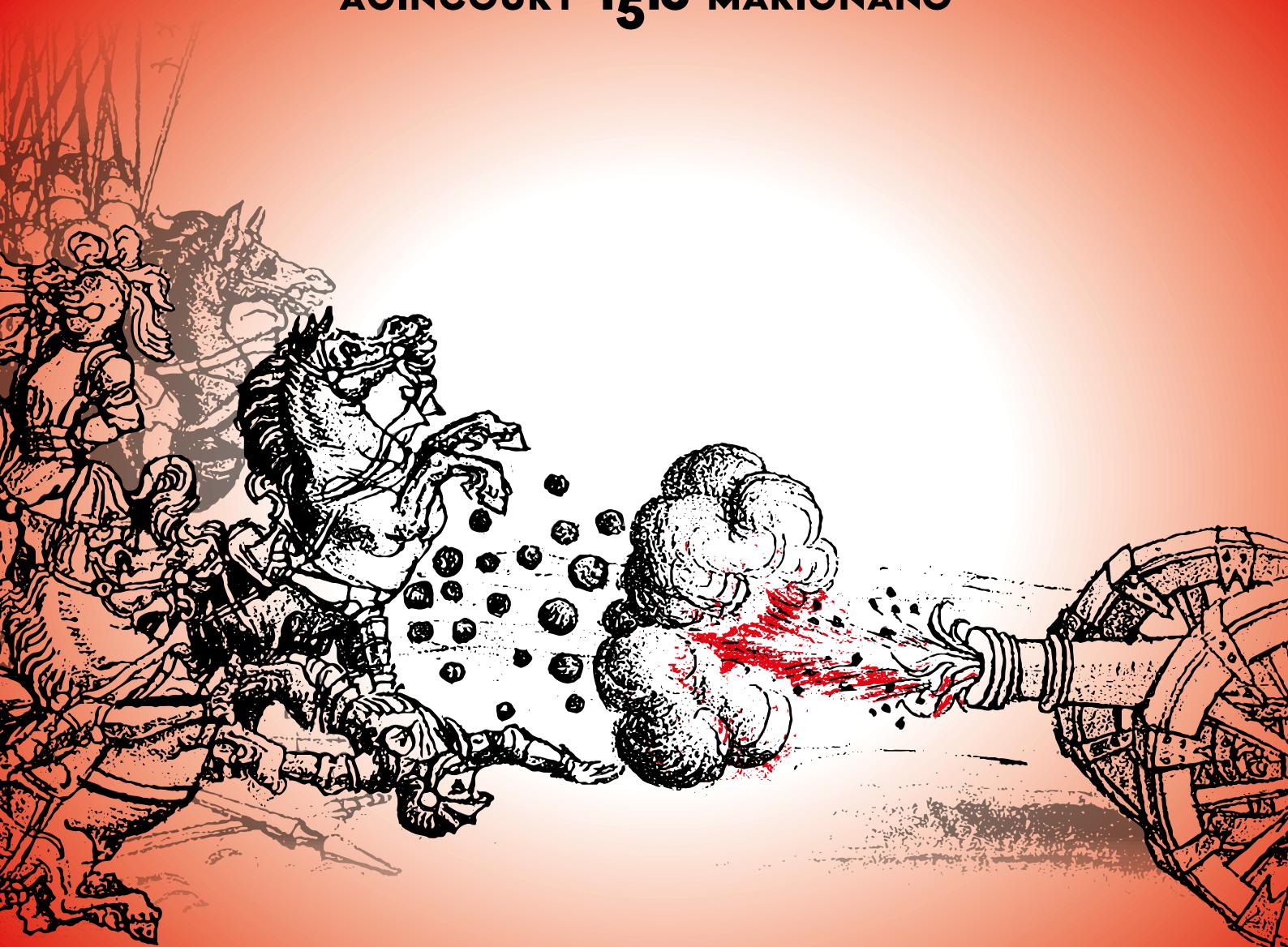


KNIGHTS & BOMBARDS

AGINCOURT 1415 MARIGNANO



PRESS PACK

EXHIBITION

FROM 7 OCTOBER 2015
TO 24 JANUARY 2016



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EDITORIAL

**DIVISIONAL GENERAL (25)
CHRISTIAN BAPTISTE
DIRECTOR, MUSÉE DE L'ARMÉE**

It might appear to some that by planning an exhibition on the hundred years from the Battle of Agincourt to the Battle of Marignano just a few months after its homage to Sir Winston Churchill and General de Gaulle, Musée de l'Armée is making a dramatic statement, or trying to throw its visitors off balance.

However, this was a carefully studied choice, made after close consideration.

In the first instance, the diversity of the periods that feature in the museum's programme reflects the richness and scope of our collections, which cover a vast time span from the Bronze Age to the early 21st Century. The diversity also stems from the fact that we want no period to go unexplored, working on the assumption that they can all yield a wealth of information to anyone approaching them from a rigorous and inquiring point of view. In addition,

while Agincourt was a particularly painful defeat for France, the Battle of Marignano was quite the opposite, and in France the name is not only familiar but is also inseparably linked to that of its victor, King Francis I. Indeed, Francis I has featured prominently in 2015, with numerous events held all over the country, including Blois, Lyon, Chantilly, Pau, Ecouen and Paris.

These were all factors that influenced our choice, as well as the wealth of our own collections and the generosity of lenders who were willing to part from their precious artefacts for a few months.

The huge diversity of the items on display enables visitors to trace in chronological order a century that was not only rich in events, but also marked by transformations, upheavals even, in many areas. The aim was to portray the transition from the Middle Ages to the Renaissance, although of course

that is an over-simplification. The task was all the more exciting because we did not wish to confine ourselves purely to telling the stories of the battles. In this period, military events cannot be properly understood unless they are set in the context of the wider political, social, economic and technical history of the time.

