

Clarence Bicknell

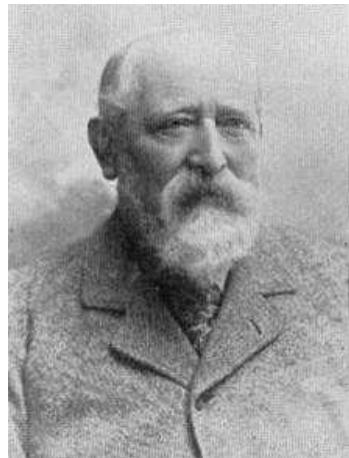
A la découverte d'un botaniste, archéologue et artiste européen ; talentueux mais oublié

Une proposition visant à célébrer le centenaire de 2018 de la mort de Clarence Bicknell ; de nouvelles recherches, une exposition au tour de rond des villes européennes de la culture, une biographie et des livres illustrés, des conférences et des documentaires de télévision

Projet de plan comme préalable aux demandes de financement

1. Sommaire (deux pages en français)

Clarence Bicknell (1842-1918) était un homme de lettres , un artiste , auteur , voyageur, botaniste , archéologue , pasteur , humaniste et espérantiste . Les circonstances particulières de sa vie signifiait son talent et les réalisations passées inaperçues alors ; circonstances particulières font qu'il n'a pas été oublié par la suite. Heureusement une masse de son excellent travail et variée survit en toute sécurité - vif, coloré et animé . Donc, il ya une «fraîcheur» de son travail , et la vie plutôt singulier dans lequel il l'a fait. Ses activités dans trois pays d'Europe et l'occasion de promouvoir et de diffuser Clarence Bicknell dans plusieurs autres pays fournissent une dimension européenne aujourd'hui.



La valeur du travail de pionnier de Clarence Bicknell dans plusieurs disciplines différentes est de plus en plus apprécié par les experts - en particulier son enregistrement, catalogage et la publication des gravures préhistoriques rupestres de la Vallée des Merveilles, ses dessins de plantes à fleurs de la Riviera, sa création de la Museo Bicknell à Bordighera, et sa contribution à la langue universelle espéranto.

Le Centenaire 2018 Clarence Bicknell fêtera sa vie avec une campagne d'événements, une première biographie, d'autres publications illustrées et la couverture médiatique dans plusieurs pays d'Europe. Une Association Bicknell Clarence et un site web de haute qualité www.clarencebicknell.com ont été créés. L'objectif est d'aider les gens à découvrir son travail et la vie comme une partie peu connue de la patrimoine de l'Europe.

Pour croire en Clarence Bicknell il faut le voir.

Le site web, des livres et de la télévision communiquent assez bien, mais une grande partie de la production de Clarence doit être connu pour de vrai. C'est pourquoi nous proposons une exposition qui va balader les capitales culturelles européennes tout au long de 2018 (peut-être en avance et après). La proposition initiale est pour une tournée de villes pertinentes à Clarence, les " lieux d'accueil ", avec un séjour d'environ huit semaines dans chacune. Si la demande (des musées participants, prêts à accueillir l'exposition) et le budget soient en place, la liste pourrait être étendue à Bruxelles, Londres, Paris, Milan, Rome, Berlin et d'autres capitales (" d'autres endroits autour de l'Europe »).

Les lieux d'accueil en 2018

Tende, Muse des Merveilles
Bordighera, Museo Bicknell
Genoa, Museum of World Culture or other
Nice, Musée des Beaux-Arts or other
Fitzwilliam Museum, Cambridge

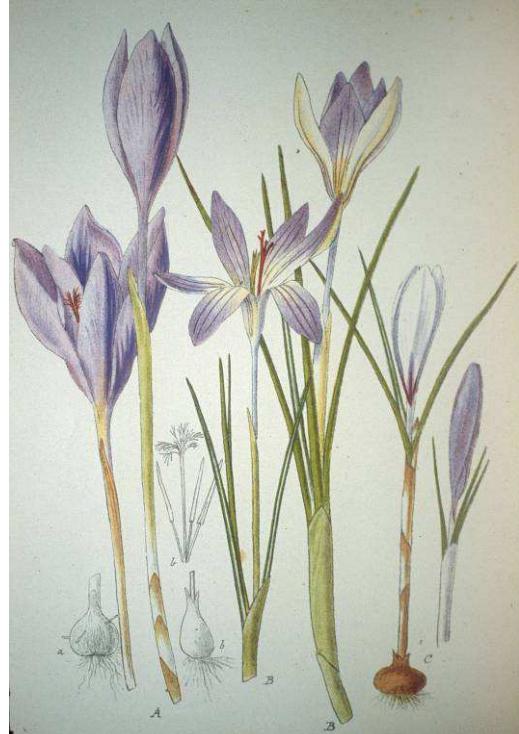
Autres endroits autour de l'Europe

Triennale di Milano
Victoria and Albert Museum, London
Palais des Beaux-Arts, Bruxelles
Kew Library, Royal Botanic Gardens, Londres
Oxford Herbaria (with the Bodleian Library)

(Les musées sont répertoriés, dans ce document, comme exemples indicatifs. Ils n'ont pas encore accepté de participer. Nous cherchons des endroits en Allemagne, Europe de l'Est, et d'autres parties de l'Union européenne.)

Les principaux éléments de l'exposition seraient...

- Re-créations en grandeur normal de certaines des œuvres d'art créatif de Clarence, tels que, si l'autorisation des propriétaires pourrait être obtenu, l'intérieur de certaines chambres de la Casa Fontanalba qui montrent son talent et sa philosophie avec tant de chaleur.
- Les originaux de ses œuvres botaniques et les livres de vélin lié, protégés dans des vitrines.
- À proximité de ces originaux, des écran à contrôle par écran tactile montrant le contenu de ces livres, ce qui permet au visiteur de parcourir les pages.
- Re-créations en Vidéo et en Photo d'une journée dans la vie de Clarence, copies de gravures rupestres &c.
- Les échantillons d'autres collections de Clarence, par exemple les collections de papillons, oiseaux empaillés, le pot de parapluie et les fleurs pressées.
- Les échantillons de ses publications imprimées, les photos de Clarence à Casterino et à Bordighera.



Les partisans du Centenaire 2018 Clarence Bicknell, les membres de la famille et les membres de la nouvelle Association Clarence Bicknell, proposent d'obtenir le soutien d'un ou plusieurs chefs de file parmi les institutions mentionnées à la page 19. Avec un partenaire principal, nous aurons le mécanisme afin de poser une demande de financement à partir de sources telles que l'Union Europe, qui dispose de plusieurs initiatives pertinentes, « La Culture » et ses sous-programmes MEDIA ainsi que le nouveau programme « Europe Créative ».

Le coût de l'exposition itinérante est actuellement estimée entre € 250.000 et € 400.000. Une biographie de haute qualité aurait besoin de € 80 000 de subvention (détails à la page 18). Les demandes de financement seront effectués après le partenaire principale a été fixé.

2. Who was Clarence Bicknell?

Born in London, Clarence was the 13th child of Elhanan Bicknell, whale oil magnate and art patron; after studying at Cambridge University he became an Anglican priest, and from 1879 lived in the resort town of Bordighera on the Italian coast between Menton and Genoa; he died at the summer home he had built at Casterino in the high mountains of the Franco-Italian border on 17th July 1918.

Today the value of Clarence Bicknell's pioneering work in several different disciplines is increasingly appreciated by experts – in particular his recording, cataloguing and publication of the prehistoric rock engravings of the Vallée des Merveilles, his drawings of the flowering plants of the Riviera, his creation of the Museo Bicknell in Bordighera, and his contribution to the idealist international language Esperanto.

He applied his art to crafts in that elegant combination of naturalistic and geometric characteristic of *art nouveau* and the English Arts & Crafts Movement, he wrote and published several research and reference books, he was a collector of stuffed birds, butterflies, fossils, minerals. He invested time and money in the poor of Walworth in London in the 1860s , and he worked for the needy of Bordighera at the end of the century.

