



VISIT TO BIGNOR ROMAN VILLA AND CHAMPS HILL
20 MAY 2026

BIGNOR ROMAN VILLA ENTRANCE



ARRIVAL AT BIGNOR ROMAN VILLA



WE WERE EACH GIVEN A COPY OF THE GUIDE BOOK TO THE VILLA

WE GATHERED IN THE MUSEUM WHERE WE WERE INTRODUCED TO OUR GUIDE LIZ



A MODEL SHOWING HOW THE VILLA PROBABLY LOOKED ABOUT 350AD



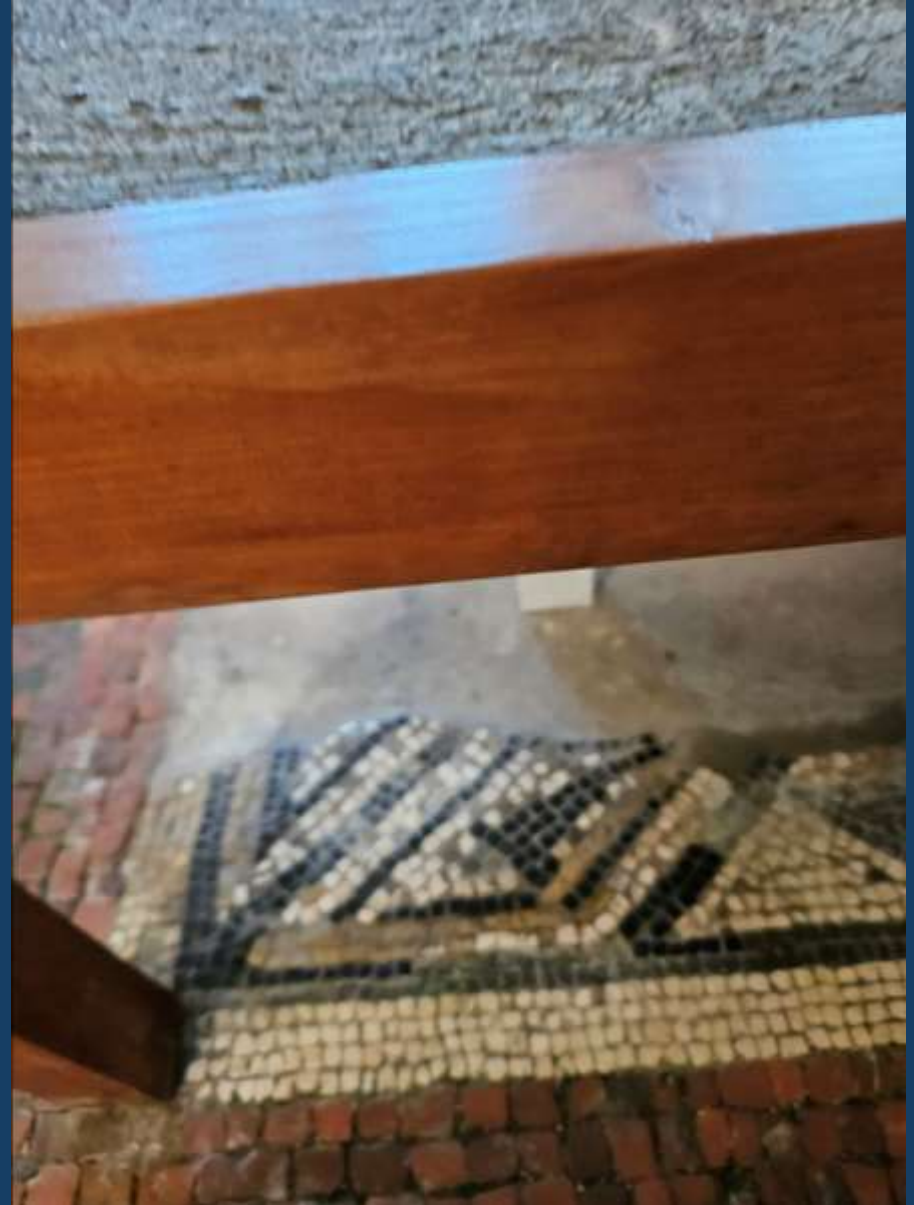
The Model

This model, made in 1972 by the then curator of the Villa, Mr J Morgan, shows how the Villa probably looked about 350AD. It is based on Samuel Lysons' plan published in May 1819 after extensive excavations here between 1811 and 1818.

You are standing on the original floor of this room and underneath the model is what remains of a mosaic that decorated the central area of the floor. This room in the North wing was one of the last rooms built at the Villa during the final phase of development and expansion.

A patch in the mosaic is where a hole was found when the mosaic was excavated. The hole was caused when the floor was weakened by the early 5th century AD.

