre, el de Basilio, religioso de la orden del Cister (está visto que la geniosota sabe como nadie el bullete de apasón), introduce en el XVIII el pñutendo, o sea hercuerdas con un solo dedo, y ten suceso logra la filarmónica, que merece por ella ser lo a Palacio para adiestrar en siosa heredad a la reina María que llegó a ser, a decir de la oración de las mas ilustres, la as del siglo. Nadie duda si ella enseñó el pñutendo; no Goitorno también del maravilloso mento.

LA GUITARRA EN EL
SIGLO XIX. — GUITA-
RREROS FAMOSOS :- :-

egamos a la edad de oro de la
ra; al siglo XIX. En el floreci-
mientos ilustres guitarreros Fran-
cisco, de Granada; Antonio To-
ledo, de Sevilla; José Jiménez, de
Cádiz; Camarero, Zoriano, Vicens-
s... Como causa, o efecto de la
rosa labral de estos artistas, sur-
tieron simientes de otros gran-
des. Agudo, Ciedra, Hurtado,
Coste. Y ya en las postrimas,
el novocientos, Tárrega, que
de ser como la sombra, tutelara
paradigma excelsa de esta plé-
de guitarristas de hogaño: Sainz
Maza, Fortea, Llovet, Andrés
Iba, Irtube, Josefina Robledo...
znifara en esta centuria, agra-

de la guitarra, en esta centuria, ofrece una construcción excelencia que jamás antes llega a alcanzar precedentes fabulosos para la guitarra, treinta, sesenta, ochenta, duros. Surgen a poco el maquinismo, la gran industria de la guitarra, Valencia, sobretodo, monta espléndidas fábricas, que en un día son capaces de infestar el mundo de cajas sonoras. Mas lo que se gana en cantidad, piérsese incuestionablemente en mérito específico, 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 España se extinguió el noble arte de hacer guitarras ni, por ende, la óptima cosecha del celebrado instrumento. Vayamos, pues, a uno de estos talleres artesanos—al de D. José Ramírez, por ejemplo—para trazar en él, con acabado conocimiento de causa, la silueta de nuestro tipo de hoy.

**UN OFICIO ARTISTICO
HEREDITARIO. APREN-
DIZAJE Y CIENCIA DE
UN BUEN GUITARRERO**

Raro es el muchacho que no haya nacido, como quien dice, entre mástiles, diapasones y clavijeros que caiga 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 ringorringos. De ahí que cada guitarrero tenga una genealogía artística que se eleve a veces hasta el quinto y sexto ascendente. 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 de buen forjador de guitarras que se dijera



Una guitarra moderna.

trae ya en el oído y en la punta de los dedos las cualidades inadquiribles de su profesión.

El aprendizaje de este muchacho es vasto y múltiple. Necesita saber acústica, dibujo, un poco de música, arboricultura. Y no hay que decir el perfecto ensamblaje de las maderas más delicadas, aún de su aderezo y pulimento, cual el más consumado ebanista. Necesita, además, para tenerse por oficial de punta, no precisar de la ayuda de nadie en la elaboración completa de un instrumento. Es decir, que guitarra que comience, él y sólo él debe terminarla, en todos sus detalles, pues 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 mezcolanza de muchas manos, a fin de que unas 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...

—Incluído todo, sí, señor.

—Eso sí que es más difícil de fi

jar. Dependería de la clase de trabajo a que se aplicase. Y de la suerte

De todos modos, no creo que liquidase el año con menos de siete u ocho mil pesetas. Hablamos 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 INSTRU-
MENTO Y RENACIMien-
TO 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 pinabete; la caja de ciprés, coral de la India, caoba, pisolanto, acer o maple; el mástil de cedro; el diapasón de palosanto y con preferencia de ébano. Si a esta obra, ya perfecta, la adornamos con mosaicos de madera a testa—labor pacientísima y primorosa dejada en España por el genio árabe—, tendremos lo que se dice una guitarra de campanillas, insuperable en todos sentidos.

