

NBP

Money Centre
in memory of Sławomir S. Skrzypek

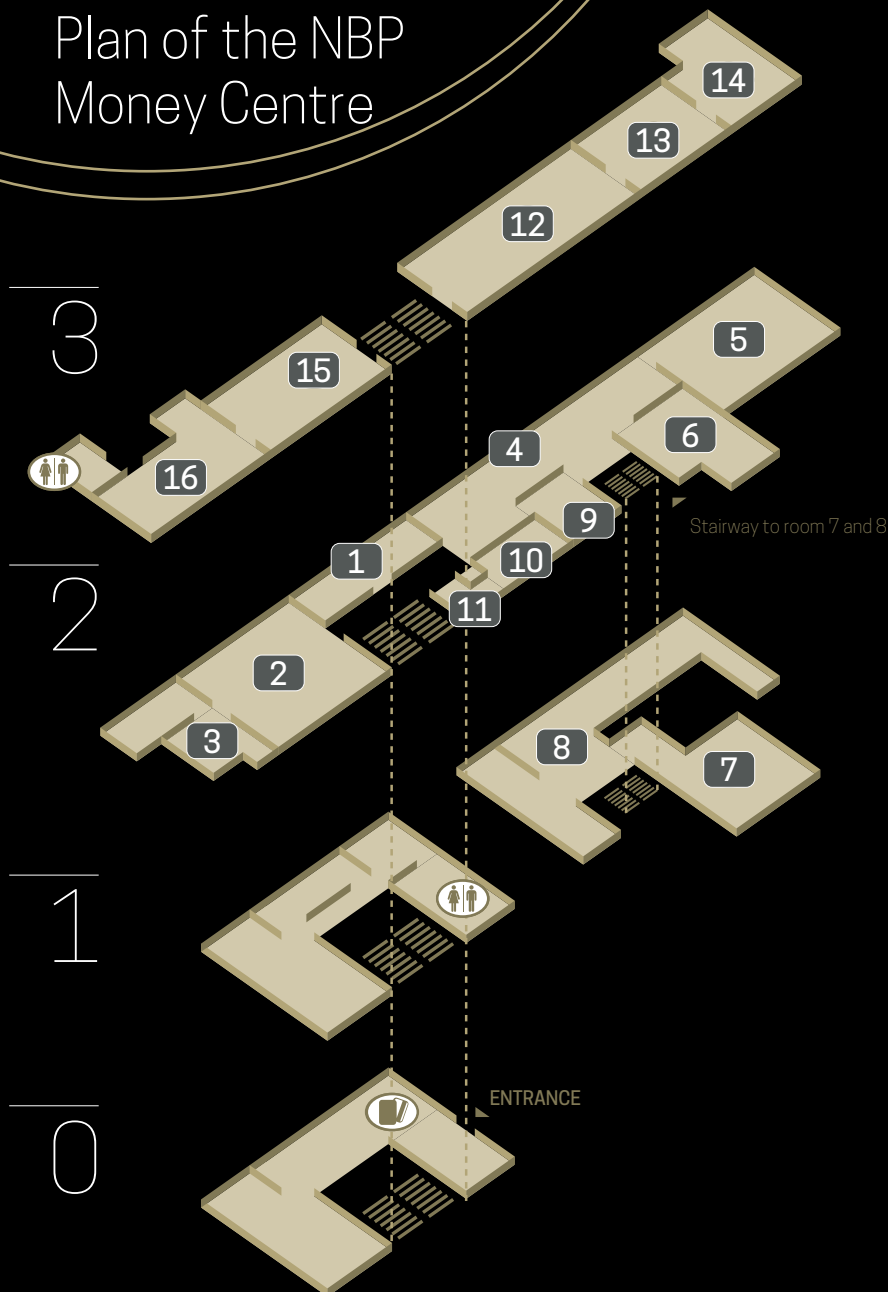
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Bankoteka

HISTORY • ECONOMY • EDUCATION



Plan of the NBP Money Centre




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Dear readers

This issue of “Bankoteka” is released on 1 September – the day on which World War II broke out 80 years ago. The beginning of September also marks the same, round anniversary of the evacuation of the gold reserves held by Bank Polski (the central bank at that time). The first article in the *Education* section is devoted to the evacuation of the national gold deposits and the documents of the Polish central bank.

In the same section, we can learn about the 100-year history of the Czech crown. Its history was described for “Bankoteka” by the head of the Czech National Bank Historical Archives and the co-author of the scenario of an exhibition presented in Prague as part of the anniversary celebrations. On this occasion, the Czechs have minted a coin with a denomination of CZK 100,000,000 in pure gold (0.9999 fine). It weighs 130 kg, has a diameter of 535 mm, and its thickness is 48 mm!

In the *Exhibits* section, we present more collector coins from the exhibition located in the mezzanine area of the NBP headquarters. This time we’re discussing a series of coins “with animals”, which have greatly delighted numismatists.

Meanwhile, in the *Discovering multimedia... Let’s open the showcases* section we look into the “World Wars I and II” room, which is relatively rarely visited in “Bankoteka”. On the occasion of the aforementioned anniversary, we want to present the complex situation related to the money that was used in the Polish territories annexed into the General Government.

This issue of “Bankoteka” wouldn’t be complete without a photo essay from the Night of Museums, which took place on 18 May this year. The front cover of the magazine depicts a group of visitors visiting the NBP Money Centre on that evening. In the photo, we see a mother, Aleksandra, with her daughter Maja and son Michał, and Feliks, trying to pick up a gold bar weighing 400 ounces (12686.35 g) in the “Vault” room. This unique exhibit, worth approximately PLN 2 million, is popular with visitors throughout the year. Meanwhile, on the back cover of the magazine, we see a group of lower secondary school students from Warsaw viewing the so-called numismatist’s box containing coins and a banknote from the period of the November Uprising.

This commemorative box, along with all the contents, has already been presented in “Bankoteka”. This time we are happy to report that this rare exhibit has been permanently placed in the “Numismatist’s study” room, because the NBP Money Centre bought it for its collections at an auction. This numismatic rarity also proved to be very popular with the visitors during the Night of Museums.

At the end of this issue of the magazine, we invite readers to the next series of open lectures at the NBP Money Centre, which will be resumed in September this year. These lectures, conducted by outstanding experts, will broaden listeners’ knowledge about the socio-economic history of Poland and about various numismatic issues.

Enjoy your reading!
The editorial team of “Bankoteka”

Education

**80 years after the evacuation of the gold and the documents
of Bank Polski** str. 5-7

100 years of the koruna - exhibition in Prague str. 8-11



The beginning of the wartime odyssey of the Polish gold

September of 1939

The evacuation of the gold reserves from war-torn Poland and their wartime odyssey is not only a good topic for an exhibition, but would also provide the perfect material for the screenplay of an action movie. On the night of 13 and 14 September 1939, a train with the gold reserves of Bank Polski SA (Bank of Poland) crossed the border with Romania. On 18 September, the representatives of the Polish government left the country over the bridge on the Cheremosh River in Kutý. They were accompanied by the authorities of Bank Polski, which was the owner of the gold reserves



Ignacy Matuszewski and his wife, the Olympic champion Halina Konopacka. They both took part in the evacuation of the Polish gold in 1939. The photo depicts the couple on the streets of Warsaw in the 1930s.

Photo: National Digital Archives

guaranteeing the stability of the Polish złoty until the tragic events of September 1939. As the value of the Polish złoty was set at 290.32 milligrams of pure gold in 1924, the Bank was required to accumulate significant reserves of the precious ore. Bank Polski was a joint-stock company and remained relatively independent until the end of the term of office of its first president Stanisław Karpiński.

