

NBP

Money Centre
in memory of Sławomir S. Skrzypek

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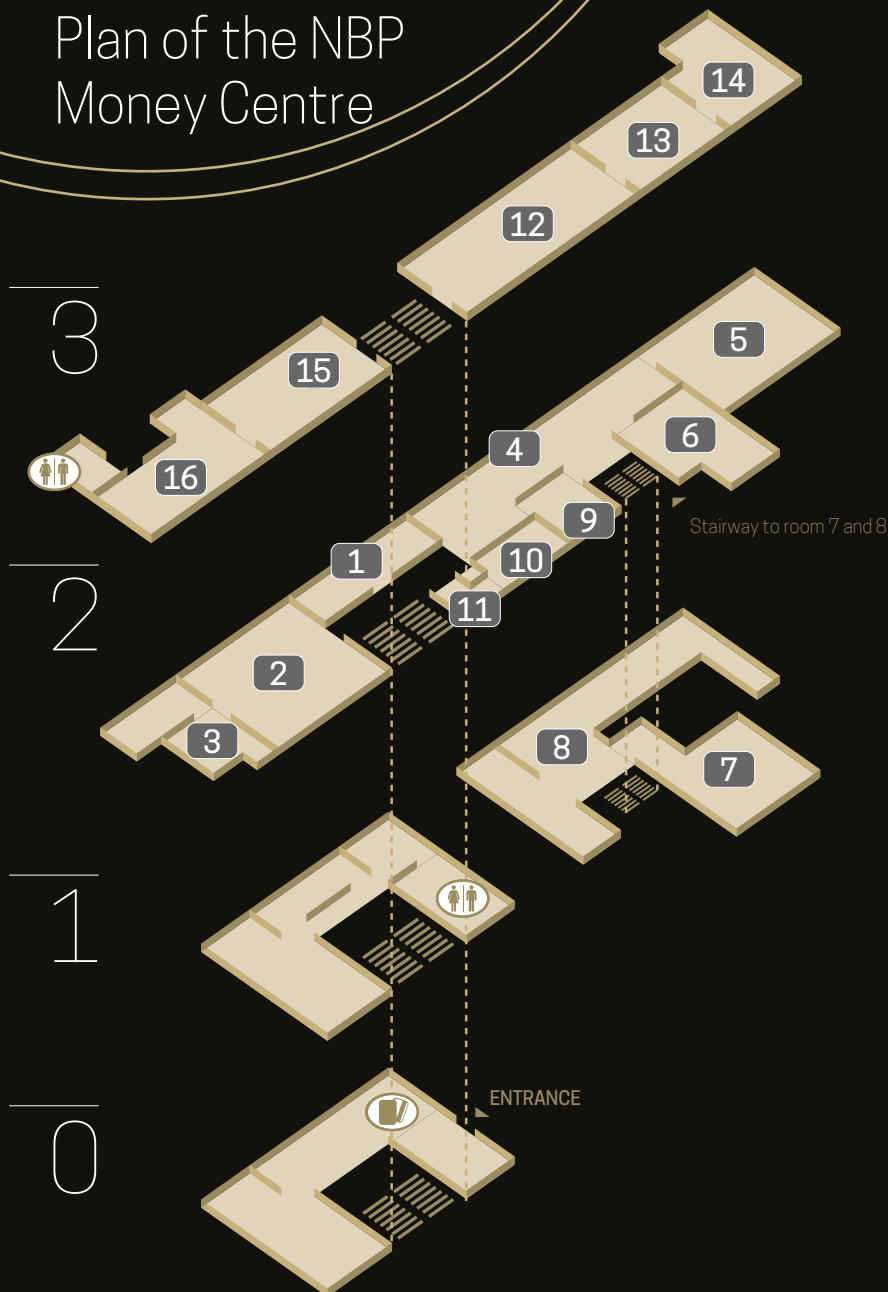
Bankoteka

HISTORY • ECONOMY • EDUCATION



2019 - The Year of the Vasas
A 10-ducat (portugal) gold coin - Sigismund Vasa - the "Numismatist's Study" room at the NBP Money Centre

Plan of the NBP Money Centre




LEVEL 3

- 12** Stock Exchange and Financial Markets
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- 15** Creator of Money and Money Production
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LEVEL 2

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LEVEL 1

- 7** Laboratory of Authenticity
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LEVEL 0

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Dear readers,

The main theme of this edition of "Bankoteka" is coins minted during the reign of the Vasa dynasty as well as NBP collector coins dedicated to the kings from this dynasty.

The year 2019 marks the passage of 400 years since the expansion of the Royal Castle in Warsaw, undertaken on the orders of King Sigismund Vasa. In 1596 Sigismund moved his court to that location from Wawel Castle and this date was recognized as the year when the Polish capital was moved from Kraków to Warsaw. The Royal Castle in Warsaw then became the centre of political and cultural life of the 17th-century Polish-Lithuanian Commonwealth. It is worth noting that Warsaw celebrated the 400th anniversary of becoming the Polish capital city in 1996.

The two first Polish rulers from the Vasa dynasty, Sigismund Vasa (who reigned in the years 1587-1632) and his son, Ladislas Vasa (who reigned in the years 1632-1648), were lovers of art. This historical period was characterized by the development of goldsmithing and painting. King Sigismund Vasa himself made gold chalices, patens, monstrances, chandeliers, lamps and also constructed clocks. Various mints were established during that time. They produced coins and medals which constitute genuine works of art.

In the article entitled "Sigismund Vasa – the king who moved the Polish capital to Warsaw" (the Education section), we present the figure of the king who decided to leave the Wawel Castle. In the article "Coins and medals minted during the reign of the Vasa dynasty – Numismatist's Study" we present numismatic items minted during the reign of the Vasa dynasty which form a part of the NBP collections (the Discovering multimedia... Let's open the showcases section). Meanwhile, in the third article devoted to the Vasa dynasty, we introduce collector coins dedicated

to the kings from this dynasty, issued in contemporary times by Narodowy Bank Polski (the Exhibits section).

In the same section we also discuss the new acquisitions that will be added to the collection of exhibits at the NBP Money Centre. The half-grivna (from the turn of the 13th and 14th century), a pendant representing so-called numismatic jewellery, and a jewellery scale with a set of weights (both from the 18th century) will be presented in the "Antiquity-Middle Ages-Modernity" room.

We also recommend a polemical article, which is the result of research on an 18th-century pamphlet attributed to Andrzej Kapostas and devoted to the future functioning of the national bank, which was supposed to precede the famous work entitled "Planta ułożenia projektu Banku Narodowego" (Plans for the establishment of a National Bank) – p. 16.

In November we celebrated Global Entrepreneurship Week. On this occasion the NBP Money Centre initiated new educational activities, in the form of a board game, devoted to modern payment systems. We describe them in the Education section. Workshops in this formula will be launched starting from 2020.

Andrzej Heidrich died on 20 October. He was the creator of the graphic design for the two series of circulation banknotes in Poland, which have been part and parcel of our everyday life since the second half of the 1970s. On page 5 of the magazine we honour Andrzej Heidrich, inviting our readers to the "Creator of Money and Money Production" room at the NBP Money Centre, where he has his own permanent place.

The editorial team of "Bankoteka"

Creator of Money and Money Production

Andrzej Heidrich - designer of Polish banknotes p.5

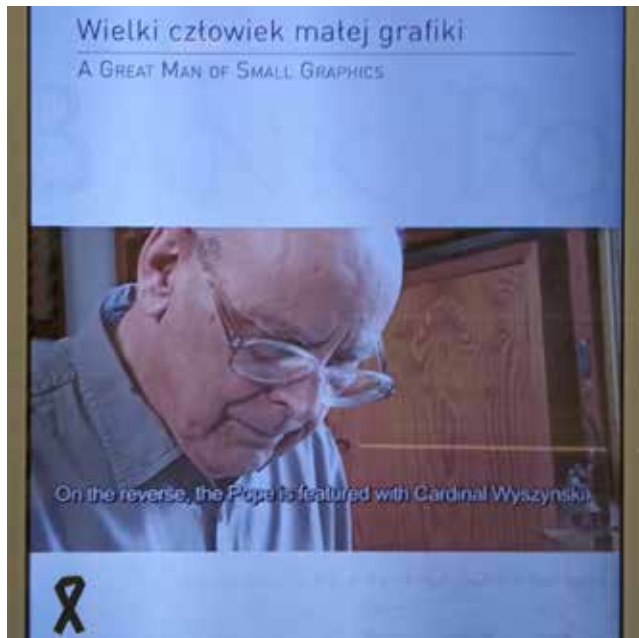


Andrzej Heidrich – designer of Polish banknotes

Andrzej Heidrich died on 20 October 2019 at the age of 90. He was an exceptional Polish graphic artist, the designer of many Polish banknotes issued by Narodowy Bank Polski.

He has his own permanent space at the NBP Money Centre in the “Creator of Money and Money Production” room.

Andrzej Heidrich designed all the banknotes that have been in circulation in Poland since the mid-1970s. He also designed postage stamps, created applied graphics and illustrated books.



In the “Creator of Money and Money Production” room, besides the money designed by Andrzej Heidrich, visitors can also watch a film about the artist, entitled “A Great Man of Small Graphics”.