The exhibition curators certainly rose to the challenge: Sylvie Leluc, who was behind the project, devoted her cheerful but uncompromising passion to it and infected all of us with an enthusiasm which, while it may not have moved mountains, lifted cannons as if they were wisps of straw! For Antoine Leduc, it was the culmination of years of scholarly research and his completely new discoveries will be the highlight of the exhibition for specialists and novices alike. Meanwhile, Olivier Renaudeau, barely out of his musketeer outfit, has donned his armour and put his patent inventor's skills to work for the



Five 'sparrow's beak' closed helms
France or Milan, bet. 1380 and 1400
Wrought iron
Paris, Musée de l'Armée / Pascal Segrette

exhibition. Last but not least, the museum's Deputy Director and Scientific Director David Guillet was once again a skilful conductor, setting a steady tempo and keeping the project moving at the perfect pace.

This educational venture is both accessible to the many and uncompromising on historical detail, catering for visitors without falling into the trap of over-simplification. However, it would not have been possible without the museum's major partner CIC Bank, with which it has renewed and strengthened its ties for exhibitions.

Lastly, all of our exhibitions will now also be accessible to anyone at any time in virtual format, thanks to the Musée de l'Armée app, produced with funding from CIC. 'Knights and Bombards' will be the app's inaugural exhibition and will accompany and enhance the work done by the museum to disseminate its output to the widest, most diverse audience possible.



PRESS RELEASE

In the full heat of the Hundred Years' War, on 25 October 1415 the Battle of Agincourt marked the end of the feudal army. A century later, in 1515 the artillery of Francis I played a decisive role in the victory against the Swiss pikemen in Marignano. In those hundred years, the armies, the tactics and the military institutions had seen radical changes and technical innovation, which reflected the upheavals that had taken place not only in the country's political establishment, but also in its society and economy as a whole.

Through an outstanding collection of artefacts, spectacular reconstructed sequences and a wealth of multimedia animations, the new exhibition opening at Musée de l'Armée immerses the visitor in the great battles that marked the transition from the Middle Ages to the Renaissance. From the reign of Charles VI to that of Francis I, we meet figures such as Joan of Arc and the knight Sir Bayard.

A THREE-PART ITINERARY

The itinerary is arranged in chronological order around three themes:

- 'Outdated tactics and technical innovation'
- 'A time of reform and experimentation'
- 'The Italian wars and the success of the French artillery'.

It comprises a series of displays in which visitors can view a scale model of a French feudal 'host' in order of battle, alongside reconstructions depicting the image of the soldier and the military and political establishment in France and other European nations, against the backdrop of the birth of the modern state.

AN OUTSTANDING GROUP OF ARTEFACTS

Consisting primarily of major items from the Musée de l'Armée collections: cannon belonging to Louis XI, sword of Louis XII, armour of Francis I, the spectacular sparrow's beak closed helms, the displays also includes numerous loans from major French and foreign establishments, such as the French National Library, the Louvre Museum, the Royal Armouries in Leeds, the Louvre Abu Dhabi, Kunsthistorisches Museum, Vienna, Historisches Museum, Basel and the Frick Collection, New York.

MULTIMEDIA DISPLAYS

The exhibition is dotted with a variety of fun, immersive multimedia displays, such as the two animated battle plans at Agincourt and Marignano, or the large-scale diorama depicting a pike square facing the new cannons of the Renaissance at the Battle of Marignano.



Joan of Arc at the siege of Paris
Vigiles de Charles VII
Martial d'Auvergne, 1484
© Bibliothèque Nationale de France, Paris

ACKNOWLEDGMENTS AND CREDITS

ITINERARY

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LENDING MUSEUMS AND ESTABLISHMENTS

FRENCH ESTABLISHMENTS

Archives of the Côte d'Or département, Dijon
Archives of the Lot-et-Garonne département,
Agen
Archives of the Nord département, Lille
French Diplomatic Archives, La Courneuve
French National Archives, Pierrefitte-sur-Seine
Bibliothèque Nationale de France, Paris
Chambord Château and Estate
Musée d'Opale Sud, Berck-sur-Mer
Musée du Louvre, Paris
Valenciennes municipal archaeological service
Ministry of Defence historical department,
Vincennes

FOREIGN ESTABLISHMENTS

Battlefield Heritage Centre, Bosworth,
United Kingdom
Historisches Museum, Basel, Switzerland
Kunsthistorisches Museum, Vienna, Austria
Kunstsammlungen der Veste-Coburg,
Coburg, Germany
Louvre Abu Dhabi, United Arab Emirates
Musée d'Art et d'Histoire, Neuchâtel, Switzerland
Musée d'Art et d'Histoire, La Neuveville, Switzerland
National Archives, London, United Kingdom
Royal Armouries, Leeds, United Kingdom
The Frick Collection, New York, United States
The Mary Rose Trust, Portsmouth, United Kingdom
Trinity College, Cambridge, United Kingdom

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PROJECT MANAGEMENT

Exhibition design
Groult et Roca
Graphic design
Graphica
Lighting
Ponctuelle

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. At the same time, 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.



⋮
Armour of Frederic I
Milan, mid-15th Century
Iron
© KHM – Museumsverband, Vienna

BIRTH OF THE MODERN STATE AND 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, descendant 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.

THE FRENCH AND THE ENGLISH AT AGINCOURT

The two armies that fought at Agincourt were organised according to different principles. The French *ost*, i.e. the French feudal army, largely comprised noblemen. It was a grouping of all the vassal knights of King Charles VI. They were horseback soldiers who fought with a lance and sword. In addition to this group were contingents of infantrymen armed with bows, either archers or crossbowmen. In the absence of the King, who was suffering from madness, the commander Charles d'Albret, his military advisor, led the army. The English army mostly comprised foot soldiers who were ordinary commoners. They were hired for military campaigns and placed under the command of a nobleman, the captain of the company. At Agincourt, the young King of England, Henry V, led the battle and the Duke of Erpingham commanded the archers. The latter, who were trained in archery from a very young age, were able to shoot up to about 10 arrows a minute. The archers also had short swords and lead mallets with which they could defend themselves in close combat.

