

AGINCOURT 1⁴/₅15 MARIGNANO

KNIGHTS & BOMBARDS

EXHIBITION
FROM 7 OCTOBER 2015
TO 24 JANUARY 2016



La bataille d'Azincourt

Anonyme

(c) Bibliothèque nationale de France, Paris

At the beginning of the 15th century, the kingdom of France underwent a number of major political upheavals. In addition to the war with the English, a civil war broke out between the Armagnacs and the Burgundians in 1337. In military terms, the feudal model had reached its limits. In 1415, at the Battle of Agincourt, the French knights were slaughtered by the archers of the king of England. This defeat led to the signing of the Treaty of Troyes in 1420. France now had two kings. Shortly after, the brief and decisive actions of Joan of Arc signalled a return to a policy of aggression.

King Charles VII carried out major military reforms. He created a professional army and a new army, the artillery, which enabled him to put an end to the Hundred Years' War. From 1494 onward, the military efforts of the French monarchy resulted in new conquests. With the victory at Marignano, the reign of Francis I began in the best circumstances. He solidified the image of the knight king, a warrior and victorious.

THE BIRTH OF THE MODERN STATE AND THE DEVELOPMENT OF ARTILLERY

1328-1415: THE ORIGINS OF THE HUNDRED YEARS' WAR AND THE BEGINNINGS OF GUNPOWDER ARTILLERY

In 1328, the King of France, Charles IV, died without an heir. The King of England, Edward III, descendent of Saint Louis on his mother's side, could lay claim to the throne of France. However, the French barons preferred Philippe de Valois, cousin of Charles IV, who became king under the name of Philip VI. In 1337, Philip VI confiscated Guyenne from Edward III, which gave rise to claims by the King of England. The war began. It was to last for 116 years with long periods when hostilities were suspended. In this troubled context, gunpowder artillery appeared timidly in the West. It was first used to defend fortresses. As a long-distance weapon, it was strongly opposed, like the arbalest two centuries before, on moral grounds, which is why it was absent from the battlefield where the chivalrous values still dominated.

ARTILLERY: A TIME OF EXPERIMENTATION

In the middle of the 15th century, experimentation for the purpose of developing campaign artillery grew. In Burgundy around 1445, a series of trials documented in the *Livre d'artillerie* (*Book of Artillery*) as well as the Veuglaire of Neuchâtel bear witness to the research. They aimed to improve the strength and range of the cannonball by modifying the proportions of the weapons. Shortly afterwards, attention was focused on the nature of projectiles. New canons were invented, the serpentes, which were small calibre weapons that could shoot cannonballs of lead and iron, like those described in the Burgundian archives and found on the battlefield of Bosworth (1485) in England. This lighter artillery could be easily used on the battlefield.

Rare technical treatises such as the *Livre du secret* preserved traces of this knowledge that had been acquired through practice. They also recorded the manner of loading, directing and shooting the weapons.



Armour of Frederic I
Milan, mid-15th Century
Iron

© KHM - Museumsverband, Vienne

A TIME OF EXPERIMENTATION

THE MILITARY REFORMS OF CHARLES VII: THE CREATION OF THE MODERN ARMY

In the Middle Ages, the King of France was the head of an army comprised of his vassals. In order to fund a military campaign, he had to gather the *États généraux*, an assembly which had the authority to decide whether or not to impose an extraordinary tax: the land tax. Charles VII reformed this system.

He gradually managed to convince the *États généraux* to make the land tax permanent.

With this new source of funding, he promulgated a ruling on 26 May 1445 called the *Grande Ordonnance de Louppy-le-Château*, which established the foundations for a permanent army made of 15 companies at the exclusive service of the King.

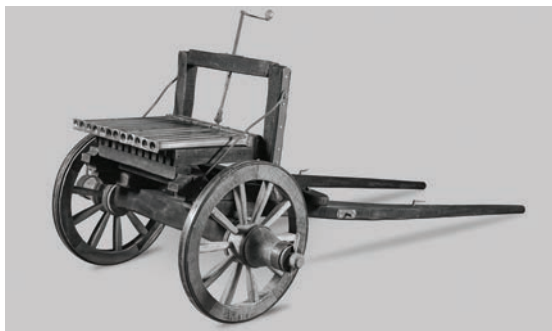
Fifteen captains, chosen based on their birth and their strengths, were made responsible for putting together a company of 100 lance units each. The *lance*, which was a tactical unit, comprised four combatants: one unit leader, two archers and one couillier in addition to two mounted auxiliaries. Charles VII thus had a permanent army of 9,000 men who were paid in both times of war and peace.

- The *Petite Ordonnance* provided for the *mortes-payes*, which were lances reduced to four members assigned to the garrisons of strongholds.
- The *Franc-archers*, created in 1448, were a militia of commoners. Exempted from tax because of their military service, they were the reserve of the permanent army.

