

● On the **12 August, 2011**, the National Bank of Poland is putting into circulation coins commemorating Czesław Miłosz, with the following face values:

**200 zł** struck in proof finish, in gold,

**10 zł** struck in proof finish, in silver,

**2 zł** struck in standard finish, in Nordic Gold.

## The National Bank of Poland

holds the exclusive right to issue the currency  
of the Republic of Poland.

In addition to **coins and notes for general circulation**,  
the NBP issues **collector coins and notes**.

Issuing collector items is an occasion to commemorate  
important historic figures and anniversaries, as well  
as to develop the interest of the public in Polish culture,  
science and tradition.

Since 1996, the NBP has also been issuing **occasional 2 złoty**  
coins, struck in **Nordic Gold**, for general circulation.

All coins and notes issued  
by the NBP are legal tender in Poland.

NBP

National Bank of Poland

# COINS



COINS ISSUED IN 2011 COINS ISSUED IN 2011



Information on the issue schedule can be found at the  
[www.nbp.pl/money](http://www.nbp.pl/money)  
website.

Collector coins issued by the National Bank of Poland  
are sold in the Kolekcjoner service (Internet auction/Online shop)  
at the following website:  
[www.kolekcjoner.nbp.pl](http://www.kolekcjoner.nbp.pl)

 **KOLEKCJONER**

and at the NBP regional branches.

The coins were struck at the Mint of Poland in Warsaw.  
Edited and printed: NBP Printing Office

## Czesław Miłosz (1911-2004)

# Czesław Miłosz (1911-2004)

● Poet, prose writer and essayist, translator, author of several dozen books translated into numerous languages. Winner of the 1980 Nobel Prize and other prestigious literary awards, holder of honorary Ph. D. degrees of universities in the USA and in Poland, honorary citizen of Lithuania and the City of Cracow. Born on 30 June 1911 in Szetajnie (Šeteniai) in Lithuania, he made his debut as a poet in Vilnius, where he attended secondary school and the university. In 1937, he moved to Warsaw and lived there throughout the Nazi occupation. After the war, he worked at diplomatic posts of the communist People's Republic of Poland – in the USA and France until February 1951, when he applied for political asylum in Paris. After 1960, when he left France, he worked at the University of Berkeley teaching Slavic languages and literatures. Until 1989, he published mainly in "Kultura", a Polish émigré publishing house in Paris, while in Poland his work appeared in clandestine publications. From 1993, he divided his time between Berkeley and Cracow. He died in Cracow on 14 August 2004 and was buried in the Crypt of Honour in the famous Pauline Church on the Rock, alongside writer and painter Stanisław Wyspiański, painter Jacek Malczewski, composer Karol Szymanowski and other prominent artists from the pantheon of Polish culture.

● His contemporary poets, including Josif Brodski and Seamus Heaney, placed his work amongst the most remarkable phenomena in the poetry of the 20<sup>th</sup> century. Both in his poems and translations

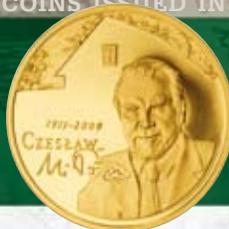
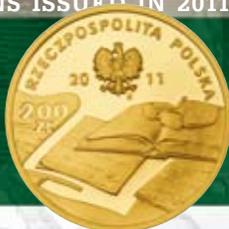
Milosz, comfortably at home with poetry written across centuries – ranging from the Bible to the 20<sup>th</sup> century American poets – transgresses the boundaries of literary genres and uses various registers of speech in his work. The young Milosz starts off with visionary and symbolic poems full of oblique metaphors, in which the idyllic walks hand in hand with the apocalyptic – to arrive, as an old master, at philosophical, meditative pieces, written almost in bare prose. His oeuvre includes, apart from song-poems, occasional and elegiac poems, theological treatises - like the series *The World: A Naïve Poem* (1943) written in the Nazi-occupied Warsaw or *Six lectures in verse* from the *Chronicles* series (1987); perverse pastiches such as a late poem entitled *In honour of Father Baka* from the *Last Poems* collection (2006). Milosz's poetry involves a remarkable variety of inner landscapes and self-images and roles he assumes. Besides Lithuanian scenery, there are the plains of Mazovia, the besieged Warsaw with the ghetto, the Alpine valleys, the cliffs of Brittany, streets of modern metropolises and the rocky deserts and gardens of California. Milosz himself comes across, alternately, as a pure lyricist and a morally aware citizen who writes about the "memory of the wounds" of his age. A catastrophist, an "ecstatic pessimist", author of hymns of praise to the delights of the earth, a rationalist full of irony and a metaphysicist, "a secret eater of Manichean poisons". Time in his poetry is as much the stuff of history as it is of myth; he is a man of the 20<sup>th</sup> century while at the same time a contemporary of Orpheus,

of a Polish Calvinist nobleman; of a young Mickiewicz; the stars that shine on him are the ones which once shone upon Laura and Filon's sycamore. He is guided by the voices of the dead; his images are selected by an "imagination of a millennium".