Photo: NBP

In the years 1974–1993 he designed the series of banknotes entitled “Great Poles” and then the “Polish Rulers” series, which has been in circulation since 1995. The last banknote he designed, the 500 zł banknote with a portrait of King John III Sobieski, entered into circulation in 2017.



He designed the first Polish collector banknote with the image of Pope John Paul II. That banknote, with a face value of 50 zł, was issued on 16 October 2006. It can be viewed in the “Creator of Money and Money Production” room.

SG



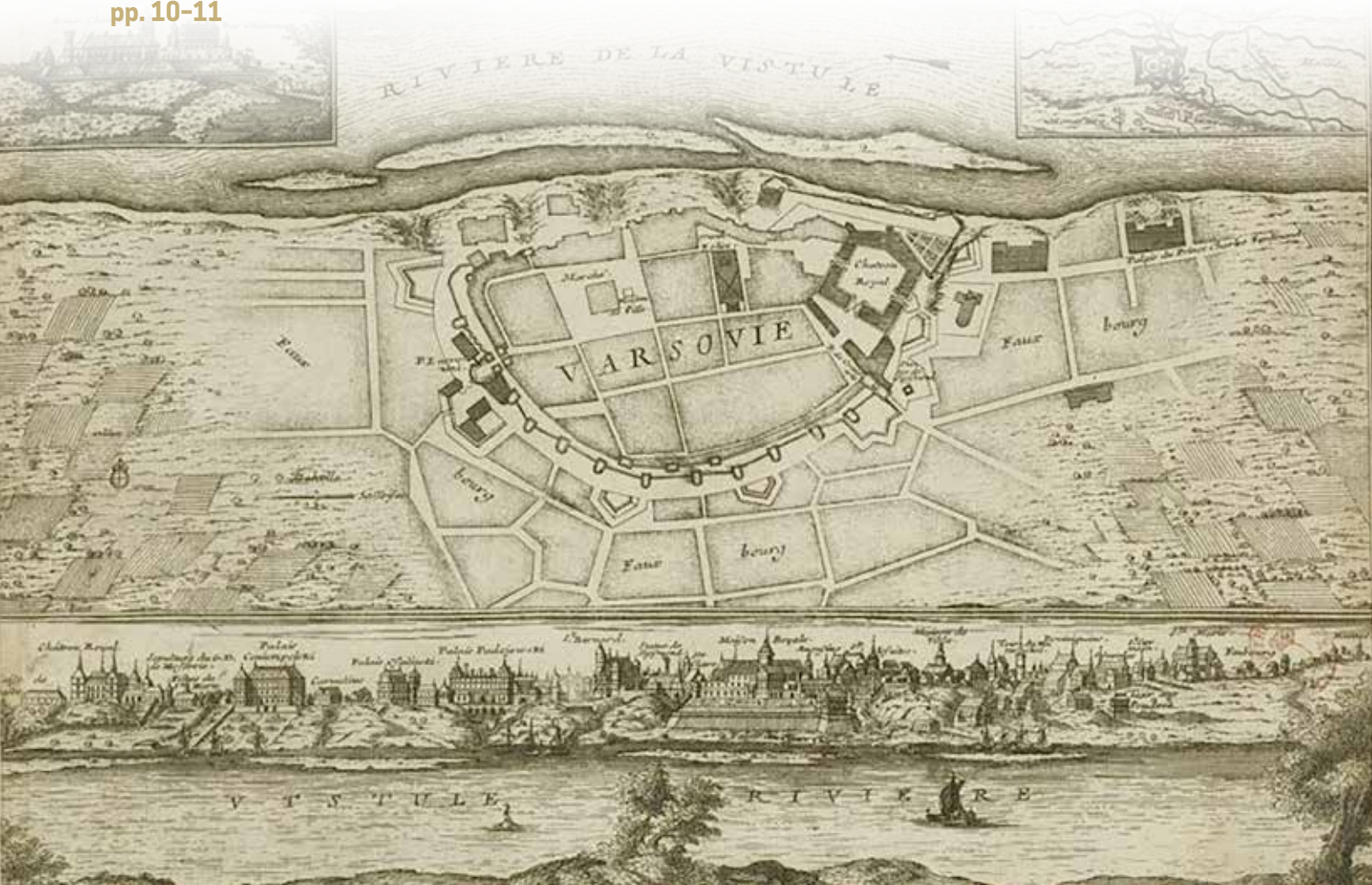
Education

Sigismund Vasa - the king who moved the Polish capital to Warsaw

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Sigismund Vasa – the king who moved the Polish capital to Warsaw

Historians have presented divergent assessments of his reign, but he undoubtedly played a crucial role in the history of Warsaw. Without his intention and patronage, the city would probably have remained an anonymous point on the map. For this reason, it is worth learning more about King Sigismund Vasa. Some of the valuable numismatic items minted during his reign can be viewed at the NBP Money Centre. They are a testament to important events in the history of Poland from the first half of the 17th century.



Image of King Sigismund Vasa.
Photo: National Library

King Sigismund Vasa has a permanent place in the history of Warsaw and in Warsaw's urban landscape. His statue, placed on a column by his son Ladislas Vasa, dominates over Castle Square in Warsaw. The king's statue, which had been destroyed by the occupiers, was meticulously restored and placed on a newly erected column, despite the fact that the ruler is not evaluated positively by historians. However, by moving his seat from Kraków to Warsaw, Sigismund elevated the provincial city to the rank of the national capital, which became the actual centre of the Polish state during his long reign. The king ordered the reconstruction of the Warsaw castle, turning it into a royal residence, but also the centre of power of the Republic of Nobles – the seat of the parliament. This magnificent pentagonal building, with an interior courtyard, was designed and built by Italian architects, who provided it with the features of Roman Baroque. The Polish Sejm gathered here starting from 1605 (when the construction works at the castle were still ongoing), and in autumn of 1611 the royal family settled here together with the entire royal court and the central offices and institutions of the state. The king also ordered the erection of a palace at Krakowskie Przedmieście and a castle in Ujazdów. Thanks to the royal patronage, Warsaw became the centre of art and culture influencing the entire region.

Sigismund was the first Polish king whose court became a centre of the arts. The artistically gifted and sensitive monarch liked to spend time with the representatives of various fields of art and provided them with employment. He took drawing lessons and liked to paint. He also played the clavichord and liked to tinker with tools. He made jewellery and ornaments, liturgical vessels, and even clocks under the supervision of professional jewellers and watchmakers. He was also a collector, who ordered and purchased paintings in Italy and in the Netherlands, which were controlled by the Spanish at the time. He supported a large court band and a court theatre. Like the other major European rulers of that era, he treated patronage of the arts as an important instrument in building the monarch's prestige. After all, he was related to the Spanish, Dutch and Austrian Habsburgs, and also to the House of Medici. In the times of King Sigismund, art in Poland did not merely follow the achievements



The kopeck coin of Ladislas Zygmuntowicz, later titled Ladislas Vas – in scale of 20:1, Russia 1611. NBP collections



4 thalers, 1621. NBP collections

of European art, but was a part of its mainstream. Unfortunately, the art collections gathered by King Sigismund have not survived, most of the buildings erected at his initiative were destroyed, and the archives were dispersed (the works purchased by the king included, among others, masterpieces of Rubens and Brueghel). The paintings of the outstanding Venetian artist Tommaso Dolabella also have not survived. This painter was commissioned by Sigismund to create works documenting the monarch's political successes: the battle of Klushino, Żólkiewski's triumph, the capture of Smolensk, and the battle of Khotyn. However, a number of numismatic items associated with the king and the numerous important political events from his reign have survived to the present times. Several of these items are held in the collections of Narodowy Bank Polski and are presented at the permanent exhibition of the NBP Money Centre.

Sigismund was born at Gripsholm Castle as the son of John Vasa, the Duke of Finland, and Catherine, the daughter of Sigismund the Elder, who were held in captivity by the King of Sweden. He obtained the Polish crown thanks to the efforts of his aunt Anna Jagiellon (the widow of King Stephen Báthory), and the support of the Crown Chancellor Jan Zamoyski, who fought back against the forces of Maximilian III Habsburg, the minority candidate to the Polish throne. The nobility hoped that the election of Sigismund would allow the country to avert future threats from Moscow thanks to a union with Sweden. Vasa took the Polish throne in 1587, and in 1592 he also assumed the Swedish throne. Even though he was dethroned by the Swedish parliament in 1599, Sigismund never gave up on his claim to the title of the hereditary King of Swedes. On the coins minted in the Polish-Lithuanian Commonwealth, as well as numerous portraits, the king is usually portrayed in armour. His statue, placed on the capital of the column in front of the castle that he reconstructed, is also clad in a suit of armour. The dignified king, in a cloak thrown over the armour, carries a cross, the symbol of faith, and a sword – as he is both a ruler and a warrior of Christ. The coins and portraits of the king

also include one other important element – the Order of the Golden Fleece, which was a manifestation of devotion to the Catholic faith. The reign of King Sigismund involved a series of wars with the neighbouring states: Lutheran Sweden (which competed with the Polish-Lithuanian Commonwealth for domination in the Baltic Sea, i.e. for the profits from grain exports), with Orthodox Russia (which was consistently trying to capture the Baltic ports in order to join the ranks of European powers), and finally with the Muslim Turkey.