1453: CASTILLON AND THE END OF THE HUNDRED YEARS' WAR

In 1450, the Battle of Formigny put an end to the Hundred Years' War in the north part of the kingdom. Three years later on 17 July 1453, the Battle of Castillon put a definitive end to the conflict. The French artillery, led by the brothers Jean and Gaspard Bureau, played an important role. The French camp was defended by a ditch in which the artillery was positioned, hidden from the sight of the English. John Talbot, the famous English military commander, then about 60 years old, attacked the French camp with an army of 6,000 men. They were decimated by the firepower of the French artillery. Talbot himself was killed during the confrontation and the English army was destroyed in Guyenne.

After the battle, the main strongholds of Guyenne fell into the hands of the French. Bordeaux opened its gates in October 1453. Charles VII became the 'Victorious King'.



«12 canon-organ»

Canons: second half of the 15th century,
Bronze

Support on wheels, rebuilt for the exhibition,
Oak and forged iron

© Paris, musée de l'Armée



Louis XII on a horse.

Voyage à Gênes

(c) Bibliothèque nationale de France, Paris

THE ITALIAN ADVENTURE OF THE KINGS OF FRANCE

At the end of the Middle Ages, Italy was a very fragmented territory in political terms but its cultural and scientific wealth was envied by many. Between 1494 and 1559, the kings of France undertook 11 military campaigns on the peninsula. With many dramatic twists and turns, the Italian adventures can nevertheless be summarised into a single scenario that was repeated under three successive kings: an initial phase of rapid success followed by a series of reversals.

In 1492, Charles VIII began to assert his rights over the kingdom of Naples, which had been bequeathed to his father by René d'Anjou in 1480. He crossed the Alps over the summer of 1494 and reached Naples in several months: the *furia francese* descended on Italy. However, this conquest was fleeting and by the time of his death in 1498, nothing of Italy remained under his rule. His cousin and heir, Louis XII, pursuing the same policy, lay claim to Naples as well as Milan, which he captured in 1499. This victory was also very brief: beginning in 1503, the French were forced to surrender and give up their conquests and the Milanese territory was lost. Louis XII was forced into a costly peace. His death on 1 January 1515 triggered a new start to the war, with Francis I taking up the claims of his predecessor.

FRANCIS I, THE KING KNIGHT

THE KNIGHTING OF FRANCIS I AT MARIGNANO: MYTH OR REALITY?

In *Les Gestes ensemble la vie du preulx chevalier Bayard* (Exploits in the Life of the Valiant Knight Bayard), which was published in 1525, Symphorien Champier, a doctor from Lyon, recounts how King Francis I apparently asked his captain to dub him a knight following the victory of Marignano. The text met with great success immediately after its publication and continued to be frequently referred to over the following centuries.

Curiously, this work is not mentioned in any of the many texts written after the Battle of Marignano between 1515 and 1525. Some believe the work is an invention of the author that was intended to bolster the image of the King Francis I since European society at the beginning of the 16th century was still influenced by the chivalrous ideal. Published in November 1525, the work also appears to be a justification of the capture of the ruler at the terrible defeat of Pavia. In the text of Symphorien Champier, Bayard preaches to the King in the following terms: 'God does not favour those who run from the battlefield'. Thus, the humiliation of captivity is, after the fact, skilfully whitewashed with bravura for posterity.



Cast of the frieze on the tomb of Francis I, Saint-Denis.

« Champ de bataille de Marignan »

(c) Chambord, Domaine national de Chambord

EXHIBITION

EXHIBITION CURATORS

Sylvie Leluc, Curator of artillery, Musée de l'Armée

Antoine Leduc, Assistant Curator of artillery, Musée de l'Armée

Olivier Renaudeau, Head Curator of the ancient department, Musée de l'Armée

EXHIBITION DESIGN

Exhibition design, Groult et Roca

Graphic design, Graphica Lighting, Ponctuelle

EXHIBITION CATALOGUE

The exhibition catalogue published by Les Editions Gallimard is available, in French, at the museum bookshop.

272 p., 35 euros

A wide selection of books and items related to the exhibition are available for sale at the museum bookshop.

RELATED EVENTS

CONFERENCES

Of kings, knights and canons

From 23 October to 6 November

A cycle of 4 conferences, in partnership with L'Université permanente de la ville de Paris

CINEMA

From 17 to 21 November

Through 5 feature films, this cinema cycle explores the chivalrous values.

CONCERTS

From 3 November

to 17 January 2016

5 concerts to discover

or re-discover, this founding time in music, which is The Renaissance.

