

#### IV. Corpo

*From the superior view,  
The tomb resembles  
The broad sword of martial clans –  
The corridor, its blade,  
Horned flanks, its guard, the stele its hilt  
Between the body and the handle,  
The mounded grave itself.*

*Giant's sword of stone  
Denoting ancient power  
Made extinct through  
The vicissitudes of time.*

SARDINIA - SARDEGNA

*Robert Lima, 1935-2022, PhD, OIC* was a Cuban-born American poet, literary critic, playwright, editor, biographer, and translator. He was professor emeritus of Spanish and Comparative Literatures at Pennsylvania State University, as well as fellow emeritus of the Institute for the Arts and Humanistic Studies. Lima was an academician of the *Academia Norteamericana de la Lengua Española* and a corresponding member of the Real Academia Espanola. Honored as a distinguished alumnus by Villanova University, he was also inducted into the [Enxebre Orden de la Vieira](#) in Spain and dubbed *Knight Commander in the Order of Queen Isabel of Spain* by King Juan Carlos I. His 40-year career as a university professor and writer was heralded in *A Confluence of Words. Studies in Honor of Robert Lima*, published by Juan de la Questa Hispanic Monographs in 2011. In 2017, he was received into the *Imperial Hispanic Order of Charles V*, at the Alcazar Palace in Segovia, Spain as *Knight Commander Gran Placa*, at the hands of the Prince of Borbon. His poetry was deeply connected to his passion for archaeology and ancient civilizations which was celebrated by Penn State in "The Poetic World of Robert Lima". In this his final position, he mentored students from all over the world and loved the brilliance of young people.

I initially met Robert Lima in the 1990's through conversations with our common friend Gaetano Massa. Guy often spoke of Robert affectionally when recollecting their time together in New York City in the 1960's. [More on this can be found on *Il Foro di Studi Avanzati <Gaetano Massa>* web site's [History](#)]. Both were part of a Latin American literary renaissance then emerging and both helped sustain this renaissance for over half a century. I invited Robert to become an Art Fellow of the *Foro* in 2017. He agreed and immediately engaged our Argentine colleagues – Claudia D'Amico, Victoria Arroche, and Ezequiel Ludueña - with stories of his friendship with Borges and their many talks on Latin American poetry. During his time with us we had several Borges sessions under his auspices. I was especially privileged to talk with Robert about his poetry in the collection *Sardinia – Sardegna*, which connected his love of archaeology and ancient civilizations with work on Ancient Mediterranean religions in our *FSA*

research sessions. [For more information on the volume, and others by Robert, see [the ARTES section](#) of the *Foro* web site.] We are honored that his last article “The Esoteric Voice: Echoes of Hermes Trismegistos in Valle-Inclan’s *La Lampara Maravillosa*” was recently published in *Initiatic Religious Experience in Neoplatonism*, Andreea-Maria Lemnaru, Luciano Albanese, Jose Maria Zamora Calvo and Giuseppe Muscolini eds. *FSA/Mimesis International*. Milano: 2023.

Robert became a close friend. Our love of food, wine and talking about Gaetano Massa while walking the streets of Roma I shall always remember. He will be sorely missed by many, especially by his wife Sally and their children Mark, Keith, Michele, and Debra, his six grandchildren, and his brother John.

Robert M. Berchman