After the May Coup of 1926, successive governments tried to subordinate the bank to the demands of the current political situation. However, in the years of the economic crisis, the authorities abandoned their attempts to directly interfere with the issue policy. Fearing inflation, the ruling camp pursued a traditional economic policy and a deflationary monetary policy. The authorities maintained the convertibility of the Polish złoty into gold, and budget expenditure was reduced in light of the decreasing revenues. This direction in economic policy was shaped in the early 1930s by Ignacy Matuszewski, the Minister of the Treasury, and Henryk Flojar Rajchman, the Minister of Trade. One of Matuszewski's close associates was Adam Koc, who served as the Deputy Minister of the Treasury (from 1930) and the government's commissioner at Bank Polski (from April 1932). Koc submitted his resignation after Eugeniusz Kwiatkowski took over the post of the Minister of Treasury and the Deputy Prime Minister. In 1936 Koc was appointed as the president of Bank Polski. Eugeniusz Kwiatkowski proceeded to implement his four-year plan, which involved the launch of investments in the Central Industrial District.

Kwiatkowski and Koc were involved in a conflict concerning the country's monetary policy. Koc believed that Poland should suspend the convertibility of the Polish złoty into gold and devalue its currency. Meanwhile, the Deputy Prime Minister was in favour of maintaining the exchange rate and introducing foreign exchange controls. This meant, that Bank Polski would be obliged to carry out purchases of foreign currencies. Unable to find any support for his policy positions, Koc decided to step down. His post was taken over by Władysław Byrka. In the years 1936–1939 the government started to restrict the independence of Bank Polski – by pursuing an ambitious economic policy it forced an increase in the issue of money, and was running up a large debt at the bank. The state authorities treated the bank's reserves as a national treasure, as a result of which most of the gold reserves were stored in the country. It was accepted that the minimal size of the reserves should amount to at least 300 million Polish złoty. In August 1939, the bank held gold reserves worth 463 million Polish złoty, of which gold worth 100 million złoty was held abroad (in Paris, London, New York and Zurich). Meanwhile, gold reserves worth 193 million złoty were deposited in the bank's vault at Bielańska Street in Warsaw, and gold reserves worth 170 million złoty were kept in regional branches (in Siedlce, Brześć, Zamość and Lublin).

Just before the outbreak of the war, the authorities were examining the possibility of evacuating the gold reserves to Sweden and then further along to England and even Canada. Due to the tense international situation, the transport of approximately 80



Adam Koc – a senator and a retired army colonel. He developed the plan for the evacuation of the gold.

Photo: Wikipedia Commons

tonnes of gold did not come to fruition. However, certain changes were introduced in the statute of Bank Polska. They were supposed to enable the bank's operation in conditions of war. A brief entry in the diary of the Deputy Prime Minister and Treasury Minister Eugeniusz Kwiatkowski, made on the first day of the war ("Orders regarding the evacuation of gold"), indicates that the decision on the evacuation was taken before the meeting of the Council of Ministers, which took place on 1 September between 5:30 and 9:30 pm. A General Meeting of Shareholders of Bank Polska was held on 2 September. The changes introduced in the bank's statute during that meeting were then published in the Journal of Laws of the same date.

The preparations for the evacuation of the central institutions from Warsaw began on 3 September. The plan for the evacuation of the gold from the capital was presented at the General Staff and at the Ministry of the Treasury by Senator Adam Koc who had returned from England just before the outbreak of the war. While abroad, Koc was negotiating a loan for the rearming of the Polish military

and for the purchase of raw materials for the defence industry. Adam Koc's initiative was based on the conviction that the gold reserves withdrawn from Poland would allow for urgent purchases of armaments that would provide some reinforcement to the Polish army, weakened by the constant fighting. Adam Koc – a retired colonel, former member of the Polish Legions and an active participant in the struggle for independence – immediately received a mobilization assignment, and the head of the Army Administration, General Aleksander Litwinowicz, authorized him to use a group of 12 buses requisitioned by the army.

On 4 September, Prime Minister Kwiatkowski informed the General Staff that Adam Koc would be the person responsible for carrying out the evacuation. The means of transport that Koc had at his disposal could only carry a part of the bank's reserves located in the vault. The first transport of gold left Warsaw on the same day. Adam Koc directed it to Lublin and ordered lieutenant Jenicz, the leader of the hastily formed transport motorcade, to return to Warsaw after the unloading of the vehicles. In the early morning of 5 September, the Ministry of Treasury issued an evacuation order to the authorities of Bank Polski. In the evening, a motorcade consisting of passenger cars, trucks and buses was formed. President Byrka, the bank's management and about 100 employees rode in the motorcade as escorts.

On 7 September the transport arrived in Łuck, travelling on the route through Lublin. Many years later, Zygmunt Karpiński, the head of the International Department of Bank Polski, recalled the first stage of the evacuation in the following way: "On a road crowded with troops moving in both directions, and numerous groups of refugees, the vehicle motorcade encountered numerous obstacles difficult to avoid in the dark. Just a few hours after our departure, Lublin was targeted with heavy air bombardment that resulted in numerous casualties." Also on 7 September, in light of the threat posed by German forces rushing

towards Warsaw, the Polish government left the capital heading for Łuck, Dubno, and Równe. On 8 September, minister Kwiatkowski along with the evacuated Ministry of the Treasury stopped in Łuck.

Under the date of 10 September, Kwiatkowski noted in his diary: "a conference with Koc". On that day, Adam Koc was appointed Deputy Treasury Minister with extensive powers. He not only carried out the task of evacuating the gold, but also managed to secure the funds necessary for the implementation of the second phase of the plan, which was supposed to lead to the accumulation of the reserves in Śniatyń on the Prut River. The gold gathered in Brześć was supposed to reach the station in Śniatyń by rail, while the gold from Łuck and Zamość was to be transported by road. In Łuck, Adam Koc involved Ignacy Matuszewski and Henryk Floyar-Rajchman in the evacuation efforts. Both of them were unmobilized high-ranking officers of the Polish Army with some unique experience. Matuszewski, a certified colonel, developed the structures of Polish intelligence and counterintelligence and commanded the Second Department of the General Staff during the Polish-Bolshevik War. Rajchman fought in the Polish Legions, served as an attaché at the Polish embassy in Tokyo, and was a member of parliament. Matuszewski and Rajchman took over the task of evacuating the gold.

Rajchman reduced the number of vehicles and personnel in the motorcade, and obtained the necessary fuel and automotive greases. It was established that Rajchman's transport would reach Śniatyń by 13 September. The transports from Zamość, Brześć and Łuck were supposed to be joined together on that day. The gold reserves were then supposed to be reloaded to railway wagons, which were to be used for the next part of the journey. Koc together with Matuszewski and Zygmunt Karpiński headed to Krzemieniec, the temporary location where the management of the Ministry of Foreign

Affairs and the diplomats accredited in Poland were residing. The goal of their journey was to initiate diplomatic efforts in order to guarantee the safe transit of the gold reserves through Romania. On 12 September they reached the Polish consulate in Chernivtsi and they established contact with the embassy in Bucharest. In accordance with the plan drawn up in Łuck, in the evening of 13 September, all transports of gold reached the railway station in Śniatyń. The train left for Romania shortly after midnight. The gold reserves of Bank Polski safely arrived in Nevers in France at the turn of September and October, after passing through Constanța, Istanbul and Beirut.

Many years later, in an interview conducted by Aleksander Korczyński, Adam Koc recalled those events in the following way: "I don't consider the evacuation of the gold from Poland as my personal achievement. (...) The success of this mission rested on the collective effort of many people who worked with great dedication. Besides those whose names I have mentioned, there were many others whose names I'm not able to recall, who worked selflessly and tirelessly to secure the safe passage of the gold in the very difficult wartime conditions. These were the car drivers, the vault guards and the escorting officials of Bank Polski. I would like to emphasize this heroic attitude of all the people participating in this effort."

