"Ἡφαίστος Ἰδής λαμπρὸν ἐκπέμπων σέλας.
φωστὸς δὲ φωστὸν δεδόμένον ἀπὸ ἀγνάραυν πυρὸς ἐπέμπεν: Ἰδὴ μὲν πρὸς Ἐφιαλτον λέπας
Λήμνου: μέγαν δὲ πανὸν ἐκ νῆσου τρίτον Ἀθώνος αἰπέος Ζηνος ἐξεδέξατο,
ὑπερτελῆς τε, πόντον ὡστε νωτίσαι,
...
kαπείτ᾽ Ἀτρειδῶν ἐς τόδε σκήπτει στέγος
φῶς τόδ᾽ οὐκ ἀπαπποῦ Ἰδαίου πυρός.

Hephaestus sent forth his brilliant flame from Mount Ida.
The beacon was sending forth a beacon to here from his courier flame: Ida to the Hermaean crag of Lemnos: it was taken to the great torch from the island to the third place, the summit of Athos, which is sacred to Zeus, and leaping up, as if skimming the surface of the sea,
...
and after that it shot down upon this roof of the Atreidae, this beacon not unfathered by the flame of Ida.

– Aeschylus, *Agamemnon* 281-286, 310-311
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Parnassus’ mission is to share the passion of Holy Cross students for the ancient world. This journal provides students with a way to share work from courses, research, and other projects with a wide audience. All pieces aim to be generally understandable, allowing the study of the ancient world to be more accessible to non-specialists in the community.

Parnassus is a mountain in central Greece, known as the home of the Muses in some mythological traditions. As such, Parnassus is associated with literature, poetry, and learning. The mythological allusion applies particularly well to Holy Cross, situated on Mt. St. James.

This edition features three pieces about the ancient Greek playwright Aeschylus’s tragedy, *The Agamemnon*, in which King Agamemnon finally returns home to Argos after his victory in the Trojan War. Dark foreshadowing eventually builds up to the king’s murder at the hands of his wife, Clytemnestra, angry at the sacrifice of their daughter Iphigenia, an act that Agamemnon performed in order to stop the gods from hindering the Greek fleet’s voyage to Troy.

Our cover design, created by Christine Roughan ‘14, depicts Hephaestus, the god of fire, lighting the beacon, a detail that Clytemnestra mentions in her famous ‘Beacon Speech.’ He is sending forth his symbol, fire, to announce Agamemnon’s return to Argos.

In the words of the artist, the design on page ii takes the image of the beacons and twists it so that the flame is not only traveling through space, but also through time. In the *Agamemnon*, beacons transmit word of Troy’s fall to Argos; in the context of *Parnassus*, they evoke the transmission through both time and space of antiquity’s works, which have been received and analyzed by the authors in their pieces.
We hope that you enjoy reading this second issue of our journal, and we look forward to continuing to share our work in subsequent years.

– Debbie Sokolowski