

THE PAPER MONEY OF ARGENTINA 1841

CASA DE MONEDA DE LA PROVINCIA DE BUENOS AIRES

After Rosas' first five-year term, Argentine paper money became the bearer of political messages and the conflict between Federalists and Unitarians became a public affair. Sarmiento will say in his work *Civilización y Barbarie. Vida de Juan Facundo Quiroga*, that "terror was already in the air, and although thunder had not yet resonated, everyone saw the black clouds covering the sky." Indeed, uprisings in the South and Northern couraged the Unitarians, but after the retreat of their military leader Lavalle which had led to the lifting of the blockade by the French fleet, Rosas' position and the federalist cause were strengthened and a wave of terror fell on the opponents. It was then that the motto *¡Viva la Federacion!* Appeared on paper money.

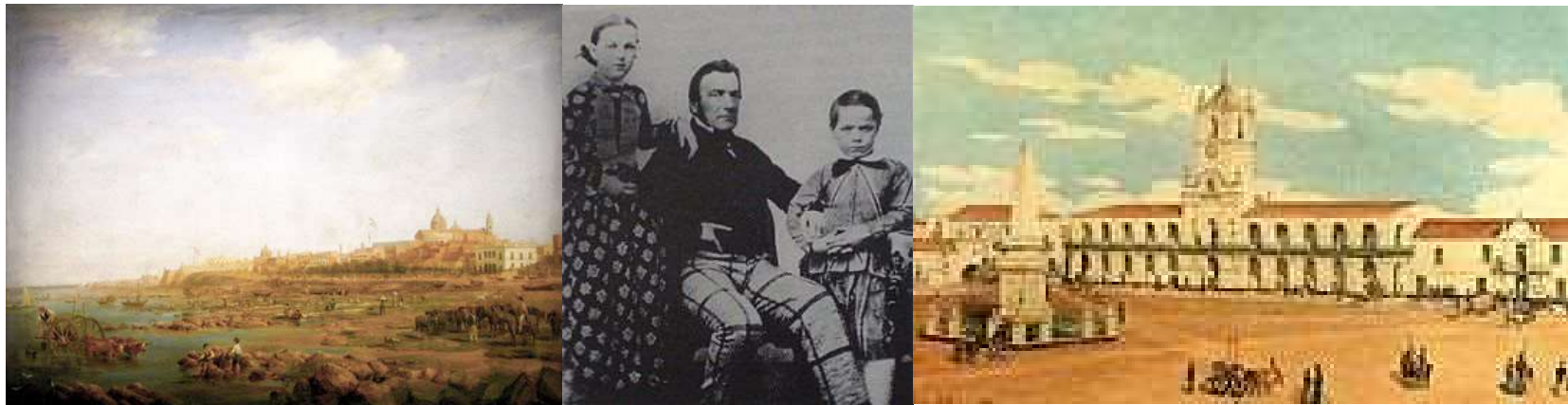
ISSUE OF 1841

It is the first issue in *pesos moneda corriente* (\$ m/c), pure fiat currency without hedging or promise of payment in gold or silver.

Although the complete renovation of the banknotes in circulation was already decided in 1837, the equipment and banknotes did not arrive until early 1841 in Buenos Aires. The printers were the English house Perkins, Bacon & Petch for the denominations of \$1 and \$5 m/c (the printer's name appears above the lower border) and Wilson & Sons (the name is placed below the lower border), both in London. Subsequent prints were made in Buenos Aires with the original plates.

The plates were engraved by Francisco Vincent, after original models by Ricardo Adams and Carlos Enrique Pellegrini.

Richard Adams was born in Scotland around 1791 and died in Buenos Aires in 1835. He was called to Buenos Aires by the British consul at the time, to draw up plans for the first Anglican church in Buenos Aires, which still stands today at Calle 25 de Mayo near the corner with Corrientes. He is also known for his oil paintings, of which we show *the port of Buenos Aires* below at left:



Charles-Henri Pellegrini (28 July 1800 - 12 October 1875), born of a French mother and a Ticinese (from canton Ticino, Switzerland) father, excelled from an early age in drawing that he studied in Turin, then in Paris before leaving for Buenos Aires in 1828 where he quickly made a name for himself as a watercolorist and lithographer. In 1841, he was co-founder of an artist's and printing studio, "Lithograph of the Arts". He was the architect of the Teatro *Colón* inaugurated in 1857, the largest opera house in Argentina, replaced in 1908 by another, even larger. He published several volumes of poetry. His eldest son, Carlos, became president in 1890 to finish Juarez Celman's term. In the photo we see the artist with his wife and eldest son. The watercolor above at right depicts view of Buenos Aires and the *cabildo* of the city.

