



*A report on the  
Campaign for the*

**UNIVERSITY  
OF  
OXFORD  
2011-2012**



A photograph of two men, an older man with a grey mustache and a younger man, looking intently at a large, dark, ancient Egyptian jar with a striped pattern. The jar is in the foreground, slightly out of focus. The background shows a museum setting with other artifacts and a track of small lights.

## LIFE AFTER DEATH

*"It's thrilling to see visitors engaging with Djed.  
The interactive displays are not generic;  
they are about him."*





## SUPPORT NETWORKS

*"It's like that phrase from The History Boys  
by Alan Bennett – 'passing it on'.  
If you pass it on, you affect people's actions."*





## SEED MONEY

*"This is the first expedition the Garden has organised since the 1970s."*

*We are enormously grateful to all those who are supporting the Oxford Thinking Campaign. Every gift makes a difference and here are just a few stories to show what that means in practice.*  
*Thank you.*

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## SEED MONEY

*Gift: The Impey family in memory of Oliver Impey, who was a member of the Board of Visitors at the Botanic Garden, and Curator of Japanese Art in the Department of Eastern Art at the Ashmolean.*

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The Botanic Garden means very different things to different people. Some come to get ideas for their own gardens. Some come to learn about botany. Some come for the peace and quiet. Others may come to see Lyra's bench from Philip Pullman's *His Dark Materials* trilogy or to see where last night's episode of *Lewis* was filmed.

Timothy Walker (Horti Praefectus of the Botanic Garden) enthuses about the forthcoming expedition to Japan to acquire plant material for the Impey Collection, which will promote the biodiversity of Japan, and which will then be used in all aspects of the Garden's education programmes. "Japan is an extraordinary place. It's an archipelago of islands – with conditions ranging from seriously tropical to seriously alpine. In terms of species, it has twice the plant density of the UK. The world's plants are struggling for a whole bunch of reasons, some of which are the result of human activity. On this trip seeds will be collected, but the members of the collecting team will also field test a new method of measuring, analysing and mapping biological diversity to quite a fine level. This is the first expedition the Garden has organised since the 1970s. It will be linked to research in plant sciences that is finding new ways to analyse biodiversity and endemism and deciding the location of protected areas."

The Garden will contribute to the collection of seeds from threatened species from Japan in the Millennium Seed Bank Project at Kew, and enrich

the collection of Japanese plants for study in the Oxford University Herbarium. "The Royal Horticultural Society and Royal Botanic Gardens Kew have been sending plant collectors around the world for centuries. There is a fantastic photograph from the 1870s of Sir Joseph Hooker, who was a Director at Kew, on an expedition in China. They took tents, domestic staff, tables, silverware, wives and girlfriends along, and Hooker sits at the centre holding a herbarium press. That is exactly the same piece of kit we use for collecting specimens – 140 years later."

The Collection has been funded by the Impey family in memory of Oliver Impey who was a member of the Botanic Garden Board for many years. "Although Oliver is chiefly remembered for his work in the Eastern Art Department of the Ashmolean, the border of Japanese plants will be a fitting tribute to the influence he had over the direction of the Garden. It's lovely to remember his hidden side."

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## ORIGINS OF LIFE

*Gift: £15,600 (£20,000 with Gift Aid) from Professor Niranjana Thatte and Dr Dimitra Rigopoulou, towards a three-year graduate studentship in memory of their son Alexander.*

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Professor Niranjana Thatte and Dr Dimitra Rigopoulou are both researchers in Astrophysics at the Department of Physics. Their son, Alexander, was diagnosed with infant leukaemia when he was four months old. He had chemotherapy and two bone marrow transplants, but sadly died when he was five.

The death of a child is a heart-breaking experience and in trying to come to terms with it Dimitra looked for parallels in her work. "The question I try to pursue in my research is how the Universe began.

How galaxies formed. Why are we here? Why are we not on Venus? If I can answer this question about how the Universe started, how on earth can we not find the cause of cancer?" Niranjana and Dimitra decided to raise money to fund a research student, and galvanised support from friends, family and the MRC Molecular Haematology Unit at the Weatherall Institute of Molecular Medicine.