● As a novelist, he gained acclaim with his novel *The Seizure of Power* (1953), describing the early days of the communist rule in Poland. Yet it is the largely autobiographical novel *The Issa Valley* (1955) that aspires to the rank of a masterpiece, a fairy tale from childhood, it would seem, yet concealing a "masked theological treatise" – as Milosz would often refer to it. Personal themes recur in his essay work, both in the *The Captive Mind*, a book which has become a classic of literature dealing with the lure of totalitarian thinking and in the *Native Realm* (1959), an essay on the fortunes of an individual from a different, "lesser" Europe, and in his intellectual autobiography *The Land of Ulro* (1977). These and subsequent books, like *The Witness of Poetry* (1983), *Search for a Fatherland* (1992) or *Life on Islands* (1997) introduce the reader to the recesses of individual and collective destiny, the very heart of the matter of life and literature today. Milosz often condemned literature, as he put it, "too literary". He contended that the only true goal of literature (and the reason to write) is to make it easier for the reader to relish life, or at least to make its blows fall less heavily.

Marek Zaleski

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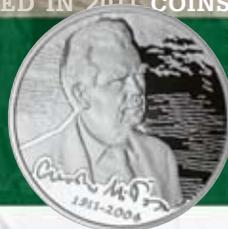
FACE VALUE **200** ZŁ

metal **Au 900/1000** ■ finish **proof** ■ diameter **27.00 mm**  
weight **15.50 g** ■ mintage (volume) **4,000 pcs**

**OBVERSE:** At the top, in the centre, an image of the Eagle established as the State Emblem of the Republic of Poland. At the sides of the Eagle's legs, a notation of the year of issue: 20-11. Above the Eagle, a semi-circular inscription: RZECZPOSPOLITA POLSKA (Republic of Poland). On the left-hand side, below the Eagle, in an isolated area, an inscription: 200/ZŁ. Under the eagle, stylised images: an open book, with glasses on the top of it, and sheets of paper inscribed with handwritten notes. The Mint's mark: M/W, under the Eagle's left leg.

**REVERSE:** On the right-hand side, a stylised bust of Czesław Miłosz, against a country cottage and trees in the background. On the left-hand side, an inscription: 1911-2004, below, an inscription: CZESŁAW/MIŁOSZ.

Coin designer: **ROBERT KOTOWICZ**



FACE VALUE **10** ZŁ

metal **Ag 925/1000** ■ finish **proof** ■ diameter **32.00 mm**  
weight **14.14 g** ■ mintage (volume) **50,000 pcs**

**OBVERSE:** In the centre, a stylised image of a bird's feather placed obliquely, against a fragment of a paper sheet with handwritten notes. Along the feather, an inscription: Czesław Miłosz. On the left hand side, a stylised image of a fragment of a paper sheet with drawings made by hand. On the right-hand side, an inscription: 10/ZŁ. Underneath, a semicircular notation of the year of the issue: 2011. From the left-hand side and from the bottom, a semi-circular inscription: RZECZPOSPOLITA POLSKA (Republic of Poland). At the bottom, in the centre, an image of the Eagle established as the State Emblem of the Republic of Poland. The Mint's mark: M/W, under the Eagle's left leg.

**REVERSE:** In the centre, a stylised image of a bust of Czesław Miłosz, against stylised images of clouds. At the bottom, in an isolated area, obliquely, an inscription: Czesław Miłosz. Underneath, obliquely, an inscription: 1911-2004.

Coin designer: **ROBERT KOTOWICZ**



FACE VALUE **2** ZŁ

metal **CuAl5Zn5Sn1 alloy** ■ finish **standard** ■ diameter **27.00 mm**  
weight **8.15 g** ■ mintage (volume) **800,000 pcs**

**OBVERSE:** An image of the Eagle established as the State Emblem of the Republic of Poland. On the sides of the Eagle, the notation of the year of issue: 20-11; under the Eagle, an inscription: ZŁ 2 ZŁ. Along the rim, an inscription: RZECZPOSPOLITA POLSKA (Republic of Poland) preceded and followed by six pearls. The Mint's mark: M/W, under the Eagle's left leg.

**REVERSE:** In the centre, a stylised image of a bust of Czesław Miłosz. At the bottom, an inscription: CZESŁAW/MIŁOSZ. Below, and inscription: 1911-2004.

**ON THE EDGE:** An inscription: NBR repeated eight times, every second one inverted by 180 degrees, separated by stars.

Obverse designer: **EWA TYC-KARPIŃSKA**  
Reverse designer: **ROBERT KOTOWICZ**