Sigismund inherited the Swedish crown after the death of his father. However, his uncle, Charles IX of Sweden, also laid claim to the throne. He dethroned his nephew and was able to successfully fight off the Polish intervention. The war with Sweden was fought with varying success until 1605. Despite the victory of the Polish-Lithuanian army in the Battle of Kirchholm, it was impossible to conclude a lasting peace. Failures in the foreign policy towards Sweden led Sigismund to search for an ally in the east. Following unsuccessful attempts to place a Polish candidate in the Kremlin, the throne in Moscow was assumed by Vasily Shuisky, who allied himself with Sweden against the Polish-Lithuanian Commonwealth. The fate of the war was determined in the Battle of Klushino (1610). As a result, the tsar was captured and held in captivity by the Poles. The Polish army entered Moscow and captured the Kremlin, while the boyars offered the throne to Ladislas Vasa, the eldest son of Sigismund. However, the king's incompetent and inconsistent policies led to the outbreak of an anti-Polish uprising. The Polish garrison at the Kremlin surrendered in 1612, and the Russian throne was seized by the Romanov dynasty. In order to keep its eastern territories, the Polish-Lithuanian Commonwealth was forced to wage further long and exhausting wars. One reminder of the brief historical episode when the Tsarist state was subordinated is the coin which was minted in Moscow and Novgorod in the years 1610-1612. It carries the inscription: CAR I WIELIKI KNAZ' WLADISLAW ZIGMONTOWICZ WSIEJA RUSI ("Tsar and Grand Prince of all Russia Vladislav Zigmontovych")



Toruń siege thaler, Toruń 1629.
NBP collections

The reign of King Sigismund Vasa coincided with one of the biggest wars of the modern era – the Thirty Years War (1618-1648). The Polish-Lithuanian Commonwealth did not take part in this conflict directly, but supported one of the belligerent parties – the Catholic League. Sigismund Vasa allowed the recruitment of soldiers in the Polish territories and also sent light cavalry units (known as Lisowczycy) to the conflict-ridden areas of Bohemia and Transylvania. Thanks to their victories, Gabriel Bethlen, the ruler of Transylvania and a vassal of the Sultan, withdrew from the siege of Vienna. The young and ambitious Turkish ruler Osman II came to the defence of his vassal. The Turkish-Polish borderland territories were traditionally unsafe, but until the late 16th century the Polish foreign policy was based on the principle that wars with Turkey should be avoided. A Polish-Turkish peace treaty was concluded in 1621 confirming the border between the two countries on the Dniestr River. According to some researchers, the king ordered the minting of a 100-ducat coin to commemorate the victory at Khotyn. This is the most valuable Polish coin, with a mass of 375 grams and a diameter of 7 cm. The same die was also used to mint the 90-ducat, 80-ducat and 50-ducat coins, as well as silver coins. These are extremely rare numismatic items. One of them, a 4-thaler coin, is a part of the collections of Narodowy Bank Polski.

When the main forces of the Polish-Lithuanian Commonwealth fought at the south-eastern borders, the northern part of the country was once again invaded by the Swedish army. As a result of the war waged in the years 1617-1622, Poland lost the majority of Livonia. In 1626 the Swedes once again attempted to capture the mouth of the Vistula River and to gain control of Polish exports. The hostilities in the years 1626-1629 resulted in the devastation of the Kuyavia and Pomerania regions. The Poles achieved important victories in the battle of Gniew and in the naval battle of Oliwa, but a different event from that war was commemorated on a coin – the siege of Toruń by the Swedes. In February of 1629 the Swedes defeated the Polish army at Górzno and proceeded to blockade



Thaler minted during the interregnum period after the death of Sigismund Vasa, Bydgoszcz 1632. NBP collections

Toruń. The city defended itself against the invaders in a heroic manner, which the coin commemorates. On the obverse there is a panorama of the city bombarded by enemy artillery, and in the rim, there is the inscription: "Faithfulness and persistence tested by fire". The reverse carries the following inscription: "Attacked by the enemies, Toruń was defended by its citizens, with the help of God Almighty, on 16 February 1629".

At the end of the 16th century the Polish-Lithuanian Commonwealth was a very large country with an area of almost one million square kilometres, inhabited by the representatives of many nationalities and religious denominations. It was also a state in which approximately 10 per cent of the residents had political rights, and which developed specific forms of government. Moreover, at the time when the young Vasa ascended to the throne, the Polish-Lithuanian state was at the peak of its power. Sigismund knew five languages, but upon his departure from Sweden, he did not have sufficient knowledge concerning the political system of the Polish-Lithuanian Commonwealth. He was not prepared to rule the country, nor to command the army. The nobles saw him primarily as a descendant of the Jagiellonian dynasty, but the king quickly alienated the noble masses, who justifiably feared the strengthening of his power. Sigismund was leaning towards the model of absolute monarchy rather than constitutional monarchy. Sigismund was a hard-working and conscientious monarch, but he was not particularly successful as a ruler – during his reign he failed to solve any of the country's major problems, both in domestic policy and in foreign policy. He ruled during turbulent times, which brought major changes in the balance of power in Europe. However, Sigismund Vasa was not able to take advantage of the considerable resources of the Polish-Lithuanian Commonwealth. The king was winning battles, but losing wars, and even when he did win a war, he ended up losing the peace. He died in 1632, leaving behind a state that was weaker than at the time when he took the throne.

■ Mateusz Sora

Modern finance at the NBP Money Centre – educational workshops

In November 2019, the NBP Money Centre, whose mission includes, among others, the economic education of Polish citizens, conducted trial runs of two new classes designed for young people interested in the issues of entrepreneurship, business and banking. These are “The History of Investing” and “Modern Payment Systems”.

„Historia inwestowania” została pomyślana jako zajęcia na “The History of Investing” was conceived as classes conducted at the exhibition for the students of secondary schools. By visiting the Stock Exchange and Financial Markets, Modern Payment Systems, Vault, Central Bank, Bank Street, and Antiquity-Middle Ages-Modernity rooms, the participants embark on a journey into the increasingly distant past, and along the

way they learn about the instruments in which people invest in today and those which our ancestors were investing in. And there were quite a lot of such instruments in history: stocks, bonds, gold, land, and even tulips. Guided by an educator, the students ponder over the profitability of investments. For example: Is gold always a good investment? Will the construction of a new road improve the quality of life of the citizens?



Examples of cards with tasks for the educational game.
Photo: NBP



ZDARZENIE



START

Trial classes on modern payment systems were held in the room at the NBP Money Centre where educational workshops for schools are conducted
Photo: NBP

They will also learn about the motives of investors and they will discover that the desire to become wealthy and to protect one's wealth against inflation is not the only reason for making investments...

Meanwhile, the educational workshops entitled "Modern Payment Systems" aim to prepare young people for independent functioning in the world of banking. Their main goal is to show students how to use electronic forms of money in a safe and responsible way. The classes take the form of a game played in teams, during which the students earn money by performing various tasks. The classes are conducted in a manner that is attractive to young people, which is supposed to enable educators to convey practical economic knowledge in an accessible way. What should we keep in mind when using payment cards? What should we do if we fall victim to online fraud? What are the latest trends in the field of cashless payments? The "Modern Payment Systems" classes will help students from grades VII-VIII to find answers to these and many other questions relating to modern finance.

Both of the proposed classes are a part of the project entitled "Modern Finance at the NBP Money Centre". Within this project, the NBP Money Centre Education Team is introducing new content to the Centre's educational offer. We address topics related to the current developments in the modern economy (payment systems, the stock exchange, investments, modern banking, etc.) and we implement elements of economic education geared towards the practical functioning of young people in the world of finance.

The trial classes were conducted during the Global Entrepreneurship Week, and the participating students were their first reviewers. The comments of the groups participating in the "Modern Payment Systems" workshops and in "The History of Investing" classes from 18 to 24 November 2019 have been taken into account in the scenarios of classes that will be permanently introduced into the Centre's educational offer in 2020..

■ Adam Skręta
Iwona Szymańska-Jasińska

Discovering multimedia... Let's open the showcases

**Coins and medals minted during the reign of the Vasa dynasty –
Numismatist's Study** pp. 13-15

**Is Andrzej Kapostas really the author of the pamphlet about
the national bank? – part 1** pp. 16-18



John Casimir Vasa, 1660, medal minted to commemorate the conclusion of the Peace Treaty of Oliwa between Poland and Sweden, by Jan Höhn the Younger

The medal presents a panoramic image of Gdańsk with the port and the defensive fortifications. Above the image of the city, surrounded by clouds, there is a sun with a human face and a rainbow. In the foreground we see abandoned weapons lying in fields of grain. In the rim there is the inscription: POST BELLUM PLENA SURGIT PAX AUREA MESSE. HINC SPERAT MERITAM GEDANI CONSTANTIA FRUGEM (After the war the peace provides a plentiful harvest, and Gdańsk hence expects the deserved reward for its persistence). On the reverse, we see the coat of arms of the city of Gdańsk and the following inscription: PACI PERPETUAE POST ALTERNATAS A SECCULO INTER POLONIAM SUECIAMQUE INDUCIAS ET MOX BELLA AUSPICIS DEI TER OPT[imi] MAX[imi] INVICTAQUE VIRTUTE JOANNIS CASIMIRI PII FELICIS PACFICI ANNO CICII CLX. DANTISCI ET CIRCA ILLAM TRACTATAE FELICITERQ[ue] III MAJI CONCLUSAE EADEM CIVITAS LAETA LUBENS CONSECRAVIT, which means: The city has minted this coin with great joy and pleasure in commemoration of the perpetual peace, which follows the numerous truces and wars between Poland and Sweden over the course of the past century, and which was achieved thanks to the Almighty God, and the invincible courage of the benevolent, kind and peace-loving King John Casimir, and which was prepared in 1660 in Gdańsk and in its proximity and happily concluded on the 3rd day of May – NBP collections

