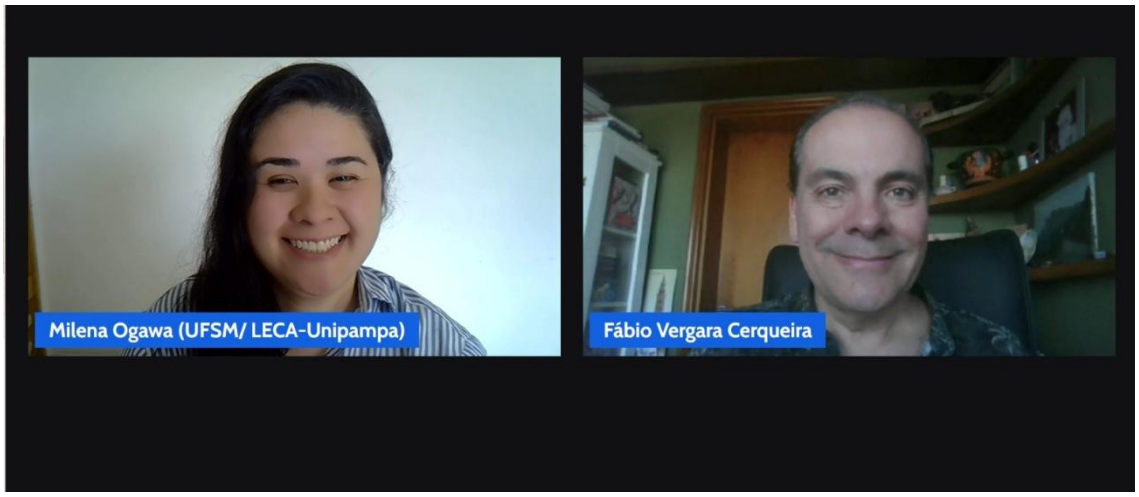
THE CONSOLIDATION OF THE STUDY GROUP IN ANCIENT HISTORY – RIO GRANDE DO SUL SECTION: 24 YEARS OF TEACHING, RESEARCH, AND EXTENSION – INTERVIEW WITH PROFESSOR FÁBIO VERGARA CERQUEIRA, PHD (UFPEL)

Fábio Vergara Cerqueira[1]

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Interview conducted by Milena Rosa Araújo Ogawa, on December 16th, 2025. Duration: 01 hour and 07 minutes. Link to the interview video: https://youtu.be/2txb5j1JWTc

Milena Ogawa:
Good afternoon, this interview, granted to *Heródoto* within the scope of the dossier "The consolidation of the Study Group in Ancient History – Rio Grande do Sul section, 24 years of teaching, research, and extension", is conducted by myself, Milena Ogawa, substitute professor at the Federal University of Santa Maria and coordinator of the Study Group in Ancient History (GTHA), Rio Grande do Sul section, between the years 2024–2026. Today, we have the pleasure of welcoming PhD. Fábio Vergara Cerqueira, Full Professor of the Department of History at the Federal University of Pelotas (UFPel), and also PhD in Classical Archaeology.
Professor Fábio was present in the initial moments of the formation of GTHA-RS and can tell us about the fundamental aspects of his academic

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trajectory, as well as of the history and consolidation of the Group. Thank you very much, Professor Fábio, for your availability.

Fábio Vergara Cerqueira:
Good afternoon, Milena, thank you for the invitation, it is a pleasure to be here at *Heródoto*. I would also like to thank the opportunity to greet the Editor of the Journal, Prof. Glaydson, and, through him, congratulate the entire team involved in the production of *Heródoto*, which we know is a complex undertaking, given that it is the only Brazilian journal in Ancient History that is fully bilingual.

Milena Ogawa:
Professor Fábio, you have been a professor of Ancient History at UFPel since 1991. You have participated in the creation of the Bachelor in Arts in Anthropology, with a training track in Archaeology, and of the journal *Cadernos do LEPAARQ*, Qualis A2. How has it been to follow the development of the field at the institution over these decades?

Fábio Vergara Cerqueira:
Milena, well, I joined UFPel on November 11, 1991; many people there had not even been born yet, right? In fact, the position I was hired for — in the History Teaching Degree program — was for a night course. At that time, there were few night programs, conceived within the scope of a policy aimed for workers.
My position in the civil service examination was in Prehistory and Ancient History — in this case, more specifically, Western and Eastern Ancient History. Eastern included Egypt, Mesopotamia, and other people, and in Western Antiquity, Greece, Rome, and also other people. Well, for almost 20 years, until around 2010, I was responsible for the undergraduate History program, for the discipline of Prehistory. Only later, with the creation of the Archaeology program, other archaeologist professors specialized in Prehistory joined and took over this discipline. I even taught it in the Archaeology program when it was newly created.
So, since I joined the course, I had a consciousness of my institutional mission. Here I will open a parenthesis: I have the impression that, back then, when we entered the teaching field in the 1980s and 1990s, we used to ask ourselves what institutional mission we should promote to enhance the development of the institution. Today, the impression I have is that people who enter are thinking about how to use the university to promote their individual careers. So, it was something of my time to question ourselves what was our institutional mission. And then I understood that the mission was to contribute to structure, in the History program at UFPel,

the field of Antiquity and the field of Prehistory. As well as everything else that was related to them in terms of teaching, extension, and research.
In this way, still in the 1990s, I began the *Ancient History Conference* at UFPel, which today has already completed 33 years since its first edition, held in 1992, adding up to 24 editions. The most recent one took place this past summer, in February.
Likewise, at that time, I registered my first research projects at the institution. And my first research project in Ancient Studies had Herodotus as its source — look at the coincidence there, the name of the UNIFESP journal that is publishing this interview. In this research, I addressed, to some extent, the issue of "rational" and "irrational" elements — those terms were used at the time — within Herodotus' argumentation. In fact, my first Undergraduate Research Scholarship was allocated to this project.
So, concerned with involving students in the field, in the first years, I always made great efforts to ensure that the discipline had the support of teaching assistants. Thus, I had the first two assistants, Carla Gastaud, today a professor in the Museology program at UFPel, and Prof. Neuza Janke, who has a remarkable career in Basic Education and today works as a professor in our Distance Learning Teaching Degree program. Carla was a teaching assistant and an Undergraduate Research scholarship holder, and Neuza was my teaching assistant.
So, let's jump ahead in time. A decade passed and in 2001, I completed my doctorate. I returned to the classroom and noticed a change in the student profile. Many students entered the History program very interested in Ancient History, and the reason somewhat eluded those within academia. It had to do with something that was becoming very strong, which was the games' universe, something that had already been strong for a long time, comic books, cartoons, and also TV shows. Series aimed at children and adolescents, *Saint Seiya*, for example.
So, this was a new reality. At least among the students I encountered in 1991, I did not perceive that. Among the students I encountered in 2001, I perceived this new reality, which persists, two and a half decades later, and even now. And this significantly expanded the number of students interested in Ancient History when they arrived in the program.
This resulted, then, over more than thirty years of my work at the university, in students' interest in keeping the *Ancient History Conferences* alive, because they were proud of them, they wanted to make these Conferences happen, they wanted to have their signature on the Conference, to take ownership of it. And thus they did so over the years.
Along with this, I noticed a growing desire among students to produce undergraduate final papers related to Antiquity. Thus, a portion of the final papers from the first decade of this century had as their theme the historical Christ, Christianity, and Judaism — topics like these were