He was a Polymath, a person whose expertise spans a significant number of different subject areas, and a Renaissance man in the sense that humans are empowered and limitless in their capacity for development, and that people should embrace all knowledge and develop their capacities as fully as possible.

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3. Why does Clarence Bicknell matter?

Several unusual, even unique aspects of Clarence's persona are reflected in his work. The prime aspect is simple: the variety, the quality, the freshness and the liveliness of his art and works.

He bucked the vain-glorious empire-building Britain of the industrial revolution and instead found energy and creativity in the mountains of in a far flung corner of Europe. He discovered and created things mostly on his own; his disciplines were self taught and his ideologies therefore have an intrinsically original quality. His talents covered so many disciplines that it's hard to imagine how he found the time; clearly, at the height of his research into the prehistoric rock engravings of Mont Bego, he was up before dawn to walk up the mountain, recording engravings with wax rubbings and drawing flowers before returning home to an evening spent painting the flowers, writing up the finds of the day and corresponding with other archaeologists and botanists across Europe in the gathering dark. Clarence's humility shows in the way in which he considered his work to be the simple task of recording what he found and saw. Actually, there was great creativity, in how he found and how he saw, in how he transformed the natural forms into balanced designs.

Clarence Bicknell was an international man. Fluent in English, French and Italian, he also conversed in other languages. He travelled the world and recorded in words and colour sketches what he found. He took up the cause of Esperanto as a language which would unite different peoples of the world and used it to write lyrical poetry. Half a century before the creation of what is now the European Union, Clarence was showing an interest in the means of unifying cultures across Europe. He died in 1918, the last year of the Great War, when his optimistic flame of international community had been swallowed in darkness.

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4. Why is Clarence Bicknell worth remembering?

Every year books are written about the famous in history – Napoleon or Churchill – and exhibitions made of work by the famous artists – Picasso or Matisse. But there are few new facts about the famous, so the new biographies have to recycle and reshape what is known already. Some great artists have left not many pieces of work, and others are familiar through repeated exposure: it is hard, perhaps impossible, to present a new insight and or vision in our understanding of van Gogh.

Alongside these famous names are a ‘second division’ of forgotten personalities and artists, who work is never given attention. Yet often it is of first-class technical quality and shows the most accomplished skill. It has a freshness because it is all new to us. And when it is less novel, less imaginative than the work of the great masters, it instead shows something different, something intriguing and instructive in the ‘spirit of the age’.

Clarence Bicknell is one of these personalities and artists. He was a remarkable and strong character, and there luckily survives a mass of material to tell the story of an unusual life, and a life distinctive of the age in which it was spent. And there is more than a mass – there is a wealth – of exquisite and skilled art and graphics. Clarence was an Englishman abroad, in Italy and in what is now France, so his *corpus* illuminates and is illuminated by the state of Europe a century ago, when even near-by lands seemed strange and distant.

Yet before now there have been only good but modest exhibitions, at the Musée des Merveilles in Tende (Alpes-Maritimes, France) and at his Museo Bicknell in Bordighera (Italy). There is a good but very brief illustrated biographical essay in book form. Those tests have shown the material exists, that it makes a good showing, that there is interest – and therefore show a bigger venture is worthwhile and viable, about both the art and about the life and times.

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5. Why have we forgotten Clarence Bicknell?

One can put this question the other way round: “If Clarence Bicknell is such an interesting figure and his work so good, why is he not famous already? There must be a good reason he is obscure.” No. History is capricious in who it remembers and who it forgets. A strong strand in history and in art history is the re-discovery of figures overlooked before which a later age finds intriguing, even enthralling.

Clarence is a forgotten man for three reasons.

- Firstly, he chose to take himself out of the main streams of the art world, of the church and of archaeology. His father’s *mondain* salon and the famous artists who frequented that world, did not seem to appeal to him. He forsook it. His own art began with botanical paintings for the purpose of recording his finds and cataloguing a world which he discovered on his own; his hundreds of superb and large flower paintings and botanical drawings seem never to have been exhibited.
- Secondly, he did not consider his own talent exceptional, and nothing he did was for self-aggrandisement. Few members of the public knew about him.
- Thirdly he developed his talents after leaving Britain, settling in Bordighera in North West Italy with his summer house up in mountains which are now in France. Detached from any one country he had no focal place where a group of followers might have supported him. The wonderful set of unique watercolour books he made were each dedicated to and given to a friend; no one else, certainly no public ever saw them. His collections are scattered across museums and galleries through three countries, from Bordighera in Italy, to Tende in France, and the Fitzwilliam Museum in Cambridge, England. Even today, those that know him are divided between experts in separate disciplines and between British, Italians and French *cognoscenti* – who know each a fragment rather than the whole picture.

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6. Why should we revive interest in him?

The leading figures in any given period were famous and remain famous. However important they were, however good their work, both their creative work and the stories of their lives are dulled by exposure, repetition and familiarity. This where the ignorance a broad public has of Clarence – arising from his own diffidence and humility – is actually a big plus. His work, his personality are absolutely new and fresh to us. But the spread of his talents and the originality of his work will appeal to many people interested in one of his talents or in their diversity. It is surprising and interesting to find out about him. That he was not, is not an already known “star” means that Clarence Bicknell has yet to be discovered. And the variety and richness of his art and life mean each of us can explore a different aspect: each of us can “excavate” discover their “own” Clarence.

Clarence may not have the notoriety back in England of John Ruskin, William Morris, nor perhaps does he have the glamorous appeal of the Americans and English like Gordon Bennett and Isadora Duncan who at the same period were wowing Cannes and Nice. It is not unfair (because he thought so himself) to Clarence to say that, in each individual domain of activity, he is not a star player (although several archaeology and botany experts consider his work to be of the highest quality). But the spread of his talents and the originality of his work will appeal to many people interested in one of his talents or in their diversity. It is surprising and interesting to find out about him. The fact that he is not a star player means that Clarence Bicknell has yet to be discovered... he is “fresh”, he is exciting for people to discover now, a hundred years later.

The last four years of Clarence’s life were marked by the Great War, with the vast loss of life in the trenches of the European Western Front. A century on, we see 1914-18 as a great disaster of imperial expansion by the European nations, an end-result of state self-aggrandisement and the cruel diversion of the industrial revolution to mass destruction; so it is all the more important to remember and to bear witness to the work and personality of a man who gave his life to study, to the arts, to international understanding and to pacifism.

He is a personality whose influence is uplifting. His work brings a smile to the lips. If he’s a “best kept secret” then those who know about him have a duty (and desire) to take his work to a wider audience.

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7. What exists of his work and how good is it?

Clarence Bicknell's work is scattered now, spread across the UK, France and Italy, in varied public museums and galleries, and in private hands. It has never been brought together for exhibition purposes, and now can be. There are already indications are that the key owners and curators of Clarence's work favour pooling their resources for a travelling exhibition, the publication of one or more books, and other media coverage.

Right: Clarence on the Chiappes de Fontanalba,
a valley of flat rock face ideal for early man's rock engraving



So much is the quantity that in some cases – the botanical paintings and rubbings of the rock engravings – there are hundreds of god examples to choose from. Some masterpieces are surely destroyed now, whilst others are lost. Already, after very limited publicity given to Clarence Bicknell through the first beginning of this project, unknown items are starting to surface.

Archaeology. Clarence's wax rubbings, photos and written studies of the prehistoric rock engravings of the Mont Bego area are held by the *Istituto Internazionale di Studi Liguri* in Bordighera and Genoa, Italy. Originals (transported from the mountain for safety) and duplicates of the most notable pieces are in the *Musée des Merveilles* in Tende, France. Christopher Chippindale, Reader in Archaeology at Cambridge University and author of works on Clarence Bicknell, has experience of exhibiting his works in different environments, notably Cambridge and Tende. He writes...