■ *Mateusz Sora*

Witnesses' recollections from September 1939

Long before the official opening of the permanent exhibition in 2016, the NBP Money Centre organised temporary exhibitions. The third of these exhibitions, launched in September 2014 (on the 75th anniversary of the evacuation of the gold reserves of Bank Polski) was entitled "The wartime fate of the Polish gold".

At that time we managed to reach the people who witnessed the journey of the Polish gold

as children: Andrzej Mikołajczyk, living near Warsaw, and Jan Dreżewski from Brussels (now deceased). Both of them came to the opening of the exhibition. It was also visited by Bruno Livertoux from Brussels, who was the grandson of Edmund Spychałowicz. He wrote an article entitled "Transporting the Polish gold to France – the path of my grandfather", in which we can read the following observations:



Notes by Barbara Mikołajczyk, the author's sister.

Author's family archive

"On the morning of 5 September my grandfather called his wife from the office, telling her to quickly pack her suitcase and to come to the Bank with the children. (...) It was agreed that the Bank's employees who were to travel with the convoy could take their families with them. But at the end of the day the entire plan collapsed: only those who had their own cars could take their loved ones. (...)

Unfortunately, my grandfather didn't have a car. However, he left just a few hours later, with a convoy of buses and trucks on the night of 5 and 6 September. He only parted with the transport one month later, after arriving in France. At that time he didn't know that this would be the last time he saw his homeland."

In the article entitled "The evacuation of gold in the memories of an 8-year-old" Andrzej Mikołajczyk wrote that "...the biggest problem for the organisers of the evacuation was collecting in one place the gold that had been deposited in the various branches. And this was done in those eight days when the evacuation took place. I don't remember much of those journeys because as a rule they took place at night due to the safety of the transport. I was probably sleeping in the car then."

Jan Dreżewski wrote down his recollections and made them available to us in a text entitled "My wanderings with gold. Lviv – Bucharest":

"It's the year 1939. The last holidays before the war. The place is Jamna on the Prut River (near Lviv). (...)

My father, Marian Dreżewski, had "always" worked for Bank Polski; earlier he had been with the Polish National Loan Office. At that point, in 1939, he had served two years in Warsaw, holding a high-ranking position in the four-member audit office. (...)

My father arrived in Lviv with the bank. Later was to find out that he was in charge of the bullion convoy. (...)

The Bank's convoy consisted of dozens of lorries, cars and buses. The gold, the securities, the Polish and foreign banknotes, various documents – there was everything, from all the branches, from all over Poland, except for Vilnius, Gdańsk, Gdynia, and – I think – Poznań."

These unique recollections can be read in their entirety in the special issue of "Bankoteka" from September 2014, posted on the NBP website:

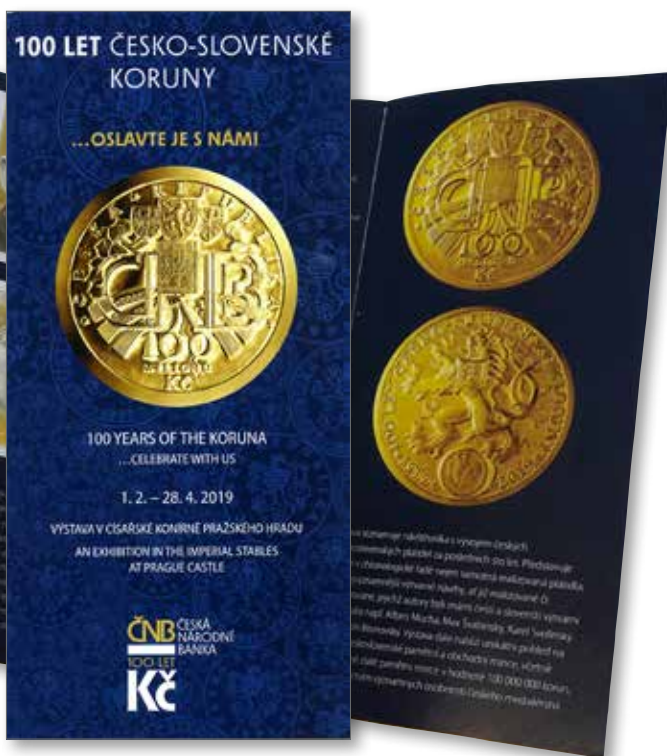
https://www.nbp.pl/en/publikacje/bankoteka/Bankoteka_4_September_2014_internet.pdf

■ *Prepared by Stanisław Gorący*

100 years of the koruna – a reflection of the historical transformations

Exhibition in Prague

In the same way as the Polish Republic is celebrating 100 years since the restoration of the zloty in 2019, the Czech Republic is commemorating the creation of its currency – namely its predecessor, the Czechoslovak koruna – this year. The Czechoslovak currency was established at midnight on 25 February 1919. It was given the name Czechoslovak koruna in April 1919. The Czech National Bank decided to celebrate this exceptionally important anniversary with a number of events. In addition to publishing a new book on the history of the Czech and Czechoslovak currency, it also organised an exhibition entitled “100 years of the koruna”.



The exhibition leaflet
Photo: NBP

The aim of the three-month exhibition, opened by Czech President Miloš Zeman together with Czech National Bank Governor Jiří Rusnok, was to mark the 100-year history of the koruna through banknotes, treasury notes and coins, including their realised and unrealised designs. These designs reflect not only the monetary and economic history, but also the political and cultural history in an exceptional manner.

Although a look back should start a hundred years ago in 1919, the authors of the exhibition (Jakub Kunert and Jaroslav Moravec) decided to go back further into history and begin in 1892, when the entire Austro-Hungarian Monarchy, including part of today's Poland, adopted the Austro-Hungarian krone as its currency unit. This currency remained in circulation even after the end of World War I in the new successor states. It was not until the start of 1919 that new currencies, including the Czechoslovak koruna, gradually split off from the krone.

A key role in the creation of the Czechoslovak currency was played by the first Czechoslovak Minister of Finance Alois Rašín, whose radical steps contributed substantially to the success of currency separation taking place from 3 to 9 March (in Slovakia to 12 March) 1919. Rašín used stamping, i.e. sticking or (in the case of a 1,000 krone banknote) printing a stamp on the existing Austro-Hungarian banknotes. Provisional Czechoslovak treasury notes came into existence in this way.

As the stick-on stamps were of poor quality in both design and glue, they soon started to be counterfeited, especially by Hungarian forgers. It was therefore necessary to issue new paper money, called treasury notes, as soon as possible, as currency was at that time administered by the Banking Office of the Ministry of Finance, which was in fact a state-run bank of issue. First-issue treasury notes became the first

definitive legal tender in a wide range of nominal values (1, 5, 10, 20, 50, 100, 500, 1,000 and 5,000-koruna notes). Some of the notes were designed by world-renowned painter Alfons Mucha, who also created a set of postage stamps for the newly established state and designed the notes of Zemská banka království českého, which were considered to supplement the shortage of Austro-Hungarian currency in 1918. Lower denominations were printed in Czechoslovak printing works, while the highest ones were commissioned abroad for fear of being counterfeited (the 1,000-koruna note in the American Bank Note Company in New York and the 5,000-koruna note in the Druckerei für Wertpapiere of the Austro-Hungarian Bank). As a large number of designers and printing works were involved in the preparation and production of the first-issue treasury notes, the final designs of the notes were rather disparate.

The low quality of the first-issue treasury notes resulted in their rapid wear and tear and insufficient protection against counterfeiting, prompting the swift preparation of new paper money, called second-issue treasury notes. Initially, the American Bank Note Company in New York, as a proven printing works, was considered as the producer of most denominations. However, it was later decided to commission only higher denominations starting with the 100-koruna note from the firm.