Times and detailed programmes on musee-armee.fr


INFORMATION AND BOOKING


Musée de l'Armée,
Hôtel des Invalides
129 rue de Grenelle, Paris 7^e
01 44 42 38 77

musee-armee.fr

ACCESS

Métro  - La Tour-Maubourg

Métro  - Varenne

RER  - Invalides

Disabled access:

6 boulevard des Invalides

OPENING TIMES

Exhibition from 7 October 2015 to 24 January 2016

Open every day (except 25 December and 1 January)

from 10am to 6pm

(until 31 October)

from 10am to 5pm

(1 November onwards)

GUIDED TOURS

- Families, schoolstudents, and students:

jeunes@musee-armee.fr

- Adults: benedicte@cultural.fr
+ 33 (0)1 42 46 92 04

BOOKSTORE

AND GIFT SHOP

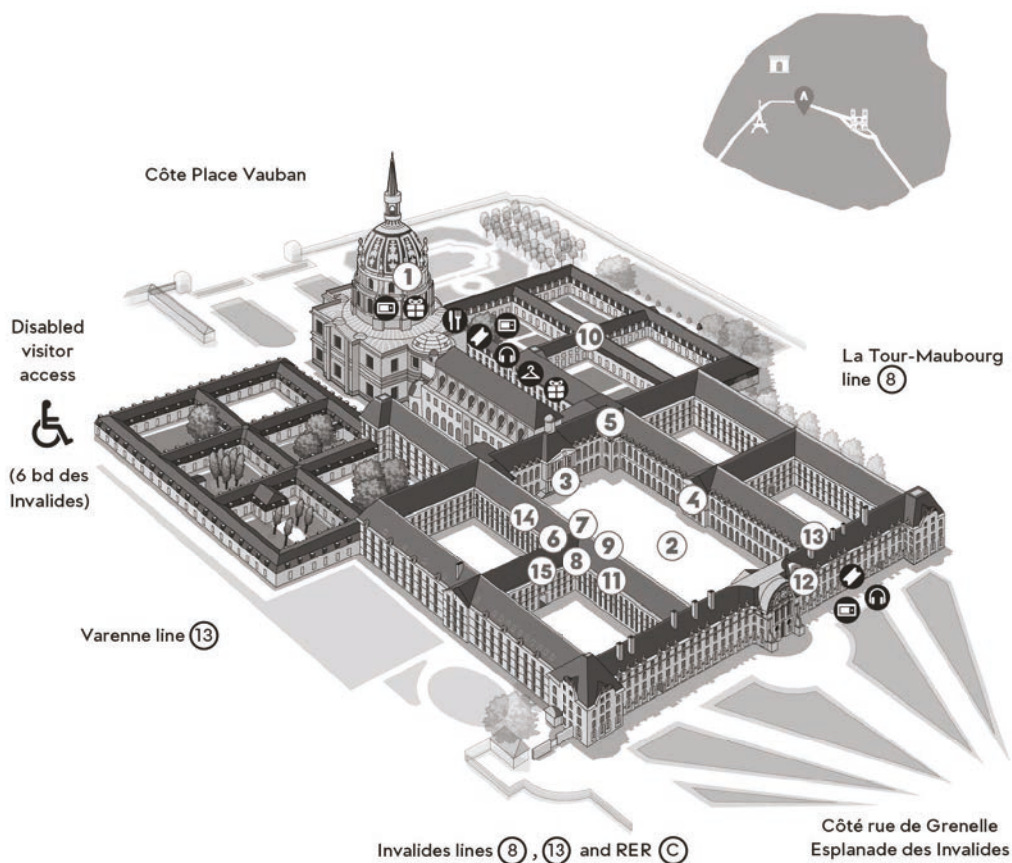
The catalogue exhibition and a wide range of books and items related to the exhibition are available at the museum shop.

CAFÉ-RESTAURANT

Le Carré des Invalides, located on the ground level, by the place Vauban ticket office.

News, information, agenda, games ...: download the Musée de l'Armée app from





MUSEUM SPACES



1 THE DÔME CHURCH
TOMB OF NAPOLEON I



2 ARTILLERY IN THE COUR D'HONNEUR



3 CATHEDRAL OF SAINT-LOUIS
DES INVALIDES



4 ANTIQUE ARMS AND ARMOURS



5 THE TWO WORLD WARS



6 FROM LOUIS XIV TO NAPOLEON III



7 CHARLES DE GAULLE HISTORIAL



8 TEMPORARY EXHIBITION



9 MUSEUM OF PLANS-RELIEFS



10 MUSEUM OF THE ORDER OF
THE LIBERATION



11 CURIOSITY CABINETS

PRACTICAL INFORMATION



FROM LOUIS XIV TO NAPOLEON III



CHARLES DE GAULLE HISTORIAL



TEMPORARY EXHIBITION



BOOKSHOP - BOUTIQUE



CAFÉ - RESTAURANT



DÔME INTERACTIVE TABLET