The notes were put into circulation successively, starting with the peso, and were authorized until 1844, or August 12, 1845 for the denomination of 100 \$ m/c. The 200 \$m/c note was issued even until August 20, 1847. Here is the summary table of this program:

denomination:	date of issue:	quantity issued:	total value:
1 \$ m/c	1º de Enero de 1841	1.775'900	1.775'900 \$ m/c
5 \$ m/c	1º de Febº 1841	538'000	2.690'000 \$ m/c
10 \$ m/c	MARZO 1º, 1841	439'000	4.390'000 \$ m/c
20 \$ m/c	ABRIL 1º, 1841	374'000	7.480'000 \$ m/c
50 \$ m/c	MAYO 1º, 1841	84'000	4.200'000 \$ m/c
100 \$ m/c	1º JUNIO 1841	50'000	5.000'000 \$ m/c
200 \$ m/c	JULIO 1º, 1841	97'000	19.400'000 \$ m/c
Total amount issued :			44.935'900 \$ m/c

For political reasons, colorado *paper*, that is, red, the color of the federalist party, had been ordered. However, for technical reasons - aniline had not yet been discovered - the papers used were not red, but rather orange or lilac, with a watermark in two or three lines, the upper and lower being convex and concave respectively:

PROVINCIA		PROVINCIA		PROVINCIA
AÑode 1840	OR	AÑO DE 1840	OR	AÑO DE 1840
BUENOS AYRES		BUENOS AYRES		BUENOS AYRES

The one-peso note bears a single signature, those of 5, 10 and 20 were signed by two of the employees of the banknote department of the Casa de Moneda:

Fernando Calderón
Miguel A. Cuyar
Manuel de Escalada

Ramón de María
Diego Gonzalez
Javier Núñez

Manuel Núñez
TomásNúñez
José Maria Robles

Agustín Romero
Antonio Romero
Francisco Salas.



The watermark can be read from the obverse or reverse, and be fully or partially visible.



1 peso m/c (moneda corriente)

PS-377 NC-132 BA-34

frame ≈ 185 x 66 mm print run : 1,775'900

The name of the printer is not always legible, as the plates are sometimes very worn. Moreover, according to Nusdeo / Conno and Bauman, prints were also made in Buenos Aires, but they do not specify whether these are the unnamed notes of the printer. SCWPM list under S377b a variant without mention of the printer.

Until there is certainty that it is not simply a worn plate, I will not classify it specially.

Bauman mentions under BA-34b and BA-34e banknotes with a handwritten signature, which is surprising, as all authorized notes are hand-signed.

Variants can be found in the denominations of a peso, probably due to the large circulation that required new plates. Thus

- the color of the paper can vary from orange to lilac ;
- in the date, the year can be completed by hand (the 1 only) :



or fully printed :



- Exclamation marks can touch the cartridges or not :



At first, the number was added to the cartridge provided for this purpose after N°, but as its legibility was very problematic, it was quickly written below the said cartridge :



S-377a NC-132i BA-34a/c
orange paper
1º de Enero de 1841, fully printed
without exclamation marks before and after the motto
number written **in** the cartridge.
These would-be the first 6000 copies printed in London.
No known copies to date.

PS-377c NC-132a BA-34a/b
orange paper

1° de Enero de 1841,
date completed by hand

exclamation marks
touch the cartridges

number written **on** the hatched field



PS-377c NC-132d/h BA-34c/d
orange-lilac paper

1° de Enero de 1841,
date completed by hand

exclamation marks
don't touch the cartridges

number written **on** the hatched field





PS-377c NC-132c BA-34a/b
orange paper
1º de Enero de 1841,
date completed by hand
exclamation marks
touch the cartridges
number written **below** the hatched field



PS-377c NC-132h BA-34c/d
lilac paper
1º de Enero de 1841,
date fully printed.
The exclamation marks
Don't touch the cartridges
number written **below** the hatched field



S-377a

NC-132b

BA-34a/c

orange paper

1° de Enero de 1841, fully printed

The exclamation marks **don't touch** the cartridges
number written **below** the hatched field.



photo CNBA

S-377s

NC-132j

BA-34s1

Proof on thin white cardboard

1º de Enero de 1841

The exclamation marks **don't touch** the cartridges

Two overprints SPECIMEN.