One of the most impressive Czechoslovak banknotes is without doubt Mucha's 50-koruna banknote. The reverse side of the banknote features a woman from a rural area and a male worker, who represent the allegories of agriculture and industry. As Alfons Mucha was one of the most prominent Czechoslovak Freemasons, some opinions hold that the banknote contains hidden Freemason symbols (the sun and the moon, a rooster, a pair of compasses and a set square and acacia leaves, for example)

By contrast, lower five and 50-koruna denominations were made by prominent Czech graphic artists and printers. The five-koruna note, with the portrait of Jan Amos Komenský, was designed by Jaroslav Benda, while the 50-koruna note, featuring a figure of a Slovak farmer (a sower), was designed by František Kysela.



On the reverse side of the 500-koruna banknote dating from 1919, Alfons Mucha (1860–1939) depicted a motif with old Slavs, where a Slavonic prophet reveals the future fame of Czechs to a little boy, showing him Prague Castle decorated with – presumably Czechoslovak – flags. Mucha's design is related to the greatest work of his life, the Slav Epic, which depicts historical moments from the lives of Slavic peoples including, for example, the battle of Grunwald, on twenty canvases.

A full-fledged bank of issue – the National Bank of Czechoslovakia – was not established until 1926. Czechoslovak banknotes began to be issued from this time onwards. Their production was taken over by the National Bank of Czechoslovakia in 1928 when the bank started to operate the Banknote Printing Works of the National Bank of Czechoslovakia (renamed State Printing Works of Securities in 1953). The first printed banknote, still prepared as a treasury note, was the 20-koruna banknote with the portraits of Alois Rašín and Milan Rastislav Štefánik by Alois Mudruňka. By contrast, the first note completely prepared as a banknote in the Banknote Printing Works of the National Bank of Czechoslovakia was the 50-koruna note designed by Alfons Mucha. However, old versions of treasury notes, on which only signatures and inscriptions referring to the bank of issue had been changed, also continued to be used.

The Czechoslovak banknote artistry saw its climax in the 1930s, when banknotes designed by Max Švabinský were realised. They were the 100-koruna note, with the portrait of President Tomáš Garrigue Masaryk, and the 1,000-koruna note, with the portrait of František Palacký. The latter won an award at the International Exposition of Art and Technology in Paris in 1937.

Further preparations of new Czechoslovak banknotes in the late 1930s were negatively affected by international events. That is why the 5,000-koruna banknote designed by Švabinský was left unfinished. By contrast, money of no artistic value, intended for use during a potential mobilisation if a war with Nazi Germany were to break out, went into production. After the establishment of the Protectorate of Bohemia and Moravia, the currency of the new Slovak State split off from the koruna. The form of money later had to change. The subject matter of banknotes and treasury notes had to be adapted to the new constitutional arrangement and had to express pro-German ideas. As a result, the 100-koruna banknote, for example, could not depict the allegory of the republic (the Phrygian cap was removed from the woman's portrait on the note) and the 1,000-koruna banknote started to feature St. Wenceslas, whose personality the Nazis misused for their purposes.

After the liberation of Czechoslovakia, the country had to deal with a complicated currency situation, as several currencies were circulating on its territory. Besides the Protectorate and Slovak korunas, these were also the Reichsmark, the Hungarian pengő, and the Allied Military Currency (including koruna-denominated Czechoslovak bills produced in the USSR in 1944). The existing paper money was therefore replaced with new banknotes during the currency reform in November 1945, of which two denominations (the 100-koruna banknote version B and the 1,000-koruna banknote version B/1) were all printed by the Czechoslovak exile government in London in 1942 (the *Feierabend* issue). Although their technical quality was quite good, they were only



Although the 100-koruna banknote (1931) designed by Max Švabinský (1873–1962) ranks among the masterpieces of Czechoslovak banknote graphic art, it was rejected by the public at the time of its creation. Especially people in Catholic parts of Czechoslovakia were scandalised by half-naked figures accompanying the portrait of President Tomáš Garrigue Masaryk on the reverse side of the note and petitioned the National Bank of Czechoslovakia to withdraw it from circulation.

simple studio designs made using photographs and lacking artistic ambition. New paper money therefore started to be prepared in 1946, when the restored National Bank of Czechoslovakia opened competitions, to which it invited prominent Czechoslovak artists such as Max Švabinský, Karel Svobinský and Cyril Bouda.

However, the preparation of new money was at first significantly delayed by the events following the Communist takeover in Czechoslovakia in 1948, when the subject matter had to change in favour of the communist ideology. This phase was completed by the currency reform in 1953. Only a few of the designs were realised, including a poetic 20-koruna note by Karel Svobinský with a girl in a folk costume and the 50-koruna note by Ludovít Illečko featuring a miner. The latter, however, already conformed to the new ideology.

As part of the currency reform, the existing banknotes and coins were replaced by new ones, completely prepared in the USSR (treasury notes and banknotes in the Goznak printing works in Moscow and coins in the Leningrad mint). The new money was characterised by atypical denominations (3-koruna and 25-koruna notes) and Russian ornamental patterns. The subjects of their higher denominations were influenced by the motifs of Czechoslovak money until the 1970s. The motifs included Hussite military leader Jan Žižka of Trocnov on the 25-koruna banknote, the liberation of Czechoslovakia and brotherhood on the 50-koruna banknote, and cooperation between workers and farmers in building the state on the 100-koruna banknote.



Some of the banknote designs had to undergo substantial changes during the Communist regime to conform to the ruling ideology. However, designers also sometimes had to follow incompetent opinions of the regime's top-ranking representatives. Mária Medvecká, for example, had to abandon her original artistic idea of powerful elements contrasting with a firm dam and depict an essentially idyllic landscape of an almost kitsch-like nature when designing the 10-koruna banknote (1960; in circulation since 1961).

Preparations of new banknotes and coins with a higher artistic value and better protection against counterfeiting started in 1956. Prominent Czechoslovak artists (Cyril Bouda and Josef Liesler) were chosen in a competition as their designers. However, the Central Committee of the Communist Party of Czechoslovakia did not approve their designs even after numerous changes. The exceptions were the 25-koruna banknote designed by Karel Svolinský (1958) and the 10-koruna banknote with two Michurin girls pollinating apple blossoms designed by Mária Medvecká (1961). A new competition for the design of the 100-koruna banknote did not end with a clear winner, but the public's opinion decided that a design by František Heřman would be realised. This banknote was in circulation for 32 years (1961-1993). It was not until 1964 that the 50-koruna banknote (1964) designed by Václav Fiala was issued, as the competition for its design ended in failure several times due to ideological and party reasons.

New themes of Czechoslovak banknotes and coins started to be discussed during political liberalisation in 1968. They were to lose their political nature and concentrate on exceptional figures of art and science. As competitions for three of the denominations (the 10, 20 and 500-koruna banknotes) were assessed after the invasion of Czechoslovakia by the Warsaw Pact troops in August 1968, i.e. during the so-called normalisation, the assessment was again affected by ideological views. This resulted in the cancellation of the competition for the 10-koruna note with motifs from the altar of Pavol of Levoča, for example. The reason given for the cancellation was the inappropriateness of a religious topic. The winning design of the 20-koruna banknote by Karel Hruška depicting a sculpture of Jan Zížka of Trocnov provoked no conflict. The banknote was issued in 1971. Two years later, a 500-koruna banknote designed by Jaroslav Lukavský, featuring the topic of the Slovak National Uprising and the ancient Slavonic settlement Děvín, was also put into circulation. However, the competition was repeated several times, as the views of art experts and officials of state political institutions often diverged substantially.

In 1976, it was decided that a new series of Czechoslovak banknotes would be issued. The competition for this series was dominated by Albin Brunovský. However, it was not until the mid-1980s that Brunovský had the opportunity to realise his designs. From all the planned denominations, the 500-koruna banknote had not been realised and the 100-koruna banknote was withdrawn from circulation after some time, as the depiction of the first Communist President Klement Gottwald sparked protests among the public in November 1989.

