

THE WORK DEALS WITH MEDALS MADE FOR THE EMPEROR FRANCIS STEPHEN OF LORRAINE ((8th DECEMBER 1708 Nancy 18th AUGUST 1765 INNSBRUCK). THEY ARE NOT ONLY DESCRIBED BUT ALSO EXPLAINED AS TOOLS OF POLITICAL PROPAGANDA IN THE TIME WITHOUT TELEVISION AND RADIO BROADCASTING WHEN PAPERS WERE NOT PRINTED DAILY BUT ONCE A WEEK. THE DUKES OF LORRAINE HAD LONG MINTED THEIR OWN COINS. UNLIKE COINS, MEDALS DID NOT HAVE A SET VALUE OR EVEN A MONETARY FUNCTION, AND THEIR PRODUCTION WAS NOT RESERVED FOR THE GOVERNMENT. THE MEDALS SHOW PEOPLE AS THEY WISH TO BE PERCEIVED BY THE PUBLIC. INDIVIDUAL DETAILS ARE NOT FAITHFULL REPRESENTATIONS OF REALITY, THEY ARE SYMBOLS. THE INSCRIPTIONS SUMMARIZED A MAN'S SOCIAL STATUS AND TITLES. THE REVERSE SHOWS THE INTENTION OF THE ISSUER. USING EMBLEMS IT EITHER EXPRESSES GENERAL MORAL PRECEPTS OR CELEBRATES SUCCESSES ACHIEVED. THE IMPERIAL COURT GAVE OFFICIAL MEDALS A UNIFORM CHARACTER. THE VIENNA MINT HAD AN OFFICIAL PORTRAIT OBVERSE AT THEIR DISPOSAL, FOR WHICH THE ENGRAVER CREATED ORIGINAL REVERSES AS REQUESTED. ASIDE FROM THE COURT COMMISSIONS ARTISTS ALSO MADE MEDALS THEY SUPPOSED WOULD SELL WELL. MEDAL MAKERS SOLD THEIR WORK EITHER THEMSELVES OR IN BOOKSHOPS AND PRINTING HOUSES AND THE MEDALS WERE PART OF THE NEWS OF THE DAY. MOST BAROQUE MEDALS WERE COLLECTIVE WORKS. THE THEME, MOTTO, DESIGN, DRAWING, MODEL AND THE DIE COULD HAVE BEEN THE WORK OF DIFFERENT EXPERTS. IT WAS ALMOST ALWAYS THE DIE ENGRAVER, ENGRAVING WITHOUT A REDUCTION MACHINE, IN ACTUAL SIZE, WHO HAD THE RIGHT TO SIGN THE MEDAL. FRANCIS STEPHEN