¿De dónde imaginan ustedes que extraen sus maderas estos magos del sonido? De los muebles ricos y viejísimos: arcas, bajorrelieves, armarios, mesas... Hasta de las santificadas hojas de un retablo, con tal de que esté reseco por los siglos, hacen estos hombres iacrarandas y dolientes guitarras. En cuanto se huelen una almoneda de rumbo, la destrucción de una iglesia u otro acaecimiento por estilo, atraen ellos dispuestos a disputar al anticuario la buena presa, fundamento de su industria. Yo he visto en los camaranchones de los guitarreros, tablas de cedro, ébano y maplé cubiertos de polvo, rotos y como pidiendo el hacha a gritos, y que, sin embargo, no darían estos virtuosos de su arte ni a peso de plata. He visto también con qué amoroso cuidado se ensamblan aquellas piezas matemáticamente exactas, cómo se compone la exquisita flauta, cómo se disponen los trastes, cómo se afinan los violines, cómo se tapan armónicas con divertidos listoncillos para prolongar su duración sin que pierda un punto de su riqueza sonora.

—¿Cuál es el precio de una guitarra?

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

—Verá usted: desde quinientas pesetas para 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 puede usted formarse una idea. América, sobre todo, nos pide más de las que pode-

no, los pide más de las que podemos fabricar. Y quien dice América, dice Francia, Alemania, Italia... Hasta a los países escandinavos llega—y no en pequeña proporción—la guitarra española.

—Eso está bien.

PEDRO MASSA

Detención de un portugués recla- mado por España

SAO PAULO 23.—La Policía ha detenido a un ladrón portugués llamado Alfredo Rodrigues, 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 H

EL BANQUETE A

Anoche, en el hotel Florida, se celebró el banquete al profesor y escritor Rodolfo Llopis. El acto tenía un doble carácter, de homenaje y de despedida. Homenaje al culto y notabilísimo escritor, autor de libros como "La educación en Austria", "La revolución de septiembre" y "Cómo se forja un pueblo"—acabado de publicar éste—, de diverso estilo, pero todos henchidos de pura emoción liberal. De despedida, porque Rodolfo Llopis, gran viajero, que ha estudiado en Viena la gran reforma pedagógica de Glockel y en Rusia la obra gubernamental de la revolución bolchevista, se dispone a emprender un nuevo periplo a varias Repúblicas hispanoamericanas, con motivo de la celebración de la cuarta Con-

4. AN APOLOGY LETTER TO BARBIERI

The National Library of Spain hosts a short letter [fig. 19, 20] by Antonio Carracedo, written on 14 April 1870 and addressed to the composer Francisco Asenjo Barbieri (1823-1894), who lived close to him (see above).

It is essentially an apology letter, aiming to explain why Carracedo had not been able to deliver on time a bandurrias [cf. fig. 15, 16] ordered by Barbieri. It is an interesting piece of correspondence on multiple counts, for it contains not only informations on the craftsman's family situation, but also on his state of mind. The recent loss of his wife Josefa is forwarded as the main reason for the unforeseen delay. While he expresses great sadness about the loss of his wife, he also mentions the "many expenses due to her illness" and concludes with the idea that he might be dogged by bad luck. A notion which was/is certainly familiar to many guitar makers, including Torres.

Interestingly, the bandurrias from 1871 mentioned above appears to be the one made for Barbieri. It is still in the composer's family today.¹²

5. BACK TO THE BRIDGE

With all of the above in mind, two specific features of the guitar from 1860 deserve to be addressed again, from a different perspective.

First, there is the bridge: a square bridge featuring Martin-like triangularly-profiled ends is a highly uncommon feature in a mid-century Spanish guitar. When I repaired this guitar, the question came up whether or not to change it, given how easily it can be dismissed as being non-original (wrongly or not).

As a restorer, when facing this kind of dilemma, I generally try to answer the following questions:

- ♦ Am I the right person to ascertain the originality of a given artefact and its parts?
- ♦ If I dismiss one part for being non-original, is there a historically correct model to be found, which can be reproduced in such a way as to 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. Again, in the given context, it is a highly uncommon feature, not to say an unlikely one. But then, we are talking about a guitar that features X-bracing and a sound post! It does not get more unlikely than that. Also, the workmanship is fine, the base of the bridge is nicely arched and there is no trace on the soundboard that might reveal the former presence of another bridge (an argument which is admittedly a weak one, because an older bridge might have been smaller, and its mark on the soundboard been fully covered by the new one).