generating a great deal of interest. In this period, there was strong interest in the History of religion — I do not know why, I did not stop to ask myself. And then, in this context, we ended up publishing this little book — I do not know if you can see it [book shown on screen during the interview] — entitled *Religion and Power from the Ancient to the Modern World: Academic Essays*[3]. It was published by our UFPel Press in 2008 and was a joint work with my colleague Monica Selvatici, who is currently at the State University of Londrina. At that time, for about four years, she was here at UFPel. We worked together for a good period and, certainly, Monica's time in Pelotas helped to boost these works related to the theme of religion, in Ancient and Medieval History, as she also took on the Medieval History courses.

This book has a more special presentation, let us say, by the dear Neyde Theml. She belongs to the generation of the Titans — who are the Titans? Ciro Flamarion Cardoso, Emanuel Bouzon, Neyde Theml, from here, Loiva Felix, Margareth Bakos… and the great Titan, Haiganuch Sarian, who continues firmly steering the ship.

So, we have one of the members of the generation of Titans of Ancient History, Prof. Neyde Theml, writing the presentation of the work. I leave here available for you the essays' list, but, in any case, the book is available online. Just to give you an idea, I will ask your permission just to comment briefly. The collection is divided into three sections.

The first is entitled *Trajectories of Monotheism in the Near East*. Here, it includes four contributions. The first is by Sérgio Fracalanza Muzy, who was my advisee, and conducted a research entitled *The Creation of the Foundations of Monotheism by Pharaoh Akhenaten*. Then we have a study on Judaism by Giovani Rodrigues de Moura — *Jewish Messianisms: a Reading Based on the Book of Daniel*. He was initially advised by me, with the final stage under Monica's supervision, and we maintained a co-advising arrangement. Then, by Caterine Henrique Mendes, my advisee, *The Multiplicity of Judaisms and the Formation of Paleochristianity*. Later, she even completed a master's degree on the historical Jesus in the Memory and Heritage Program. And, finally, Luís Artur Janes Silva, advised by Monica, who wrote the following undergraduate thesis: *Gnosis, Origins and Points of Divergence with Christian Orthodoxy in the First Centuries of the Common Era*.

The second section then moves to the *Greco-Roman world, Religion and Power in the Greco-Roman World*. It begins with the essay by Kátia Amorim Macedo, my advisee, entitled *The Greeks and Death: Funerary Institutions and Social Practices in the Athenian Polis*. It is followed by Marco Antonio Correa

[3] Available at: https://www.academia.edu/101515739/RELIGI%C3%83O_E_PODER_DO_MUNDO_ANTIGO_AO_MODERNO_ENSAIOS_ACAD%C3%8AMICOS. Accessed on: 14/12/2025.

Collares, today a professor at IFSul in Jaguarão, who later went on to complete a master's degree in Ancient History at UNESP with Prof. Margarida de Carvalho, and, in his doctoral studies, turning toward the theme of reception, he deepened his research in comics, focusing on Conan. Today, he is a reference researcher in this field. Finally, there is the essay by Edalaura Berny Medeiros, who completed her Bachelor's final thesis under Monica's supervision. She had already earned a Bachelor's degree at FURG and completed her Teaching Degree with us. Her work is entitled *Constantine and the Christians: the Rise of Christianity as the Official Religion of the Roman Empire and the Development of Intolerance*. She began working on the fourth century and later became my advisee, continuing with the same century in her master's degree in History, focusing on Eusebius of Caesarea.
The third section is *Religion and Power in the Far East*. Here, there are two works: one more at the transition from Ancient to Medieval and another at the beginning of the Early Modern Era. Under my supervision, the work by Daniel da Silva Añaña, on China — *Chinese Religion Seen Through the Novel Journey to the West.* And the work by Rodrigo Cardozo, under Monica's supervision — *The End of the "Christian Century": Religious Repression in Seventeenth-Century Japan According to Father Antonio Francisco Cardim.*
This represents a milestone of a decade in which undergraduate theses were produced with a strong focus on the issue of religion in the Ancient World. And this book has had very good demand. It serves very well as support for those who wish to work with this topic in the classroom. For example, a highly requested text is Sérgio Fracalanza Muzy's on religion under Akhenaten.

Well then, to continue our conversation, I would say this — and this must be clearly emphasized here: there is no doubt that the work of the historian Monica Selvatici contributed greatly to making the field of Ancient History, in this first decade of the 2000s, a fertile ground for research on the History of religion.

Milena Ogawa:
Professor, it is a very extensive body of work. And I would like to ask you when the focus on Material Culture became an emphasis in the Ancient History research developed with students at UFPel?

Fábio Vergara Cerqueira:
Milena, it is the turn of the decade; then we enter the second decade of the century, the 2010s. They were marked by many research projects focused on material culture, on iconography, on interdisciplinarity between

History and Archaeology, and this even when material culture was not the central theme of the research. We found ourselves fulfilling our role in training historians with an attentive eye toward material culture, something that is not always observed among Brazilian historians of other temporalities, of other spatialities, who show less interest, less attention, less concern with incorporating the material dimension into their narratives, into their explanations.

We must consider three new aspects that contributed to this shift. First, the creation of the Graduate Program in History (PPG em História), which began in 2009, and which generated opportunities for the development of master's research in the early years and, later on, even doctoral research addressing Ancient History.

Well, the second issue I would like to highlight is the emergence of the *Laboratory of Studies on Ancient Ceramics*, which took place in 2012. Our LECA was born from the proposal of two research partners, the archaeologists Carolina Kesser Barcellos Dias and Camila Diogo de Souza. A little later, still in the course of 2012, Carolina — affectionately, our Carol — joined the Graduate Program in History at UFPel as a postdoctoral researcher, within a CAPES–FAPERGS agreement aimed at retaining PhDs. From that point on, she maintained a very strong advisory activity for practically a decade, both at the undergraduate and at the graduate levels.

The third issue is related to my trajectory as a researcher: starting in 2013, I began my affiliation as a CNPq Productivity Fellow, with a project linked to the study of the iconography of music in Apulian pottery. I thus began to study a pottery of Greek tradition, red-figure pottery, produced in southern Italy, initially in Greek colonial cities (Metapontum and Tarentum) and later in non-Greek urban centers existing there in southern Italy (Canosa, Ruvo, among others). In short, my research came to focus on the region generically called Magna Graecia.