THE FLOOR OF THE MUSEUM CONTAINS THE REMAINS OF A GEOMETRIC MOSAIC WITH A SURROUND OF RED CUBES ENCLOSED BY THE REMAINS OF A ROMAN WALL THAT FORMED A SQUARE ROOM



SOME OF THE OBJECTS FOUND DURING THE EXCAVATION





THE GANYMEDE ROOM

THIS IS A LARGE TRICLINIUM OR DINING ROOM WHICH WAS NOT HEATED AND SO PROBABLY ONLY USED IN THE SUMMER MONTHS.

THIS MOSAIC DEPICTS AN EAGLE CARRYING OFF THE YOUTHFUL GANYMEDE FROM MOUNT IDA, WHERE HE TENDED HIS FATHER'S SHEEP, TO BECOME A CUP-BEARER TO THE GODS.

IN THE CENTRE OF THE ROOM IS A PISCINA OR WATER BASIN WHICH
CONTAINED A FOUNTAIN DRAINED BY A LEAD PIPE



THE NORTH CORRIDOR, WHOSE GEOMETRIC MOSAIC IS 24 METRES LONG,
THOUGHT TO BE THE LONGEST ON DISPLAY IN BRITAIN



FOUR SEASONS — THIS ROOM WAS PART OF THE ORIGINAL WINGED CORRIDOR VILLA AND CONTAINS AN ORIGINAL MOSAIC - THE OLDEST ON DISPLAY AT BIGNOR



THE MOSAIC IS A CRUDE REPRESENTATION OF THE FOUR SEASONS AROUND THE HEAD OF MEDUSA

THIS ROOM WOULD ORIGINALLY HAVE BEEN ABOUT TWICE AS LARGE AS THE COVERING BUILDING. THE NORTHERN HALF OF THE ROOM CONTAINS THE REMAINS WHAT WAS ORIGINALLY A SQUARE MOSAIC DEPICTING THE FOUR SEASONS BUT ONLY THE HEAD OF WINTER SURVIVES





WINTER IN THE
NORTHERN HALF OF
THE ROOM



DOLPHIN AND SIGNATURE

IN THE SOUTHERN HALF OF THE
ROOM — A SMALL FRAGMENT OF
MOSAIC WHICH CONTAINS A
TRIANGLE ENCLOSING THE
LETTERS TR=TER, THOUGHT TO
BE THE SIGNATURE OF THE
DESIGNER OF THIS AND POSSIBLY
OTHER MOSAICS AT THE VILLA

VENUS AND THE GLADIATORS



THE LARGE APSIDAL-ENDED ROOM HAD UNDERFLOOR HEATING AND WAS PROBABLY USED AS A WINTER DINING ROOM

THE VENUS ROOM

AT THE TOP OF THE ROOM IS A
SEMI-CIRCULAR PANEL
CONTAINING THE HEAD OF A
GODDESS, USUALLY IDENTIFIED
AS VENUS, FLANKED BY LONG-
TAILED BIRDS AND FERN LEAVES
IN WHICH GLASS IS USED FOR THE
COLOUR GREEN



THE VENUS ROOM

BELOW THE HEAD IS A LONG PANEL FILLED WITH WINGED CUPIDS DRESSED AS GLADIATORS. THE PANEL CONTAINS FOUR SCENES FROM ONE OF THE FAVOURITE GLADIATORIAL DUELS BETWEEN A RETIARUS, ARMED WITH NET, TRIDENT AND SHORT SWORD, AND A SECUTOR, WITH HELMET, VISOR, BREAST-PLATE, LEG GUARDS, SHIELD AND SWORD. THE FINAL SCENE SHOWS THE SECUTOR ABOUT TO DELIVER THE FINAL BLOW TO THE WOUNDED RETIARUS



THE HYPOCAUST IN THE VENUS ROOM



THE HYPOCAUST BELOW THE MOSAIC IS TYPICAL OF THE UNDERFLOOR HEATING SYSTEMS USED IN ROMAN VILLAS.

THE CENTRAL CHAMBER, CONTAINING COLUMNS OF TILES TO SUPPORT THE CONCRETE FLOOR, WAS FED WITH HOT AIR FROM A CHANNEL WHICH LED TO THE FURNACE OUTSIDE. EIGHT CHANNELS RADIATE OUT FROM THE CENTRAL CHAMBER



THE FURNACE FOR THE HYPOCAUST MAY BE SEEN OUTSIDE THE ROOM TO THE LEFT OF THE STEPS



THE CHANNELS MEET BOX FLUE-TILES WHICH RUN UP THROUGH THE WALLS BEHIND PAINTED WALL PLASTER

THE GEOMETRIC MOSAIC





THIS DETAIL OF THE
GEOMETRIC MOSAIC SHOWS
A DELIBERATE MISTAKE
MADE BECAUSE ONLY THE
GODS WERE PERFECT AND
THE ARTISANS DID NOT WANT
TO ANGER THEM.