Coins and medals minted during the reign of the Vasa dynasty – Numismatist’s Study

The 81 years of the Vasa dynasty’s reign on the Polish throne was an extremely interesting and varied period in the history of coinage. The coins produced during this period also reflected the path from greatness towards decline – from our largest gold coin, the famous 100-ducat of King Sigismund Vasa, to the later debased tymf and borattine coins of John Casimir Vasa.¹

During the reign of Sigismund Vasa, following a successful monetary reform, domestic coin minting experienced a remarkable boom. During that time coins were produced in more than a dozen different mints – the coins for the Polish Crown were minted in Olkusz, Malbork, Poznań, Bydgoszcz, Kraków, Lublin and Wschowa, while the coins for the Grand Duchy of Lithuania were minted in Vilnius. Municipal mints were also operating in Gdańsk, Toruń, Elbląg, Riga, Wschowa, Łobżenica and Poznań. The monetary system existing at the time was very complex. More than a dozen types of coins were issued, ranging from the denarii coins made of low-quality silver, to the magnificent golden donation coins with beautiful artwork. The so-called bimetallic system consisted of gold money in the form of the ducat and its multiples (up to 10-ducat coins known as portugals or portugaloser) and of silver money, which included the thaler and its sub-types (half-thalers), the grosz and coins representing its multiples: 18 grosz (orts), 6 grosz (szóstak), 3 grosz (trojak), or 1.5 grosz (półtorak). This system was complemented by smaller coins – shillings, ternar coins (worth 3 denarii) and denarii. The times of Sigismund Vasa are sometimes referred to as the era of the trojak coins, due to the significant quantities of these coins on the market and their broad popularity, also beyond Poland’s borders. The trojak coins are popular among numismatists and collectors to this day due to their interesting and relatively



Sigismund Vasa, half-portugal (coin with a weight of 5 ducats), 1622, Mint in Wilno

The Baroque-style character of the coin is manifested not only in the richly ornamented images on the obverse and the reverse, but also in the inscriptions presenting the royal titles. An interesting design solution was used here – words were separated with dots, and a colon was placed after abbreviated words: SIG : 3 · DG : REX · POL : M · DUX · LIT : RUSS : PRUSS : / · SA : LI : NEC : NO : SVE : GOT : VAN : HAER : REX :, which means: Sigismundus Tertius, Dei Gratia Rex Poloniae, Magnus Dux Lithuaniae, Russiae, Prussiae, Samogitiae, Livoniae, Nec Non Svecorum, Gothorum, Vandalorumque Haereditarius Rex – Sigismund the Third, by the grace of God King of Poland, Grand Duke of Lithuania, Ruthenia, Prussia, Samogitia, Livonia, and the Hereditary King of the Swedes, Goths and Vandals.

NBP collections

complex iconography, and the resulting existence of many varieties and types. On the other coins from this period the obverse is dominated by more or less decorative portraits or monograms of the ruler. The reverse is usually reserved for the coats of arms. One exception are the so-called

¹ We write about them in the article concerning collector coins on pages 20–22.



Ladislas Vasa, thaler, 1636, Mint in Elbląg

The thalers were coins with a large diameter (38-44 mm), but it was still impossible to fit in all the titles of the ruler. As a result, various abbreviations were used, which could be difficult to decipher for many collectors: VLADISL : IV : DG : REX : P : M : D : L : RUS : PR : MA : SA : LI : N · N · SUEC · GO : VA · H : REX, which means: Vladislaus Quartus, Dei Gratia Rex Poloniae, Magnus Dux Lithuaniae, Russiae, Prussiae, Masoviae, Samogitia, Livoniae, Nec Non Svecorum, Gothorum Vandalorumque Haereditarius Rex – Ladislas the Fourth, by the grace of God King of Poland, Grand Duke of Lithuania, Ruthenia, Prussia, Masovia, Samogitia, Livonia, and the Hereditary King of the Swedes, Goths and Vandals. The presented thaler was minted to celebrate the peace treaty concluded with Sweden in Sztumska Wieś in 1635, which is indicated by the coat of arms of Elbląg placed on the reverse, and the inscription: 1635 * ELBINGA * INTER ARMA * SERVATA (1635 Elbląg saved in times of war).
NBP collections

medal thalers or donation coins, which carry, among others, wonderful panoramas of cities.

One interesting fact worth noting is the peculiar Swedish coins which were only issued for a brief period of time. They were a reflection of the ambitions of Sigismund Vasa, who was formally the ruler of Sweden in the years 1592-1599 and continued to use the title of the King of Poland and Sweden for the rest of his life.



Ladislas Vasa (1595-1648) portrayed by Rubens, 1624.
pl.wikipedia.org

The successor of Sigismund Vasa, his son Ladislas Vasa, reduced the number of mints and limited issues to the higher-value coins – ducats and thalers, with iconography similar to the coins minted during his father's reign. Guests visiting the NBP Money Centre can view the half-thaler, thalers, ducats and donation coins from the mints in Bydgoszcz, Gdańsk, Toruń and Elbląg. The reign of this king was not associated with any particularly remarkable events in the history of Polish coinage, although the previous high artistic quality of the coin design was maintained. Among the numerous coins of Ladislas Vasa presented at the exhibition, it is certainly worth finding the small silver kopeck coin, which serves as a numismatic reminder of the brief period when the Polish prince also held the title of the Tsar of Russia (1610-1613).

The reign of John Casimir Vasa was marked by the decline of the monetary system, caused by the difficult political situation and the numerous



King John Casimir Vasa (1609-1672) – portrait by Daniel Schultz. pl.wikipedia.org

wars that swept through the country. During this time – in addition to the silver 2-grosz coin, which was confusingly similar to the trojak coins – debased coins, such as the tymf and the borattines, were also put into circulation. New mints were launched in Lwów, as well as Ujazdów, Oliwa, Brześć, and Kowno, which flooding the country with shillings minted almost entirely of copper.

During later periods, Polish rulers occasionally ceased the issue of certain denominations, but the structure of denominations that had been consolidated during the reign of the Vasa dynasty generally survived until the partitions, which marked the end of usage of Polish coins.

The period of Vasa reign was also a time when the art of medal making flourished in the Polish-Lithuanian Commonwealth. This was especially due to the presence of eminent medallists employed at the royal court and in the crown and municipal mints. One of the most exceptional artists of this period was Samuel Ammon, a Gdańsk-based medallist of Swiss origin, who was the author, among others, of the dies for the 100-ducat coin. Another artist from this period, Sebastian Dadler, was the first to



John Casimir Vasa, ducat, 1649, Mint in Kraków

This rare ducat commemorates the coronation of John Casimir Vasa as the King of Poland. The entire figure of the ruler is presented in coronation robes and with attributes of royal power: the crown, the sceptre and the orb. The following inscriptions are placed on the obverse and reverse of the coin: IOAN · CASIMIR · DG · REX · POL · M · D · LIT · RV · / SA · LI · S · CZ · NE – N · S · G · V · H · REX, which means: Ioannes Casimirus, Dei Gratia Rex Poloniae, Magnus Dux Lithuaniae, Russie / Samogitiae, Livoniae, Smolenscie, Czernichoviae, Nec Non Suecorum, Gothorum, Vandalorumque Haereditarius Rex – John Casimir, by the grace of God King of Poland, Grand Duke of Lithuania, Ruthenia, Samogitia, Livonia, Smolensk, Chernihiv, and the Hereditary King of the Swedes, Goths and Vandals.

NBP collections

use motifs from Flemish Baroque-style paintings in medal-making work. His disciple and collaborator, John Höhn the Older, a medallist working in Gdańsk in the years 1636-1660, executed the dies for many beautiful Gdańsk donation coins. Among the medals presented in the “Numismatist’s Study” room, we will find over a dozen items from the times of the Vasa dynasty – from small coronation tokens to the magnificent, ornamental medals minted on the occasion of the peace in the war with Sweden or royal nuptials. One of the most interesting among these exhibits is certainly the medal minted during the reign of Ladislas Vasa on the occasion of the peace treaty concluded with Sweden in Sztumska Wieś in 1635. The numismatic items from the times of King John Casimir Vasa include a medal commemorating the favourable breakthrough in Poland’s war with Sweden, as well as a medal commemorating the 200th anniversary of the liberation of Gdańsk from the reign of the Teutonic Knights and the incorporation of Royal Prussia into Poland.²

■ Eliza Walczak
Marcin Madejski

² Described in “Bankoteka” No. 8 of October 2016.