Then, in the following year, in 2014, as a continuation of this process, I became a researcher of the Humboldt Foundation, a German foundation based in Bonn and focused on the internationalization of German science, in the category of Experienced Researcher — in German, *erfahrener Wissenschaftler*. And then I went on to act as a visiting researcher at the Institute of Classical Archaeology of the University of Heidelberg, which disputes with the University of Tübingen the maternity/paternity of the field of Classical Archaeology in the mid-nineteenth century.

So, the advancement of this research, which had these two supporting bases, national — CNPq — and international — the Humboldt Foundation —, unfolded here at UFPel in the supervision of Undergraduate Research projects and undergraduate final papers, having as their object the iconography of musical instruments in the painting of Apulian vases or,

more broadly, of Italiote vases, bringing as a consequence also the elaboration of thematic iconographic catalogs, methodologically controlled and systematic codification of knowledge of these instruments based on image sources.
The results thus contribute to the advancement of studies on this theme, not only locally but on an international scale, given that such catalogues still do not exist. I am referring here to the works by Andreia da Rocha Lopes, on the harp; by Eduardo Christmann, on an instrument that we call the Apulian rectangular sistrum (which has nothing directly to do with the Egyptian sistrum of Isis); and by João Pedro Vitoriano Fabri, who completed his Bachelor's final paper on the *aulos* in Apulian iconography and is now continuing, in his final paper Teaching Degree - research with a catalog of other ceramic productions from southern Italy featuring representations of the *aulos*.
Returning to the importance of Carolina Kesser's work: she remained at UFPel for more than a decade, and this combined effort resulted in a significant increase in the number of Ancient History research projects developed by students in the History program. There were many undergraduate final papers, master's dissertations, and even a doctoral thesis on Antiquity defended under her supervision, in which there was always strong interest and methodological care with material culture.
At the same time, it is important to recall — I cannot specify the years precisely, but between 2011 and 2015 — that we had the presence in Pelotas of our colleague Deivid Valério Gaia, today a professor at UFRJ, who began his teaching career at UNIPAMPA, where he was the instructor of Milena's first undergraduate degree. I think it is important to mention this, because he greatly energized the field of Ancient History and also covered a period in which I was away on post-doctoral research in Germany. He offered parallel Latin courses for students, bringing a large group into the field, further increasing interest in Ancient History.

Milena Ogawa:
Thank you very much, Professor. As you are a researcher of Ancient Music and Greek Ceramics, how did you come to the studies of the Reception of Antiquity?

Fábio Vergara Cerqueira:
This gives me great pleasure, you know… I notice that, some years ago, few people worked with Reception and there was even a certain prejudice. It was said, for example, that choosing Reception was an alternative for people who were unable to master all the excellence required for the study of Ancient History, because it in fact implies a higher level of difficulty than other areas, such as the study of ancient languages like Latin and

Greek and the necessary command of modern languages, with English not being sufficient. One cannot be afraid of French, Italian, and, if one can face German, even better. So, this can be intimidating. And then the person works with Reception in order to stay away from hard work. But that is not the case. People began to understand the reasons for working with Reception, and today I see how this field has grown in Brazil. This promotes an approximation with society.

In my case, I have been working since the beginning of the 2000s in the field of cultural heritage and, for this reason, I frequently came across the presence of the Ancient in our monuments, starting with the street layout, which is a Hippodamian layout. If someone walks around Pelotas, we move on to the façades of buildings; in terms of architectural language, without even entering the imagery, we have Doric columns, Ionic columns, and a series of elements, such as porticos, that refer us to the architecture of the ancient world.

But going further, the monuments and architecture of the nineteenth and twentieth centuries carry an expressive iconographic repertoire that connects us to Antiquity, as is the case of the sculptures in public squares. At the same time, I began to notice frequent mentions, in the nineteenth century and the early twentieth century, of names originating in Antiquity that were given here and there to institutions, social and cultural associations, such as the Terpsichore Society, the Melpomene Society, Thalia. It is impressive the number of Thalia societies that exist. In this case, references to the Muses. But there was also the Apollo cinema-theater, and so on. Cine Orfeu, in this case in Porto Alegre, not in Pelotas.

Over time, this caused something in me that, from curiosity, gradually turned into a research topic. I began, without great pretensions, to approach the studies of the Reception of Antiquity as a way of placing the Ancient World and the Modern World in dialogue. This unfolded into research projects related, for example, to the presence of Greco-Roman musical instruments in the iconography of cities and, in particular, of necropolises. This is especially important to me, because it became a line of research to which I have dedicated myself.

At the same time, this turn toward Reception has repercussions in teaching and extension, not being restricted to research. On the one hand, proposals for undergraduate final papers, dissertations, and theses began to appear, addressing the presence of Antiquity in modern and contemporary issues, including conflicts, such as the case of the work by Diego Rabelo, initially a master's thesis and now an ongoing doctoral project, on the issue of *Daesh* (the self-proclaimed Islamic State) and the destruction, for example, of the archaeological heritage of Palmyra, in Syria. Starting from Diego's research, we talk about the *iconoclash* of Eastern archaeological heritage.

But also in urban monuments, such as, for example, Isabel Torino's research on Mercury in urban statuary. Moving to the Greco-Roman lyres and citharas present in Brazilian cities, these ended up becoming the focus of the master's research currently underway by Carolina Armesto. There was even Egyptomania in Pelotas and the surrounding region, to mention an undergraduate final paper from the early 2000s by Welcsoner Silva da Cunha, co-advised by Margareth Bakos.

With regard to extension, one example is a project that was conceived in the 2010s and bears primarily the signature of Carolina Kesser, with the collaboration of several people who participated and continue to participate in LECA, one of them being Milena herself: *Pipoca Clássica*, which has now accumulated more than ten years of activity. This year, we reissued the project: we worked on *Alexander* and the film *Agora–Alexandria*, about Hypatia.

Thus, *Pipoca Clássica* has ended up providing the presentation of dozens of films, series, and documentaries over this period, which either have the Ancient World as a central theme or somehow touch upon it, in a more direct or more indirect way, and this generated many debates. Carol, together with a team, even carried out some editions of *Pipoquinha Clássica*, making this connection with schools.

Therefore, the study of Reception is very important for cultural heritage, because it helps to understand the presence of the Ancient in our heritage, to understand its place in our memory, in our identity. Moreover, studying Reception has a very strong potential for university extension, providing an approximation with the community. The *Rio Antigo* project, by Deivid Gaia and Regina Bustamante, promoted by LHIA/UFRJ, is an example of something wonderful that is being done there in Rio as an extension project, focused on the reception of Antiquity in Rio de Janeiro's heritage.

