



---

*Καὶ ἐπέπεσε πολλὰ καὶ χαλεπὰ ταῖς πόλεσι  
γιγνόμενα μεν καὶ αἰεὶ ἐσόμενα  
ἕως ἄν ἡ αὐτὴ φύσις ἀνθρώπων ᾖ.*

---



HELLENIC EDUCATION  
& RESEARCH CENTER



HELLENIC EDUCATION  
& RESEARCH CENTER



# IS WAR OVER?

**THUCYDIDES DRAMATICUS**

WAR, TEACHER OF VIOLENCE

[war.dramaticus.org](http://war.dramaticus.org)



## War, Teacher of Violence

**A study on the timeless tragedy of war**

*Ὁ δὲ πόλεμος ὑφελών  
τὴν εὐπορίαν τοῦ  
καθ' ἡμέραν, βίαιος  
διδάσκαλος καὶ πρὸς  
τὰ παρόντα τὰς ὁρᾶς  
τῶν πολλῶν ὄμιος.*

The educational program "Thucydides Dramaticus: The Theater of War" is a scholarly and artistic study of the Thucydidean history of the Peloponnesian War that combines the study of History and Archaeology with the practice of Theater.

The theatrical performance of "War, Teacher of Violence: The Plataea Affair and other Tragic Events" is the artistic outcome of the educational program. The play is composed of selected passages from the first five books of Thucydides' History of the Peloponnesian War and presents in dramatized form events from the first half of the Peloponnesian War. The play focuses on the historical events related to the fall of Plataea (431-428 BCE), followed by a series of dramatic historic moments such as the first speeches of King Archidamos of Sparta and Pericles of Athens which determined the outbreak of the Peloponnesian War, the funeral oration of Pericles, the plague following the Periclean speech (431/30 BCE), the last phase of the civil war at Corcyra (425 BCE) and the Melian Dialogue (416 BCE).

The translation of the text respects in every possible way the letter and the spirit of the original text of Thucydides, however parts of it have been altered for the purposes of dramatization. The performance includes also a poetic and a musical component so as to facilitate the affinity to modern political and social concerns and to increase the emotional impact of the dramatic performance.

The main objective of the play is the experiential reception of the "war fact". The dramatization of the historical prose, that is, its elevation from the level of narrative to that of action or imitation (mimesis) renders the experience stronger and more direct.

Through dramatization, the individual experience is transformed into a collective one and the feeling of the ephemeral acquires a diachronic meaning, or, as Thucydides himself anticipated, the *ἐκπύρωσις* to *νοσηρία* *ἀσθένεια* becomes *ἐκπύρωσις* *καὶ* *οὐδία*. This seems to be the most important meaning embodied in the phrase "Theater of War", a phrase which became the general title of the educational program out of which the theatrical performance emerged. The educational nature of the performance is primarily evident in its attempt to shed light on the complex mechanisms that create the phenomenon of war. The performance seeks to teach an important lesson: on the cognitive level its objective is to combine the knowledge and understanding of the ancient historical narrative with modern political discourse; on the psychological level, it transmits the tragic emotions that are produced by military violence. The combination of these factors creates, as a result, a very valuable and lasting educational experience.



John Lignades  
Text - Dramaturgy



Dimitris Lignades & Yiannis Panagopoulos  
Directing



"War, Teacher of Violence" was staged for the first time -with great success- in August 2016 at the Old Olive Press Theater in Eleusis, as part of the prestigious Aisxylia Festival and with the exclusive support of the Stavros Niarchos Foundation. In October 2016, eight sold-out performances took place at the historic Basement stage of the Art Theater - Karolos Koun in Athens.

For more information on "War, Teacher of Violence", please email [thucydides.dramaticus@gmail.com](mailto:thucydides.dramaticus@gmail.com) or call +30-210-34.28.596.

*"I was fortunate to experience this unique happening in the historic Basement stage of the Art Theater - Karolos Koun, along with a crowd immersed in the experiential reception of the 'war fact', deeply moved and 'spell-bound from the play... their bodies motionless and their veins open from enjoyment' (Vitruvius). I reveled, with my eyes and ears, in a fulfilling, high-level artistic creation."*

—Petros Themelis,  
"Ethnos" newspaper, 10.22.16