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THE ART of MAKING MONEY PLENTY.
— in every Man's Pocket : —
By D^r FRANKLIN.

At this we the complaint is so severe,
 that must be an act of kindness for in the less, how they
 reinforce their will acquaint with the less secret,
 if thing, the certain way still empty, how have
 keep them ways full. Two simple observed, we'll do
 the two ways: 1. Let the way (we) thy coast
 Contain: 2. Let one every day, less than they
 do gain: 3. Let thy seven give to
 the six, thy seven with will insert the new
 was up, we hunger for not for the
 The whole home will shew like, and
 pleasure spoils in every corner of thy
 Now therefore, embrace these and happy.

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Try It On

Bob Lucid Says Goodbye to All That

The man had a vision befitting his name, and a solid sense of how to achieve it.

By Marie E. Gehret

In May, Hill House staff and alumni hosted an intimate retirement party for a friend and colleague, Dr. Robert Lucid, professor of English. As Lucid had been faculty master of Hill House since 1979, Hill Dining seemed the most appropriate setting for his farewell.

Earlier this semester, Lucid surprised the campus when he announced his retirement from Penn, citing a physical disorder called macular degeneration, which destroyed the reading ability in his right eye. After the semester was finished, he and his wife, Joanne, moved to Wilkes-Barre, Pa., where he will concentrate on his authorized biography of Norman Mailer; the work, originally book-length, is now expected to be three volumes.

The Hill House event was just one of many that honored the Lucids. This one marked the end of an exhausting "move-out

day." He gave remarks that were of good cheer, all things considered, and that expressed both his obviously heartfelt appreciation and characteristic wit. Tracy Krause Feld, '90 C, Hill's acting assistant dean in residence, read a letter by one of her predecessors, Dr. Peyton R. Helm, '80 G, now vice president for development and alumni relations at Colby College. He expressed a sentiment of many: "It seems impossible that Hill House can continue to exist without the Lucids holding down the northwest corner."

Lucid's retirement ended a thirty-two-year Penn career with three "centers"—the English department, the central administration, and residential life. When Lucid came to Penn, teaching, or as he put it, "the classroom," was his whole world. He taught modern American literature written during what he calls a period of "great crisis and apocalyptic emergency." And he took the self-discovery gained by the writers, often at their great personal cost, to heart. He feels it impassioned him, and it was what he aimed to encourage his students to explore in themselves—not an easy goal because in the wrong hands it could become fuzzy. Lucid was good at his calling. He called his teaching style "improvisational," attributing it to his love of jazz and improv comedians. "By far," he said, "I did my best teaching at Penn. I got into the art of teaching and worked at it very hard."

In 1974 he was lured into administration and faculty politics when named head of the graduate program in English. Within two years he was elected chairman of the Faculty Senate and later chairman of the English department. He went on to a dozen other posts and offices.

MARIE E. GEHRET, a senior communications major, was a Hill House resident in her freshman year and afterward worked in the Hill office.

Out of this transition came his avid interest in the environment that conditions the classroom experience. He recalled: "As I increasingly became aware that the classroom and the students in it existed in an institutional setting, in a very slow, subliminal way as an educator, I started becoming interested in that institution and in that setting." In other words, a great academic experience is not possible without a structure that makes the classroom (shorthand for that great academic experience) possible. The student might not realize it—in fact, most of the faculty and even administration might not realize it—but an institution fosters a student's education not only by providing a room with seats and hiring a capable teacher, but also by providing a total context for education to happen. Accordingly, Lucid aspired to make permanent what he called an "institution-pro-

TECTED and institution-supported" environment for learning.

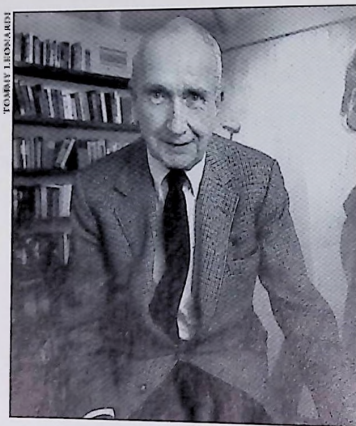
The way he personally carried it out was as a long-term faculty master. Students began returning to on-campus residences in the late '70's and early '80's, he said, and he envisioned a residential experience that would provide them with the programs and services necessary to create a "home away from home." He invested energy, as he put it, "to support, to try and create communities for the students who, when they left the classroom, would not be so tossed into the *Lord of the Flies* jungle of the Quad."

The beauty of his touch was that it was never obtrusive or heavy-handed. He gave guidance that led to a perfect balance of a student's independence and that individual's sense of communal interest and responsibility.

Hill House was his domain for this vision. He created a residential arrangement based on student governance and (in his phrase) an "out-of-classroom community landscape." One result was the design and building of Hill Dining. He revitalized Hill's pottery studio, but he also relocated it to make way for one of the first computer laboratories in a Penn dorm. He redecorated Hill's famous Gallery and inaugurated Gallery dinners, to which Penn's most accomplished alumni and faculty were invited to chat with students over pretty-good food. He brought classrooms themselves into Hill.

His style spread. Helm said, "The current shape of King's Court/English House and indeed the entire social configuration of the Quadrangle derive directly from the Hill House model that Bob and Joanne Lucid perfected."

As, indeed, does the shape of the education that so many fortunate Penn students took from here.



Lucid: a master at his calling.