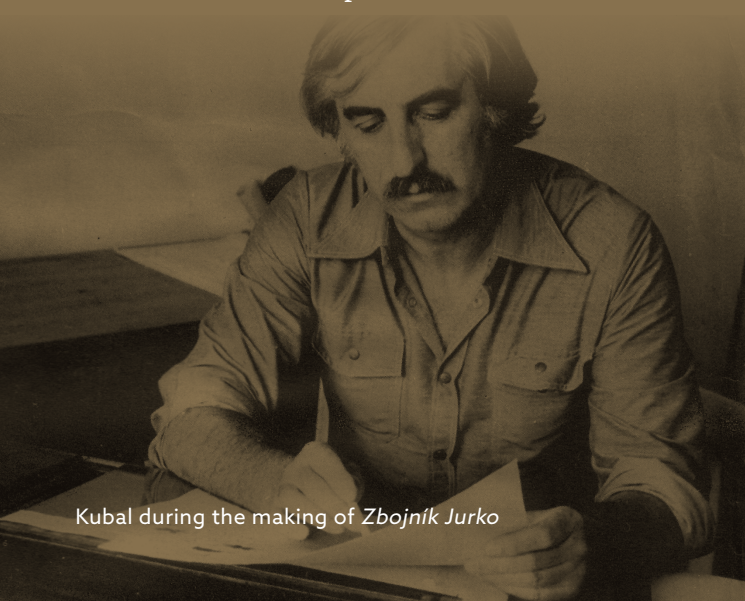


Obverse

The obverse features a profile rendition of the highwayman Juraj Jánošík as depicted in Viktor Kubal's animated film *Zbojník Jurko*. In the lower part is a strip of film showing the walking figure of another bandit from the film. The name of the issuing country 'SLOVENSKO' is inscribed above the film strip, and the year of issuance '2023', below it. The Slovak coat of arms appears in the lower right edge. Set within a central frame of the film strip is the mint mark of the Kremnica Mint and within the rightmost frame are the stylised letters 'KL', referring to the coin's designer Karol Ličko. The coin's denomination '10' and currency 'EURO' appear in upper part of the design.

Reverse

The reverse shows a portrait of Viktor Kubal, together with, in the lower left of the design, the two eponymous cat figures from his animated series *Puf a Muf*. To the lower right of the portrait are the dates of Kubal's birth and death '1923' and '1997', one above the other. His facsimile signature is inscribed below the portrait on two lines.



Kubal during the making of *Zbojník Jurko*

Coin details

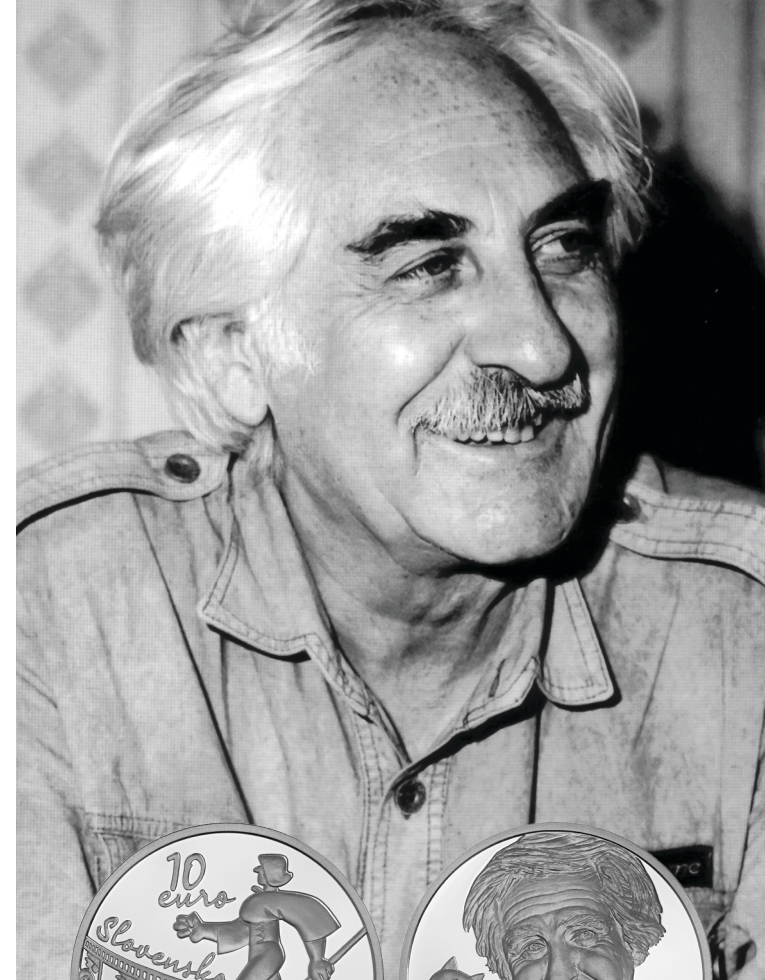
Denomination:	€10
Composition:	.900 silver, .100 copper
Weight:	18 g
Diameter:	34 mm
Edge lettering:	• HUMOR BY NEMAL BYŤ NIKDY AGRESÍVNY (Humour should never be aggressive)
Issuing volume:	limited to a maximum of 15,000 coins in either brilliant uncirculated or proof quality
Designer:	Karol Ličko
Engraver:	Dalibor Schmidt
Producer:	Kremnica Mint (Slovakia)