1415-1429:

THE DECLINE OF THE FRENCH KINGDOM: FROM THE DEFEAT AT AGINCOURT TO THE DOUBLE MONARCHY



Gold 'Angel' coin
Rouen, c. 1420
Iron
© Bibliothèque nationale de France, Paris

The Battle of Agincourt had disastrous consequences for France. In military terms, the feudal type of army had demonstrated its limits. It therefore seemed necessary to make extensive reforms to the army. In political terms, the royal council and the main administrative departments were devastated: the princes who reigned over them has been killed or taken prisoner. Benefiting from this weakness, Henry V landed in Normandy in 1418. The strongholds fell one after the other. Only Rouen resisted until January 1419 but finally surrendered after a gruelling siege: Normandy was not in the hands of the English. Negotiations then began, which were supposed to put an end to the war. They led to the signing of the Treaty of Troyes on 21 May 1420, which disinherited the dauphin Charles in favour of Henry V. The latter died before Charles VI so the young Henry VI inherited the title of King of France and England although the future Charles VII had not renounced his claim to the throne. Two monarchs now reigned over France in a double monarchy.



Sword of a Constable of France
France, c. 1500
© Paris, musée de l'Armée / Pascal Segrette

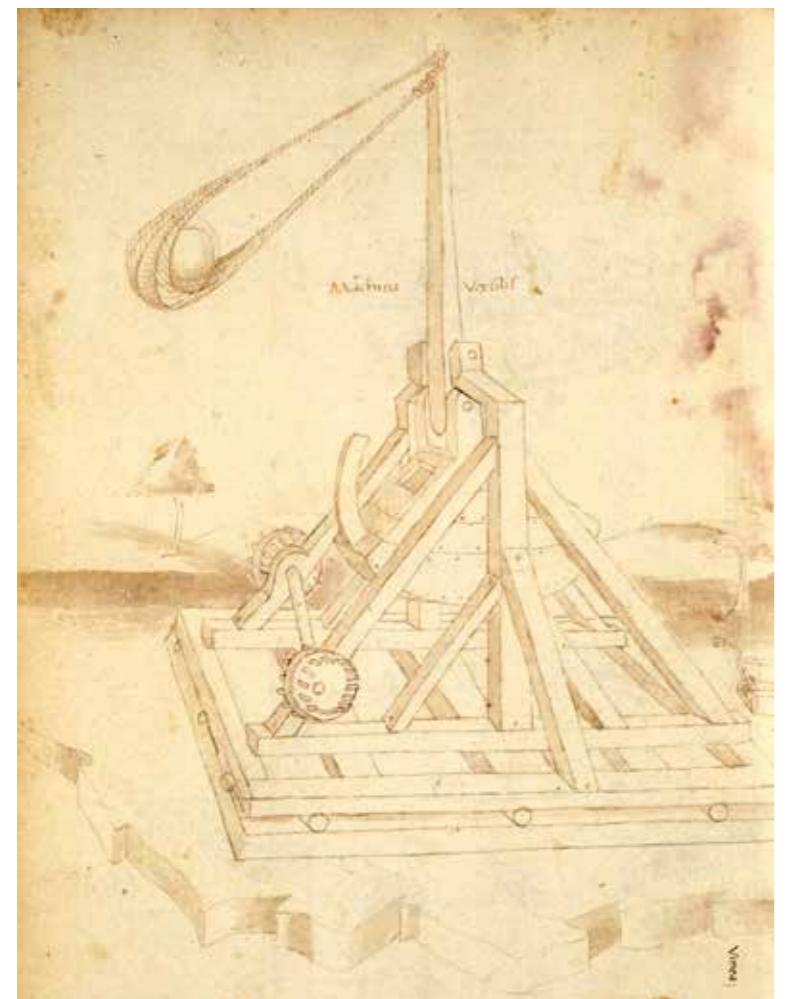


SIEGE ARTILLERY: GIANTS OF IRON AND MONSTERS OF FIRE

ZOOM

To capture a town or fortress, the combatants used a military tactic called siege.
At the beginning of the 15th century, two types of artillery were used for these operations:

- **Tension and torsion artillery**, which consisted of wood-framed structures that used mechanical force to throw stone cannonballs. These spring, torsion or counterweight engiens such as the catapult were operated by highly specialised engineers, the forebears of our present-day engineers.
- **Gunpowder artillery**, which consisted of cannons that used energy supplied by the combustion of gunpowder to shoot large stone cannonballs. Often made of wrought iron and comprising elements assembled using a process called tonnoile (akin to how barrels were made), these weapons could be very large. Between 1409 and 1411, the Duke of Brabant, Antoine de Bourgogne, commissioned the construction of a bombard that weighed over 35 tonnes. Gradually, gunpowder artillery became more widely used and supplanted tension and torsion artillery, the last machines of which disappeared in the first half of the 16th century.