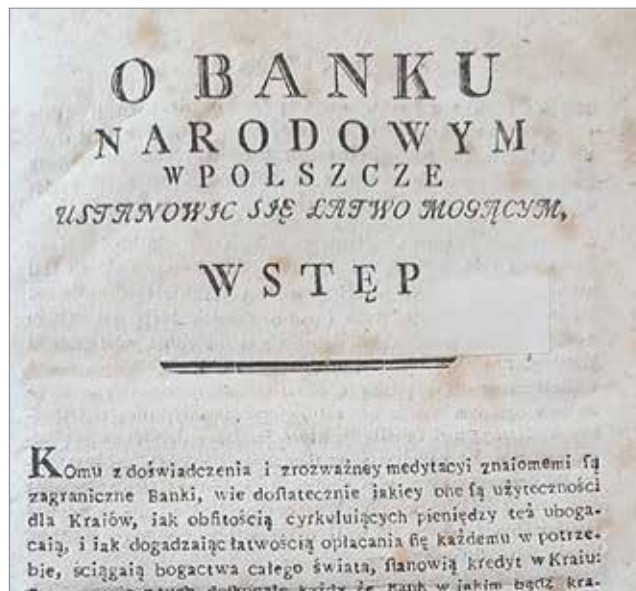
Is Andrzej Kapostas really the author of the pamphlet about the national bank?

Clarifying the bibliography of the history of central banking in Poland – part 1

At the end of the 18th century, in the waning days of the Polish-Lithuanian Commonwealth, many ideas were presented which were supposed to help save the failing state. These projects involved, among other things, the establishment of a modern issuing bank. It is possible, that one of the frequently referenced documents from this period never existed, and that it was prepared by a different author than is usually believed.

The Warsaw-based banker Jędrzej Kapostas is one of the figures that greatly contributed to the establishment of the first modern issuing institution on the Polish territories. He is the author of the work entitled "Planta ułożenia projektu banku narodowego, do Prześwietnej Deputacji projektu ekonomiki krajowej podana" (Plans for the establishment of a National Bank...) from 1790, in which he presented the most mature concept for the establishment and operation of an issuing bank.¹ This work has been thoroughly discussed in studies devoted to the history of central banking in Poland.

Some of these publications, including from both academic papers and popular science, including the biographical note in "Polski Słownik Biograficzny" (Polish Biographical Dictionary), state that Kapostas was also the author of an anonymously published pamphlet entitled "O banku narodowym w Polsce ustanowić się mającym" (On the national bank in Poland that is to be established).² However, the researchers studying the origins of the Bank Polski (Bank of Poland), are forced to rely solely on secondary sources because no copy of this work has been preserved. The situation is additionally complicated by the fact that there is yet another anonymous pamphlet from this period with a very similar title: "O Banku Narodowym w Polsce ustanowić się łatwo mogącym" (On the national bank in Poland that could be easily established). Some library catalogues indicate that this is also a work authored by the Warsaw-based banker. Therefore, it seems reasonable to ask whether Kapostas created some other work presenting the concept and principles of operation of the first central bank besides "Planta ułożenia projektu banku narodowego...".



The first page of the pamphlet entitled "O Banku Narodowym w Polsce ustanowić się łatwo mogącym" (On the national bank in Poland that could be easily established) Author's collections.

¹ See: C. Leszczyńska, Zarys historii polskiej bankowości centralnej [Overview of the history of Polish central banking], Warsaw 2010, p. 7.

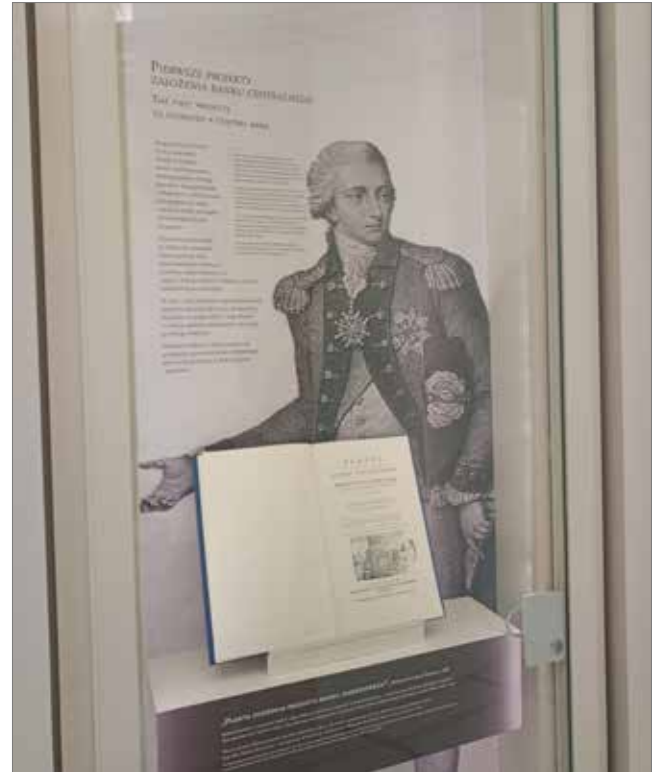
² Cf. I. Homola, A. Zahorski, entry for "Kapostas Andrzej", Polski Słownik Biograficzny [Polish Biographical Dictionary], Vol. XII, Wrocław-Warsaw-Kraków 1966-1967, pp. 1-3; A. Jezierski, C. Leszczyńska, Historia gospodarcza Polski [Economic history of Poland], Warsaw 2003, p. 98; E. Myślak, Narodowy Bank Polski w systemie ustrojowym Rzeczypospolitej Polskiej [Narodowy Bank Polski in the political system of the Republic of Poland], Kraków 2013, p. 18; K. Łopuszyński, Idea bankowości centralnej w ostatnich latach I Rzeczypospolitej [The concept of central banking in the last years of the Polish-Lithuanian Commonwealth], "Roczniki Nauk Prawnych", Vol. XXVIII, No. 3, 2018, p. 105, http://www.mowiawieki.pl/templates/site_pic/files/HistoriaBankowosciNaZiemiachPolskich_01.pdf

Based on bibliographic research, we will try to sort out the current state of knowledge on this matter and clear up a misunderstanding that has lasted for more than 140 years.

The first mention of the pamphlet entitled “O banku narodowym w Polsce ustanowić się mającym” appeared in a publication authored by Roman Pilat, a literary historian, professor and rector of the University of Lwów. He referenced the pamphlet in his 1872 work entitled “O literaturze politycznej Sejmu Czteroletniego (1788–1792)” (On the political literature of the Four-Year Sejm). While discussing the debates concerning the functioning of the local government units that had taken place during the sessions of the Great Sejm, Roman Pilat provided a brief bibliographic description of the pamphlet and summarized the position of the author: “He also declares support (...) for the prompt and unconditional sale (of crown lands), but he proposes a compensation of the incurred expenditures for the local county heads, who are acting in public trust. Moreover, he expects that most of them will voluntarily surrender their crown lands. The author would allocate the proceeds derived from the sale to the share capital of a bank, which is to grant interest-bearing loans”.³

The same idea for increasing the bank’s share capital through the sale of the crown lands appeared in a pamphlet entitled “O Banku Narodowym w Polsce ustanowić się łatwo mogącym”, which was also published in this period, without any information about the author or the place and year of issue.⁴ The number of pages and the number of tables is also the same. It is therefore likely that professor Pilat had access to the work above while he was working on his essay “O literaturze politycznej Sejmu Czteroletniego (1788–1792)”, in which he referred to a pamphlet with an almost identical title. Perhaps he distorted the title when he was writing down his notes or when he was preparing the final draft for his publisher. It is also possible that the changes occurred during the preparation of the work for print, which would be substantiated by the generally low editorial quality of Pilat’s publication, manifested in numerous pagination and printing errors.

These seemingly minor inconsistencies: modernization of the spelling and shortening of the title (Polszcze – Polsce, łatwo mogącym – mającym) had far-reaching consequences. Karol Estreicher (Senior), who is considered the founding father of Polish bibliography, assumed, that even the smallest traces of people’s editorial activities should be recorded.⁵ Because of that, in his work “Bibliografia polska” (Polish bibliography), he also included works mentioned in other sources, which had not survived



“Planta ułożenia projektu Banku Narodowego” (Plans for the establishment of a National Bank), the “Central Bank” room.

Photo: NBP

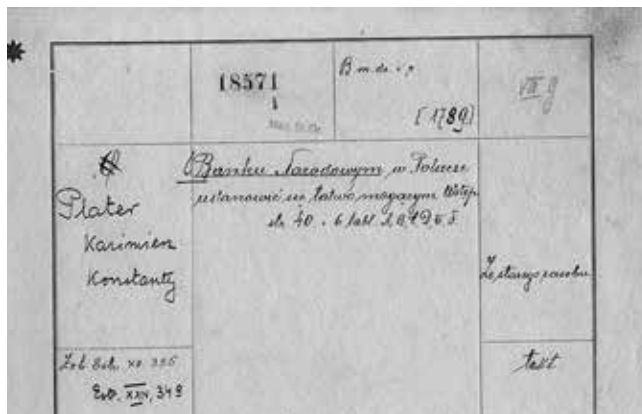
to contemporary times. He assumed that apart from the proven library resources, undisclosed copies are also in existence.

It is therefore no wonder that based on Pilat’s publication, he listed the pamphlet entitled “O banku narodowym w Polsce ustanowić się mającym” as a separate work. However, he did not identify a single copy of this work available in library collections. Moreover, he questioned the authorship of Andrzej Kapostas, rightly noting, that “Planta ułożenia projektu Banku Narodowego...”, which was published in 1790, lacks even the slightest

³ R. Pilat, *O literaturze politycznej Sejmu Czteroletniego (1788–1792)* [On the political literature of the Four-Year Sejm 1788–1792], Kraków 1872, p. 102.