"In 1909, the senior French prehistorian Cartailhac paid Bicknell a visit. He was greatly interested by his long day's excursion into the *Val Fontanalba*. The rocks were much more wonderful than he had expected; and he said. "It is a great mystery." His antiquarian colleagues had previously escaped into *Carthaginian* fantasies. In study of the *Merviglie* today, one sees emphasis on a thorough field search, on a meticulous field record and inventory, on classification, and on considered inference from studious observation in the field and comparative analysis of the record. In short, Bicknell's efforts make his work the model for work a century later.

"Why is this so? The truth is that the then professionals had no technique to study the art, beyond what Bicknell worked out for himself. Professor Arturo Issel gave over a large portion of his large prehistory of Liguria (1903) to an account of the figures. Bicknell called this the "most important and comprehensive contribution to the subject yet written". In comparing Bicknell's writing with Issel's, it is striking how strong the "amateur" is in its systematic observation on the ground. By contrast the "professional" is weak in its striking preference for unverifiable speculation as to motives, meaning and authorship. Issel – though he wrote 70 pages on the subject – had seen very few figures himself. For the most part Bicknell was disappointed when the experts did not come to his mountain; if they did, then so briefly. The first compatriot British archaeologist to see them was Miles Burkitt, as late as 1929! But perhaps they had no need to go; Déchelette's great *Manuel d'Archéologie* (1910) provides a sufficiently large and good account, entirely from Bicknell's publications, and can date the figures securely to its Bronze Age period I.

Right: first known photograph of Le Sorcier, rock engraving in the Vallée des Merveilles. The hand-written label reads "Classe II, 326, L.Pollini (Amateur) Figure Preistoriche Nel Vallone delle Miraviglie". Luigi Pollini was Clarence Bicknell's faithful colleague and right-hand-man.



"The story of archaeology in 19th Century Europe is the giving-up of habits drawn from history and antiquarian studies in favour of different methods owing allegiance to natural history and observational science. Where speculations had drawn on ancient authors, using them to guess at ancient ethnicities, the new archaeology found better models in the field sciences, in the stratigraphic methods of the geologists, and in the classifying systems of the natural historians. Instead of supposing Phoenicians or Carthaginians or Hittites or Egyptians, which the antiquarians did for Monte Bego as they did across ancient Europe, Bicknell worked in the spirit of the discipline he knew, that of field botany. In prehistory, it turned out, the apparatus of antiquarian wisdom was more than an irrelevance; it was an actual, and often considerable, obstacle.

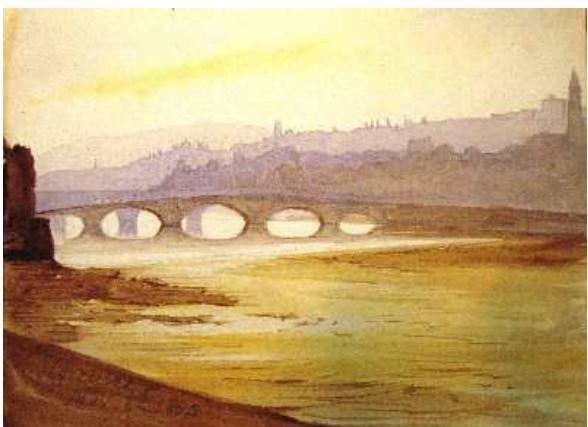
"The chief reason for the high quality of Bicknell's work was his ignorance of what a professional would do to study the art. One can see much the same course of events in the slow acceptance, not many years before, of an ancient date for the Ice Age paintings in the deep French and Spanish caves, where the guess that fine images could not be very ancient was overwhelmed by the geological demonstration of their prehistoric context. Where Bicknell thought himself only an amateur in these matters, in truth his were the requisite skills."

Botany. In 1885 Clarence published a selection of his paintings in the book *Flowering plants and ferns of the Riviera*, splendidly illustrated with 82 coloured plates (image, right, a sample) and accompanying notes on 280 species. He explained in the Preface that he was inspired by the British botanist J.T. Moggridge who, in a Flora of neighbouring Menton, published in London in 1864, had encouraged others to follow his example in publishing illustrations of the local flora.

Clarence commented regretfully that many of the plants of the coast and adjacent mountains 'are now to be found no more, and many others are becoming extremely scarce, owing to the ravages committed by horticulturalists' agents and winter visitors... Every autumn, too... a new road or villa or vineyard has caused the disappearance of some favourite old friends'. Clarence's *Flora of Bordighera and San Remo*, published in 1896, was a work of reference - a list of species, drawn up on the basis of his excursions, without illustrations.



Clarence gave many books to the Museo Bicknell in Bordighera; about a third of its volumes for the period from 1880 to 1910 are botanical works, including his own publications and those of his botanical friends. The Fitzwilliam Museum has some of Clarence's books and art, 416 items, mostly botanical drawings and some illustrated vellum-bound books. In addition to these two collections, the Bicknell family holds other illustrated vellum-bound books and copies of the botanical drawings suitable for exhibition.



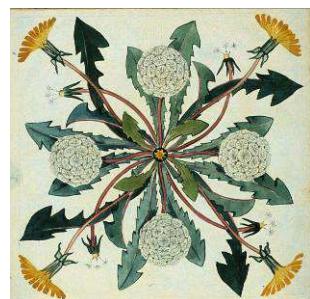
Art. Although Clarence is known as a painter of botanical water colours, he painted and drew sketches all his life. The Bicknell family collection and the Museo Bicknell have many examples of architecture, landscapes and images which Clarence observed on his travels. His watercolour of Florence (left) dated 1885 is of perfectly presentable quality; the influence of Turner, whom he had often met in his father's house near London, is evident in the shaded colouring, the amorphous shadows and the hazy

background.

Arts and Crafts. Clarence's painting and drawing was not limited to his water colours of plants. He sketched landscapes, architectural detail, and other subjects especially when he was walking or travelling. Much of his illustration is enhanced into patterns, such as the repetitive use of the stem of a flower and its blossom to create a frame for a page in one of the visitors' books or other vellum albums. He decorated the whole of the interior of the Casa Fontanalba in these floral designed and the umbrella pots of the Museo Bicknell (image right). His proverbs in Esperanto are most often illuminated with the same floral surrounds.

In these ways one can consider Clarence a master of "arts and crafts". Certainly, the Arts and Crafts movement flourished between 1860 and 1910, the period of Clarence's greatest output, and he cannot have avoided influence from some of his peers. For example the movement was inspired by the writings of John Ruskin (1819–1900), among others, the same Ruskin who was a friend of Clarence's father and a frequent guest at the family home in Herne Hill. It is likely that Clarence knew from the world around him that there was value in painted creativity other than just landscapes and portraits on canvas.

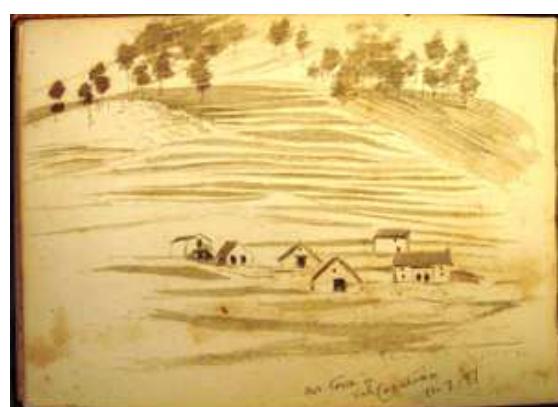
One of Clarence's favourite flowers was the dandelion.
This repetitive image (right) is from the Casa Fontanalba VIP book.



When one thinks of Arts and Crafts, one thinks of its greatest exponent, the artist and writer William Morris (1834–1896, just 10 years older) who was in his stride in the 1860s when Clarence was going through university. Morris's use of floral themes to make designs for wallpaper and china might have inspired Clarence to use his brushwork talents to decorate the vellum books and other items round the house. Many of Clarence's patterns, such as those which dominate the collection in the Fitzwilliam Museum in Cambridge, are formed in geometric patterns such that they could easily be adopted by today's design-hungry consumers as table mats, tea cloths and kitchen tiles.