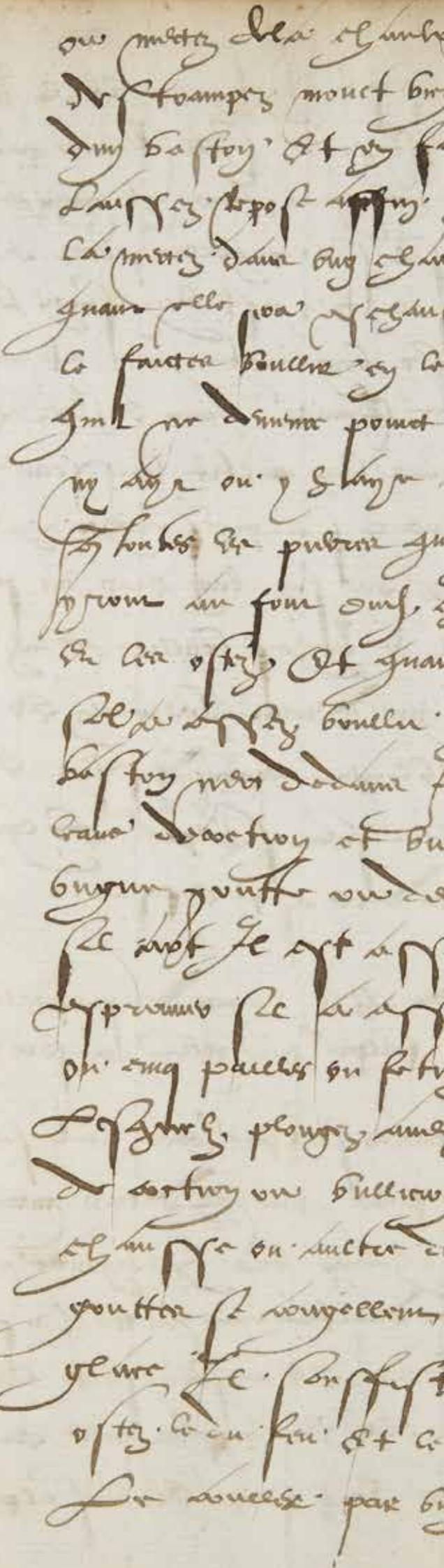


De re militari libri duodecim
Robertus Valturius Ariminensis, 1463
BnF, Paris Manuscripts Department
© Bibliothèque nationale de France, Paris



A 'Basel' bombard
Jean Cambier (?), Mons (?), bet. 1420 and 1430
© HMB – Historisches Museum Basel / P. Portner

Le Livre du secret de l'art de l'artillerie et canonnerye
Anonymous, France, bet. 1450 and 1500
© Bibliothèque nationale de France, Paris



A TIME OF REFORM AND 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 Ordinance 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 coustier 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 Ordinance* provided for the *mottes-pyayes*, 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'.



Sword from the Battle of Castillon
Wrought iron
© Paris, musée de l'Armée / Pascal Segrette



ZOOM

THE KNIGHTS' ORDERS

Born in the middle of the 14th century, the knights' orders were gathered under the authority of a prince, constituting a limited number of high-ranking noblemen. This new category of nobility was based on a chivalrous ideal of valour, courtesy and loyalty, with the latter value often overriding military virtues. In 1430, Philip the Good, Duke of Burgundy, founded the Order of the Golden Fleece, a prestigious distinction in medieval times awarded to 31 knights close to the duke. This number grew to 51 under the future emperor Charles V. The necklace symbolises the bonds of fraternity between knights of equal ranking. It is made of separate pieces of briquette and flint attached to each other. In response to his rival, Louis XI created the Order of Saint Michael in 1469 in appeal to the protection of the archangel, the patron saint of the kingdom of France. The Order of the King was limited to 30 holders of the title who wore a necklace of shells and bows on which was hung a medallion depicting the archangel vanquishing the devil.



Collar of the Order of the Golden Fleece
Silver and enamel on gold
© Louvre Abu Dhabi / Thierry Ollivier



THE FOOTSOLDIER: THE FORMIDABLE STRENGTH OF MODERN ARMIES

Whether they were members of the Swiss contingents, German lansquenets paid by the King of France or part of the French companies, footsoldiers were divided into three tactical specialisations: The pikemen, armed with pikes over five metres long, formed a spike that was intended to stop the cavalry charges while equal numbers of halberdiers attacked the gendarmes, stopping them in their tracks with the edge or the point of their weapons. Smaller numbers of *joueurs d'épée*, armed with large swords which they wielded with both hands, cut down or fought back adversary's flanks, creating breaches within these very dense units for whom cohesion and discipline were vital. Arquebusiers and crossbowmen made up only 10% of ground troops. These 'lost children', as they were called in the 16th century, fought as infantry in front of the battalions of footsoldiers. Just before the shock, they would nimbly take cover behind the pikemen.

EMERGENCE OF THE STATE: BETWEEN MODERNITY AND TRADITION

1477-1491, TOWARD A GREAT KINGDOM

At the end of the Hundred Years' War, the authority of the King of France once again extended over the territories that had previously been occupied by the English. All that remained to do was to unify his kingdom and get the grand princes under his control, who were dreaming of freeing themselves from royal authority. In 1477, the death of Duke Charles the Bold saw Louis XI rid of a powerful rival. The King of France initiated the conquest of the duchy of Burgundy. The war and negotiations lasted until 1482. The eventual result was that the territories of Artois, Burgundy, Charolais, Mâcon and Auxerre entered the fold of the King of France. At the other end of the country, the 'Mad War', which ran from 1485 to 1488, laid the ground for the union of Brittany and France. In 1491, the marriage between Charles VIII and Duchess Anne put an end to the conflicts in the west of the kingdom and joined Brittany to the throne of France.

By the end of the 15th century, the kingdom of France had become an immense country, extending over 450,000 square kilometres, which is four fifths the size of present-day France.

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.

ZOOM



Canon of Francis I on reconstructed carriage

France, c. 1520

Bronze

© Paris, musée de l'Armée / Marie Bruggeman

NEW ARTILLERY: BATTLEFIELDS IN FLAMES

It was in the small army that formed around the future King Charles VII, who was exiled to Bourges, that the term 'man-at-arms', which had been used since the middle of the 14th century, replaced that of 'knight'. The aristocracy, which had been devastated at Agincourt, had only a minor presence by the dauphin, who had to call on foreigners, the Scottish, Aragonese, Italians or commoners. They wore a highly polished iron harness, and these 'brigands', as they were called by their enemies, perhaps gave their name to the brigandine, a leather waistcoat lined with metal plates. This hired heavy cavalry, or 'men-at-arms', each led a 'lance', comprising two or three lighter cavalrymen and a varying number of footsoldiers.

The lance continued to be the tactical unit of the French armies at the time of the Italian Wars: at Marignano, Francis I had 2,500 lances, corresponding to 2,500 heavily armoured footsoldiers, each accompanied by six to eight men, light cavalry, armoured assistants or infantrymen, amount to close to 20,000 combatants.

ARTISTS AND ARMS MANUFACTURERS

From the second half of the 15th century onwards, some highly talented founders entered the service of the King's armies. They produced pieces for the royal artillery, but also responded to other requests, making furniture and statues. A few remnants of these works of art can still be found today.

This bronze angel made in Lyon in 1475 is the most notable example. It was probably made as a decoration for La Sainte Chapelle in Paris and is signed by Jean Barbet, cannon maker to the king and head of Lyon foundry.