Milena Ogawa:

Thank you very much, Professor. Regarding these works, would you be able to outline a general overview of the results of the training in Ancient History at UFPel, in terms of undergraduate final papers?

Fábio Vergara Cerqueira:

Milena, so, to give you an idea of the impact Ancient History field caused on student training, I will make available to you a systematization of data that I prepared, with a list of the works produced by students since I joined UFPel, in the form of undergraduate final papers, master's dissertations, and doctoral theses, including works currently in progress.

These research projects deal with Antiquity proper or have Reception as their focus. In addition to myself, the completed supervisions involve Prof. Carol and Prof. Monica, whom I have already mentioned earlier here.

And I arrived at a round number of 50 final works. I will not read names and titles here, because if I remember one or another, I run the risk of being unfair. So, I will make available to you this list that I organized. It is possible that some updating may be needed, so it will be made available on the website of the interview publication, in the journal.
So that is it: since my entry, at the beginning of the 1990s, 50 works. I think this is an important contribution that we bring to the field. And there, in that list, you will notice that, in the 1990s, there are only two works. This is due to two reasons: in 1995 I left to pursue my doctorate and returned in 2001, so during much of that period I was not active; and also because it was the beginning of my career, I was learning the craft, I entered very young, at 24 years old.
And these are two works that I remember very fondly, which are my first supervisions: that of Rita Furtado and that of Carla Rodrigues Gastaud — which is my first completed undergraduate final paper! — and who today is my colleague in the Museology program at UFPel.
And, look, it is worth emphasizing that the first two supervisions did not yet have music as their theme, but rather historiography, addressing a bit of Thucydides, but above all — again, the same coincidence — Herodotus, which is the name of the journal in which we are publishing this conversation of ours.

Milena Ogawa:
Thank you very much, Professor. You were present in the very first articulations of GTHA-RS. Could you tell us how the choice of the first coordinator, our dear Professor Margareth Bakos, came about, and what were the main challenges and initial movements of the group?

Fábio Vergara Cerqueira:
So, each person can bring this in a somewhat different way, which varies greatly according to memories and to how each one's involvement took place. The movement to create the Ancient History Study Group at both the national and local levels initially flowed during a period when I was away pursuing my doctorate and, more specifically, during the two years in which I was finishing my dissertation, very focused on that. So, I did participate, but some people had a more effective participation in these initial spaces, in our Ancient History Study Group, which emerged almost *pari passu* with the creation of the national Study Group.
A technological or generational curiosity. According to my recollection, this was the first articulation we made that was not done by telephone or through in-person meetings — and this is interesting, I insist on emphasizing it. People today hardly notice this. We did not send any letters (which was what had been done until then). And why am I saying

this? Because, in our first *Ancient History Symposium*, in the 1980s, communication with speakers was entirely by letter, by regular mail. Ah… that anxiety… not even the telephone was an option. Calling Buenos Aires, Germany, Portugal? In the 1980s, no! There was no way: it was extremely expensive. So, everything was done by letter, and that is how we held our first meetings, our first activities.

The Study Group, however, was born at the turn from the 1990s to the 2000s under the aegis of a new communication resource, which was the e-mail. I am not saying that e-mail emerged at that moment — it had already existed for about ten years — but you can be sure that people from the hard sciences had embraced it much earlier than those from the soft sciences, especially me, I'm a bit more lethargic when it comes to adopting technological innovations. So, we learned how to exchange e-mails, and we discovered that thing of adding other people to the same conversation… look how great, it was possible to talk! We were learning how to do that. Something obvious today, and from which we have already moved on to other resources, but, for most of us, at the turn of the millennium, this was something new, even if, for those more attuned to information technology, it had already been commonplace since the late 1980s.

The articulation arises from the use of e-mail as a tool for organizing communication. I think it is important to highlight this. Of course, we also spoke on the phone, because we were in Rio Grande do Sul, especially when we were in Porto Alegre, so that it would be cheaper than calling from Pelotas. We would call each other, tying together what was being done, and those were those kinds of long conversations [gestures with his hand as if holding a phone to his ear]. Got it?

At that time, for this type of conversation, we still mainly used landline telephones. Mobile phones seemed not to be for this kind of matter; they were more for practical daily life. The evolution of our conversations progressed, somewhat naturally, toward the choice of Margareth Bakos for the coordination, since, at that time, she was standing out at PUC with the organization of the *Ancient Near East Conferences*, which began in the mid-1990s and quickly became an event of interest, at the very least, of the national level.

This also took place at a moment when we had somewhat fewer editions of the *Ancient History Symposia* at UFRGS, which in the second half of the 1980s had emerged as the first event specifically dedicated to Ancient History organized at the national level, and which, even though it was a local initiative, quickly became nationally impactful. It was an event with invited guests, speakers, and the submission of papers.

Margareth had also been responsible for organizing the last editions of the *Ancient History Symposium* at UFRGS, until her retirement from that

university. She had taken on this responsibility after the retirement of Loiva Félix.
So, there was also a hierarchical issue. Despite Margareth being a very close friend of ours, she was our professor. I never took a class with her, because I had already taken Oriental History when she joined. I took it with Sohni (Carlos Germano Sohni), who was our professor at the time. But it was a hierarchical relationship. Kátia, Anderson, Chico Marshall and I, at a certain moment, Grijó — who later migrated to Political History — were History students at UFRGS when Margareth was a professor there.
So, beyond friendship, affection, and recognition, we had the affectionate deference of former students, and that is how we chose her.
The occasion of our first in-person meeting took place at the *IX Ancient History Symposium* at UFRGS, if my memory is not failing me, which was held between September 2 and 6, 2002, in Porto Alegre. On that occasion, in the capital of Rio Grande do Sul, together with the *IX Ancient History Symposium,* the *III Meeting of the national GTHA* took place, whose functioning had been consolidated at the ANPUH congress held at UFF, in Niterói, the previous year.
The proposal for the creation of the Study Group was presented in Florianópolis in 1999 and was consolidated at the 2001 meeting in Niterói. The following meeting took place in Porto Alegre, in the mini-auditorium of the Rector's Office, in the form it had at that time — later it underwent renovations.
Note that GTHA-RS was created *pari passu* with the national GTHA, showing how its creation was in tune with an area policy conceived by Ancient History scholars spread throughout the country. They were fewer than today, but we were no longer limited to the Rio–São Paulo axis, as before. Initially, we were more concentrated in the Southeast and South, and then, together, we began to think about an area policy at the national level.
It was then in this mini-auditorium at UFRGS, occupying only a few rows — two or three —, that we sat down almost forming a circle. We were five, six, seven people, and there we talked and consolidated the existence of our Study Group. At that moment, we even chose the next coordination, which would be the second administration, to be led by Anderson Vargas. Our idea was to develop strategies for articulating the field at the state level, which unfolded through the promotion of some events, with a rotation among the universities where the professors were based — basically, at that time, UFRGS (Anderson and Marshall), PUCRS (Margaret), ULBRA (where Kátia Pozzer was working at that moment), UFPel (myself), and FURG (Jussemar). Today, Professor Kátia is a professor at UFRGS.

