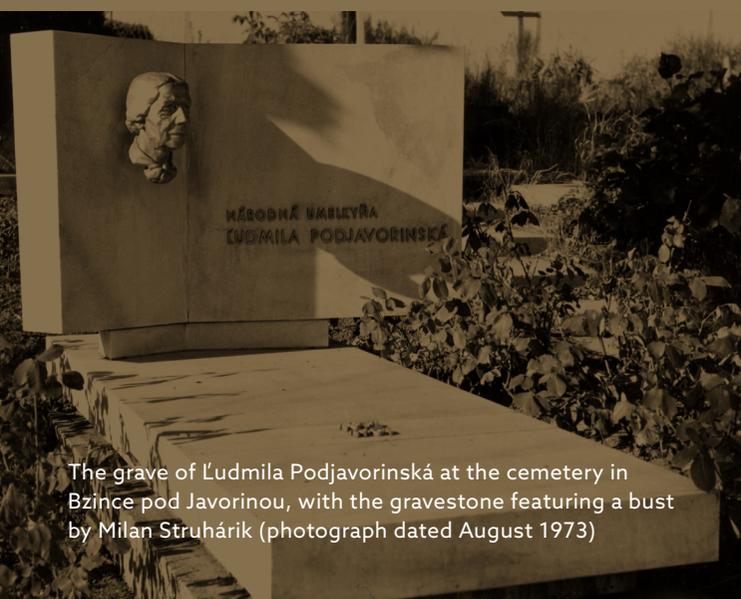


## Obverse

The obverse depicts the side view of an open book together with figures from Zajko bojko, Žabiatko and Čin-Čin: children's verses by Ľudmila Podjavorinská. A garland of flowers appears across the top of the design. Below the book are the Slovak coat of arms and the name of the issuing country 'SLOVENSKO'. The year of issuance '2022' is inscribed at the left edge. Above the book, at the centre right, are the coin's denomination '10' and currency 'EURO'. Below the currency is the mint mark of the Kremnica Mint (Mincovňa Kremnica), consisting of the letters 'MK' placed between two dies.

## Reverse

The reverse shows a portrait of Ľudmila Podjavorinská set above a garland of flowers. Among the flowers are the two sparrows from her children's verse Čin-Čin. To the right of the portrait are the dates of her birth '1872' and death '1951', one above the other. Next to the left side of the garland is the mark of the coin's designer, Asamat Baltaev. The name 'ĽUDMILA PODJAVORINSKÁ' is inscribed along the lower edge of the design.



The grave of Ľudmila Podjavorinská at the cemetery in Bzince pod Javorinou, with the gravestone featuring a bust by Milan Struhárik (photograph dated August 1973)

## Coin details

Denomination:	€10
Composition:	.900 silver, .100 copper
Weight:	18 g
Diameter:	34 mm
Edge lettering:	• SPISOVATEĽKA A AKTIVISTKA MATICE SLOVENSKEJ ('Writer and Matica slovenská activist')
Issuing volume:	limited to a maximum of 11,000 coins in either brilliant uncirculated or proof quality
Designer:	Asamat Baltaev
Engraver:	Dalibor Schmidt
Producer:	Kremnica Mint (Slovakia)



Published by Národná banka Slovenska, April 2022

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Translated by Národná banka Slovenska

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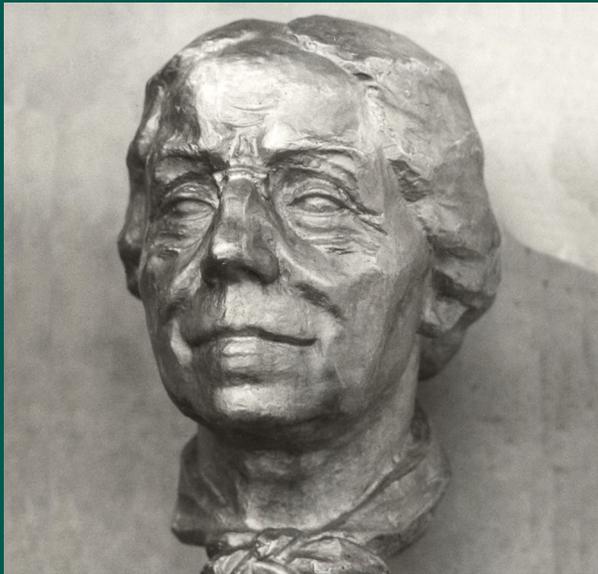
[www.nbs.sk](http://www.nbs.sk)



150th anniversary  
of the birth of  
Ľudmila Podjavorinská

SILVER COLLECTOR EURO COIN

Ľudmila Podjavorinská was a pen name of Ľudmila Riznerová (26 April 1872 – 2 March 1951), whose writings extolled her native region below Veľká Javorina hill. She is regarded as the founder of modern Slovak literature for children and young people. She wrote poems, epic verse, and recollective, non-moralising prose. She employed humour in her work and wrote magical stories about animals and people. Her short verses about *Zajko Bojko*, *Čin-Čin* and *Žabiatko* have been enjoyed by generations of children. She was published in the periodicals *Živena*, *Zornička*, *Slovenské pohľady* and *Včielka*. The first published anthology of her poems was *Z vesny života* (1895; 'From Life's Spring'). No others appeared until after the establishment of Czechoslovakia. For children she also wrote a book of fairy tales, *Čarovné skielka* ('Magical Glass') and a novella, *Baránok boží* ('Lamb of God'), both imbued with social themes and reflecting the reality of the world after the First World War.



Hydronalium bust of Ľudmila Podjavorinská by Milan Struhárik, 1968



Ľudmila Podjavorinská sitting on a park bench in Nové Mesto nad Váhom

Podjavorinská was born in Bzince (now Bzince pod Javorinou). Her father, Karol Rizner, was a teacher, and she read widely. Her correspondences show that she was not naive like the child heroes she wrote about. In later years she focused on aspects of her past. She wrote books entitled *Z kroniky môjho rodného domu* ('From the Chronicle of My Family Home'), *Z rodinnej kroniky* ('From a Family Chronicle') and *Potopené duše* ('Submerged Souls'), in which she returned to the past, to the times of the monarchy. These works, together with the great wealth of her correspondences, are not just belles-lettres, but also a valuable record of the period - the late 19th and early 20th centuries. With her observational acuity, gentle irony, and gift for perceiving nature and social themes, she turned her personal recollections into highly readable works.

Podjavorinská is one of the most significant Slovak women writers. She lived through the transitions between two centuries and three regimes. Besides establishing a substantial oeuvre of children's literature, she was also engaged in major issues of the time. She portrayed life in the monarchy and the difficult national and social questions.

When Czechoslovakia was being established, she spoke out for the need to give women a greater role in building up the new state and its institutions. This represented a major shift in her thinking, as compared with opinions she previously espoused. She took stands on all the great upheavals of her era: in 1918, 1938 and 1948. She worked at the Nové Mesto nad Váhom office of the Matica slovenská cultural organisation, where she served as a committee member and in the Literary History Department. She also played an active role in the establishment of memorials to the Slovak nation-builders of the Štúr generation. In 1947 she was awarded the title of National Artist. She died in Nové Mesto nad Váhom and, in accordance with her wishes, her final resting place was in her home village of Bzince.



Ľudmila Podjavorinská (on the left) with Terézia Vansová during a stay at the Sliač Spa (photograph dated 12 June 1930)