Jo Green was appointed to the post to carry out fundamental research into the origins of childhood leukaemia. Niranjana reflects on their first meeting: "She was very impressive. Dimitra and I both mentor doctoral students in Physics, but three days into her job, I was amazed how much Jo knew about the project."

Jo is now in the first year of her DPhil. "I'm researching a gene mutation associated with a quarter of childhood leukaemias. It occurs before birth and is found in 1% of children, but then 1% of those go on to get leukaemia. It does something in utero to foetal blood cell development that predisposes those children to leukaemia. We are looking at the very early stages which no one has really studied before birth. The more we know about it, the more treatable it becomes."

Dimitra looks back on Alexander's death and the struggle to establish the studentship as a life-changing experience. "We are not billionaires, or even millionaires; we are just ordinary people. For us it will always be a tragedy, but now that a couple of years have passed, I want this to succeed so that Alexander's battle is remembered in a positive way." Niranjana agrees: "We are also trying to find a meaning. Why did this happen? It gives some sense of purpose. I am hoping that this research will save lives."

You can still support this work at [www.giving.ox.ac.uk/alexanderthattefund](http://www.giving.ox.ac.uk/alexanderthattefund)



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## PENNY FOR YOUR THOUGHTS

*Gift: Fully funded graduate scholarship, based in the Faculty of Oriental Studies.*

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We handle coins every day of our lives and barely give them a second thought, but to Trent Jonson, they are goldmines of information. Thanks to the generous support of a scholarship programme established by Yousef Jameel, Trent has been able to undertake a DPhil at the Faculty of Oriental Studies (Khalili Research Centre) in the Ashmolean. His dissertation is on the monetary history of the Umayyad Dynasty in North Africa and Spain. “Coins can tell us a lot about a society in a very small package. Where there is little archaeological evidence or written records, we can discover the names of rulers, mints and issuing authorities by reading the religious inscriptions. We can get some idea of the economy from metal content, and the circulation patterns of coins tell us how far they travelled.”

Trent has created a database of over 2,000 early Islamic coins from museums and private collections in Copenhagen, Berlin and Madrid. This evidence will be used to create a monetary history of the Umayyad Caliphate in North Africa and Spain during the earliest period of Islam. “Coinage is a way of standardising exchange because the coin can be of a particular size, shape and weight and can bear inscriptions that validate it as the issue of the ruler. They are documents on which rulers asserted their credentials as leaders of the community.”

Trent also looks at the metrology of the metals and weight standard, using specific gravity and laser mass spectrometry tests that measure the composition of the gold content and trace elements. These can tell us things about the precious metal content of the coins, which can in turn answer questions about the monetary policies of the early Arab governors of these regions. These coins are tiny – typically 10–11mm – and the legends are highly abbreviated,

making it hard to decipher them. The evidence is not very forthcoming but they are still extremely important pieces of archaeological evidence. “I’m constructing what I hope will be a complete monetary history of the period from approximately AD 685 to 750. I believe this research will be groundbreaking and I could not do it without the scholarship.”

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## SUPPORT NETWORKS

*Gift: Part of a £5.1m donation to Trinity College from alumnus Peter Levine includes money specifically for undergraduate bursaries.*

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Peter Levine graduated with a degree in jurisprudence from Trinity in the 1970s and became a successful entrepreneur in the oil business. Some of his substantial donation will be used to provide grants to students who do not qualify for Oxford bursaries, and those who have lost one or both parents will have priority.

Peter arrived at Trinity in 1974 from Leeds Grammar School, which he had attended on an assisted place. He was the first in his family to go to Oxford and his parents were exceptionally proud of this achievement. After developing glandular fever during the first term here, he found himself in hospital and his father had to take him home. Within days of returning to Leeds, Peter’s father suffered a heart attack and died.

“The trauma followed me right through College and deeply affected my mother. For the next three years, I travelled from Oxford to Leeds virtually every weekend to be with her, which made for a very disjointed social life. My mother soldiered on with the small family business, but eventually it closed down.”