Milena Ogawa:
Professor, having followed all these generations of researchers, how do you assess the trajectory and the current scenario of Ancient History studies in Rio Grande do Sul?

Fábio Vergara Cerqueira:
So, Milena, it's 25 years of the GTHA-RS. But it's really 35 or even 40 years of work by a generation — one that I'm part of — that is, little by little, getting closer to retirement. We already have the first people retiring, and some leaving us. Not long ago, for example, we lost our dear Cláudio Elmir, who for many years taught Ancient History at Unisinos, in São Leopoldo.
Over all these years, here in Rio Grande do Sul, we worked in an orchestrated way with colleagues spread across the country, always thinking about strategies for the development of the field. At the biennial GTHA meetings, we would agree on the actions we should take. I remember one national GTHA meeting, held in the mini-auditorium at UFRGS, where one of the things we put on the table was the first step toward internationalization, especially in Latin American terms — mainly South America: Uruguay, Chile, and Argentina. Our group started to focus on that, and from it came partnerships and friendships that we still have today. That was the focus at that moment.
The next step, toward broader internationalization, would come later. And this was thought of as a strategy for the field: "let's go after it," "let's submit to events in Argentina." We felt that aiming directly at Europe or the United States was still a huge step at that time.

So, look: across the state as a whole, we managed to expand the number of universities — public and private — that have professors responsible for teaching Ancient History at the undergraduate level who are specialists in the field. This was one of our national strategies: to use our influence in the states to convince universities, and also the relationships within private institutions, so that these positions would be filled by people from the field of Ancient History.
The very visibility that we managed to give to the field in the state ended up alerting colleagues from other areas and their departments: "hey, this is possible." There was no longer the excuse of assigning Ancient History to a researcher from another specialty, because specialists were already being trained — something that simply did not exist before.
Among the public universities, only UFSM currently does not have a professor formally trained in Ancient History teaching the Ancient History courses. But this is a transitional situation, given the recent redistribution of our colleague Semíramis Corsi, who did phenomenal work in Santa

Maria and was recently transferred to Uberlândia, in order to be closer to her roots in Minas Gerais.

I am optimistic that this situation will soon be resolved with the filling of a permanent position by an antiquity specialist — whether a historian or an archaeologist — forming new generations with the same dynamism that was such a strong hallmark of Semíramis's work, and which she continues to embody there in Minas.

In private universities, however, the situation is different. I actually believe there has been a certain retreat. At the moment, only PUCRS has a professor with formal training in the field teaching Ancient History, which is Luís Carlos Passos Martins, from our same generation. He was away for a while — he moved into Brazilian History, circulated through other areas — and later returned to Ancient History. He was part of Professor Loiva Otero Félix's core group, which, over different cohorts, made a decisive contribution to training in the field, especially through study groups in the second half of the 1980s, something that did not exist in other areas at the time.

Many professors who today work at Federal Universities here in Rio Grande do Sul — not only in Ancient History, but also in other fields — passed through Loiva's group, even if they are now affiliated with Brazilian History or other specialties. There are even people who went on to hold the national presidency of ANPUH.

Looking at Unisinos, on the other hand, does not really give us pleasure… it brings sadness. It was a graduate program of excellence in History and had a first-rate professor, Cláudio Elmir Pereira, our colleague from the *corpus loivarum*.

Unfortunately, two things happened: one bad and the other terrible. The terrible one was the premature passing of my dear friend and colleague Cláudio Elmir, a person for whom it is impossible not to feel deep affection and admiration for the memory of such an exceptional individual.

The bad — and sad — thing is Unisinos. The renowned Jesuit university of Rio Grande do Sul, in the context of its restructuring — and I will not analyze the reasons for that, because this is something that must be discussed with the institution itself — decided to shut down its undergraduate History program, shocking the entire national academic community, given the program's excellence. That is why I say that, in this sense, there was a retreat.

But let us once again look at the positive side. In recent years, if we add together UFRGS, UFSM, PUCRS, UFPel, FURG, and UNIPAMPA, there has been a boom in Ancient History. Of course, when I mention master's and doctoral degrees, UNIPAMPA does not enter this equation, since it only offers undergraduate training. Looking at master's dissertations and doctoral theses, this boom across five universities has resulted in an

expressive number of research projects at the level of TCCs, master's, and doctorates. In the case of UNIPAMPA, TCCs.

A large portion of these people go on to work in the school system, or in other professional sectors. There are also those who already had their professional livelihood established before completing a master's or doctorate and who continue working where they already were, while still pursuing research in Ancient History. This is the case, for example, of Thirzá, who carried out a wonderful study on Attic vase iconography and has another professional career — she is a lawyer and continues working in her field.

Some go on to the Federal Institutes (IFs), a sector that is expanding and where there are more openings than in the federal universities, although many people do not realize this. Guys, the IFs offer a very well-structured teaching career — I'll share a little piece of gossip here: the salary is better than at the federal universities; most people don't know that — and the IFs have an institutional organization that does, in fact, allow professors to have an academic life, including leave, participation in conferences, and all the things that characterize academic life. Research and outreach activities can all be carried out and formally recognized within the IFs. One example is Marco Antonio Collares, who was my undergraduate advisee, then a master's student advised by Margarida de Carvalho, and later, during his doctorate, moved in other directions through Reception Studies, working with comics. Marco was very active in the GTHA-RS between 2005 and 2010, playing a central role in more than one of the Jornadas during that period. Today, he is a professor at IFSUL, Campus Jaguarão. I think these two examples are enough to illustrate the paths taken by these new researchers.

We also have people who went outside the state to continue their training at other institutions.

Today, we have an expressive number of young people, both in undergraduate and graduate programs, interested in Ancient History and producing research in the field, with very diverse and highly relevant themes and approaches. The work that Professor Luís Carlos Martins has been developing at PUCRS, involving the application and creation of games for the teaching of History in general — and specifically Ancient History — has been gaining prominence. It fascinates students and opens up very interesting and innovative perspectives. I cannot fail to mention the brilliance of Vander Gabriel Camargo, whom I had the privilege of co-advising during his master's degree. In addition to being an incredibly kind and generous person, he has a true Midas touch when it comes to digital technologies. His work in 3D modeling has opened up very interesting perspectives, for example, for the study of ancient Greek pottery.

By the way, Vander Gabriel is one of those examples of young scholars who know how to use social media to generate relevant content, spreading meaningful information about pottery in a didactic and attractive way, using a language that sparks interest among many people outside academia.