⁴ *O Banku Narodowym w Polsce ustanowić się łatwo mogącym* [On the national bank in Poland that could be easily established], no data or place and year of publication, pp. 6–7.

⁵ K. Estreicher, *O bibliografii. Przemówienie w Szkole Głównej w Warszawie, miane dnia 22 marca 1865 r., przy rozpoczęciu wykładu tej umiejętności* [On bibliography. Speech at the Warsaw School of Economics given on 22 March 1865, at the start of the lecture on that topic], Warsaw 1865, p. 4.



Library card from the "old" paper catalogue of the Jagiellonian University Library – Source: <http://pka.bj.uj.edu.pl/PKA/index.php?scr=skrzynki&offset=2023&expand=2023&kat=2023&card=24>

reference to the supposedly preceding pamphlet entitled "O banku narodowym w Polsce..."⁶

It's worth noting that the authors of the biographical note dedicated to Kapostas in the Polish Biographical Dictionary who attributed the authorship of the anonymous pamphlet to him also relied on Pilat's essay. They also mentioned his concept of funding the national bank with proceeds from the sale of crown lands.⁷

Let us therefore take a closer look at the brochure entitled "O Banku Narodowym w Polsce ustanowić się łatwo mogącym" and let us analyse its substantive content based on Estreicher and Korzon's findings and the bibliographic descriptions of preserved copies.

A description of the pamphlet (with not attribution of authorship) was included by Estreicher in volume XII of "Bibliografia Polska", under the entry for "bank". Estreicher listed the title, the supposed date of publication (1790), as well as the number of pages (40) and tables (6). He also noted that this publication had been mentioned by Tadeusz Korzon in his work "Wewnętrzne dzieje Polski za Stanisława Augusta (1764 – 1794)" (Internal history of Poland during the reign of Stanisław August).⁸ Estreicher stated that 6 copies of the pamphlet had survived and were held in the library of the Polish Academy of Arts and Sciences in Kraków, the



"Planta..." – title page, the "Central Bank" room. NBP Collections

Branicki library, the library of the Jagiellonian University, the Kiev library, the Ossoliński library, and the library of the University of Warsaw.

The pamphlet was also mentioned in Volume XXIV of "Bibliografia Polska". Here, the authorship was attributed to Kazimierz Konstanty Plater, the Deputy Chancellor of the Grand Duchy of Lithuania and a political writer. The description is not consistent with the description provided in Volume XII. Although the title and the number of pages is the same, there are differences in the presumed date of publication (1789) and the number of tables (26 instead of 6).⁹ Estreicher also did not list the libraries in which the pamphlet was available. It seems, however, that when it comes to the number of tables, we are dealing with an error. On a digitized copy of Volume XXIV of "Bibliografia Polska" there is an annotation written with a pencil, questioning the number of tables and indicating the copy stored in the Jagiellonian University Library as the likely source of the information.

A reference to the entries in volumes XII and XXIV of "Bibliografia Polska" is found on a library card from the "old" paper catalogue of the Jagiellonian University Library. It seems, that a library worker issuing this card had correctly linked both entries and determined that they both related to the same publication. He probably assumed that in the course of work on subsequent volumes of "Bibliografia Polska" Estreicher had found out who the author of the previously described pamphlet was.

■ Tomasz Kaleta

⁶ K. Estreicher, *Bibliografia polska* [Polish bibliography], Vol. XIX, Kraków 1903, p. 107.

⁷ I. Homola, A. Zahorski, entry for "Kapostas Andrzej", in: *Polski Słownik Biograficzny* [Polish Biographical Dictionary], op. cit., p. 1.

⁸ K. Estreicher, *Bibliografia polska* [Polish bibliography], Vol. XII, Kraków 1891, p. 355.

⁹ K. Estreicher, *Bibliografia polska* [Polish bibliography], Vol. XXIV, Kraków 1912, p. 349.

Exhibits

NBP collector coins dedicated to the kings from the Vasa dynasty

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New exhibits at the NBP Money Centre pp. 23-24



NBP collector coins dedicated to the kings from the Vasa dynasty

Once again, we present selected collector coins issued by Narodowy Bank Polski. In this issue of “Bankoteka” we enable our readers to learn more about coins dedicated to Polish kings from the Vasa dynasty.

Monarchs from the House of Vasa ruled the Polish-Lithuanian Commonwealth continuously for 81 years. The first king from this dynasty was Sigismund Vasa, who reigned in the years 1587-1632. He was succeeded by his sons – Ladislas Vasa, who reigned from 1632 to 1648, and John Casimir Vasa, who sat on the throne in the years 1648-1668. In the years 1979-2005 Narodowy Bank Polski issued a series of coins entitled “The Gallery of Polish Kings and Princes”. As part of this series, images of 23 kings and princes were presented, starting with Mieszko I and ending with Stanisław August Poniatowski. Each of the rulers was depicted on a circulation coin and on collector coins made of silver and gold. In 1998 four coins depicting the bust of Sigismund Vasa were released. These included a coin with a face value of 2 złote made of the Nordic Gold alloy (CuAl5Zn5Sn1), a silver 10 złoty coin (Ag 925), and a 100 złoty gold coin (Au 900). The last part of the set was a silver coin with a face value of 10 złoty (Ag 925) with a half-length portrait of the king. Narodowy Bank Polski issued the same sets of coins dedicated to Ladislas Vasa (in 1999) and to John Casimir Vasa (in 2000). The images of the rulers on all the coins were designed by Ewa Tyc-Karpińska.

The series “History of Polish Coin”, which has been issued since 2013, presents the most famous examples of Polish coinage. In 2017 NBP put into circulation a coin with a face value of 20 złoty, depicting the 100 ducats of Sigismund Vasa. The coin, designed by Dominika Karpińska-Kopiec, was minted in proof finish,



From the left: coins from the series “History of Polish Coin” – 100 ducats of Sigismund Vasa, 20 złoty, 2017, Ag 925, selective gilding; the boratnine and the tymf of King John Casimir Vasa, 20 złoty, 2018, Ag 925, selective plating.
NBP collections



From the left: coins from the series “The Gallery of Polish Kings and Princes” – Sigismund Vasa, 100 złoty, 1998, Au 900; Sigismund Vasa, bust, 10 złoty, 1998, Ag 925; Sigismund Vasa, half-length portrait, 10 złoty, 1998, Ag 925. NBP collections

out of .925 silver, and was subjected to selective gold-plating. It presents the image of a numismatic item, which is particularly interesting to collectors: the golden 100-ducat coin, with a diameter of 70 mm and a weight of 348.3 grams, produced at the Bydgoszcz mint in 1621. It was designed by Samuel Ammon – an exceptional medallist and engraver from Switzerland, who worked at the Gdańsk mint. The obverse shows the bust of King Sigismund Vasa in ornate armour and with the Order of the Golden Fleece on his chest. The reverse depicts the ruler’s nine-field crowned coat of arms. Around the heraldic shield there is a chain

with the Order of the Golden Fleece. Only a few copies of this coin have been preserved to this day, so their value is enormous. In 2018 one such coin was sold at an auction in the United States for USD 2.16 million, that is, more than PLN 8 million.

A coin with the image of the thaler of Ladislav Vasa was also issued as part of the “History of Polish Coin” series in 2017. The silver coin with a face value of 20 złoty (Ag 925), minted in proof finish, was designed by Dominika Karpińska-Kopiec. The obverse of the collector coin carries the image of the reverse side of the

thaler of Ladislav Vasa, and on this backdrop, we see the figure of the ruler on horseback. The reverse side of the collector coin shows the obverse side of the thaler. The model used in the design of the collector coin is the thaler of Ladislav Vasa minted in 1642 at the Bydgoszcz mint. During that period, it was a crown mint and it produced high-denomination half-thaler, thaler, ducat, 5-ducat and 10-ducat coins.

In 2018 Narodowy Bank Polski issued another coin from the series “History of Polish Coin”, associated with the last Polish king from the Vasa dynasty, John Casimir Vasa. This time,



From the left: coins from the series "The Gallery of Polish Kings and Princes" – Ladislaus Vasa, half-length portrait, 10 złoty, 1999, Ag 925; Ladislaus Vasa, bust, 10 złoty, 1999, Ag 925, and from the series "History of Polish Coin" – thaler of Ladislaus Vasa, 20 złoty, 2017, Ag 925. NBP collections

the silver 20 złoty coin (Ag 925 and selective plating) carries the images of two historical coins. One of them is a shilling coin minted in the years 1659-1668. This was a small debased copper coin, which was officially assigned the value of a silver shilling. The author of this solution was Titus Livius Boratini, the manager of the Kraków mint at that time. From his surname these shilling coins were known as the "borattines". The reverse of the collector coin depicts the copper-coated obverse side of the shilling with an image of John Casimir Vasa's head, around which there is an inscription in the rim: IOAN. CAS.REX. The letters T.L.B., which represent Boratini's initials, were placed at the bottom. In the background, we see a fragment of a second coin minted during the reign of King John Casimir Vasa – with a face value of XXX

groszy. These coins were produced in the years 1664-1667 from an alloy of silver and copper, which reduced the actual value of the coin from 30 grosz to 10-15 grosz. Their common name (tymf or tyńf), was derived from the surname of Andrzej Tymf, who was the manager of the crown mints where the coins were produced. These coins carried a crowned royal monogram "ICR" (Joannes Casimirus Rex). In the rim there was an inscription in two rows: DAT·PRETIVM·SERVATA·SALVS· / POTIORQ3·METALLO·EST, which means: "The value of this coin is derived from the salvation of the Commonwealth, which is more precious than the metal". This was the explanation for the issuance of a debased coin. As in the case of the two previous examples, the collector coin was designed by Dominika Karpińska-Kopiec.