Angel

Jean Barbet, Lyon, 1475

Bronze

© The Frick Collection, New York



FRANCIS THE FIRST, THE KNIGHT KING



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.

1515, MARIGNANO: CONSEQUENCES AND OUTCOME OF THE BATTLE

At the end of the battle, the French occupied Milan as well as Parma and Piacenza. With the duchy of Savoy and the marquisate of Saluzzo and Genoa won over to the French cause, the entire region of northern Italy came under the influence of the King of France. In 1516, Francis I signed the Concordat of Bologna with the pope as well as 'perpetual peace' with the Swiss cantons. This situation overturned power relations in the peninsula to the detriment of the Empire and was the harbinger of future conflicts between Francis I and Charles V.

Together with the reinforcements provided by the Venetian cavalry, the artillery played an important role on the battlefield fighting against the units of pikemen. After more than a century of experimentation and development, the canon, which was being used more and more frequently on the battlefield, transformed the art of war for a long time to come.



❖
Halberds
Early 16th Century
Paris, musée de l'Armée
© Paris, musée de l'Armée / Pascal Segrette

Cast of the frieze on the tomb of Francis I,
Saint-Denis. Panel 14: 'Battlefield at Marignano'
Chambord Estate
© Dist. RMN-Grand Palais / Pascal Segrette



❖
Armour of King Francis I
Innsbruck, 1539-1540
© Paris, musée de l'Armée
/ Pierre-Luc Baron-Moreau

TALES OF BATTLE

THE BATTLE OF AGINCOURT, A BLOODY EPISODE IN THE HUNDRED YEARS' WAR

On his succession to the throne in 1413, the King of England Henry V was quick to reassert his predecessors' claim to the French throne. He assembled around 9,000 soldiers and landed in Normandy on 13 August 1415, where he laid siege to the town of Harfleur.

The town resisted for a month, but surrendered on 22 September after a gruelling siege. The English army was left greatly weakened and Henry decided to return to the port of Calais, thinking he would return safely to England.

Meanwhile on the French side, 12,000 men under the command of Constable Charles d'Albret and Marshall Boucicaut set off in pursuit of the English army and blocked all crossings over the River Somme. The English managed to cross the river on 19 October, but the men were soaked and hungry and were suffering from dysentery. They were overtaken by the French, who cut them off at Agincourt.

It was there that the two armies faced each other in the evening of 24 October 1415. The English camp was cornered and King Henry had no choice but to fight.

The battle began around 11am the following morning. Sure of their superiority, the 12,000 French soldiers fought over who should be in command. By the time they had finally formed their army, Henry had already taken the initiative. The English archers advanced, drove in their stakes and fired their first arrows.

The French cavalry charged forward, but were decimated under the English archers' heavy fire and their charge ended in defeat.

A heavy downpour overnight had turned the battlefield to mud, and the soldiers advanced with difficulty. Many were taken prisoner, while others were killed as the arrows rained down. The fighting was intense. At the end of the day, the French rearguard attempted a final assault but were driven back once again by the English. The battle was over by 5 o'clock, with the loss of more than 5,000 French soldiers, including the elite of the cavalry.

The victorious Henry resumed his march towards Calais and set sail for England with his spoils and his prisoners. He had won the battle and the English, who had only lost 500 men, now ruled Normandy once again.

Agincourt has been synonymous with bravery ever since, as immortalised in Shakespeare's Henry V:
'(...) shall ne'er go by, from this day to the ending of the world,
But we in it shall be remember'd;
We few, we happy few, we band of brothers'.



'The Battle of Agincourt'

Anonymous

Chroniques, Enguerrand de Monstrelet, 16th Century

© Bibliothèque nationale de France, Paris





THE BATTLE OF MARIGNANO: 13 AND 14 SEPTEMBER 1515

On his accession to the throne in January 1515, Francis I asserted his claim to the Duchy of Milan. Having secured the neutrality of the Holy Roman Emperor and the King of England and, more importantly, the support of Venice and the backing of Genoa and Savoy, Francis I marched towards Italy at the head of his army, leaving his mother, Louise of Savoy, as queen regent.

The French army's strength lay in its artillery: 2,500 gunners operating 60 heavy guns and 200 lighter weapons. The King of France also recruited 22,000 German mercenaries, including 17,000 Landsknechts. The soldiers assembled in Lyon in the summer of 1515, under the command of the Constable of Bourbon, infantry commander Pedro Navarro and the renowned knight Sir Bayard.

In response, 35,000 Swiss infantrymen marched on Suse and Pignerol, which they occupied, blocking the French army's usual routes across the Alps at the Mont Cenis and Montgenèvre passes. In August 1515, the main body of the French army left Lyon for Grenoble and Mont-Dauphin, where the army split into several groups. The larger section, commanded by Pedro Navarro, cut southwards and crossed the passes at Var and Larche for the first time, carving out a route using explosives.

While the Swiss, caught off-guard by this unexpected manoeuvre, doubled back to the east, Bayard and his men met up with the main body of the army in Turin, where Francis I was received by his cousin Charles III of Savoy. From there, the French reached Novara and Pavia and went on to set up camp in Marignano near Milan. Facing them was Maximilian Sforza, Duke of Milan, ally of Spain, Pope Leo X and the formidable Swiss, who were thought to be invincible.

Rather than launching an assault against the duke, whom he knew to be deadly, King Francis negotiated with the Swiss who agreed to retreat for a large sum of money. 12,000 mercenaries abandoned Milan. Fearing total defection, on 13 September Cardinal Matthias Schiner, acting for Maximilian I of Habsburg, led a small troop towards the French camp and spread the rumour that the French had launched their attack. 22,000 Swiss soldiers then marched on them and the battle began. The ensuing assaults were heavy and at midnight the fighting was halted, to be resumed at dawn the next day.