It is our intention at the Clarence Bicknell Association to invite an expert in the Arts and Crafts world to assess Clarence's contribution to the movement and or the creation by him of a new style.

The Casa Fontanalba. In the summer of 1886, Clarence Bicknell rented a house at Casterino on the gentler slopes of Mount Bego, where he could combine his studies of alpine plants and the rock engravings. Increasingly his summers were spent in amassing his collection of drawings, rubbings, and photographs, on which he based his first papers in Italian scientific journals. His 1897 drawing of 6 small buildings (below, right) is titled, ironically or not, "our town". In 1902 he published in Bordighera "*The Prehistoric Rock Engravings in the Italian Maritime Alps*", and a further account of his explorations followed in 1903. The unwelcome news that year that his rented base in Casterino had been sold, and that no other was available, was met with his decision to build a place of his own. All materials had to be transported by mules from Tende. Work began in 1905 and a year later. The plot of land was provided for Clarence's lifetime by the Count Guido d'Alberti de la Briga whose family estate covered, and still covers, a large part of the Mercantour from La Brigue to Tende and the Vallée des Merveilles.



The architect Robert MacDonald conceived a simple rectangular plan on two floors in a colonial style with terrace and balconies on three sides.



The Casa Fontanalba was built by Clarence Bicknell and his contractor Signor Lanteri of Tenda in summer 1905 and the spring of 1906 in what is now the village of Casterino. Casa Fontanalba was ready for use in June 1906 so that Bicknell could stay there for his annual visit in 'my beloved mountain cottage and the free life I so enjoy'.

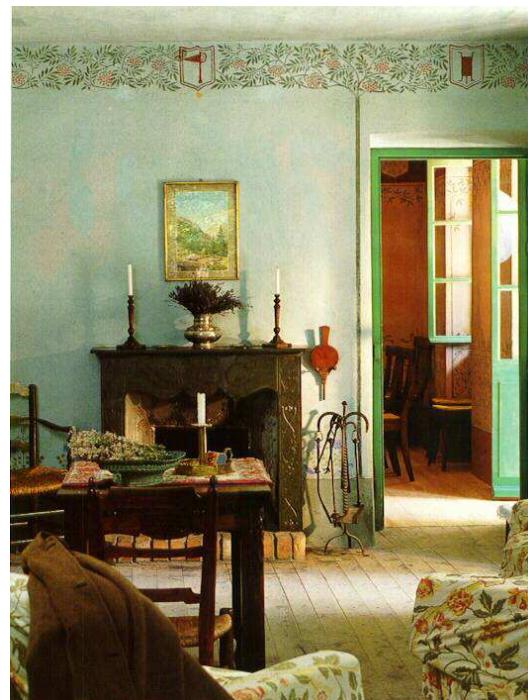
The decoration of the building by Clarence Bicknell is outstanding in the detail of the execution, the coherent whole and the way in which it summarises Clarence's life and works.

Features like fireplaces and the position of beds are suitably framed and decorated. The walls of many of the rooms are framed with friezes painted in colour on the plaster, together with patterns composed of the flowers found around the house, motifs drawn from his archaeological discoveries – the rock engravings – proverbs in English and Esperanto mounted in heraldic shields and illuminated initials of his friends and visitors. A visitor wrote in his diary "By the time I got up the following day, Clarence had already painted my initials in the next available space on the wall."

The proverbs in Esperanto feature also on the windows and doors of the house, where Clarence used oil paints. Happily, the shutters, when closed, protect the decoration from the elements; these decorations are visible when the shutters are fully opened. Only in a few cases has the painting of the shutters suffered the passage of time and the elements. The d'Alberti family has maintained the Casa Fontanalba with significant care and investment over the years; considering the mountain location and the 6-8 month long coverage by snow every year, the exterior and interior of the house are in good condition. The proximity of the stream to the North side and the melting of the snows in spring put the Casa at significant risk of dampness, so the family is obliged to find the means to ensure its condition.

The splendour of Clarence's decorations were featured with full colour photos (sample, right) by Jean Pierre Naudal in the magazine "World of Interiors" of June 1990³ and in Christopher Chippindale's "A High Way to Heaven"⁴. At the request of the d'Alberti family, pending their decisions on future funding of the maintenance of the house, we do not display here a multitude of the Naudal photos (nor are any shown on the Clarence Bicknell web site). It is not clear how the photos could be monetised, but the Clarence Bicknell Association would hope to be able to cooperate with the family in finding the means of doing so and in making images available on a suitable basis. It is to be hoped that images of the interior of the house, or even reconstructions, could be made available for the 2018 Clarence Bicknell touring exhibition.

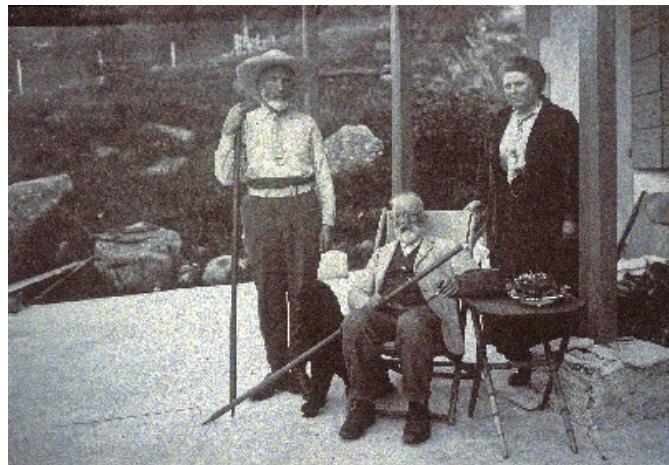
The Casa Fontanalba is not open to visits by the public. Because of the risk of damage to the decorations it would be necessary to have the



house attended at all times. The traffic of tourists to Casterino is not big enough to hope for a regular flow of visitors, especially as most visitors are there to go walking in the Fontanalbe and the Vallée des Merveilles. Tourist interest is catered for by the excellent Musée des Merveilles at Tende <http://www.museedesmerveilles.com>

Writing: Clarence Bicknell expressed himself in many ways; in his disciplines like botany and archaeology, in his collecting and recording which underpinned those two disciplines, his art (especially botanical), his beliefs (Christianity, Esperanto and pacifism in that order), his friends (the visitors' book at the Casa Fontanalba and his activities in Bordighera bear witness) and his writing.

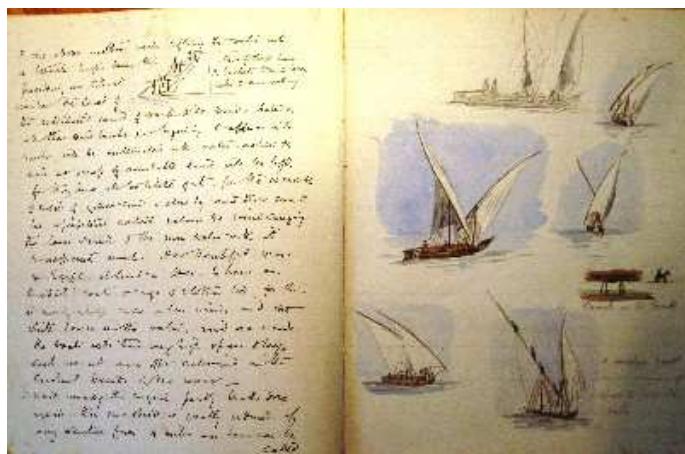
In much of his work, writing is used to record; to record items in a collection, to record details of a rock engraving, to record the events of a day cruising up the Nile or to annotate a botanical find. Writing is therefore a discipline for Clarence, more the product of a graduate in maths than a romantic. Even in his long-form works, those published as books, the bulk of the material is in list form. There are exceptions, such as his poems in the Esperanto language, but examples of writing from within his heart are rare.