IN THIS PIECE THE 'SWORDS'
ARE MISSING

THE BATHS



THE MEDUSA ROOM



THE MEDUSA MOSAIC IS LAID ON THE FLOOR OF THE CHANGING ROOM OF
THE BATH COMPLEX

A MODEL OF THE BATHS



COVERING BUILDINGS



AGRICULTURAL-TYPE FLINT, SANDSTONE AND THATCH COVERING BUILDINGS WERE ERECTED ON THE ROMAN FOUNDATIONS TO PROTECT THE ARCHAEOLOGY. WHAT IS THOUGHT TO BE THE ORIGINAL LAYER OF THATCH ON THE INSIDE OF THESE GEORGIAN BUILT BUILDINGS HAVE EARNED THEM GRADE II LISTING.

THE CRICKETERS INN, DUNCTON, WHERE WE STOPPED FOR LUNCH



THE BOWERMAN TRUST, CHAMPS HILL



HRH PRINCE PHILIP
RANGER OF THE GREAT PARK, WINDSOR
PHILIP JACKSON 2013

THE BATHER BY GWEN MARCUS



BLUE, PORTRAIT OF A GIRL, 1938 BY DOD PROCTER (1890 – 1972)



OTTERS CHASING A SEA TROUT BY HAMISH MACKIE



STUDY FOR 'FLYING A KITE', c.1910 BY DAME LAURA KNIGHT (1877 – 1970)



THE BRASS GODDESS BY HAROLD KNIGHT 1874 - 1961



THIS PAINTING DEPICTS THE ARTIST EILEEN MAYO, WHO ALSO MODELLED FOR LAURA KNIGHT AND DOD PROCTER, AS WELL AS SEVERAL PAINTINGS BY HAROLD KNIGHT

BRIC A BRAC BY HAROLD KNIGHT



THE MODEL HERE, ARTIST EILEEN MAYO, WAS AWARDED THE DBE FOR HER SERVICES TO ART IN NEW ZEALAND

TITBITS, 1929 BY HAROLD HARVEY (1874 – 1941)



THE GARDEN SEAT, 1938 BY HAROLD HARVEY



THE BATHER, 1938 BY DOD PROCTER (1890 – 1972)



THE FORD, 1908 BY ELIZABETH FORBES (1859 – 1912)



PIED PIPER BY ELIZABETH FORBES



PICNIC IN THE WOODS BY ELIZABETH FORBES



BOY ON A BEACH BY HENRY SCOTT TUKE (1858 – 1929)



A FISHERGIRL, NEWLYN BY EDWIN HARRIS (1855 -1906)



CHRIST IN JUDGEMENT BY PHILIP JACKSON (B. 1944)



THE MUSIC ROOM AT CHAMPS HILL



THE MUSIC ROOM IS USED TO HOST CONCERTS AND OTHER EVENTS, ORGANISED OR FACILITATED BY THE TRUSTEES

LARGE SODALITE HEAD BY EMILY YOUNG (B. 1951)



SNARED, 1907 BY STANHOPE FORBES (1857 – 1947)



LIGHTING UP TIME, 1902 BY STANHOPE FORBES (1857 – 1947)



FEEDING THE CALVES, BOLEIGH FARM, 1899 BY S.J LAMORNA BIRCH



HOEING PARSLEY ABOVE MOUNTS BAY, 1913 BY HAROLD HARVEY



THE ROAD TO MARKET, 1924 BY HAROLD HARVEY



THE YOUNG PLOUGHMAN BY HAROLD HARVEY



DECEMBER, 1885 BY FREDERICK HALL (1860-1948)



THE OLD PILOT, 1881 BY WALTER LANGLEY (1852 – 1922)



BREADWINNERS BY WALTER LANGLEY



WHIFFING, NEWLYN HARBOUR
BY FRANK GASCOIGNE HEATH (1873 – 1936)



SEAWEED GATHERERS, 1905 BY HAROLD HARVEY



MOTHERLESS, 1894 BY WALTER LANGLEY



PENZANCE HARBOUR OFFICE, 1922 BY STANHOPE FORBES (1857 – 1947)



OLD GRACE, 1894 BY WALTER LANGLEY



BLESS, OH GOD, THESE THY GIFTS TO OUR USE, 1887 BY
ALBERT CHEVALLIER TAYLER (1862 – 1925)



THE BOLT OF CLOTH, 1887 BY ALBERT CHEVALLIER TAYLER



MENDING THE NETS, 1903 BY EDWIN HARRIS (1855 – 1906)



OLD LOVE LETTERS, 1887 BY EDWIN HARRIS



TWO HEADS ARE BETTER THAN ONE, 1882 BY NORMAN GARSTIN (1847 – 1926)



FIRESIDE TALES, 1896 BY FRANK BRAMLEY (1857 – 1917)