In the morning, the French army assembled around its artillery. The Swiss attacked first, but they were uncoordinated and failed to push back the cavalry charges. In the heat of the battle, around 11 o'clock the Venetian reinforcements arrived on the battlefield and Francis I regained the upper hand. Seeing these powerful reinforcements, the Swiss captains ordered the retreat. The next day, the French entered Milan, now deserted by the Swiss, and Maximilian Sforza was taken prisoner and exiled to France.

It was the longest and deadliest battle that France had ever fought.



'The King charging against the Swiss in Marignano.'

Detail in Cicéron, Oraisons,
First half of 16th Century
© Bibliothèque Nationale de France, Paris



MULTIMEDIA DISPLAYS, GAMES AND THE MUSEUM APP

YOUNG VISITORS

MULTIMEDIA DISPLAYS TO ENHANCE THE ITINERARY

The exhibition demonstrates how the battles of Agincourt and Marignano mark either end of a hundred years of major changes. To assist visitors as they explore medieval military society, the itinerary is dotted with interactive displays to give them an insight into the historical background. There are animated maps, 3D reconstructions and documents linked to audio commentaries. Visitors can also explore manuscripts of 15th Century engineering treatises from the French National Library, which are rarely put on public display. At the end of the itinerary, visitors have the chance to immerse themselves in the medieval world with two games: *Discover the saddle* and *Unrest at the museum*, in which they can be page to a valiant knight for just a moment.



THE MUSÉE DE L'ARMÉE APP

Since September 2015, visitors have been able to download the Musée de l'Armée app for free from the Google Play App Store. The app is available in both French and English and has been designed to fulfil three purposes: to offer the public a tool suited to new technology habits; to extend existing content to a wider audience and publicise our temporary exhibitions, and to offer new content specially designed to be mobile-friendly, with games, video reconstructions and a virtual tour. The six headings help users explore the museum and its collections and programmes from a different angle: the current temporary exhibition, with a banner advertisement and a virtual tour of the itinerary; all the latest news about concerts, activities for young visitors, conferences, film screenings, the life of the museum and its collections, and a chance to explore l'Hôtel des Invalides, with a 360° tour of its rooms and a peek at its treasures. There is also practical information including an interactive map of Les Invalides and access to tickets. Games that link in with the current exhibition and personality tests based on famous historical characters also add an essential fun dimension to the tool.

This app was created with support from CIC, a major partner of Musée de l'Armée, and was developed by Eclectic, Sisso and XD Productions.



VISITS AND EDUCATIONAL ACTIVITIES

To accompany this new exhibition, the museum's education and outreach team has created panels for young visitors, dotted around the itinerary, linked to a games booklet in French and English. In them, they will find out about characters like Francis I, the knight Sir Bayard and Joan of Arc, and will discover how the armoury developed between 1415 and 1515.

The programme also includes an entertaining guided tour of the exhibition aimed at young people and birthday party bookings.



Information and bookings
jeunes@musee-armee.fr



PROGRAMME

CONFERENCES

OF KINGS, KNIGHTS AND CANNONS

To tie in with the exhibition, Musée de l'Armée is organising a series of conferences in partnership with Paris Municipal Adult Education University. The topics are based on the transformations in warfare in the late Middle Ages and early Renaissance. Through cultural manifestations, royal figures and the technical developments and revolutions, they will attempt to shed light on the complex intermingling of the old ways inherited from the medieval past and the major new wave of modernisation.

23 October 2015

Louis XI, a Solider King

by Amable Sablon du Corail, Head Curator of Heritage and Manager of the Middle Ages and Ancien Régime section, French National Archives Collections department



Information and bookings

Austerlitz Auditorium, 1:45pm

Booking compulsory histoire@musee-armee.fr

Limited places available

26 October 2015

Artillery from Agincourt to Marignano

By Antoine Leduc, Assistant Curator, Musée de l'Armée and joint curator of the current exhibition



30 October 2015

Francis I: War and Glory

by Cédric Michon, Professor of Modern History, University of Rennes

6 November 2015

The chivalric ideal in the 16th century: social and cultural aspects

By Benjamin Deruelle, Lecturer in Modern History, Lille 3 University



Monty Python and the Holy Grail

© DR



FILM SCREENINGS

KNIGHTS AND BOMBARDS, 1415-1515

From 17 to 21 November 2015, Musée de l'Armée is giving people the opportunity to immerse themselves in the feudal era, through a selection of 5 feature films on knights and chivalry. The screenings will be introduced by cinema historian Patrick Brion.

17 November, 7:30pm

Henry V

by Kenneth Branagh, 1989
Original with French subtitles - colour - 137 minutes

Guest speaker: Sylvie Leluc, Curator of artillery, Musée de l'Armée and curator of the exhibition

18 November, 8:00pm

Le miracle des Loups

by André Hunebelle, 1961
in French - colour - 120 minutes

19 November, 7:30pm

Flesh and Blood

by Paul Verhoeven, 1985
Original with French subtitles - colour - 126 minutes

20 November, 7:30pm

Monty Python and the Holy Grail

by Terry Gilliam and Terry Jones, 1975
Original with French subtitles - colour - 91 minutes

Guest speaker: Antoine Leduc, PhD researcher in medieval history

21 November, 5:00pm

Sans peur et sans reproche

by Gérard Jugnot, 1988
in French - colour - 120 minutes

CONCERTS

Between 3 November 2015 and 17 January 2016, a series of 5 concerts run by Musée de l'Armée will give visitors the chance to explore the Renaissance, a turning point in the history of music.

Artists include cellist Henri Demarquette, the Doulce Mémoire and Céladon ensembles and many others.