The childhood influences on Clarence, around the house of his father Elhanan Bicknell, patron of great artists like Turner, Landseer and Roberts, were primarily artistic. But he cannot have been unaware of the great importance attached to fiction writing in the middle of the 19th century in London. His cousin was Phiz, Charles Dickens' illustrator, his celebrated brother Herman wrote history and translations, and his brother Sydney hobnobbed with Irving, Thackeray, Trollope, Dickens and other writers.

If Clarence wrote much at Cambridge or during his years as a priest in England, we are not aware of it. But when he settled in 1878-9, aged thirty six, in Bordighera, on the Italian Riviera, he was writing quite profusely, in addition to his botanising and drawing. By 1884 Clarence had completed over a thousand botanical drawings. A few years later he found his drawings and written descriptions of plants complete enough to proceed to their publication and in 1885 Clarence's first oeuvre *Flowering Plants and Ferns of the Riviera and Neighbouring Mountains* was published.

Although he had visited the Vallée des Merveilles already, he was more occupied in Bordighera. In 1888 his Museo Bicknell opened. He was travelling, for fun; the family collection contains his diaries from his mini Grand Tours such as his cruise up the Nile in December 1889 to January 1890 (reproduction, right). This diary is mostly in text form; description of the individuals on the boat with him (but referred to as a, b, c rather than by their names – how frustrating for a researcher), the daily pattern and visiting key sites. The text is delightfully adorned with a multitude of little water-colours, framed by the text. It seems clear that he drew the images during the day and then wrote the text around them later in the evening. The images are not of the



temple of Abu Simbel or the Pyramids of Gaza but of other aspects of the backdrop to the Nile which caught his fancy ... and I can only describe these items as "collections". Not content to draw one Nile fisherman's boat, he drew 26 in the one book (one of these pages is shown above right). He picked up the theme of sheep and blessed us with even more. In each case he is developing on the shape and angles of the subject to better understand their function and their form.

This regrouping of many similar items when he's drawing comes to define Clarence's botanical and archaeological work... the painstaking recording by drawing of every example of the items he was working on.

During the late 80s and early 90s, evidence suggests Clarence found the plants around him as the principal interest. His Bordighera excursion notebooks of 1893 are listings of flower species and his "*Flora of Bordighera and San Remo*" published in 1896 is an unillustrated list of species written by hand.

Clarence had made his second visit to the *Vallée des Merveilles* as early as 1885 and sketched about 50 rock engravings; this is the date at which Clarence's interest was first captivated by the mysterious marks on the rock. In 1897 Clarence made the third visits and made enough rubbing to be able to report to the Society of Antiquarians of London (published in its proceedings) and read a paper to the *Società Ligustica* in Genoa. But it was not until 1902 that he was able to spend several months in the high mountains. Between the end of the summer and November 1902 he had researched and written his first substantive report on the rock engravings in "A Guide to the Prehistoric Rock Engravings in the Italian Maritime Alps". One cannot imagine getting a book written and published in hard form today, even with our electronic aids. Indeed, Clarence continued the work on the rock engravings for a decade and the last edition of this book was published in 1913.



In 1897 Clarence had joined the Esperanto movement and had started writing poems in this universal language and translating church hymns from English. Some of this work is undated but it's evident that he fitted his Esperanto in between his multiple other activities. In the years before he died he was producing Esperanto texts in Brail for the blind.

In conclusion, Clarence was not a great writer. But he was a prolific writer. And he used it as a means of recording his passions, his works, his travels and his collections.

Esperanto. Clarence Bicknell learned Esperanto in 1897, having previously studied Volapuk which enjoyed some success as a planned international language before being largely superseded by Esperanto. Bicknell must have started writing Esperanto around 1900 because his piece "La Piemonta Valo Pesio" (The Piedmont Pesio Valley) appeared in the collection *Esperantaj Prozajoj* (Pieces of Esperanto Prose) in 1902 edited by Louis de Beaufront. He attended the first major international gathering of Esperanto-speakers which took place in Boulogne-sur-Mer, France, in 1905, at which the creator of Esperanto, the Polish ophthalmologist Ludoviko Lazaro Zamenhof, gave the keynote speech. Around this time Bicknell began writing poetry in Esperanto and became the first laureate of the Internaciaj Floraj Ludoj



(International Floral Games) held in Barcelona, Spain, in 1909. His original poems ("popular but somewhat primitive"¹) appeared in contemporary periodicals including *La Revuo* (The Review) (1906-1914) and *The British Esperantist*. Many poems, however, remained in manuscript form.

In 1966, Kalocsay wrote in his study on Bicknell in Norda Prismo (Northern Prism): "One can ponder on C. Bicknell's learning Esperanto at the age of 55 and his being probably over 60 when he produced his first poems, having to strive more than ten years before he succeeded in expressing himself directly in poetry."

Bicknell was also a translator into Esperanto of works including Thomas Macaulay's "*Horacio*" in 1906; Tennyson's "*Gvinevero*" (Guinevere) in 1907, Julian Sturgis's "*Rikoltado de la Peco*" (the one-act comedy "Harvesting the Pieces), "*Šakludo*" in 1915 (from Giacosa's *Una partita a scacchi* 1915) and William Wordsworth's "*La Narcisoj*" (The Daffodils) published in 1926.

He produced a number of hymns that are still in use (seven translations and one original in *Adoru Kantante* (1971), and nine texts in *Adoru* (2001).

The walls of his mountain home, the Casa Fontanalba, and other items like the umbrella pots in the *Museo Bicknell* in Bordighera (photo, above right), are painted with inscriptions in Esperanto.



His VIP book at the *Casa Fontanalba* consists of mini-bios of the people who visited him, all in Esperanto.

He was active in work on behalf of the blind, and transcribed many Esperanto books into Braille. He gave financial support to Esperanto organisations, transcribed Esperanto texts into Braille produced several of them as publications. He founded an Esperanto group in Bordighera, Italy (photo, left), and remained its president until his death.

Collections. Throughout his life Clarence drew sketches in pencil, ink or watercolour. Other subjects became a brief obsession for him as he analysed them in the variations...

- On his trip up the Nile over New Year 1889-90 Clarence made numerous "flying sketches" of Nile sail boats as he calls them in the diary which they illustrate. We count 44 exquisite and detailed water colours of these boats, with apparent fascination for the angle of the boat in the water and of the sail to the boat.
- On his first trips up to Casterino his eye was taken with the sheep in the upland pastures. For days on end his sketch book is full of sheep, single, together, from all angles.
- His landscapes show themes as any artist's would; but in Clarence's case he would stay for several days with one theme at a time such as architectural details in Swiss and Italian cathedrals (1882-3), the rocky west coast of Ireland (earlier in 1889), the mountains viewed from different points in Casterino and the area (1898-1900) or a village in the Cuneo valley; each subject shown in a multitude of sketches.
- In his early days in Bordighera, Clarence collected hundreds of different species of butterflies. Mounted and glassed in wooden drawers, the butterfly collection can be viewed at the *Museo Bicknell* in Bordighera (image, right).