The restoration of democracy in 1989 required new banknotes that would correspond to the new era, not just in topics, but also security features. A competition for their designs was won by Oldřich Kulhánek. However, the Czech and Slovak Federative Republic split up at the end of 1992, so



Jakub Kunert giving a tour of the exhibition entitled "100 years of the koruna" at Prague Castle in Hradčany
Photo: NBP

the designs were used by the Czech National Bank to produce banknotes of the Czech Republic (at first the 50, 100, 200, 500, 1,000 and 5,000-koruna denominations, from 1994 the 20-koruna denomination, and from 1996 the 2,000-koruna denomination). In 1994–2009, most denominations were issued in new versions with modified designs and enhanced protection against counterfeiting.

Czech and Czechoslovak banknotes and treasury notes clearly prove that money represents an important reflection of the times and of changes in the political, social, cultural and technical areas. The exhibition, held from February to May 2019, therefore offered more than 33,000 visitors the opportunity to look back at the last hundred years of the Czech nation's often unfavourable fortunes in Central Europe, frequently also shared with the fortunes of Poland, through money.

■ *Jakub Kunert*
Head of the Czech National Bank Historical Archives
Co-author of the scenario of an exhibition

Exhibits

NBP collector coins with animals *str. 13-14*



Coin with the swallow and a face value of 300,000 złoty

About the NBP collector coins

Collector coins are a special category of coins issued by institutions holding the right to introduce money into circulation. In Poland, this privilege is enjoyed by Narodowy Bank Polski, which is the issuer of the Polish złoty.

The unique nature of collector coins is based on the fact that they are made from precious



metals – gold or silver – and minted in limited quantities. They are also produced with exceptional care and attention, with the use of special proof dies that are not commonly applied in general circulation coins. These techniques create the effect of a perfectly polished background field. The production of proof coins involves a complex process in which the punch strikes the blanks several times with increased force. Along with the development of new minting techniques, coin producers also started adding items made of other materials to their collector coins. Like all money introduced into circulation, collector coins have a face value, but it is not equivalent to the value of the metallic

ore that they contain. That is why the coins sold at the cash desks in the regional branches of Narodowy Bank Polski have a higher price than their face value.

After collector coins enter the market, their value may change, which depends on the collectors' interest in the individual issues. Collector coins are issued on the occasion of various historical anniversaries, important sporting, cultural and political events, and to commemorate exceptional people and places. They may present individual topics or be a part of longer series. The attractiveness of a given collector coin is determined by its mintage (the fewer coins on the market, the more desirable they are for collectors) and the subject of the coin, i.e. the occasion on which it was minted. Coin series are particularly popular among the public. Such series frequently become the reason why people start collecting numismatic items in the first place. The collections then gain a large added value, independent of the value of the individual coins in the collection.

Narodowy Bank Polski began issuing collector coins in 1966. On the occasion of the 1000th anniversary of the Polish state, the Bank minted a silver coin with a face value of 100 złoty. The reverse of the coin carries the images of Mieszko I and Dąbrówka. Meanwhile, the first series of NBP collector coins, entitled

"Environmental protection", presents the species of Polish animals threatened with extinction. In total 12 coins were issued as part of the series.



The first coin in the series was issued in 1977. It has a face value of 100 złoty and presents the image of the European



bison. Collector coins with this denomination were issued until 1983. They carried the images of animals such as the moose, beaver, lynx, Tatra chamois, Western capercaillie, horse, stork and bear. In the years 1984–1986, NBP issued three more coins from this series, with images of the swan, squirrel and owl. These coins had a higher face value of 500 złoty.

In the early 1970s, in an attempt to make the collector market more attractive, NBP



began issuing collector coins with the inscription “próba” (“trial” or “pattern”). While the silver collector coins are typically issued in mintages ranging from over a ten thousand

pieces up to tens of thousands of pieces, the silver collector coins with the “trial” inscription were issued in mintages of only several thousand pieces. The latter group of coins carried the images of the collector coin from a given topic and a second recurring main theme, but presented in a different way. Both included the additional inscription: “próba”. The “Environmental Protection” series was also expanded in this way. One exception is the first coin in the series – depicting the European bison – which was “paired” with a coin featuring the image of the barbel (a species of fish).

In some ways, the “Animals of the world” series, introduced into the NBP issue calendar starting from 1993, became a continuation of the coins with the images of endangered species. The first coins in this series – depicting swallows (Hirundinidae) – were minted in 0.999 pure silver (with a face value of 300,000 złoty) and in copper-nickel (with a face value of 20,000 złoty).

The next batch of collector coins with images of animals appeared in circulation starting from 1995, after the redenomination of the Polish złoty. They were issued with a face value of 20 złoty for the 0.925 silver coins and the face value of 2 złoty for coins from the Nordic Gold alloy (CuAl5Zn5Sn). One exception was the 2 złoty coin minted in 1995 in copper-nickel, carrying the image of the catfish.

The purpose of this issue was to educate the public about the animal species threatened with extinction by human civilization, which is encroaching upon their natural habitat. In the period until 2015, 22 coin themes were published in this series. The year 2013 provided a special treat for fans of this series. Back then, Narodowy Bank Polski and the Australian Royal Mint (the sole issuer of coins in Australia) jointly issued two coins: a Polish coin with a face value of 20 złoty and an Australian coin with a face value of 1 dollar, both forming a part of the “Kangaroos of the World” set.

The inspiration for this project was the birth of an albino kangaroo on an agritourism farm in Smętowice near Szczecin.

The “Animals of the World” series described above is one of the most interesting series of collector coins



issued by Narodowy Bank Polski. Other such series, which still remain very popular among customers, include “The history of the Polish złoty”, “History of Polish Coin”, “History of Polish Popular Music”, “History of the Polish Cavalry”, “Treasures of Stanisław August”, “Polish Painters of the 19th and 20th Centuries” and “100th Anniversary of Regaining Independence by Poland”.

■ Marcin Madejski



Discovering multimedia... Let's open the showcases

September 1939 - What money was used in the territory of Poland after the outbreak of World War II? str. 16-20

New acquisitions in the “Numismatist’s Study” room str. 21-22



We don't care at all whether Poles become more affluent¹

What money were Polish people using in the General Government?

In September 1939 the territory of Poland came under German and Soviet occupation. The lands occupied by the Germans were then divided into two sections. The western and northern lands (with Poznań, Gdynia, Katowice and Łódź), characterized by better economic development, were directly incorporated into the German Reich and into the monetary system based on the German mark. In the remainder of the Polish territories, the Germans created the so-called General Government, which in 1939 consisted of four districts: Kraków, Lublin, Radom and Warsaw. In these lands the Polish złoty was gradually supplanted by the new currencies introduced by the German occupation authorities.

Financial institutions and banks found themselves in a very difficult situation already in the initial stages of the German occupation. Due to the warfare, destruction, robbery and hasty evacuation, most of them lost a significant portion of their assets: cash resources, precious metals, securities, buildings and documents. Virtually all credit institutions faced a serious problem of insufficient liquidity and cash shortages. In the territories conquered by the Germans, already on 11 September 1939, the commander-in-chief of land forces, Field Marshal Walter von Brauchitsch, issued a regulation which laid down the principles of the new monetary circulation in occupied Poland.

The German mark was introduced into circulation alongside the Polish złoty. It was exchanged at the rate of 1 mark = 2 złoty. The so-called Reich's Credit Vouchers or Reich's Credit Treasury Notes (Reichskreditkassenscheine) were also introduced.