3 November, 8:00pm

Henri Demarquette, cello
Sequenza 9.3 choral ensemble
Cathédrale Saint-Louis

30 November, 8:00pm

Love, war and peace in the time of Francis I
Grand salon

17 January, 4:30pm

Rumours of war, Cypress and Laurels
Cathédrale Saint-Louis

20 November, 8:00pm

Doulce Mémoire : Music for the chamber of Francis I
Grand salon

13 December, 4:00pm

Céladon ensemble
Salle Turenne

Practical Information
musee-armee.fr
saisonmusicale@musee-armee.fr



EXHIBITION CATALOGUE

CONTENTS

From Agincourt to Marignano
Valérie Toureille

FROM THE FEUDAL HOST TO THE ROYAL ARMY

- ❖ *Texts on the feudal host, from the mid-15th Century to the early 16th Century*, Fabien Delpu
- ❖ *When Europe discovered that wars are won on foot: the infantry revolution*, Olivier Renaudeau
- ❖ *Artillery: a new arm at the end of the Middle Ages*, Antoine Leduc
- ❖ *The battle camp from Agincourt to Marignano*, Franck Viltart

WAR: NOTIONS, TRADES AND RELICS

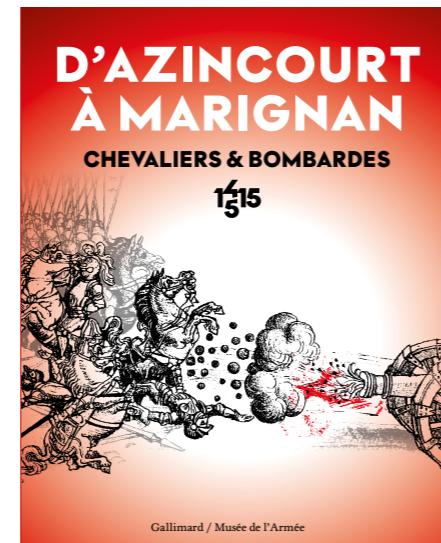
- ❖ *Treatises of the Italian engineers and their dissemination in France (1450-1520)*, Maxence Hermant
- ❖ *Armoury of the Burgundian troops under Philip the Good and Charles the Bold*, Claude Gaier
- ❖ *Arms of the medieval host: types and operation*, Karen Watts et Lason-Eleftherios Tzouriadis
- ❖ *Horses in war (France c. 1400 - c. 1500)*, Bertrand Schnerb
- ❖ *Agincourt and Marignano: physical remnants of the battles in the collections*, Nicolas P. Baptiste

FROM HISTORY TO MEMORY

- ❖ *Heroic figures: Boucicaut, Bayard, Louis II de La Trémoille*, Christophe Masson et Laurent Vissière
- ❖ *The place of the Battle of Castillon (17 July 1453) in war art*, Philippe Contamine
- ❖ *Agincourt, Agincourt! Know ye not Agincourt?*, Robert C. Woosnam-Savage
- ❖ *Marignano: history and memory*, Sylvie Leluc
- ❖ *From Agincourt to Marignano: the Middle Ages to the Renaissance?*, Cédric Michon

WORKS ON DISPLAY

APPENDICES



Éditions Gallimard

Press officer
Béatrice Foti - 01 49 54 42 10
beatrice.foti@gallimard.fr
230 x 287 mm, 272 pages, 35€

MUSÉE DE L'ARMÉE

Musée de l'Armée is an important museum of French and European military history. It falls under the authority of the Ministry of Defence and is home to one of the world's richest collections in the field, with almost 500,000 artefacts dating from the Bronze Age to the present day.

It is one of France's 5 most visited museums and in 2014, over 1.5 million visitors from France and abroad enjoyed its extensive cultural programme. The programme is aimed at a wide audience and the highlights are the two annual heritage exhibitions.

The museum was formed in 1905 from the merged collections of the Musée d'Artillerie and the Musée Historique de l'Armée and is housed in the heart of the Hôtel des Invalides, built by Louis XIV in 1670 to receive invalid and veteran soldiers - a place teeming with history itself.

Among its permanent exhibits, Musée de l'Armée boasts an impressive collection of ancient arms and armour inherited from the French royal armoury which makes it one of the three largest armouries in the world. These artefacts are displayed through a chronological itinerary from the knights of the time of Saint Louis to the professional army of the 17th Century. Oriental weapons, hunting arms and tournament arms complete the visit.

musee-armee.fr



View of the Cour d'Honneur, Les Invalides
© Paris, musée de l'Armée / Christophe Chavan



IMAGES FOR PRESS USE

1
Five 'sparrow's beak' closed helms
France or Milan, bet. 1380 and 1400
Wrought iron
Paris, musée de l'Armée / Pascal Segrette



2
Joan of Arc at the siege of Paris
Vigiles de Charles VII
Martial d'Auvergne, 1484
© Bibliothèque nationale de France, Paris



3
Armour of Frederic I
Milan, mid-15th Century
Iron
© KHM – Museumsverband, Vienne



4
Gold 'Angel' coin
Rouen, c. 1420
Iron
© Bibliothèque nationale de France, Paris



5
Sword of a Constable of France
France, c. 1500
© Paris, musée de l'Armée
/ Pascal Segrette



6
Ariminensis, De re militari libri duodecim
Robertus Valturius Ariminensis, 1463
BnF, Paris Manuscripts Department
© Bibliothèque nationale de France, Paris



7
A 'Basel' bombard
Jean Cambier(?), Mons(?),
bet. 1420 and 1430
© HMB – Historisches Museum Basel / P. Portner



8
Le Livre du secret de l'art de l'artillerie et canonnerie
Anonymous, France,
bet. 1450 and 1500
© Bibliothèque nationale de France, Paris



9
Sword from the Battle of Castillon
Wrought iron
© Paris, musée de l'Armée
/ Pascal Segrette



10
Collar of the Order of the Golden Fleece
Silver and enamel on gold
© Louvre Abu Dhabi / Thierry Ollivier



11
Canon of Francis I on reconstructed carriage
France, c. 1520
Bronze
© Paris, musée de l'Armée / Marie Bruggeman



12
Angel
Jean Barbet, Lyon, 1475
Bronze
© The Frick Collection, New York



13
Halberds
Early 16th Century
Paris, musée de l'Armée
© Paris, musée de l'Armée
/ Pascal Segrette



14
Cast of the frieze on the tomb of Francis I,
Saint-Denis. Panel 14: 'Battlefield at Marignano'
Chambord, Domaine national de Chambord
© Dist. RMN-Grand Palais / Pascal Segrette