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Original Slovak text by Rudolf Urc
Translated by Národná banka Slovenska
Photographs from the personal archives of Viktor Kubal Jr
www.nbs.sk/en/banknotes-and-coins/euro-coins/collector-coins



www.nbs.sk



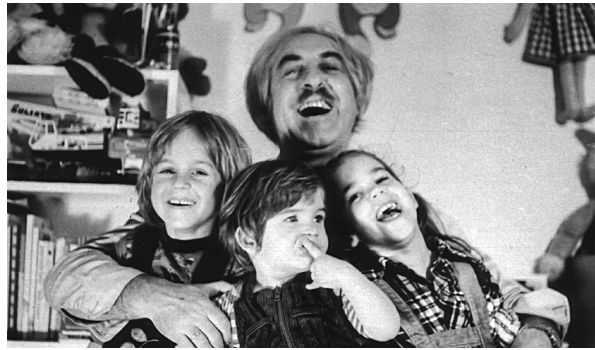
100th anniversary
of the birth of
Viktor Kubal

SILVER COLLECTOR EURO COIN

Viktor Kubal (20 March 1923 – 24 April 1997) was a humorist, artist, director, animator, writer and actor, and the founding figure of Slovak animated film. The innumerable drawings and cartoons he made during his life are scattered across the pages of hundreds of newspapers and magazines, occasional publications, and several books. He himself would speak of the barrage of ideas that ‘pursued him day and sometimes night’, of the need to put them down quickly, to sketch and preserve them. At the age of 13 he was already drawing the movement of objects on strips of washed celluloid, and even late in life he was making feature-length films. He made his first ‘professional’ film, *Studňa lásky* (“Well of Love”) in 1944. His work included a number of characters serialised in magazines, notably *Dita*, an inquisitive, curious little girl who makes witty and daring remarks about the actions of adults (the



Kubal with his wife



Kubal with his grandchildren

character was inspired by his own daughter Dita). He drew tales for children, including one-off and serial stories with diminutive heroes – *O Petrovi*; *Puf a Muf* (two cats); *Panák z križovatky* – and constantly returned to memories of his childhood: holidays in Terchová, local folklore customs, childhood larks, and bandit games. The established tale of *Janko Hraško* (‘Johnny Little Pea’) and in particular the legends surrounding the Slovak highwayman Juraj Jánošík – full of heroism, courage and mystery – soon became a major theme of Kubal’s work, most notably the feature film *Zbojník Jurko* (‘Jurko the Outlaw’). A subsequent feature film, *Krvavá pani* (‘The Bloody Lady’), inspired by a mixture of wild legends and historical recollections, brims with original elements of black humour, allegory and metaphor.

In a whole series of films, Kubal touched on phenomena and events in the world around him. Employing black humour and allegory, he took aim at bureaucrats, careerists, charlatans, and militarists. He poked fun at human stupidity and corruption. He denounced cronyism, environmental degradation, toxic business practices, and unfree and totalitari-

an society, and he metaphorised the tragedy of the individual on the great chessboard of the world’s powerful. Although his work has several features of improvisation, it is the fruit of thorough directorial preparation. Many of his characters were actually developed in front of audiences. He translated his thespian disposition into the figures and their idiosyncratic movements. It was as if he breathed his soul into the sketched character.

Kubal did not seek to lecture people, but rather conveyed known truths without being didactic. He did not want to ridicule; his humour was sensitive and good-natured, and though often taking a critical turn, it remained full of tact and forbearance. His humanistic approach, inherent wisdom, and discernment is worth recalling and preserving for current and future generations.



Young Kubal and his animated creations