- Clarence's collection of stuffed birds is less well known but just as impressive.
- Clarence collected fossils and minerals which he showed to visitors to the Casa Fontanalba
- In the *Casa Fontanalba*, Clarence's instinct for repetitive themes in decoration came to a delightful fulfilment. He was aware that he was creating a building, decorations and books which would be part of his legacy "for those that come afterwards" and here was a place where he had solo control. The wall decorations use the forms of the rock engravings and the flora of the area in the friezes and door surrounds. The window shutters use both the flora and his "collection" of proverbs in the Esperanto language.
- The *Casa Fontanalba* visitors' book, signed by everyone who came to the house, is illustrated, page after page, with simple but beautiful water colours of flowers of the region. The borders of each page are illuminated with repetitive use of a feature of the flower, in a style reminiscent of the Arts and Crafts movement of William Morris and others. The book in which he wrote snippets about the more important people (and dogs) in his life (which I refer to as the VIP book) and the vellum album of four-to-a-page flowers from the Casa Fontanalba garden are treated similarly: formatted, in orderly form, and decorated ...as collections.
- Even when expressing his sense of humour, Clarence made a collection out of every gesture. Clarence wrote many letters, so he received many. The incorrect spellings of his names were so numerous that Clarence kept, for his amusement, every single envelope in a collection still in the family's possession. For Margaret Berry, Bicknell made a botanical version of the Victorian game "Happy Families". There are four flowers each from 16 flower families, plus six extra jokers, each painted in watercolour. Each year, in a family tradition, he painted for Margaret Berry a watercolour album on a chosen theme: a book of marguerites for Margaret, a book of Berries for the Berrys, and "The Triumph of the Dandelion" in which flowers compete for the crown as Beauty Queen of Fontanalba.⁴

That makes at least nine different aspects of Clarence's creative output which can be considered collections. Clarence acknowledged indirectly his instinct as a collector. Of the rock engravings, in the early stages of research, he wrote "We are only the collectors of facts, and must leave to others the task if studying them more profoundly". This might be false modesty because he was inexorably led up the path of curiosity and comprehension. But his interpretation was always based on his own findings in the field. He became very good at identifying the forms of the engravings: famers working, tolls and implements, oxen ploughing, cattle enclosures and sacred images. His interpretations (and the way in which similar icons are grouped on the page... collections) pervade his writing including "*A Guide to the Prehistoric Rock Engravings in the Italian Maritime Alps*".

Christopher Chippindale says; "What is a field naturalist to do? First, to search and find. Then, to record and describe. Then, to classify. All these things Bicknell did..."

The instinct to collect was a fundamental part of Clarence's work and play, and therefore of his legacy. Clarence himself is rather collectable which is why we enjoy researching his life and work. In this case, there is only one of him.

†

In summarising this chapter "What exists and how good is it?" we can say that there is a wealth of evidence of his talents in the different domains. There is certainly too much to show in one exhibition so the task of the proponents will be the selection of exhibition material from what's available. We discuss in the next paragraph the way in which Clarence's work can be displayed or otherwise propagated.

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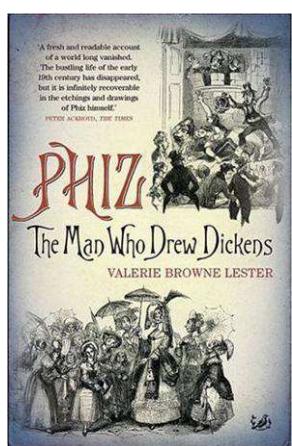
8. The Plan... preparing for 2018

This paper is a proposal for the activities in 2018 to commemorate the centenary of Clarence Bicknell's death. To bring his talents and the essence of the man to a larger audience, we need the following.

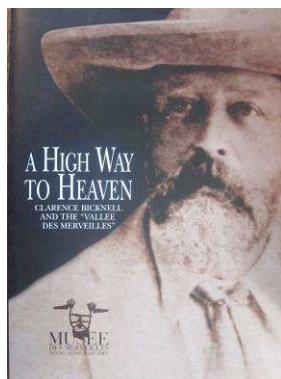
A web site. Having decided on the bones of this plan in early 2013, we have already acted on two aspects... the creation of the Clarence Bicknell Association and a web site dedicated at Clarence Bicknell. The results are excellent and can be seen at www.clarencebicknell.com. Note that the pages are available not only in three current languages (English, Italian and French) but also in the universal Esperanto language which Clarence promoted so actively. The web site contains research materials and is designed to support and promote further research by individuals all over the world. News of events and research are carried in a blog and traffic is generated from more than one Facebook page, notably <https://www.facebook.com/clarencebicknell>. The web site is a useful resource for displaying a much greater range of Clarence's output than could be shown in an exhibition. The Clarence Bicknell Association is initially active in France, Italy and Great Britain, attracting members who want to promote knowledge of Clarence talents, benefit from exclusive events, conduct further research into his work and share this through the web site and at other events.

Books. Clarence Bicknell has never been the subject of a serious biography and it is time this oversight were rectified. We have made

estimates of any underwriting that might be needed to ensure the creation of one or more significant books, and carried these costs forward into the overall cost of the plan.



We anticipate an all-encompassing book by Christopher Chippindale, Lecturer in Archaeology at Cambridge University and Clarence Bicknell expert. He is the author of a 1998 booklet published by the Conseil General des Alpes Maritimes for their Musée des Merveilles "L'Echelle du Paradis: Clarence Bicknell et la Vallée des Merveilles" in French, Italian and English. An expanded work based on the same elements will have appeal both as a biography of Clarence and as a pictorial album of his life, times and work.



We expect new research by specialist author Valerie Browne Lester to culminate in a) a new, different, book about an aspect of Clarence's character or b) collaboration with Christopher Chippindale on one definitive book. Valerie is descended from Clarence Bicknell's maternal grandfather and from Clarence's cousin Phiz. Valerie's book *Phiz: The Man Who Drew Dickens* (Random House 2006, cover image left) revealed hitherto unknown aspects of Phiz's origins and has been very successful. Her biography of Giambattista Bodoni (1740–1813) the Italian typographer, type-designer, compositor, printer and publisher, will be published in 2014.

We expect to be able to encourage, without necessarily deploying resources, other written works, whether academic papers or more populist books, for publication in the lead-up to 2018. Both the Museo Bicknell in Bordighera and the Musée des Merveilles in Tende have sponsored and published papers on various topics around Clarence Bicknell, and it is likely that such work would develop into full-bodied works for 2018. We propose to make available these books and those already available from other Clarence-specialist institutions via our online activities and at the touring exhibition alongside the other merchandise discussed below.

Seminars and conferences. Clarence Bicknell has been remembered, again at the Museo Bicknell in Bordighera and the Musée des Merveilles in Tende, with seminars and conferences by specialist speakers such as researchers, scientists, Bicknell family members and writers. They have attracted small but appreciative audiences. It is our intention to use this plan and the preparation for the 2018 centenary to encourage more significant series of seminars on topics surrounding Clarence, a couple of years in advance, and to spread them geographically to all parts of Europe.

Touring exhibition. Clarence Bicknell has to be seen to be believed. Web site, books and television go so far, but much of Clarence's output needs to be experienced for real. That is why we propose an exhibition touring European cultural capitals throughout 2018 (possibly in advance and after). The initial proposal is for a tour of cities relevant to Clarence, eg, Tende, Bordighera, Genoa, Casterino, Nice, Cambridge etc. (the "host locations") with a stay of about eight weeks in each. If demand (from participating museums willing to host the exhibition) and budget were in place then the list could be extended to Brussels, London, Paris, Milan, Rome, Berlin and other capitals ("other locations round Europe").

The Host locations

Tende, Muse des Merveilles
Bordighera, Museo Bicknell
Genoa, Museum of World Culture, MUMA or other
Nice, Musée des Beaux-Arts or other
Fitzwilliam Museum, Cambridge

The museums are listed as indicative examples in this paper, and they have not yet agreed to participate

Other Locations round Europe

Triennale di Milano
Victoria and Albert Museum, London
Palais des Beaux-Arts, Bruxelles
Kew Library, Royal Botanic Gardens, London
Oxford Herbaria (with the Bodleian Library)

Seeking locations in Germany, Eastern Europe, and other parts of the European Union

The principal elements of the show would be...