5 pesos m/c

PS-378 NC-133 BA-35

frame ≈ 180 x 73 mm print run : 538'000



photo Museo y Archivo Históricos del Banco de la Provincia de Buenos Aires "Dr Arturo Jauretche"

S-378

NC-133a

BA-35a/b

1º de Febº de 1841

It should be noted that the more banknotes are printed from worn plates, the better the number is legible :

PS-378a NC-133b BA-35s
1º de Febº de 1841
Proof on thin white cardboard
One or two black overprints
SPECIMEN



10 pesos m/c

PS-379 NC-134 BA-36

frame ≈ 176 x 88 mm print run : 439'000

The denominations of 10 to 200 pesos were engraved by Jacob Perkins.



S-379a

NC-134a

BA-36a

MARZO 1º, 1841

Number **on** the hatched field.



Bauman mentions under BA-36b a note with a single handwritten signature, which could not be documented.

S-379a

NC-134a

BA-36a

MARZO 1º, 1841, date completed by hand
existence to be confirmed



S-379a

NC-134a

BA-36a

MARZO 1º, 1841

Number **below** the hatched field.

S-379b

NC-134b

BA-36s

MARZO 1º, 1841

Proof on thin white cardboard with overprint(s) SPECIMEN

20 pesos m/c

PS-380

NC-135

BA-37

frame ≈ 176 x 105 mm

print run : 374'000



S-380b

NC-135b

BA-36a

ABRIL 1º, 1841, date completed by hand.

Under 135c, Nusdeo / Conno mention a note with the incomplete date 184_



S-380a

NC-135a

BA-37a

ABRIL 1º, 1841, date fully printed.

With the wear of the plates, the sun tends to turn pale until it almost disappears :



S-380a

NC-135d

BA-37s

ABRIL 1º, 1841

Proof on thin white cardboard with overprint(s) SPECIMEN.

Original plate of the 20 pesos note.



photo Museo y Archivo Históricos del Banco de la Provincia de Buenos Aires "Dr Arturo Jauretche"

50 pesos m/c

PS-381

NC-136

BA-38

frame ≈ 177 x 75 mm

print run : 84'000

The 50 \$ m/c notes are signed by two of the following officials : Miguel A. Cuyar, head of the bank note office ; Manuel Núñez, accountant, and José María Robles
The guilloche of the cartridge reserved for the number being very dark, the numbers all seem to have been written on its left.



S-381

NC-136

BA-38

MAYO 1º, 1841, date completed by hand.



100 pesos m/c

PS-382

NC-137

BA-39

frame ≈ 172 x 85 mm

print run : 50'000

The \$100 m/c notes are signed by *Contador* Juan de Victorica and President Bernabé de Escalada.

As for the numbering, the same remark as for the \$50 m/c note is relevant.



S-382

NC-137

BA-39

1º, JUNIO 1841, date completed by hand.