I will mention another example: João Braatz, who completed his undergraduate degree and master's here with us, under the supervision of Carolina Kesser. He works with Ancient India, and with the Indo-Greek kingdoms. Who works on that? Very few people. He does really interesting work. And he started to make some very nice posts on Instagram. I'm waiting to see when he'll do more; right now, he's struggling a bit with lack of time. These are posts about Ancient India, which is not something very common to find, about the Indo-Greek kingdoms, about the use of coins for the study of these societies. And he has been doing this with a great deal of creativity and competence, making use of social media and digital resources. These examples — João's work and Vander's — illustrate precisely this point within the question: what is being renewed, what I am seeing as new.

Our laboratory at UFPel, the *Laboratory for the Study of Ancient Ceramics* (LECA), has been a highly fruitful space for training, with a large number of research projects being produced. João, whom I mentioned earlier, is one of these examples. The other João, João Pedro Vitoriano Fabri, is a CNPq undergraduate research fellow in a project I coordinate on the iconography of music in Italiote pottery. He researches representations of the *aulos* in vase painting. Recently, he presented a paper on his research at the Brazilian Congress of Musical Iconography, organized by UERJ — therefore, for a specialist audience. On that occasion, he received an award, which, for me, also represents recognition of the quality of the research developed at LECA.

LECA has borne fruit and has given rise to LECA-Unipampa, which has proven to be a laboratory of remarkable dynamism and which, incidentally, has established itself as a space where young researchers from all over the country can present their research, contributing to the advancement of the field at the national level.

UFPel, through the organization of the *Ancient History Conferences* (AHC) since 1992, has contributed significantly to fostering interest in the field both in the state and in Brazil. It is an event already consolidated in the national academic calendar, creating opportunities for students from Rio Grande do Sul to present and debate their research. As undergraduate and master's students often do not have the opportunity to present their work to a specialist audience in the field — and, moreover, often carry frustration from Undergraduate Research Congresses, where they encounter little interest in their studies — the editions of the AHC allow new generations

of students who arrive with an interest in the Ancient World to get to know one another, to learn about each other's research topics, and, from there, to join forces in support of the field.
We have seen this recently in the GTHA-RS, where the new generation has fully taken over the coordination and has produced excellent results, bringing new energy, new ideas, new forms of articulation, and new people. This fills us with satisfaction because of the field's dynamism.
Having laid out this scenario and returning to the initial argument, in the coming years we will see the retirement of faculty members working in Ancient History at the universities mentioned. And an interesting challenge will be for the new generations of trained researchers to qualify themselves for these future positions.

Milena Ogawa:
Professor, you have contributed to the creation of courses both within and outside UFPel, served on examination committees for numerous researchers working in our field in Brazil, lead a CNPq research group, coordinate a laboratory, and are a Productivity Research Fellow. What are your challenges and projects for the coming years? Is there any academic dream or goal that you still wish to accomplish?

Fábio Vergara Cerqueira:
I don't have to answer that it's retirement, right? (laughs) It's on the near horizon.
At the end of 2025, I created a CNPq Research Group entitled *Archaeology and Iconography of Ancient Music and its Reception*. I had been meaning to create it for quite some time, but it was only then that I felt the project was truly mature. I was finally able to conceive a unified group that brings together the three strands of work I have developed around ancient music: the archaeology of music, the iconography of music, and the reception of music.
At the same time, there was a second important development. All of this took place between December 2024 and January 2025. The group was officially created on December 8th, my birthday, so it now celebrates its anniversary together with me. It has already completed one year.
And what happened simultaneously? I was able to secure the renewal of my CNPq Productivity Fellowship, which I submitted in January 2025. I was promoted to the PQ-A level. I was truly honored by the reviewers' reports. The PQ-A fellowship lasts five years, which gives me a full quinquennium to carry out what I proposed to develop.
The new project is entitled: *Archaeology and Iconography of Ancient Music and its Reception. Images of musical instruments in Magna Graecia (6th–3rd*

centuries BCE): evidence from Italiote pottery and other materials (coroplastic art, numismatics, mural painting, glyptics, jewelry).

The Research Group and the Productivity Fellowship project are articulated both in terms of research themes and in the mobilization of an intergenerational, interregional, and international network; they would never be Grêmio—(laughs). Always Inter! (a joke from a Colorado team soccer supporter).

I plan to continue my research on the archaeology and iconography of ancient Greek and Roman music, advancing through a series of developments that are still the result of many years of research. I still need to focus on publishing the iconographic catalogues of musical instruments depicted on Italiote vase painting. Most of the material is already systematized. The catalogues are, in potential terms, ready: the Apulian rectangular kithara, the harp, the Apulian sistrum, and the *aulos*. But where is the time to turn these catalogues into reality? Because it has to be done properly—it requires a good amount of time—months without other commitments!—to transform all this into publications, which, at first, will not be in Portuguese, although translations may come later.

It is also necessary to move forward with the systematization of data on other instruments, such as the *lyra*, the Hellenistic kithara, the *salpinx* (trumpet), the conch trumpet, among others. In recent times, I ended up collecting a great deal of material on the conch trumpet, an instrument that had not previously caught my attention. That is how research works: we plan a path, but along the way surprises appear, drawing us toward new questions. Many times, we do not close one path and suddenly we find ourselves taking another. But that is how it is—we never really close things off.

Increasingly, I have become interested in studies on the reception of Ancient Greece in Brazil. There is something enjoyable about this—though that does not mean the rest is not. These studies have received a major boost in recent years with the support of the ANTIMO project – *Antigüedad Modernizada*, which focuses on the reception of Antiquity in the Ibero-American world[4]. This is a network led by Universidad Carlos III of Madrid, from which a broader network of researchers from several Ibero-American countries was formed: Mexico, Colombia, Chile, Brazil, Argentina, among others. It is very exciting: we organize events, produce publications, and this has given new momentum to reception studies. It has ceased to be a kind of pastime and has become something firmly embedded within a group, a scientific network that analyzes these issues within their continental dimension.

[4] Available at: https://humanidadesdigitales.uc3m.es/s/antimo/page/inicio1. Accessed on: 14/12/2025.

In recent years, I have led two lines of research that eventually converged: the Brazilian Athens and the presence of Greek music in Brazil through the iconography of musical instruments. I also work with written sources, but it is iconography that poses the questions for me. I have been working in partnership with Renata Garraffoni on research into the Brazilian Athens (São Luís, São Carlos, Pelotas, Juiz de Fora, …). Altogether, the research has so far identified 43 Athens in Brazil! I will not go further into this topic now—the publications are coming out. We will share them on social media.

In this way, I pursue an expanded line of research, in which I seek to highlight the presence of the *lyra* and the kithara in a wide range of monuments and documents, from building façades and sculptures to coins and banknotes from the nineteenth and twentieth centuries. A more specific project focuses on the presence of ancient Greek and Roman musical instruments in Brazilian cemeteries, through their representation alongside tombs. I have already identified a significant number of occurrences in several Brazilian cemeteries, as well as in foreign countries in South America and Europe (notably Italy). I have produced some publications on this topic.