- a) Re-creation in full size of some of Clarence's works of arts and crafts, such as, if permission of the owners could be obtained, the interior of some of the rooms of the Casa Fontanalba which show his talent and his philosophy with such warmth¹.
- b) Originals of his botanical works and vellum-bound books, protected in glass cases.
- c) Originals of his other vellum-bound books such as the Visitors book and the VIP book from the Casa Fontanalba, the books made for Margaret Berry and other humourful works.
- d) Nearby to these originals (both 2. and 3.), touch screen representations of the contents of these books, enabling the visitor to browse through the pages. Slide shows and videos where suitable. Much of the art material in the Fitzwilliam Museum and in the Bicknell family collection has never been shown in public, and the touring exhibition would therefore benefit from this exclusivity.
- e) Video and photographic re-creations of a day in Clarence's life including his work in the high altitudes of the Mont Bego region collecting reproductions of the prehistoric rock engravings and of rare botanical specimens. We will work on getting the rock engravings brought to life by computer animations in the way which has so vividly illustrated the hunters of the Valcamonica in the Italian Alps.
- f) Copies of rock engravings and other archaeological exhibits to demonstrate the most important of the 10,000 rock engravings which Clarence Bicknell discovered and recorded

¹ Susie Bicknell and others believe that the masterpiece of all Clarence's work is his house, the Casa Fontanalba at Casterino. It is rare that the owners give permission for visits to the house, so their inclusion in an exhibition would have added value. Nor is it certain they would approve images or reproductions being included in the exhibition. If it were allowed, we propose that life size reproductions of the best wall paintings in the house are made into movable panels would make be displayed as "rooms" in the exhibition. Each room, for example, would have a focus: rock engravings, botany, his life, etc. Constructing these panels and making them transportable will be costly but valuable to the exhibition visitor. They could provide the foundation for a permanent exhibition.

- in the Vallée des Merveilles, his groupings of the engravings into types, his interpretation of their meaning and their place in a wider pre-history of *Homo Sapiens* across Europe.
- g) Samples of Clarence's other collections, for example the glass cases of butterflies, stuffed birds, the umbrella pot and pressed flowers.
 - h) Samples of his printed publications
 - i) Photos of Clarence in Casterino and Bordighera

The team behind this proposal has experience, on a smaller scale, of presenting an exhibition of Clarence Bicknell. Christopher Chippindale worked with the Musée des Merveilles in Tende for the 1998 exhibition (and book which the Musée published), then transferred the entire exhibition to Cambridge for a further period.

If the take-up of this 2018 plan is taken up with enthusiasm by museums in the host locations and round Europe, then it is likely that the exhibition would be touring for more than just the 12 months of 2018. Assuming each exhibition would be open for about two months and we should leave a few weeks for transport and set-up, we can only get four exhibitions into a year. On this basis we should be planning on exhibitions in 2017 and possibly 2019, aiming for an optimum 12 locations. We anticipate also that Bordighera and Tende/Casterino are seasonal locations and the exhibitions there should be in summer, for example Bordighera April-May 2018 and Tende July-August 2018. This would leave an opportunity for Nice, Genoa or Cambridge in Feb-March and Oct-Nov 2018. The other locations round Europe would be organised into the 2017 and 2019 time frames and permanent location for the exhibition could be set up thereafter.

Merchandise. People like to select, touch and own artefacts pertaining to an artist, a scientist or a movement. Museums and exhibitions have brought the art of merchandising to new levels of excellence, in our opinion.



(sample plates, right, using one of the iconic rock engraving images).

Take a single striking example; the René Magritte Museum at the Brussels Beaux Arts offers items which look as good as the artist's originals and material manifestations of objects which only appeared on canvas or in the mind of this great surrealist (1898-1967).

In addition to the usual repro paintings, posters, post cards, DVDs, mouse pads, table ware, toys, puzzles, stationery and books the Museum offers neck ties, jewellery, cuff links, textiles, playing cards, desk lamps, "Malédiction" umbrellas, "Ceci n'est pas une pomme" apples in various sizes, surrealist soap and watches. <http://www.musee-magritte-museum.be> and <http://www.magritteshop.be>



Although the museum's owners the Conseil Général des Alpes Maritime would not normally permit us to sell these items outside the museum, we propose to continue to seek the rights to sell these items to a wider public, both online and alongside

the touring exhibition. The Musée des Merveilles does not have an online shop, just some images of what is available in the museum's boutique.

We propose to launch an additional series of Clarence Bicknell items along these lines, a range showing his originality, his sense of arts and crafts design, his sense of humour and practical use. The most obvious items are table ware, table mats, tea towels and jewellery with his formatted



botanical designs (one of Clarence's designs, his favourite plant, the dandelion, Fr. *pisse-en-lit*). We would like to see the set of *Happy Families* playing cards, to Clarence's simplified-botanical designs, manufactured for general distribution. Plants and garden ware items, including packets of seeds of the wild flowers he favoured (*saxifraga*, *acqualiga*, *gentian* etc) would reflect Clarence's botanical leanings. There are suitable themes for walking sticks and umbrellas, items which are unusual in museum shops.

Later versions of this paper will show a list of further merchandising ideas. We would propose to originate and manufacture these items ourselves, outside the scope of the funding required for the exhibition(s), and take the risk and the potential benefit. If an entity where identified who would take this on for us then we would consider contracting the process out.

Media coverage. We are confident that we can trigger printed press and radio coverage in three countries in the short term which would give us the visibility to attempt to secure more significant agreements for the creation of television documentaries about Clarence Bicknell. There are many channels in Europe² which carry biopics and historical insights and even more production companies making such programmes. Several British commentators and programme presenters³ would find the subject of Clarence Bicknell fresh and programme-worthy. The team behind this proposal has experience of, and current contacts in, the television industry and we are confident that the decision-makers will find the subject worthy of their efforts. We do not consider that we will need to underwrite press, radio or such TV documentaries.

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² In France: France 5, specialist channels in the Canal+ group, Planète+. In the UK: BBC 2, Channel 4. In Germany: Phoenix, Da Vinci Learning. In Italy: RAI Storia, Viasat History. Channels aimed at more than one country: Arte, Discovery Channel, National Geographic Channel.

³ Melvyn Bragg and Alan Yentob, for example. Film actor Richard E Grant presented an excellent TV series called The Riviera: A History in Pictures on BBC 4 in 2013 (producer Spike Geilinger, Executive Producer Franny Moyle)

9. How much will it cost?

In this first version of the proposal for the 2018 Centenary of Clarence Bicknell's death, we can only make rough estimates. The initial figures show a need to raise about €240,000 to €500,000 to be able to proceed (see timeline below)

Touring exhibition	Minimum 6 exhibitions	Optimal 12 exhibitions
Creative work in planning and conceiving the exhibition	10,000 €	20,000 €
Other cultural and international manpower support	40,000 €	60,000 €
Start up costs for merchandising as underwriting	20,000 €	20,000 €
Video footage	20,000 €	50,000 €
Cost of photographic reproductions	10,000 €	10,000 €
Construction of 20 self supporting panels, 4m x 2m	40,000 €	60,000 €
Construction of glass cabinets for books	20,000 €	30,000 €
Construction of shipping crates for panels and cabinets	15,000 €	20,000 €
High definition plasma screens 2 or 5 @ 1000	2,000 €	5,000 €
Touch screens for page turning 2 or 5 @ 1000	2,000 €	5,000 €
Printwork (catalogues in 3 languages, advance flyers)	10,000 €	40,000 €
Transport	30,000 €	60,000 €
Insurance @ 3.5%	10,465 €	15,750 €
Contingency @ 5%	14,950 €	22,500 €
Sub total, touring exhibition	244,415 €	418,250 €
Underwriting of definitive biography of Bicknell	80,000 €	80,000 €
Total Clarence Bicknell 2018 Centenary	324,415 €	498,250 €

We are assuming for these costings that museums in the chosen locations would not charge for rental of space but would take the ticket income (if any is charged) and a percentage of merchandising sold at the location. Therefore no income line is shown in this version; there might be income from the book, or the costs might be underwritten by a publisher, in which case the budget required could be reduced accordingly or the surplus could be absorbed by the Clarence Bicknell Association to continue after 2018 the work of bringing Clarence to a wider public, for example with a permanent exhibition.