These **credit vouchers**, denominated in German marks, were issued by the **Reich's Credit Offices (Reichskreditkassen)**, whose Main Board was located in Łódź and later on in Kraków. They were originally printed in order to replace coins in the German Reich itself. Ultimately, however, they became occupation-era money because they were put into circulation in areas conquered by the Germans. The issue of the credit treasury notes (printed in Berlin) was dependent on the financial interests of the German Reich, as their introduction was supposed to help in avoiding an increase in monetary circulation and the resulting high inflation in the German economy. They were exchanged at the rate of 1 mark = 2 złoty. The denominations that entered into circulation included 50 pfennig and 1, 2, and 5 marks (later on also 20 and 50 marks). They carried no signatures or dates of issue. The Reich Credit Offices were supposed to help in launching money circulation and lending activities in the occupied territories. However, in reality they were mainly servicing the army. In the General Government they were used until 8 April 1940, that is, until the new



Map showing the occupation zones in the territory of Poland in the years 1939-1941
NBP Money Centre

occupation-era currency was introduced in this territory.

A complete replacement of Polish złotys with German marks was only carried out in the western territories of the Second Polish Republic that had been annexed into the German Reich. Meanwhile, in the occupied lands **three currencies remained in circulation simultaneously: Polish złotys, German marks and the Reich's credit vouchers**. This generated incredible chaos in cash settlements. After the defeat in the September defensive war, the Polish people had no confidence in

¹Quote from a speech by Hans Frank, delivered at a meeting of the occupation authorities of the General Government, on 6 November 1940: "(...) We don't care at all whether this country develops or not (...) We don't care at all whether the Poles are getting more affluent or feeling safer or showing more initiative in using their property."



The Reich's Credit Vouchers (5 marks, 20 marks), undated issue. The banknotes most often carried the portraits of anonymous figures: peasants and labourers (e.g. the 5 mark banknote). For example, on the front side of the 20 mark banknote there is a portrait of a builder based on a sketch by Albrecht Dürer. On the reverse side the banknote carries an image of the Brandenburg Gate in Berlin. The dry stamp contained the state emblem of the Third Reich, a stylized eagle and the name of the issuer. In the territory of the General Government only low denominations of the Reichskreditkassen banknotes were put into circulation. Meanwhile, banknotes with face values of 20 and 50 marks were introduced in the Reich's Commissariat East (Reichskommissariat Ostland) and Reich's Commissariat Ukraine (Reichskommissariat Ukraine), which were created in the occupied areas of the Soviet Union. Private collection of the author

credit institutions and were fully aware that all funds – for example, from bank deposits – were being used by the occupier for the needs of the German war economy. On the other hand, people who had larger amounts of cash usually acquired it in an illegal manner, e.g. from black market trading in currency, gold or food. In the conditions of war and economic chaos, means of payment characterized by stable and reliable purchasing power, such as US dollars and gold, were particularly popular.

The principles of monetary circulation in the territory of the General Government went

through different phases. From October 1939 to April 1940, pre-war Polish zlotys still remained in circulation. However, the long-term use of this means of payment was impossible, because the dies used to print the money as well as the cash reserves were moved out of the country during the evacuation of Bank Polski SA. The Germans gradually withdrew the Polish currency from use, although this constituted a violation of the international law in force at the time, which prohibited the occupying countries from introducing their own currency system in occupied areas. After a customs and currency border was introduced between

the General Government and annexed areas (incorporated into the Reich) on 20 November 1939, the German mark was completely withdrawn from the occupied areas.

Due to the attempts to remove the Polish zlotys from circulation in the Polish territories annexed into the Reich (and into the Soviet Union) and the restrictions on their exchange, huge quantities of the pre-war Polish currency started flowing into the General Government. In order to limit the effects of inflation on the local economy, in early 1940 the German authorities started withdrawing the highest denominations



Announcement on the introduction into circulation of stamped 100 złoty banknotes and the establishment of the Bank of Issue in Poland, "Kurjer Radomski", No. 17 of 9 February 1940. polona.pl



The stamped 100 złoty banknote, issue date of 9 November 1934. After stamping, the banknotes served as a temporary means of payment in the General Government. Besides the characteristic red imprint in a rectangular frame, other graphic elements were added. The number 100 was printed in the watermark field (in an oval guilloche rosette), and two horizontal stripes were placed below it. A similar rosette was also placed under the portrait of Prince Poniatowski (on the front side of the banknote). NBP/copy

of the Polish złoty banknotes from circulation. Pursuant to the ordinance of the Governor-General of 10 January 1940, banknotes with face values of 100 and 500 złoty, issued by Bank Polski, were to be deposited at the Reich Credit Offices. This operation was supposed to be completed by 31 January, but the final deadline was extended until the launch of the new bank of issue. Ludwik Landau wrote down the following observations in his diary under the date of 19 January 1940: *The current situation is full of contradictions. On the one hand, we have Młynarski's statement, which was drafted in the most emphatic way possible: "The currency*

*conversion will take place in the spring, in a manner that will not cause any losses to anyone" (...). On the other hand, all the official institutions have ceased accepting this money, for example, the railway ticket offices. The reports that banks are not accepting 100 złoty banknotes have now also been confirmed. This once again contradicts the assurances that the measures undertaken were purely technical in nature.*² The concerned holders of cash were reassured that everyone would receive the full equivalent of the deposited banknotes at the rate of 1 new złoty for 1 old złoty. The German authorities also announced that the deposited

100 złoty banknotes would be stamped and reintroduced into circulation in order to satisfy the demand for higher denominations. Despite such announcements, a part of the public remained distrustful of the activities undertaken by the occupiers. There were many people who were knowingly keeping or even purchasing the above-mentioned denominations at a higher rate in the hope that one day they would receive compensation for them. At the end of January 1940, Ludwik Landau estimated that the actual exchange rate of the deposited banknotes amounted to approximately 60–80 złoty for 100 złoty.

² L. Landau, *Kronika lat wojny i okupacji. Tom 1: Wrzesień 1939 – Listopad 1940* (Chronicle of the Years of War and Occupation. Volume 1: September 1939 – November 1940), Warsaw 1962, p. 205



The 20 złoty banknote with Emilia Plater, issue date of 1 March 1940. The portrait of Emilia Plater was left on the front side of the banknote, even though the images of historical figures were removed from the other banknotes in this series. Some people have argued that the Germans had simply been told that the presented image was a portrait of an unknown young Polish man from the 19th century. However, others have indicated, that the occupiers did not oppose the depiction of Emilia Plater, as she was not a figure associated with anti-German activities.

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In accordance with the earlier announcements made by the German authorities, pursuant to a regulation of 29 January 1940, **stamped banknotes with a face value of 100 złoty** from the 1932 and 1934 issues were introduced into circulation as a temporary means of payment. On the front side these banknotes carried a special red imprint: Generalgouvernement für die besetzten polnischen Gebiete (General Government for the occupied Polish areas). This imprint was executed at the Polish Security Printing Works in Warsaw, which had been seized by the Germans. The issue of the banknotes was still managed by the Main Board of the Reich's Credit Offices. They remained in circulation from 1 February to 20 May 1940.

In order to finally settle the currency situation in the General Government, on 15 December 1939, the German occupation authorities created a new central bank – the **Bank of Issue in Poland** with headquarters in Kraków. The tasks of the new bank included servicing the public credit offices as well as the general

cash and cashless circulation. The bank commenced its operations on 8 April 1940 (it was the only public institution in the occupied country, except for the Polish Red Cross, whose name included the word “Poland”). However, the main reason why the “Polish” features of the means of payment were maintained was to gain the trust of the Polish population in the new currency. While it maintained the appearance of Polishness, the Bank of Issue in Poland was entirely dependent on the German occupation authorities, and its activities were supervised by a German commissioner. Feliks Młynarski, a banker and economist, one of the co-authors of the currency reform of 1924 and the vice president of Bank Polski SA (in the years 1924–1929), became the president of the new Bank after obtaining the consent of the Polish government-in-exile operating in London. The decision to accept this position was extremely difficult for Młynarski due to the necessity of cooperating with the occupation authorities. Stanisław Wachowiak described his situation in the following way: *A Pole of this name*

*and of this past found himself in a situation that no one envied. We debated endlessly on what should be done. After thorough consideration we came to the conclusion that by controlling an entity as powerful as the Bank of Issue, we could influence the course of economic life and save our economic distinctiveness.*³

The paper money issued by the Bank of Issue in Poland was commonly referred to as the **“młynarki”** (from the surname of the bank’s president) or the **“Kraków złoty”** (from the location of the Bank’s headquarters). Banknotes with denominations of 1, 2, 5, 10, 20, 50, 100 and 500 złoty were printed with the issue date of 1 March 1940 and put into circulation in the same month.⁴ The banknotes of Bank Polski were exchanged for the banknotes of the Bank of Issue in Poland until 20 May 1940. The graphic designs of the new banknotes were prepared by Leonard Sowiński – a well-known artist, graphic designer, and the head of the artistic department at the Polish Security Printing Works. In his designs he alluded to

³ S. Wachowiak, *Czasy, które przeżyłem*, Warsaw 1991, p. 185

⁴ The second issue of the banknotes was put into circulation in August 1941, after Germany’s attack on the Soviet Union and the incorporation of the District of Galicia into the General Government.