The images of rulers from the Vasa dynasty will also appear on coins that will be issued in 2020. As part of the "Treasures of Stanisław August" series, coins with the image of Sigismund Vasa will be issued in January, and coins with the image of Ladislaus Vasa will be issued in December. Narodowy Bank Polski has been issuing coins from this series since 2013. These are silver coins (with a face value of 50 złoty) and gold coins (with a face value of 500 złoty), modelled on the famous 18th-century series of medals with portraits of Polish kings, created at the request of King Stanisław August Poniatowski. These medals were executed by the royal court medallists – Jan Filip Holzhaeusser and (after his death) Jan Jakub Reichel.

■ Marcin Madejski

New exhibits at the NBP Money Centre

Three new exhibits have recently been added to the collections of Narodowy Bank Polski: half-grivna of Novgorod, a pendant from 1765, belonging to the category of so-called numismatic jewellery, and a jewellery scale with a set of weights for modern gold coins.

The Novgorod poltina (half a grivna), dated to the turn of the 13th and 14th century, comes from the territories of the old Rus. The grivna is one example of Medieval metallic commodity money. It took the form of ingots or rods, cast from high-purity silver. In the 11th-14th century, the period of fragmentation of Kievan Rus after the death of Yaroslav the Wise, several such currencies were used: the Kiev grivna, the Novgorod grivna, the Chernigov grivna, the Lithuanian grivna, and the Volga grivna. They differed not only in shape but also in weight – depending on the various systems of weights using in the areas bordering Rus. The Kiev grivna weighed 160 grams, the Chernigov grivna weighted 194 to 200 grams, while the remaining types had a weight of over 200 grams. The whole grivna of Novgorod could weigh up to 204 grams. Our half-grivna weighs 98.18 grams and has the following dimensions: 69.8 x 14.5 x 14.4 mm. On one of the shorter sides, there is a clear trace of a crack or an incision. The Rus grivnas were cut in half or into smaller pieces in order to obtain units of a lower value. Because of that, the Russian word “rubit” (to cut) was the source of the name of the Russian ruble. The latter was mentioned for the first time in the so-called gramota from the years 1281-1289, that is, a birch bark manuscript discovered during excavations in Novgorod in 1952.

The exhibit will be on display in the “Antiquity-Middle Ages-Modernity” room, in the showcase with commodity money.



Half-grivna from the territory of the old Rus – the turn of the 13th and 14th century. Photo: NBP

The second historical numismatic item is a pendant with a so-called Madonna Thaler from 1765, with decorative elements. It belongs to the category of so-called numismatic jewellery. The obverse of the thaler depicts a bust of Maximilian III Joseph, Elector of Bavaria, in draperies. Meanwhile, the reverse side carries the image of Madonna with Child, presented in the Patrona Bavariae style. Hence the name of this coin.

The theme of the Virgin Mary and the Baby Jesus appeared on coins already in the Middle Ages and became the main motif of Hungarian



Pendant with a Bavarian thaler of 1765.
Photo: NBP

coins from the times of Matthias Corvinus, which was accompanied by the legend of Patrona Hungariae. An established iconographic arrangement of such coins survived until the end of Hungary’s sovereignty, and the theme was later also presented on money minted in the territory of the empire. It is less frequently found in the coinage of other countries, such as Bavaria, Austria, Italy and Silesia, which were under the Hungarian influence, and occasionally even appears on coins of the Teutonic Order from the times of Albrecht Hohenzollern.

In modern Bavarian coins, the theme of Madonna with Child initially appeared in a slightly different arrangement – with the coat of arms of Bavaria and a legend reading “CLIPVS OMNIBVS IN TE SPERANTIBVS”. From the times of Maximilian III Joseph, that is starting from 1753, the PATRONA BAVARIAE was already depicted on gold and silver coins on par with the double-headed eagle of the Holy Roman Empire. This motif was sometimes used even in the second half of the 19th century, and on Bavarian medals it even appeared in the interwar period.

The thaler is decorated with a simple wire frame, topped with an openwork orb and a clasp, concealing the inscription placed on the edge: IN DEO CONSILIVM. The wear of the coin suggests that it had been used as currency for a long time. It was only made into a pendant at a later time, but it is difficult to determine when – perhaps even in the 19th century – the decorative frame is not as worn out as the coin, and incisions on the wire are clearly visible. It is hard to tell whether such ornaments were used as an expression of loyalty to Bavaria’s ruling House of Wittelsbach, or as a manifestation of piety. In this case, the pendant could easily fulfil both of these functions. It is also possible that it was simply used as an original piece of jewellery. The pendant will be available for viewing – alongside the beer mug and cup decorated with coins – in the “Antiquity-Middle Ages-Modernity” room, as one of the examples of non-monetary use of money.

The “Antiquity-Middle Ages-Modernity” room will soon receive one more historical item – a jewellery scale with a set of weights for modern-era gold coins. The scale, dated to the 1780s, comes from the well-known workshop of Johann Daniel vom Berg (1733-1804), from the town of Lennep (now a district of the city of Remscheid near Düsseldorf), which was a part of Bavarian Palatinate. The steel scale has a shape typical for the period – a so-called “goose-neck”, with curved beam endings, and two brass scale pans suspended on green string.

The correct weight of the coins was checked using monetary weights, i.e. objects with the reference weight for the given type of coin. Seven brass weights in the shape of truncated pyramids with a handle are included with the scale in a wooden box. Alongside the name of the denomination, each of them includes a dapping punch with the image of a heraldic lion of the former Duchy of Berg. The set includes:

- 1 maxd – max d’or, weighing 6.48 grams, minted by Maximilian Emanuel of Bavaria starting from 1715, with a value of a double gulden,
- 1 carlin – weighing 9.69 grams; a weight for coins issued starting from the 12th century in Italy,
- 1 ducat – weighing 3.47 grams, for the European gold ducat,
- 1 pistole, 2 pistoles – weighing 6.72 grams (double escudo) and 13.02 grams, minted in Spain from the times of Philip II (1556-1598) until the early 19th century, imitated by other European countries, mainly France and Germany, with a value of 5 thalers



Jewellery scale with a set of weights – 18th century.

Photo: NBP

- 1 sever – sovereign, weighing 11.1 grams, English coin with a value of 1 pound, minted starting from the late 15th century,
- 1 pistole, additionally marked with a star – weighing 8.09 grams.

In the top row, next to the recesses for the weights, there is also a small compartment which should contain small auxiliary weights in the form of thin plaques with point symbols from 1 to 5, weighing from 0.06 grams to 0.28 grams, respectively. They were used to add weight for coins without their counterpart in the attached set. On the inner side of the lid, there is a glued-in label with the name of the manufacturer and a fragment of the date: “178”. This means that the scale was produced in the 1780s, between the year 1782, when Johann Daniel vom Berg received a master patent, and the year 1789. Sometimes the owners filled in the date, up to the full year, but here it remained incomplete. In the lower right corner, we can see a burned-in inscription “JUSTIERT” under the three crowns of Cologne, as a signature of legalisation. Scales of this type were very common in modern-era Europe. The sets of weights could be extended up to 20 pieces and used to weigh various denominations from different systems of coinage, e.g. the French Louis d’or coins, Austrian krone coins or the English guineas.

■ Eliza Walczak

Special issue of the “Mówią Wieki” monthly – presentation in the “Bank Street” room

On 4 November 2019 NBP Money Centre was visited by the creators of the special issue of the historical magazine “Mówią Wieki”, entitled “The Second Polish Republic – the opening balance”. The guests discussed the beginnings of the newly reborn Polish Republic.

The cover of the magazine presents a photograph of Edward Wittig’s sculpture entitled “Victory”, which depicts the striding goddess Nike. This work is well known to numismatists from the reverse side of the silver 5 złoty coin minted in the years 1928-1932. The beauty of this numismatic item and its importance for Polish culture was officially recognized in 2018, when it was entered into the Polish National

Register of UNESCO’s Memory of the World Programme as part of the collection entitled “The Polish monetary unit – ZŁOTY – a set of coins, coin patterns and banknote designs”. The image of the goddess introduces us to the theme of this edition of the magazine, centred around the story of the great Polish victory – regaining independence in 1918 and defending it after the attack of the Bolsheviks in 1920.

The diversity of forms in which the 100th anniversary of Poland regaining its independence was celebrated last year may give the impression that this subject has already been broadly covered in literature. However, this issue of the “Mówią Wieki” magazine is clearly original, because its authors have focused on an attempt to describe the extremely difficult circumstances in which free Poland was born out of three separate state organisms. This attempt constitutes the “opening balance” of Independent Poland referenced in the title. Its uniqueness also stems from the preponderance of narratives presented by socio-economic historians. This is not a common form for popularizing historical knowledge, which is usually presented from the perspective of political history.