200 pesos m/c

PS-383

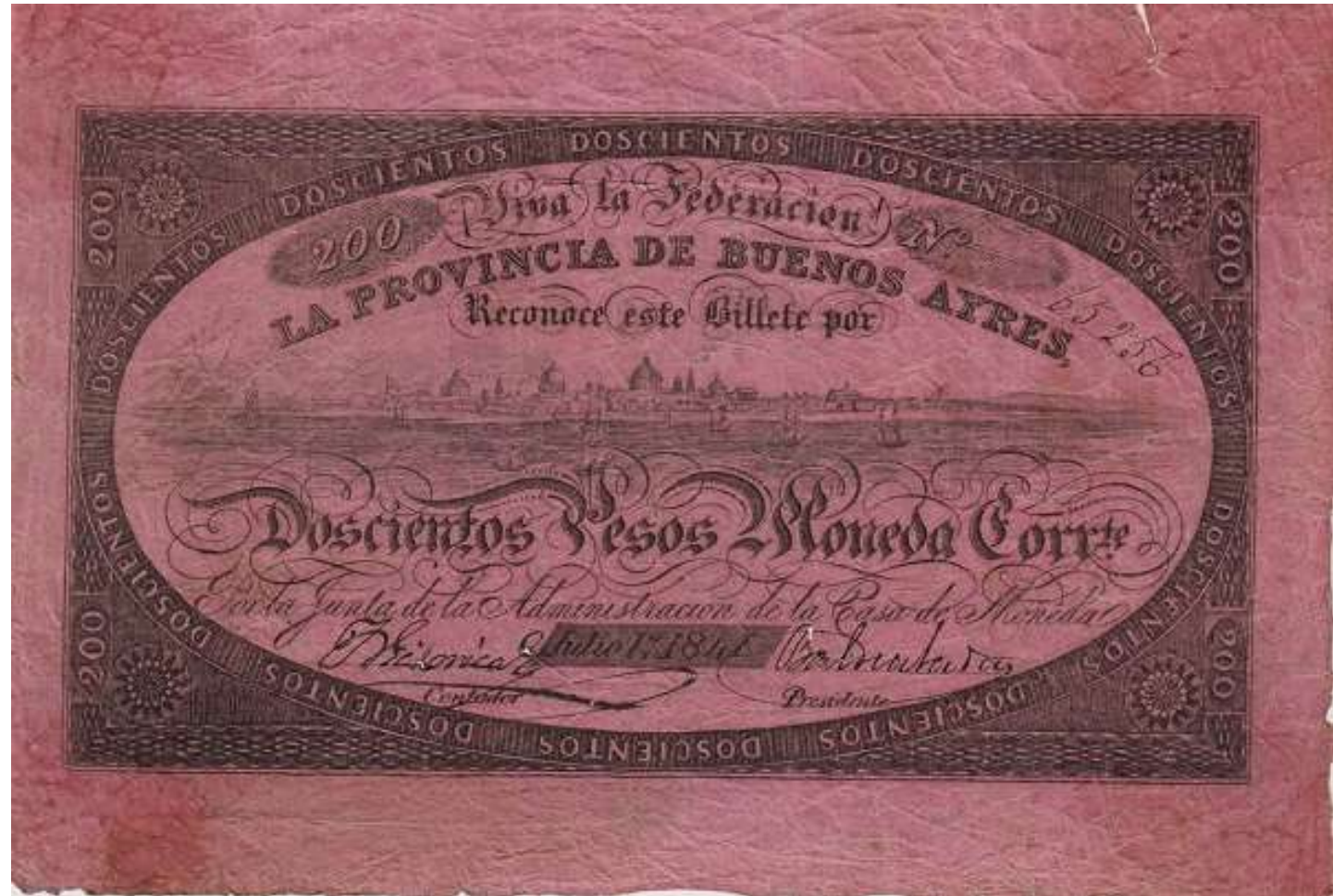
NC-138

BA-40

frame ≈ 170 x 95 mm

print run : 97'000

The 200 \$ m/c notes are signed by *Contador* Juan de Victorica and President Bernabé de Escalada.



S-383 NC-138 BA-40

JULIO 1º, 1841,

Date completed by hand.

The number is written to the right of the cartridge to facilitate readability.

Original plate of the 200 pesos note :



photo Museo y Archivo Históricos del Banco de la Provincia de Buenos Aires "D' Arturo Jauretche"

COIN ISSUES OF THE 40s

During the government of Rosas, the province of Buenos Aires minted only copper money, the bulk of the monetary circulation being provided by paper money "guaranteed" by the state. This is a restrike of the 5/10 decimo coin, identical to that minted in 1822/23, with the dates from 1827 to 1830 and 1840. These coins were minted in part on the old coins of a decimo of 1822, and part of the old design remains visible, especially on off-center coins (see below).



Coins of 1 and 2 reales were minted in 1840 for both values (with different dies), and in 1844 for the coin of 2 reales :



In some provinces, the minting of silver coins continued during the Rosas period. Thus, the provinces of Córdoba and La Rioja struck silver 8 Reales coins until 1852. :



The province of La Rioja even minted gold coins of 2, 4 and 8 Escudos until 1845 :



Some coins of La Rioja show the Nevado de Famatina or Cerro General Belgrano, culminating at 6097 m, also known as La Mejicana because of the gold mine of the same name.