The banknotes of the Bank of Issue in Poland – commonly known as the “młynarka” – were designed by Leonard Sowiński and were modelled on the graphic design of the Polish złoty banknotes from the Second Polish Republic. However, they did not include a clause informing that they constituted legal tender and indicating the territory in which they were circulated. The banknotes were introduced into circulation by an institution of issue operated by the occupiers. Because of that, the artist removed the symbol of the White Eagle and the portraits of most of the figures important in the history of Poland. On the left margin of the **100 złoty banknote**, the author placed the head of an old man, modelled on a relief from the tombstone of Stanisław Drewno, a 17th-century Warsaw juror. On the reverse side we see the building of Bank Polski from 1828.

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the graphic designs of the pre-war banknotes, using the same guilloche patterns, ornaments and certain images of people. However, the new graphic design did not include historical leaders and rulers. They were replaced by the portraits of anonymous characters representing various social and professional groups (e.g. the bust of a highlander from Zakopane on a 500 złoty banknote). The only historical figure whose image was kept on the banknotes released by the Bank of Issue was Emilia Plater. She was depicted on the 20 and 50 złoty banknotes. The designer replaced the image of the state emblem with guilloche rosettes.

The new banknotes retained the Polish language and name of the monetary unit. This was intended to create the appearance of continuity in the activity of the bank established by the Germans. The first new banknotes were printed at the Giesecke and Devrient Banknote Printing House in Vienna, while the second issue was produced at the Polish Security Printing Works in Warsaw.

The German occupation authorities hoped to exploit the economic (and monetary) potential of the conquered societies to the greatest extent possible in order to finance the costs

of the war. For this reason, the Germans did not introduce their own currency in the occupied countries, but rather tried to maintain the pre-war currencies or created new issuing institutions. This was also the case in the General Government. The main objective of the German monetary policy in the occupied Polish lands was not to ensure a stable economic situation in that area, but to support – either directly or indirectly – the war economy and the military efforts of the German Reich.

■ Anna Brzyska

Money on the Polish lands annexed by the Third Reich

Already in October 1939 a part of the Polish territory was directly incorporated into the German Reich – these were the areas covering the entire Pomorskie, Poznańskie and Śląskie voivodeships, as well as portions of five other Polish provinces. The Reich's Credit Offices that had been initially operating in these areas were dissolved upon the announcement of the annexation on 8 October 1939. The Reich's Credit Cash Vouchers were therefore withdrawn from these areas and the German mark (Reichsmark), divided into 100 pfennigs, was introduced in their place. The replacement of the pre-war Polish złotys with German marks, at an exchange rate of 1 zloty = 2 marks, was completed on 31 October 1939, and the Polish currency was ultimately delegalized in these territories on 27 November 1939.

New exhibit at the NBP Money Centre

A souvenir from the times of the November Uprising

The numismatic collections of Narodowy Bank Polski have been expanded with new exhibits. A souvenir box containing coins and a banknote from the period of the November Uprising of 1831 was purchased at the numismatic auction on 11 May 2019.

The outbreak of the uprising on 29 November 1830 did not initially bring changes in the monetary system of the Kingdom of Poland. The money remaining in circulation included the banknotes of Bank Polski, which had been issued since 1828, and the coins minted at the Warsaw Mint, with the image of Alexander I and the official titles of Nicholas I. After the Sejm dethroned Nicholas I as the King of Poland on 25 January 1831, Bank Polski introduced new coins and a banknote with a two-field shield with the images of the coats-of-arms of Poland (White Eagle) and Lithuania (the Pursuit).

New coins were also introduced into circulation: a copper coin with a face value of 3 Polish grosz, silver coins with face values of 10 Polish grosz,

2 Polish złotych, and 5 Polish złotych, and a Dutch-type golden ducat. On the latter coin, instead of the mint mark with Mercury's caduceus, there was a small eagle. A new banknote with a face value of 1 złotych was also introduced into circulation.

The capitulation of the Zamość Fortress on 21 October 1831 marked the end of the November Uprising. Pursuant to a decree of 3 December, the Russian authorities withdrew the insurrectionary money from circulation, ordering that it be removed from the market and destroyed. The Polish population of the Kingdom was reluctant to give away the coins and the banknotes, treating them as a certain kind of national souvenir. In order to properly store these precious items, people ordered decorative





boxes for the whole set of coins and the banknote. The boxes preserved until the present day are characterized by enormous variety. Each of them is truly unique when it comes to the decorations and inscriptions placed on the lid. Some were decorated modestly, while others had rich ornaments and carried various sentences.

The box purchased at the auction has a decorative frame on the lid, with the following inscription: "Nie zapomni/Orzeł Polski/Ze zburzony/Kościół Wolski" (The Polish Eagle will not forget that the Church of Wola was demolished). This sentence recalls the destruction of St. Lawrence's Church in Warsaw, located within the insurrectionary redoubt in Wola. General Józef Sowiński was killed near that church during the defence of the redoubt against Russian troops. In the poem entitled "Sowiński in the Trenches of Wola" Juliusz Słowacki described the general's death in the following way: "In the old church of Wola / General Sowiński remained alone / An old man with a wooden leg (...) A talented swordsman, he was able to keep the enemy at bay / Until one of the older soldiers / stabbed the General, piercing his breast... As he was leaning against the altar and resting on his wooden leg." This event was also immortalized on an equally well-known painting entitled "General Sowiński at the ramparts of Wola" by Wojciech Kossak.

In the central part of the lid there is an image of the White Eagle, and beneath it there is an inscription: "Dawne Wyrocznie Lecha Niebo nam ogłasza./ Polacy! to nasz Orzeł, ta Ziemia jest nasza./1831" (Heaven proclaims the ancient prophecies of Lech. Poles! This is our Eagle and this Land is ours. 1831). During the November Uprising in 1830 the couplet quoted on the box was placed over the gate of the Warsaw City Hall along with the image of the White Eagle. The inscription itself, written by Ludwik Osiński on the occasion of the anniversary of 3 May in 1807, proclaimed the rebirth of the homeland.

The box along with its contents can be viewed in the numismatic cabinet from the 19th century in the "Numismatist's Study" room.

■ Marcin Madejski

Photo: NBP



Wikimedia

From the Calendar of the NBP Money Centre

Night of Museums at the NBP Money Centre str. 24-25

Open lectures str. 26



Night of Museums 2019 at the NBP Money Centre



This year we are celebrating the 100th anniversary of the Polish złoty, which is why for this year's Night of Museums we prepared a special educational path for the guests visiting the NBP Money Centre – "Polish złoty – the hundredth anniversary of the decision to reestablish the złoty".