These experiences and the support that he received from Trinity have made Peter acutely aware of the difficulties faced by some students, whether from the loss of a parent or as a result of other financial pressure on the family. “It’s not the amount that you give – that’s all relative. It’s like

that phrase from *The History Boys* by Alan Bennett – ‘passing it on’. If you pass it on, you affect people’s actions.”

Ben Lake, one of the students who is receiving a bursary, says, “I am from a small state comprehensive with no history of sending people to Oxford or Cambridge. My dad is a policeman, my grandfather was a policeman, and my mum works for the local authority. The bursary has made life easier and enhances the whole Oxford experience. It puts my mind at ease.”

Sam Fletcher adds, “The money has helped enormously. It means I can enjoy Oxford like other students. It allows me to do things that I would not have been able to do. If in 20 years’ time I am in the same position to help students of the future I will, because I know what a difference it has made to me.”

In addition to Peter’s generous support of Trinity, he has also generously loaned two Pissarros and a Picasso to the Ashmolean Museum, where they can be seen on display.

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## LIFE AFTER DEATH

*Gift: £5m project supported by PF Charitable Trust, The Linbury Trust, Mr Christian Levett, the Dr Mortimer and Theresa Sackler Foundation, the Selz Foundation, the Marjorie M Fisher Fund, Mr and Mrs Jack Josephson, and a number of other supporters.*

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Over the past five years, the Ashmolean has been transformed, doubling its exhibition space and redisplaying its collections to provide an inspirational experience. Now visitors can read across all the galleries to see how Egypt, Sudan, Greece, Rome, India, China and Japan interconnected through conquest and trade.

The Ancient Egypt and Nubia Galleries are the second phase of the Museum’s development, and many exhibits that had been in storage for decades in the old Museum have been given a new lease of life. Visitors go on a chronological journey through 5,000 years of human occupation in the Nile Valley. One of the stars

of the show is the mummy of Djedjehutyiefankh (or Djed to his friends) whose evocative nest of coffins has been resurrected in a new display of funerary materials called *Life after Death in Ancient Egypt*. The exploded view gives visitors a sense of how the arrangement of coffins protected the wrapped mummy within. Curator Liam McNamara gives us some context. “Djed was discovered below the temple of the 12th Dynasty Queen Hatshepsut, but actually died during the 25th Dynasty around 712 BC. He was a priest of the god Montu, Lord of Thebes. The hieroglyphs on his coffins are a series of ‘offering formulas’, representing requests for food and possessions to be provided in the afterlife.”

Before X-ray technology, sarcophagi had to be opened and mummies unwrapped to discover the funerary objects within and the state of preservation of the body. The computer-generated interactives alongside Djed’s display reveal how a CT scan was carried out, and some of the data researchers are now exploring. “The scanner allowed us to investigate Djed’s mummy in a non-destructive way. We can learn about ancient populations, the ailments they suffered, and the diseases they were likely to have died from.” Work on the mummy and the way it is displayed brings Djed to life as an individual. Liam laughs as he recalls the frisson that passed through the team when they retired behind the protective glass of the scanning unit in the hospital. “We lifted Djed onto the flatbed, and as he was about to go through the CT scanner, the computer voice told him to...TAKE A DEEP BREATH...! Djed didn’t respond to this command but once he was inside, detailed images rapidly appeared on the screen and we started spotting different features.”

Chief Conservator Mark Norman says they were well aware of the sensitivities surrounding funerary displays. “It’s critical that people understand it is the body of a person. It’s not a gratuitous peep show. We thought long and hard about how to display Djed in the most appropriate and respectful way. It’s thrilling to see visitors engaging

with him. The interactives are not generic; they are all about the afterlife of this individual who will pass on knowledge for years to come.”