More recently, the study of the presence of the Greek lyre in Brazil and the study of the Brazilian Athens have converged, as I perceived a confluence between them, given that in many of the Brazilian Athens the lyre is very present as a symbol that imaginatively connects to Antiquity.

At present, my research libido, within the field of reception, is directed toward Carnival—the lyre in Carnival. "Ô abre alas que eu quero passar. Eu sou da Lira, não posso negar," guys—Chiquinha Gonzaga, 1899. Perhaps you do not know this: this carnival march was the first one. The march as a genre—the Brazilian carnival genre that is neither lundu nor the modinha [popular music genders in 19th cent.imported from Europe]—was born in 1899, with Chiquinha Gonzaga, and it was born with the lyre.

There is a significance of the lyre linked to Carnival that is very strong and very Brazilian. I realize that there is a great deal to be explored there, beginning with Chiquinha Gonzaga and going on to… and the image started to appear right in front of me, because, looking there [gestures with his hands as if scrolling through social media], on Instagram, what shows up? Niterói, Acadêmicos de Niterói, the samba-enredo that we see paying tribute to someone we all know who it is! And in the videos and photos there are people wearing the shirt, carrying the flag—and what do we see there? The lyre. The emblem of the samba school Acadêmicos de Niterói is the lyre (Figure 1). And this is a school founded quite recently, in 2017–2018, fully within contemporaneity.

That was when I started to notice that there is a lot of lyre imagery in Carnival. Oh! I am not going to give spoilers… I have already given too many spoilers here! Scenes from the next chapters. So, I am very excited about this new research.



Figure 1: Flag of Acadêmicos de Niterói
Available at: https://pt.wikipedia.org/wiki/Acad%C3%AAmicos_de_Niter%C3%B3i#/media/Ficheiro%3AAcademicos_de_Niteroi_bandeira.jpg Accessed on: 14/12/2025 ©wikicommns

Milena Ogawa:
Professor, this is a life trajectory—academic, professional, and, I can say, personally—that is truly stimulating to listen to you. So, once again, I thank you for your willingness to grant this interview, and I also take this opportunity to invite the entire audience to enjoy the dossier we have organized. Thank you very much for having built this space, because if today we are able to coordinate, it is because you took the first steps. Thank you very much.

Fábio Vergara Cerqueira:
I thank you for the invitation, I thank you for the conversation, I thank Glaydson for the space, and I congratulate him on the way he leads this wonderful journal, *Heródoto*. Thank you very much!

Appendix 1
Autores e títulos do livro *Religião e Poder do Mundo Antigo ao Moderno: Ensaios Acadêmicos* (Pelotas: Editora da UFPel, 2008)

SECTION 1 – Trajectories of Monotheism in the Near East (14th century BCE – 3rd century CE)

Sérgio Fracalanza Muzy – *Sérgio Fracalanza Muzy – The Creation of the Foundations of Monotheism by Pharaoh Akhenaten (1353–1336 BCE) and Its Social Implications in Ancient Egypt.*
Giovani Rodrigues de Moura – *Jewish Messianisms: A Reading Based on the Book of Daniel.*
Caterine Henrique Mendes – *The Multiplicity of Judaisms and the Formation of Paleochristianity.*
Luis Artur Janes Silva – *Gnosticism: Origins and Points of Divergence from Christian Orthodoxy in the Early Centuries of the Common Era.*

SECTION 2 – Religion and Power in the Greco-Roman World (6th century BCE – 4th century CE)

Kátia Amorim Macedo – *The Greeks and Death: Funerary Institutions and Social Practices in the Athenian Polis.*
Marco Antonio Correa Collares – *Politics under Caesar Augustus: Continuities and Ruptures.*
Edalaura Berny Medeiros – *Constantine and the Christians: The Rise of Christianity as the Official Religion of the Roman Empire and the Development of Intolerance.*

SECTION 3 – Religion and Power in the Far East (6th century BCE – 17th century CE)

Daniel da Silva Añaña – *Chinese Religion as Seen Through the Novel Journey to the West.*

Rodrigo de Oliveira Cardozo – *The End of the "Christian Century": Religious Repression in Seventeenth-Century Japan According to Father Antonio Francisco Cardim*

Annex 2
List of Undergraduate Theses (TCCs), Master's Dissertations, and Doctoral Theses on Ancient History produced at UFPel

Master's Degree in History – UFPel

Advisor: Fábio Vergara Cerqueira

1. Vitor Naoki Miki Gomes. *The Pathic Priapus and Deviant Erotic Identities in Rome: Limits of Male Subjectivities (1st c. BCE–2nd c. CE).* 2023.
2. Luis Giovani Adamoli Castro. *Pyrrhiche: The Armed Dance in Athenaeus of Naucratis (2nd–3rd c. CE).* 2020
3. Lidiane Carolina Carderaro dos Santos. *Variations in the Image of Apollo Citharoedus in Greek-Influenced Pottery Produced in Campania between the 5th and 3rd Centuries BCE.* 2016.
4. Marcello de Albuquerque Maranhão. *Ancient Greek Historiography on Relations between Greeks and Non-Greeks in Eastern Sicily, from the 8th Century to the Athenian Invasions: Ethnicity, Cultural Frontier, and Geographic Space.* 2015.
5. Edalaura Berny Medeiros. *Being Christian in the Fourth Century: Cultural Identity in Eusebius of Caesarea's Ecclesiastical History.* 2012.

Advisor: Carolina Kesser Barcellos Dias

6. Ana Beatriz de Santana Bandeira Santos. *The Education of Young Aristocratic Women in Lesbos: A Study of Female Education in the Archaic Period through the Analysis of Sappho's Fragments.* 2023
7. João Gomes Braatz. *Cultural Contacts through Monetary Imagery on the Frontiers of Hellenic Expansion in Bactria and India (3rd–1st centuries BCE).* 2021.
8. Ricardo Barbosa da Silva. *The Cult of War: A Historiographical Approach to Militarism in Classical Sparta.* 2017
9. Milena Rosa Araujo Ogawa. *Tacitus and the Rhetoric of Decadence: A Study on Memory, Identity, and Education in the Age of Domitian.* 2017.
10. Matheus Barros da Silva. *Between Nature and Education: A Reading of Sophocles' Philoctetes.* 2016.

Master's Degree in Social Memory and Cultural Heritage – UFPel

Advisor: Fábio Vergara Cerqueira

11. Diego Rabelo Nonato. *Destruction and Protection of the City of Palmyra: Historical Heritage amid the Syrian Conflict (2015–2017).* 2021.
12. Halfen da Costa Torino. *Mercury on the Market Tower: The Trajectory and Meaning of a Greek Symbol in the Memory and Cultural Heritage of Pelotas, RS.* 2015.
13. Caterine Henriques Mendes. *A Study of the Synoptic Gospels: Memory and Identity of the First Christian Communities.* 2011.