And then, there is also the fact that the guitar from 1865 – the one sold in public auction in 2015 [fig. 8, 9] – has a square bridge of similar proportions (without triangularly-profiled ends, though).

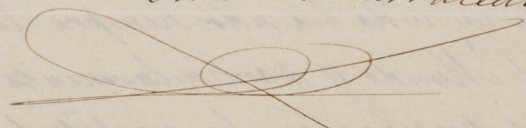
Considering that my answer to both of the above questions had to be "no", I left things in their current state. But it did rub me the wrong way.

When I repaired this guitar in the spring of 2022, our new book *The Renewed Guitar*¹³ had just come out. 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. 21]. While it was quite exhilarating to try to identify a good number of the gui-

de que gustará a V^o 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 algún tiempo me
sigue hace infructuoso este deseo.

Lo debía y debía cumplir a V^o
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 a que me han reducido tantos
gastos como estos lances ocasiona se me han
imposibilitado hacerlo hasta ahora.

Por lo tanto Señor de Barbieri,
deseo me dispense este retraso seguro de no
perder nada en cuanto a 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.20

Fig.19



tars depicted in the historical images at hand, this one caused some headache. For Señor Huerta is holding a very distinctive guitar that is clearly of Spanish make, but didn't look like anything we had yet encountered. To keep a painful moment short: Huerta's guitar is most likely to be one made by (one or the other) Carracedo, and the bridge is again a square one with triangularly-profiled ends – which, for reasons indicated earlier, I dismissed as being “non-original”. Although this assertion may still be right, it turned out to be bolder than I would have thought at the time. To my excuse: there are visible traces of a repairman's intervention around the bridge [cf. fig. 21].

Here are four possible scenarios of what might have happened:

- ◆ The bridges on both guitars are the original ones (even though, beyond their commonalities 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 made by a craftsman familiar with the work of C. F. Martin and other American makers, who naturally went for this type of design.
- ◆ The bridge on the guitar from 1860 is original, that on Huerta's guitar was changed by Antonio Carracedo (hence the similarity).
- ◆ A former repairman of the guitar from 1860 was aware of the connection between Carracedo and Huerta and knew the later's photographic portrait. For that, he simply would have had to know the book *A. T. Huerta Life and Works*¹⁴ by Robert Coldwell and Javier Suárez-Pajares (which came out in 2006). He could have taken the guitar in the picture as model, assuming that it was probably an instrument made by Carracedo, and manufacture a new bridge inspired by the one in the picture. A bold move, but not an illogical one.

6. THE X-FILE

While I have described the various features of the guitar from 1860 above, the presence of an X-bracing in this guitar deserves more attention, now that Trinidad Huerta has been properly introduced. For I strongly believe that *he* is the link between the Roudhloff brothers' X-braced “melophonic guitar”, and the presence of this particular feature in a Spanish guitar of the time (which is quite extraordinary in its own right).

The matter goes back to the account of an unhappy marriage, one that was first given by Philip Bone in his book *The Guitar and Mandolin*. He states that “Huerta married his pupil, Miss Angiolina Panormo, one of the ‘roguish dark-eyed daughters’ of the celebrated guitar maker, Louis Panormo”. While this alone makes for an excellent piece of guitar trivia, the matter was more thoroughly researched by Coldwell and Suárez-Pajares. Their findings confirmed that Angiolina and Trinidad had indeed married on 27 September 1828 in Lambeth, Surrey, but also that they had left abroad shortly afterwards. Their daughter Angelina was born in Paris, in 1834. By the time of the year 1841, the marriage had collapsed, and while Trinidad was travelling the world (as we know from countless concert accounts, including those quoted above), it is the whereabouts of Angiolina and her daughter that are paramount to the story. The 1841 census reveals that mother and daughter were living with the family of... Dominique Roudhloff, the older of the two Roudhloff brothers. Later on, Angelina would even go into the Roudhloff's employment as domestic servant. One might argue that this is only circumstantial evidence, but it does make it very likely, that Trinidad, too, was familiar with the Roudhloffs and their work. Going from there, it is only a very small step to the conclu-

FIG.21



■ 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).

sion that it was Trinidad Huerta who introduced the young Madrilene maker Antonio Carracedo to the Roudhloff's extraordinary "melophonic guitar" and the X-braced soundboard.