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## READING BETWEEN THE LINES

*Gift: £894,700 from the National Heritage Memorial Fund, plus support from Friends of National Libraries, Friends of the Bodleian, Jane Austen’s House Museum and other benefactors.*

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Novels are extraordinary acts of creativity that can be as fresh on the page as the day they were written. We imagine ourselves into the action, identify with the characters. Novels are the nearest thing we have to time travel. Dr Christopher Fletcher is a Fellow of Exeter College, member of the English Faculty and Keeper of Special Collections at the Bodleian Library, which recently acquired the autograph draft manuscript of *The Watsons* by Jane Austen. “This handwritten manuscript from 1804 is a testament to the University’s commitment to acquiring and sharing important pieces of cultural history. It came up for auction in 2011, and being the only Jane Austen manuscript in private hands, it went to the wire in a nail-biting finish. We feared it would disappear into a collection where it could not be enjoyed by the public or scholars. Since acquisition, the manuscript has already been on public display in a major exhibition of treasures and used for scholarly study.”

Two hundred years later, we are still fascinated with Jane’s life. After Shakespeare, she is probably the most treasured English author. “*The Watsons* is an abandoned novel. Jane reused parts of it in her later writing and it’s full of Austen’s typical concerns: frustrated relationships, social commentary and satire. In the Regency period, the novel was a way to express ideas on emancipation in an acceptable form. She was moving towards a kind of social realism and this gritty writing engages more with the real world than the world of the imagination.”

The intensively worked ink on the fragile and exhaustively used paper reveals the way she worked. The crossings out indicate changes in thinking and additions. It’s a struggle towards perfection, and the difference between the struggle and the finished thing allows us get into the author’s mind.

As Chris explains, part of the mission of the Bodleian Libraries is to preserve such evidence of the creative process, and not just in terms of manuscripts: “Jane is using the technology to hand to fashion these books. But we also feel a sense of urgency and responsibility to try and capture the contemporary as well as these astonishing evidences from the past. We will see less and less of this type of creative endeavour because people edit on a computer. Our digital archivist helps us keep pace with blogs, emails and electronic files so we are able to capture ‘born digital’ manuscripts too.”

As Chris leafs through the vivid handwriting, we feel as if Jane could have just popped out of the room to make a cup of tea. “This is not only a museum piece; it is a wonderful icon, a great literary trophy, it has a power as an item in its own right. But it is also giving up more secrets about the way Jane Austen worked. It will appear in more exhibitions and continue to generate research on Austen and the period.”

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## WHERE THERE’S A WILL THERE’S A WAY

*Gift: Mary Tregear FBA left £238,000 to St Cross College, and royalties split between St Cross and the Ashmolean.*

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Legacies have a huge impact on future generations of students, and colleges benefit in many ways – from new posts, to new bursaries, to new buildings. Mary was Curator of Chinese art at the Ashmolean for 30 years and a Fellow of St Cross College. She was born in 1924 in Wuchang, China and became curator at Hong Kong University’s Fung Ping Shan Museum. She joined the Ashmolean as Assistant Keeper for the Chinese collection

in 1961, and from 1987 until her retirement in 1991, was Keeper of Eastern Art.

Sir Mark Jones, Head of House at St Cross, explains how Mary's legacy will be used. "Although St Cross is quite large in terms of numbers, we badly need more accommodation to make its communal and intellectual life work better. At the moment, we only have 18 students living on this site. The rest are dotted around all over Oxford. The aim is to create a new building which will house 50 more students and provide us with a library and improved facilities for seminars and lectures that will help the College to work well as a community.

"St Cross developed as a college in which there were relatively close relationships between the Fellows and the students. We don't have a distinction between the senior common room and middle common room, there is no high table, and we think of ourselves as being informal and democratic. We are a graduate college and 60–70% of our students come from overseas, so having all those different cultures and languages in the same common room is very exciting. The College needs to think of itself as being a place that has a lively exchange of ideas as well as encouraging participation in College life – that is what this building is for. We hope to name one of the rooms after Mary Tregear."

## LIGHTING THE WAY

*Gift: Grant of £165,000 from The Foundation for Sport and the Arts and alumni fundraising.*

The much-anticipated floodlighting installed around the legendary Bannister Track at Iffley Road has transformed training conditions for athletes. Helen Hanstock, Sports Federation President, remembers the dark ages. "For the first few years I was here, we had lights on the bottom of the stand that only lit part of the 100-metre track so you could only run 80 metres in the light." Matt Johnson, President of the Athletics Club, paints an eccentric picture of the Heath Robinson tactics

employed to navigate safely. "We used to put bicycle lamps and traffic cones around the track to see where we were going. Now coaches can observe runners all the way round and improve their technique."