Advisor: Fábio Vergara Cerqueira (in progress)
14. Caroline Melo Armesto. *The Reception of Ancient Music in the Cultural Heritage of Pelotas: Lyres and Citharas in Sculptural Monuments and Architectural Façades.* Enrollment: 2024.

Doctorate in History - UFPel
Advisor: Carolina Kesser Barcellos Dias
15. Milena Rosa Araújo Ogawa. *Domitia Longina: Gender, Agency, and Power in Imperial Rome in the First Century CE.* 2023
Advisor: Fábio Vergara Cerqueira (in progress)
16. Darcylene Pereira Domingues. *Female Discourse and Action in Trachiniae and Medea: Women's Limits and Confrontations within Androcentric Culture.* Enrollment: 2022.
Doctorate in Social Memory and Cultural Heritage – UFPel
Advisor: Fábio Vergara Cerqueira (in progress)
17. Diego Rabelo Nonato. *The Syrian War: The Destruction of Archaeological Sites as an Element of Warfare.* Enrollment: 2023.
TCC em Arqueologia UFPel (Bacharelado)
Advisor: Fábio Vergara Cerqueira
18. Dayanne Dockhorn Seger. *Ancient and Modern Gazes: Ideology and the Representation of Women in Work Contexts in Classical Athens.* 2015.
Undergraduate Theses (TCC) in History – UFPel (On-site Bachelor's and Teaching Degrees; Distance Teaching Degree)
Advisor: Fábio Vergara Cerqueira
19. Tauany Weidauer. *Hatshepsut and Cleopatra VII: Women and Power in Ancient Egypt.* 2025.
20. Anelyse Goulart dos Santos. *Egyptian Dress: The Use of Wigs in Ancient Egypt.* 2024.
21. João Pedro Vitoriano Fabri. *Iconographic Representations of Musical Instruments in Magna Graecia: The Aulos in Apulian Vase Painting of the Fifth and Fourth Centuries BCE.* 2024.
22. Diogo Antonio Bach de Mattos. *Hecataeus of Miletus and His Influence on Greek Literary Culture.* 2023.
23. Caroline Melo Armesto. *Representations of Emperor Nero as Apollo Citharoedus in Numismatic Iconography between 62 and 68 CE.* 2022.
24. Diego Souza da Rosa. *The Gallic Sack of Delphi: Memory and Hellenic Identity in Pausanias' Periegesis Hellados.* 2021.
25. Eduardo Christmann. *Representations of the Apulian Sistrum in Apulian Vase Iconography (4th century BCE).* 2018.
26. Ricardo Pereira Antunes. *Reflections on Herodotus' Egypt: Boundaries between Myth and History.* 2018.

27. Hemã Ayala. *Galba: The First Emperor of the Civil War, from the Perspective of Suetonius.* 2017.
28. Andreia Lopes. *The Iconography of the Harp in Apulian Pottery (5th–4th centuries BCE): Catalogue and Interpretation.* 2016.
29. Luise de Oliveira Rodrigues. *Hybridization among Deities in Hellenistic Egypt: An Assessment of the Manifestations and Cult of Serapis.* 2016 (Bachelor's).
30. Luise de Oliveira Rodrigues. *Hybridism in Greco-Egyptian Deities: An Analysis of Hellenistic Egypt through Representations of Hermanubis.* 2014 (Teaching Degree).
31. Ricardo Barbosa da Silva. *War in Greek Politics: Forms of Combat and Political Constitutions in Ancient Greece – The Case of Sparta (5th–4th centuries BCE).* 2014.
32. Katia Amorim Macedo. *The Greeks and Death: Cultural Representations and Social Practices.* 2008.
33. Marco Antonio Corrêa Collares. *Politics under Caesar Augustus: Continuities and Ruptures in Models and Mechanisms of Domination.* 2007.
34. Sérgio Ricardo Fracalanza Muzy. *The Creation of the Foundations of Monotheism by Pharaoh Akhenaten (1353–1336 BCE) and Its Social Implications in the New Kingdom of Ancient Egypt.* 2007.
35. Caterine Henriques Mendes. *The Multiplicity of Judaisms and the Formation of Paleochristianity.* 2007.
36. Welcsoner Silva da Cunha. *Egyptomania in the Southern Region of the State of Rio Grande do Sul.* 2005.
37. Rita Clara Benites Furtado. *The Use of Sources among Fifth-Century Greek Historians: Herodotus and Thucydides*. 1995
38. Carla Rodrigues Gastaud. *The Persistence of Archaisms in the Work of Thucydides.* 1994.

Advisor: Carolina Kesser Barcellos Dias

39. Jéssica Renata Santos Silva. *The Representation of Ancient Egypt in School Textbooks.* 2019
40. Edward Dutra dos Anjos. *Who Plays Pan's Flute? An Iconographic Survey of the Syrinx in Greek and Greek-Tradition Vases between the Sixth and Fourth Centuries BCE.* 2019.
41. Milena Rosa Araujo Ogawa. *A Study of Bucchero Etruscan Pottery from the Museum of Archaeology and Ethnology of the University of São Paulo.* 2018
42. João Gomes Braatz. *"Nothing Is More Dharmic for a Kshatriya than Battle": War through the Bhagavad Gita.* 2018

Advisor: Monica Selvatici

43. Tatiane Fagundes Pereira da Silva. *In Search of the Historical Jesus: An Analysis of the Gospel of Thomas within the Context of Gospel Production in the Second Half of the First Century CE.* 2009.

44. Luís Artur Janes Silva. *Influences of Jewish Apocalypticism on Christian Gnostic Writings Reinterpreting the First Chapters of Genesis.* 2008.
45. Edalaura Berny Medeiros. *Constantine and the Christians: An Analysis of the Rise of Christianity as the Official Religion of the Roman Empire and the Development of Intolerance toward Other Religions.* 2008.
46. Giovani Rodrigues de Moura. *Messianic Expectations in Ancient Judaism: A Proposed Reading*. 2008.
47. Luciano Lemos Gonzales. *BURZUM: An Iconographic Study of the Appropriation of Viking Mythology in Norwegian Black Metal.* 2007.
Advisor: Fábio Vergara Cerqueira (in progress)
48. Henrique Freitas Krusser. The Wars of Alexander III: An Analysis of Oliver Stone's Film Alexander (2004) from a Military Perspective. Enrollment: 2025.
49. Caroline Melo Armesto. *The Reception of the Image of Nero the Musician: From Antiquity to Cinema.* Enrollment: 2025
50. João Pedro Vitoriano Fabri. *The Representation of the Aulos in Apulian Vases of the "di Gnathia" Style (4th–3rd centuries BCE).* Enrollment: 2025.