The articles included in this issue of the magazine were grouped into six chapters entitled: “State and territory”, “Society”, “Economy”, “Institutions”, “Technology” and “Ideas”.

Professor Adam Głapiński, the President of Narodowy Bank Polski, provided a foreword which precedes the contents of this issue.

The guests watching the presentation were greeted by Marlena Koter, the director of the NBP Money Centre. The participants of the panel discussion, moderated by Wojciech Kalwat (deputy editor-in-chief of “Mówią Wieki”), included Professor Janusz Odziemkowski, Professor Andrzej Szwarc, Professor Michał Kopczyński (editor-in-chief of “Mówią Wieki”), and Dr Katarzyna Nowakowska-Sito.

The special issue of the historical magazine “Mówią Wieki” entitled “The Second Polish Republic – the opening balance” was prepared together with Narodowy Bank Polski as part of the economic education programme coordinated by the Education and Publishing Department.

The cooperation between the NBP Money Centre and the “Mówią Wieki” magazine also resulted in a series of lectures launched in 2019, which will be continued in the next year. The themes of these lectures are presented on the next page of “Bankoteka”. Professor Michał Kopczyński, the magazine’s editor-in-chief, describes this project in the following way:

“The objective of the lectures devoted to the economic history of Poland, entitled “Money



and society in the Polish territories”, is to show the social functioning of money in the different periods of Polish history. The lecturers are university employees specializing in the economic history of Poland and Europe, the authors of the articles devoted to this subject which appeared in the historical magazine “Mówią Wieki”.

The discussed topics included the “monetary revolution of the 13th century”, that is, the transfer of the countryside legal system from Western Europe to the Polish territories. From the point of view of our themes, the key change was the introduction of rent paid in cash in place of the previously existing tributes paid in kind, which were the norm in the system of the so-called ducal law functioning in the early Piast monarchy.

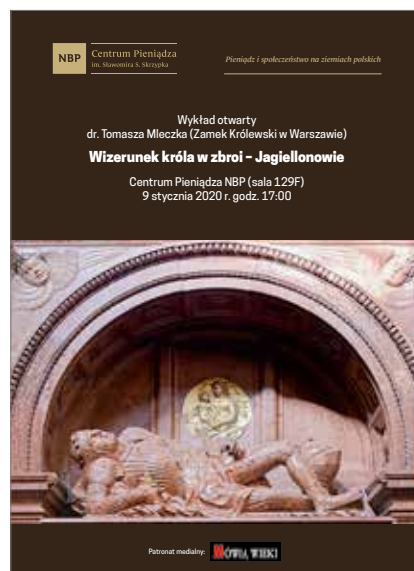
The lectures devoted to the modern era were dominated by the issues of taxation. The 17th century saw the birth of the tax state, in which the main source of funding was taxation, and not revenues from customs duties and the royal land estates, as was the case in the Middle Ages. The Polish-Lithuanian Commonwealth lagged behind the major countries of Western Europe in terms of the evolution of the tax system. The introduction of taxation required the separate approval of the Sejm each time, while the effectively collected indirect taxes remained in the hands of the local nobility instead of going to the central treasury. This was also associated with the ineffectiveness of the fiscal administration, which also remained under the control of the local governments. This state of affairs resulted in the permanent underfunding of the army and the inability to confront the growing threat from the neighbouring states”.

■ Artur Kaleta

Open lectures at the NBP Money Centre in 2020

1st series: The socio-economic history of Poland

In 2020 the NBP Money Centre, together with the editorial team of the “Mówią Wieki” monthly, will organize lectures dedicated to the socio-economic history of 19th-century Poland. The series is a continuation of the lectures launched in 2019 and is entitled “Money and society in the Polish territories” (“Pieniądz i społeczeństwo na ziemiach polskich”).



The lectures planned in 2020 are as follows:

- 30 January – Kosciuszko as a rentier, or the Commander-in-Chief in Switzerland (“Kościuszko jako rentier, czyli Naczelnik w Szwajcarii”)
- 27 February – The Polish Tax State. Taxes in the Duchy of Warsaw (“Państwo podatkowe po polsku. Podatki w Księstwie Warszawskim”)

2nd series: Numismatics

The second series of lectures was prepared in cooperation with the Polish Numismatic Society.

The lectures planned in 2020 are as follows:

- 9 January – The image of the king in the armour – the Jagiellonians (“Wizerunek króla w zbroi - Jagiellonowie”)
- 6 February – The Warsaw Mint 1766-1865 (“Mennica Warszawska 1766-1865”)

3rd series: Economics

In January 2020 we will inaugurate a series of lectures dedicated to economic issues.

In the first quarter we have planned, among others, a lecture about the winners of the 2019 Nobel prize in economics r.

■ Mateusz Sora

Bankoteka

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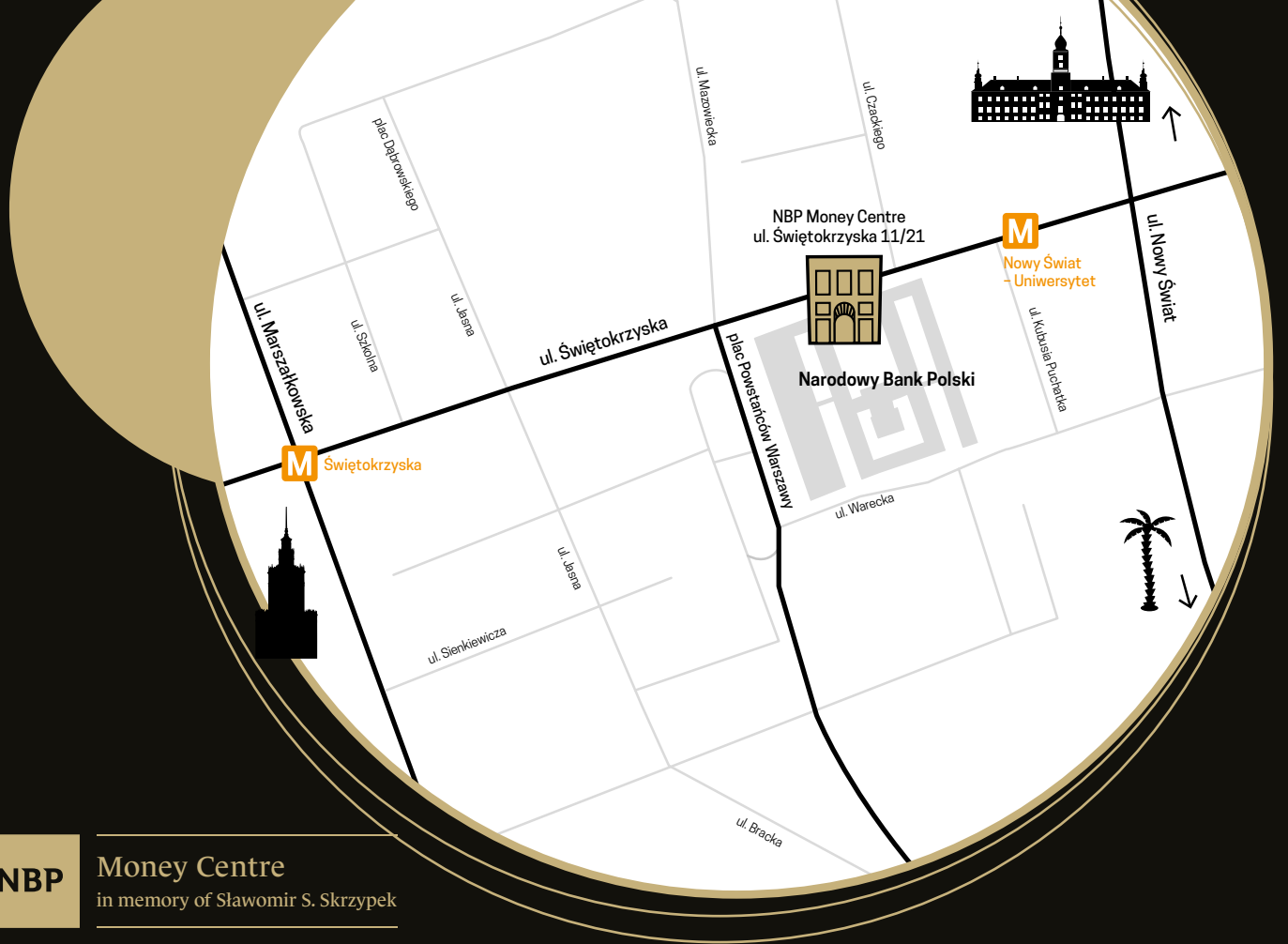
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NBP

Money Centre

in memory of Sławomir S. Skrzypek

We invite you

Monday – Wednesday 10 a.m. – 6 p.m.

Thursday 10 a.m. – 8 p.m.

Friday – Sunday 10 a.m. – 6 p.m.

Monday – closed

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00-919 Warsaw

Booking for organised group visits: (22) 185 25 25

Individual visits do not require prior booking

Free admission!

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2019 - The Year of the Vasas

Commemorative coin: 100 gold ducats - Sigismund Vasa - from the series "Treasures of Stanisław August"

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