WORDS OF COMFORT BY EDWIN HARRIS



TREASURE ISLAND, 1920 BY STANHOPE FORBES (1857 – 1947)



TESS BY HELEN DENERLEY



HARK! I HEAR A SINGING BY SANDRA BELL



WOLF PACK BY HELEN DENERLEY



LOVER'S SEAT BY SANDRA BELL

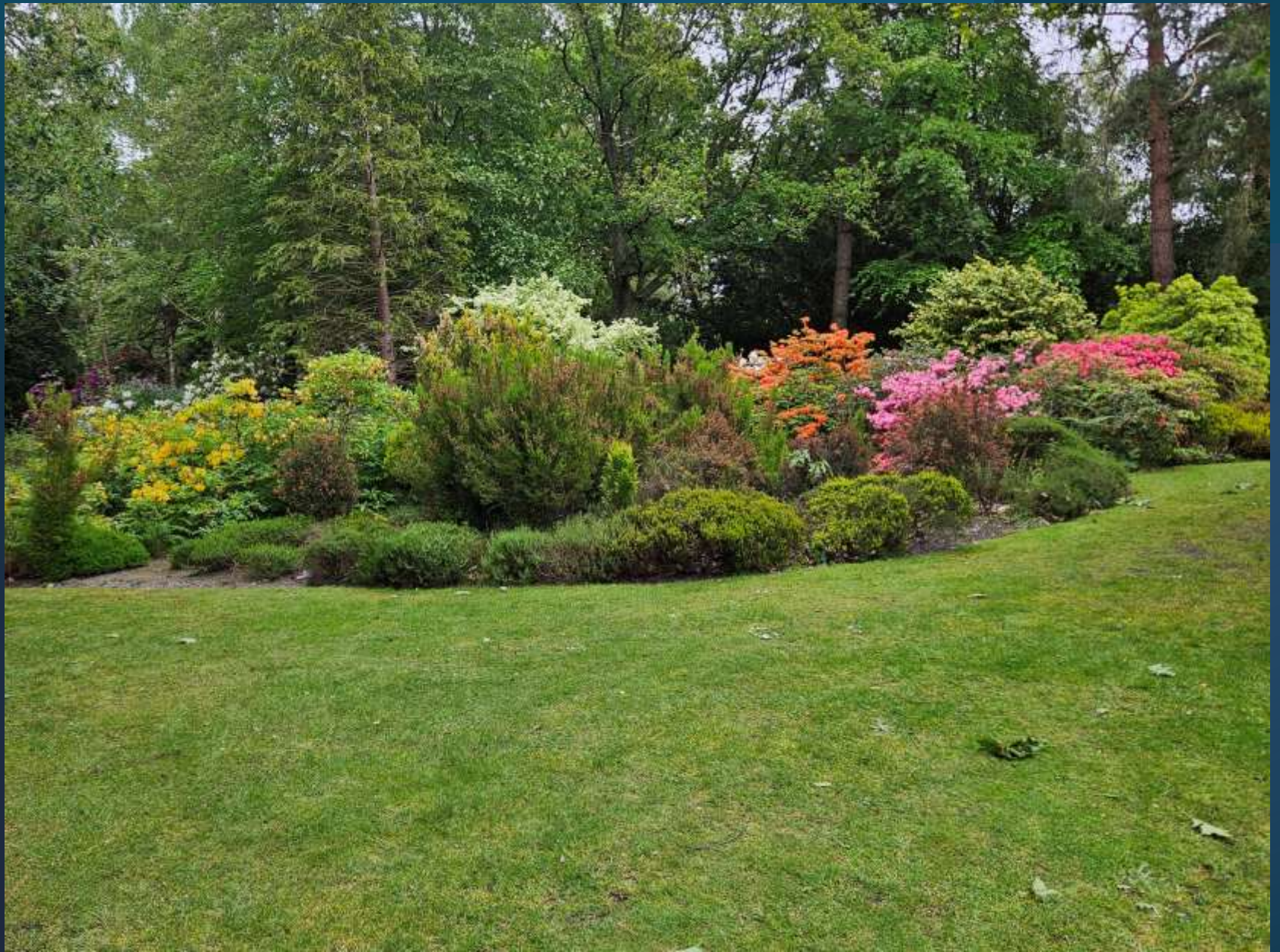


TRANQUILITY



THE GARDENS AT CHAMPS HILL









A WOODLAND WALK





THE POND







HATTIE BY OWEN MARCUS



ENIGMA BY SANDRA BELL



GOAT HERD BY MARION SMITH



DAVID BOWERMAN BY PHILIP JACKSON







THE RAINCATCHER BY GWEN MARCUS



A VIEW OVER THE SOUTH DOWNS



A VERY HAPPY GROUP AFTER A WONDERFUL VISIT