15
Armour of King Francis I
Innsbruck, 1539-1540
© Paris, musée de l'Armée
/ Pierre-Luc Baron-Moreau



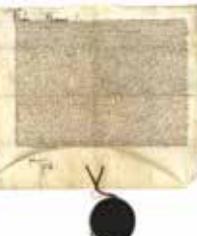
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'The Battle of Agincourt'
Anonymous
Chroniques, Enguerrand de Monstrelet,
16th Century
© Bibliothèque nationale de France, Paris



17
'The King charging against the Swiss in Marignano.'
Detail in Cicéron, Oraisons,
First half of 16th Century
© Bibliothèque nationale de France, Paris



18
Treaty of Troyes
France, 1420
Parchment
© La Courneuve, Diplomatic Archives



PUBLIC SECTOR PARTNER



CIC BANK, SUPPORTER OF MUSÉE DE L'ARMÉE

CIC Bank has been supporting Musée de l'Armée at Les Invalides in its programmes of culture and heritage since 2003. It sponsors the museum's temporary exhibitions in particular, which trace the major events in France's history, presenting both its high points and its tribulations.

Knights & Bombards: From Agincourt to Marignano, 1415-1515, demonstrates how «these two emblematic battles, one shameful the other glorious, mark either end of a hundred years of major change, from the decline of the Middle Ages to a dazzling modern age.» By partnering with the exhibition, CIC hopes to help raise awareness among a wide audience, including the younger generations, of the fact that knowledge of the past is a source of energy from which each of us can draw greater confidence in the future.

MULTIMEDIA DISPLAYS AND MOBILE APP

For CIC, this exhibition has also provided the opportunity to increase its support by funding the design and creation of permanent multimedia displays, which will enrich and enliven the permanent displays in the museum's ancient department after the end of the exhibition. These tools help create a detailed reconstruction of the two battles that form the framework of the itinerary. They provide the background to the weapons, armour and artillery on display and tie in with the illuminated manuscripts and collections of drawings depicting the battles. They convey the scale and size of the confrontation; for example with the reconstruction of a pike square formation. Lastly, because exhibitions nowadays must also be accessible to anyone at any time in virtual format, 'Knights and Bombards' will be the first exhibition accessible via the Musée de l'Armée app, which aims to accompany and enhance the work done by the museum to disseminate its output to the widest, most diverse audience possible.

With support from

MEDIA PARTNERS



LA CROIX, is a nationally-distributed general interest newspaper, directed by editor-in-chief Guillaume Goubert. The paper is read by 480,000 people every day (One Print Global 2015) and focuses in particular on social, cultural and religious issues. *La Croix* explores the news from a Christian angle and makes its unique voice heard, examining information in order to provide a clearer understanding of the world in which we live. *La Croix* also has a website, la-croix.com (1.9 million visits and 4.6 million pages viewed in February 2015), plus apps for Apple and Android smartphones and tablets. *La Croix* is delighted to be partnering the Musée de l'Armée exhibition Knights and Bombards.



PARIS-MÔMES is a culture and leisure magazine for kids aged 0 to 12. For the last 18 years, it has been the go-to cultural guide for Parisian parents. It is distributed widely throughout the greater Paris region, as a free supplement inside *Libération* newspaper and in a network of 500 targeted locations. *Paris-Mômes* has always supported artistic activities aimed at young people and partners with many different cultural events open to families. The magazine is a regular supporter of Musée de l'Armée and offers an original approach to the exhibitions, to get children interested in their historical themes. There will be a quiz based on the *Knights & Bombards* exhibition in the October/November issue of the magazine.



The periodical **HISTORIA** was founded in 1909, making it France's longest-running history periodical. For over a century, it has cultivated the telling of history, through the writings of some of the best academic and journalistic talents. Its mission has always been to make history accessible to the widest possible audience. With unrivalled brand awareness, the magazine's appeal has continued down the generations, making it something of a national treasure. The staff at Historia work enthusiastically every day to spread their passion for history, knowing that they are the guardians of a title that continues to bring the past to life in order to help us understand the present.



CITIZENKID.COM is the unmissable website for cultural outings in the greater Paris region. With information on shows, museums, festivals, tours and more, it is a mine of information for Parisian parents. Every day, even the most demanding parents can find hundreds of ideas for outings to keep their little ones occupied. Whether they are looking for a workshop, an underground concert or a museum visit, the answer can always be found at *CitizenKid!* The Wednesday news lists the editors' selection of the week's best cultural outings. *CitizenKid* also publicises VIP and exclusive events, invitations and special offers throughout the year. *CitizenKid* is a media partner to many different events and is delighted to be a partner once again to Musée de l'Armée.

PRACTICAL INFORMATION

INFORMATION AND BOOKINGS

Musée de l'Armée, Hôtel des Invalides
129 rue de Grenelle, Paris 7^e
+33 (0)1 44 42 38 77



musee-armee.fr/expo-chevaliers-bombardes

TRANSPORT

8 Métro line 8 - La Tour-Maubourg
13 Métro line 13 - Varenne
C Overground RER C - Invalides

Disabled access: 6 boulevard des Invalides

OPENING HOURS

Exhibition open 7 October 2015 to 24 January 2016
Open every day
(except 25 December and 1 January)
10am to 6pm (until 31 October)
10am to 5pm (from 1 November)

ADMISSION PRICES

exhibition: €8.50 per person
exhibition & museum combined: €12 per person
Under 18s free
Group rate (10 people and over): €7.50 per person

Tickets online: buy your ticket
for the exhibition at musee-armee.fr

GUIDED VISITS

- ♦ Families, school pupils and students
jeunes@musee-armee.fr
- ♦ Adults: benedicte@cultival.fr
+33 (0)1 42 46 92 04

EXHIBITION BOOKLETS AND GAMES BOOKLETS

(9 yrs and over)
Available to download online

EXHIBITION SHOP AND BOOKSHOP

Selling the exhibition catalogue and poster
and a selection of works and products relating
to the exhibition

CAFÉ-RESTAURANT

Le Carré des Invalides café-restaurant, located on the
Place Vauban side of the reception level.

The Musée de l'Armée app is available at



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