We would like to work with a lead partner, an organisation with the objectives and the resources which would enable them to lead the campaign with us. The Conseil General des Alpes Maritimes is ideal because they have worked with us before on the 1988 and 1998 Clarence events, Chippindale's book, the Musée des Merveilles and bringing knowledge of the Vallée des Merveilles to a wider public. We shall bring this paper to the attention of Sylvie de Galléani, *Chef du Service du Patrimoine Culturel* at the Conseil General in Nice, with whom we already have a positive rapport, at the first opportunity.

The proponents of the Clarence Bicknell 2018 Centenary, members of the family and of the new Clarence Bicknell Association, propose to get the support of one or more lead partners from among the institutions listed on page 19. We consider the European Union to be the most suitable funding partner, because of the international and cultural dimensions of Clarence Bicknell and of this project. C Chippindale has some experience in this area and we shall work on creating the necessary



contacts to be able to submit a budget request late in 2014. With a lead partner we will have the mechanism to apply for funding from sources like the Europe Union which has several relevant initiatives, the Culture and MEDIA sub-programmes and the new Creative Europe programme.

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10. Who will execute the plan?

The team behind this proposal is essentially those professionals who have volunteered their services free of charge to the Clarence Bicknell Association and to the 2018 Centenary of Clarence Bicknell's death.

The authors of this proposal, the executive team (bios and contact details in the next version)

<input checked="" type="checkbox"/>	Marcus Bicknell	SES Luxembourg, RADA and NMF, Bicknell Family historian
<input checked="" type="checkbox"/>	Susie Bicknell	Marcus's wife, writer
<input checked="" type="checkbox"/>	Christopher Chippindale	Author and Archaeology Lecturer, University of Cambridge
<input checked="" type="checkbox"/>	Graham Avery	University of Oxford, author, botanist, Europe expert
<input checked="" type="checkbox"/>	Julian Bicknell	Architect and 2013 Chair of the Art Workers' Guild, London
<input checked="" type="checkbox"/>	Maria Pia Luly Jones	Botanical Artist, Bordighera
<input checked="" type="checkbox"/>	Valerie Browne Lester	Bicknell family member, author and researcher, Connecticut

Clarence Bicknell experts working with the executive team

<input checked="" type="checkbox"/>	Treld Bicknell	Artist and publisher
<input checked="" type="checkbox"/>	Laurence Bicknell	Artist
<input checked="" type="checkbox"/>	Olga Kerzjuk	London Esperanto Club and Curator, Ukrainian, Belarusian & Esperanto Collections, European Studies, The British Library
<input checked="" type="checkbox"/>	Dr. Nancy Proctor	Head of Mobile Strategy, Smithsonian Institution, Washington
<input checked="" type="checkbox"/>	Helen BlancFrancard	Botanist, previously Estate Manager, Aga Khan, Chantilly
<input checked="" type="checkbox"/>	Carolyn Hanbury	Giardini Botanici Hanbury, Ventimiglia
<input checked="" type="checkbox"/>	Henrietta Usherwood	Art gallery and historical exhibition expert

With the support of other members of the Bicknell family...

Caroline Bicknell Messenger	Sarah Bicknell
Catherine Bicknell Matthews	Clare Bicknell Shelley

... and key personalities associated with Clarence Bicknell

La Comtesse Roberta d'Alberti de la Briga, Marquise de Breteuil	
Claudia d'Alberti	Sa fille, propriétaire de la Casa Fontanalba
Dr. Daniela Gandolfi,	Museo Biblioteca Clarence Bicknell, Bordighera
Ada Dutto	Rechercheuse Clarence Bicknell, Cuneo
Elena Zappa	Giardini Botanici Hanbury, Ventimiglia
Eric De Backer	Conseil Général des Alpes-Maritimes, Mission arts visuels et architecture, Nice
Nicoletta Bianchi	Laboratoire départemental de préhistoire du Lazaret
Liliane Pastorelli	AMONT – Association Montagne et Patrimoine, Centre des Etudes Vésubiennes
Mme Françoise Villain	Author, Clarence Bicknell expert
Pierre Machu	archéologue, Clarence Bicknell expert
Livio Mano	Musée de Cuneo
Selby Whittingham	Turner Society
Mr.Turcat,	Musée de Tende, Directeur
Silvia Sandrone,	Musée de Tende, Attachée de conservation

The following early potential members of the Clarence Bicknell Association will be invited to consult on aspects of the planning process...

Alessandro Cecchi	Direttore della Galleria Palatina e del Giardino di Boboli, Firenze
André Dalmasso	Tende <alexis3701@gmail.com>
Andrea Capano *	
Annalisa Cecchi	Oxford & Firenze
Charles Ginésy, * Président,	Conseil Général des Alpes-Maritime
Cosimo Costa, * Presidente	Istituto Internazionale di Studi Liguri, Genova
Cristina Lindqvist	Writer, Nice
David Ward-Perkins	
Enzo Bernardini (livre au sujet de Clarence et Edward Berry). Works for Edizione d'Agostini Novara.	
Gabriele Boschetto, *	Presidente Provincia di Imperia
Giorgio Spina *	
Giovanni Russo	Thesis on literary works belonging to Clarence
Giuseppe Bessone *	
Giuseppe Mercenaro *	
Giuseppe Vicino *	
Jane Emery	
Jean-Claude Guibal	Maire de Menton
John Alexander Fowler	
Katherine Benbow	
Laura Fiore *	
Leland Bryant Ross	Esperanto
Liliana Ughetto *	
Lindsay Leggat Smith	Monaco
Luigi Viacava *	
M Vassalo, adjoint du Maire	Conseil Municipal de Tende;
Madame Eugenie Isett,	Musée de Gênes
Maddalena Cataldi	
Mario Mercenaro *	
Nicola Shulman, Marchioness of Normanby	biographer of Reginald Farrer
Nicholas Robinson	Fitzwilliam Museum
Nicoletta Bianchi	ADEVREPAM, Nice
Odile Romain	ADEVREPAM
Paolo Profumo *	
Paolo Scati *	
Patia Leggat Smith	Monaco
Patrick Didier	University of Nice
Paul Gubbins	
Prof. Domenico Astengo *	
Professeur Henry De Lumley	Muséum National d'Histoire Naturelle
Rebecca Place	Chateau de Castellaras
Remy Massaglia	Lez'Art Creation, Breil
Robert Alberti	Association Patrimoine Traditions Brigasque
Rosa Junck	Esperantist
Rosangela Barone *	
Rossella Pera *	
Seila Covezza *	
Susan Maitland *	
Tito Schiva *	
Titiziana Ginocchio,	Musée de Gênes
Valerie Wadsworth	
Verena Beccaria,	Bordighera

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11. What is the time line?

We have started the planning of the 2018 Centenary far enough in advance to be able to complete the preparations with time to spare. The writing of new books, the raising of funds for the exhibition(s) and the creation of the exhibition itself are the jobs which will be time consuming.

2013	2014	2015	2016	2017	2018
			<ul style="list-style-type: none">Δ Create the clarencebicknell.com web siteΔ Complete web site translationsΔ Inaugural meeting of the Clarence Bicknell Association. May 2014.Δ Write plan and circulate to interested parties, identify funding partners<ul style="list-style-type: none">Δ Announce the plan for the Clarence Bicknell 2018 Centenary and start publicising itΔ Perfect the plan and adapt it for submission to chosen funding partnersSolicit press and broadcasters for documentary coverageΔ Secure funding. Plan exhibition in more detail. Solicit contractors.Δ Select exhibition contractors and contract the workContract range of merchandising for saleΔ Build the exhibition elementsΔ Test exhibition in selected locationsΔ 12 months of exhibitionsΔ Centenary event(s)		

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This version by Marcus and Susie Bicknell in their own name and on behalf of the Bicknell family and the Clarence Bicknell Association www.clarencebicknell.com

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