CONCLUSION

I hope that this paper shows that a highly important member of a particular craft can be totally forgotten by posterity. And I hope it a strong case in favour of Antonio Carracedo, as well as his guitar-making relatives Enrique and Gregorio. Clearly, the work of Torres' contemporaries, especially early competitors and colleagues, has been kept very much in the shadow – first by researchers, then by dealers, and lastly by players and collectors.

For the time being, the scarcity of biographical data on the Carracedos leaves many questions, including that of a possible link to the Carracedos active in Buenos-Aires in the 20th century.¹⁵ To reassess the Carracedo's importance, we also need more surviving instruments, which I hope will resurface with time. Enrique's birth certificate, which I mentioned earlier, as well as his and Antonio's death certificates for example would be paramount to this whole line of research.

Lastly, I hope that through this paper alone, the reader will – like me – get a sense of Antonio Carracedo's personality. That, the bold concept of the guitar from 1860 (which, I hope, may not be the only one of its kind) and the high esteem in which his work was held by his contemporaries should be enough to conclude that it is about time to drag Antonio Carracedo out of another Antonio's shadow.

Footnotes

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 Arnould Roudhloff from Mirecourt (France), during the period they were established in London (stretching from 1834 to 1857), proposed a large model called the "melophonic guitar". It featured an X-bracing of the soundboard 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.
8. In terms of methodology, I can only agree with the way Romanillos and Winspear dealt with the matter. The fact that I was misled by it is on me, and I am highly indebted to Randy Osborne for pointing my mistake out to me. A mistake, which, in the first version of this paper, led to a good number of false assumptions. Without his feedback, I would have remained unaware of the problem.
9. My heartfelt thanks go to Alessandro Deiano, who, after reading the first version of this paper, revealed the existence of a guitar by Enrique Carracedo in the Museo de Benardo de Muro (Tempio Pausania, Sardinia) to me.
10. *The Art and Craft of Making Classical Guitars, updated 100th Anniversary Edition*, Manuel Rodriguez, Milwaukee: Hal Leonard Books, 2009, p. 26.
11. *Guitares - Chefs-d'œuvre des collections de France*, Michel Fousard ed., Paris: La Flûte de Pan, 1980, p. 209.
12. 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.
13. *The Renewed Guitar*, Erik Pierre Hofmann and Stefan Hackl, Trambly: Les Éditions des Robins, 2021, pp. 81, 105.
14. *A.T. Huerta (1800-1874) Life and Works*, Javier Suárez-Pajares and Robert Coldwell ed., San Antonio: DGA Editions, 2006.
15. Hilario Carracedo in particular built beautiful guitars in Buenos Aires from the 1930s to 70s.

For their help the author wishes to thank:

Benoît Albert, Pierre Albert, Pierre Audinet,
Allessandro Deiana, Stefan Hackl, Georges de Lucenay,
Cayetano Oliver, Randy Osborne, Simon Palmer,
Claire Rossignol, Marc Scialom

and the various contributors of picture material
(as indicated in the captions above).



You can also hear Antonio Carracedo's guitar from 1860,
thanks to Benoît Albert's brilliant recordings of
a selection of compositions by
Julián Arcas (1832-1882):

<https://youtu.be/CwWUUjfl0iM>

(Andante)

<https://youtu.be/kfGMMNaQhyM>

(Preludio parra guitarra)

https://youtu.be/jvJxLzNI8_Y

(Colección de Tangos)

<https://youtu.be/6vjzBwJUd6A>

(Bolero)

<https://youtu.be/8evCxBBkwN0>

(El Postillon de la Rioja)

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