As usual, the most popular exhibit was the gold bar (over 12 kilograms of pure gold). All of our guests were able to pick it up and to see for themselves how heavy it really is. The visitors also showed great interest in the collection of over 4,000 silver and gold coins from around the world. The list of presented exhibits also included a new addition to the collection of the NBP Money Centre – **a souvenir numismatist's box with coins and a 1-złoty banknote from the period of the November Uprising.**

During the Night of Museums on 18 May, the last guests finished their tour of the NBP Money Centre almost one hour after midnight. It turned out that on this year's





Educator Agata gives a tour of the exhibition to one of the 25-person groups

Night of the Museums, the NBP Money Centre was visited by a total of 529 people! Groups of guests were guided through the exhibition by 21 educators. On a daily basis these educators provide information and assistance in learning about the history of money for both individual visitors and organized groups (mainly consisting of school students).

In the courtyard of the NBP Head Office at Świętokrzyska Street, our guests were able to view an exhibition entitled “History of the Polish złoty”, which presents the history of the Polish currency from the 15th century to the present times. The visitors also had the opportunity to view an exhibition entitled “Polish economists”,



Igor and Rafał at the numismatist's box

presenting famous as well as less known Polish economists and their achievements.

There were also various other attractions, including quizzes, games and competitions with prizes (e.g. for a successful attempt to break a safe code), as well as the opportunity to mint commemorative tokens and to take a souvenir photo. The event was accompanied by music and laser light presentations.

■ Katarzyna Galas

Photo: NBP



Open lectures at the NBP Money Centre

1st series: The socio-economic history of Poland

In 2019 the NBP Money Centre, together with the editorial team of the "Mówią Wieki" monthly, is organizing lectures dedicated to the socio-economic history of Poland. This series of lectures is entitled "Money and society in the Polish territories".

The following lectures were held in the first half of this year:

- **Economy without money: ducal law in Poland** (Gospodarka bez pieniądza: prawo książęce w Polsce) – Piotr Okniński PhD,
- **The beginnings of the money economy in Poland: German colonization** (Początki gospodarki pieniężnej w Polsce: kolonizacja niemiecka) – Professor Marek Barański,
- **Military revolution of the modern era and the beginnings of state taxation** (Rewolucja militarna epoki nowożytnej i początki państwa podatków) – Professor Michał Kopczyński,
- **Money and the military in the Polish-Lithuanian Commonwealth** (Pieniądz i wojsko w nowożytnej Rzeczypospolitej) – Bartosz DziewanowskiStefańczyk PhD,
- **Peasants and money in the Polish-Lithuanian Commonwealth** (Chłopi i pieniądz w nowożytnej Rzeczypospolitej) –Piotr Guzowski PhD,
- **The Lubomirski family – salt mines and finance** (Lubomirscy – sól i finanse) – Michał Szukała.

The first lecture after the summer break – "For the improvement of the public finances in the Saxon era 1697-1763" (O poprawę finansów państwa w czasach saskich 1697–1763) – will be held on 26 September. It will be delivered by Professor Michał Zwierzykowski from the Adam Mickiewicz University in Poznań. Two more lectures on the economy and finance in the 18th century are scheduled for the remaining part of the year.



The lectures are held on the last Thursday of the month at 5 pm in room 129/F (entry through the Money Centre). Admission is free of charge, reservations not required.

2nd series: Numismatics

The second series of lectures, which we will launch in September of this year in cooperation with the Polish Numismatic Society, will be devoted to numismatic issues.

The inaugural lecture – about a beer mug decorated with 20 Polish coins from the 16th century, which was recently purchased for the collection of the NBP Money Centre – will be delivered by Eliza Walczak PhD, an employee of the Money Centre and a long-term member of Polish Numismatic Society. The lecture will take place on 12 September at 5 pm. The subsequent lectures, on 10 October and 14 November, will focus on the exceptional medallist Filip Holzhauser and the Prussian attempts at counterfeiting Polish coins.

Lectures in this series will also be held on Thursdays in room 129/F (entry through the Money Centre). Admission is free of charge, reservations not required.

■ Matusz Sora

Bankoteka

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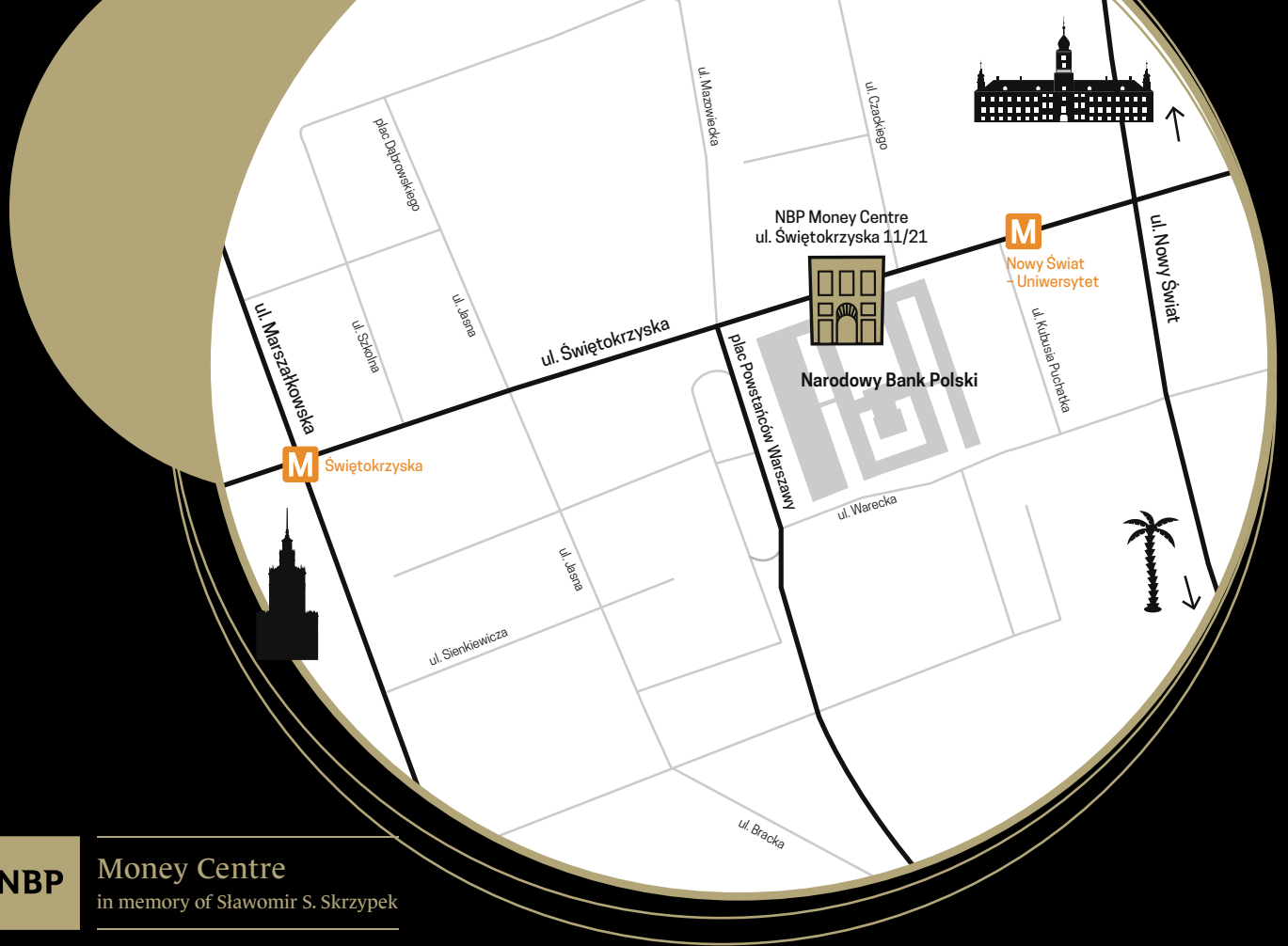
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in memory of Sławomir S. Skrzypek

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