The lights have extended training opportunities and made Helen's job much easier. "It used to be difficult to co-ordinate field event training because we could only do it in the daytime when people had academic commitments. Not driving people out of lectures and labs in the middle of the day makes a huge difference. Now we can get a whole group together, book a coach, and have a really productive session."

Daniel Hooker is a Paralympian hopeful, and member of the athletics squad who harnesses the elements to finesse his training. "Some sessions I want to get that feeling of running fast with the wind behind me. But sometimes – particularly in winter – I want to push myself so I run into the wind. Before the new lights, I could only use the 100-metre straight because the other side was so dark but that meant running against athletes coming down the track. Now I can always get the wind direction I need." Daniel is also a long-jumper but his training opportunities were severely restricted during winter months. "The pits were on the dark side and jump sessions during club meeting days were restricted, which forced me to practise on Sunday mornings, and one session a week is nothing like enough. The lighting has made the track so much more welcoming and anyway, who wants to jump in the dark?"

## FACTS & FIGURES

**AMOUNT RAISED SINCE START OF CAMPAIGN 1.8.2004-31.03.2012**  
 £735,694,214 (University)  
 £573,816,328 (Colleges)  
**£1,309,510,542 Total**

**AMOUNT RAISED 1.2.2011-31.3.2012**  
 £244,198,494

**TOTAL NUMBER OF GIFTS TO 31.03.2012 (UNIVERSITY)**  
 34,125

### ENDOWMENT FIGURES 2010/11

University: £856 million  
 Colleges: £2.866 billion

In 2010/11, the value of the Oxford Endowment Fund increased by 10.6%.

### YEAR-ON-YEAR INCOME



### CAMPAIGN INCOME SPLIT AT 31.03.2012

University 56% Colleges 44%

### CAMPAIGN INCOME BY SOURCE SINCE START OF CAMPAIGN

Alumni 36%  
 Other friends and supporters 23%  
 Legacies 6%  
 Corporation 5%  
 Foundations 25%  
 Other 5%

### CAMPAIGN INCOME BY GEOGRAPHICAL SOURCE

UK 49%  
 Rest of the World 51%

### FOR FURTHER INFORMATION, PLEASE CONTACT:

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Read more about how the Oxford Thinking Campaign is making a difference at [www.campaign.ox.ac.uk](http://www.campaign.ox.ac.uk)

**Oxford Thinking**  
 The Campaign for the University of Oxford





A man with dark hair and glasses, wearing a dark suit, white shirt, and orange tie, is seated at a dark wooden table. He is looking down at a small, light-colored object he is holding in his hands. On the table in front of him is a large sheet of white paper with a small, rectangular, light-colored object (possibly a book or a piece of paper) resting on it. A quill pen lies on the paper to the right of the object. In the background, there is a window with light-colored curtains and a dark wooden cabinet with ornate gold-colored hardware.

# READING BETWEEN THE LINES

*"This is not just a museum piece;  
it's a wonderful icon."*

A close-up photograph of a person's face, partially obscured by a magnifying glass. The person is holding a small, gold-colored coin (a penny) on the tip of their index finger. The magnifying glass is held over the coin, making it appear much larger. The person's eyes are visible through the lens of the magnifying glass. The background is blurred.

# **PENNY FOR YOUR THOUGHTS**

*“Coins can tell us a lot about a society  
in a very small package.”*



A full-page photograph of two male athletes in black athletic wear running on a red track. The athlete in the foreground is running towards the right, holding a yellow baton. The athlete behind him is also running towards the right, holding the baton. They are both wearing black athletic wear. The background features a green field, a concrete wall, and a stone building with a tower in the distance.

# LIGHTING THE WAY

*“Who wants to jump in the dark?”*



*This publication is printed on paper  
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