Katerina Volioti, "Entry on: Shall we go to Delphi? [Πάμε στους Δελφούς; (Páme stous Delfoús?)] by Marisa De Castro, Mark Weinstein ", peer-reviewed by Susan Deacy and Elzbieta Olechowska. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2018). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/32. Entry version as of November 21, 2026.

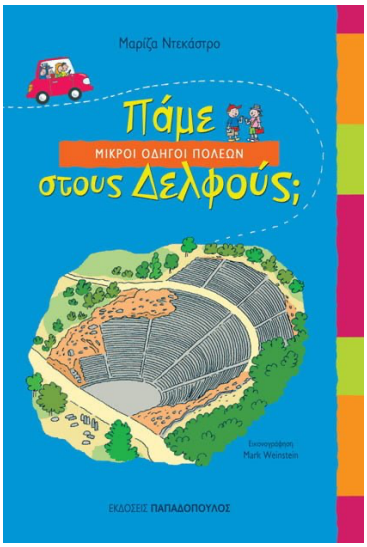
Marisa De Castro , Mark Weinstein

Shall we go to Delphi? [Πάμε στους Δελφούς; (Páme stous Delfoús?)]

Greece (2009)

TAGS: Antinous (Hadrian's Favourite) Apollo Artemis Asclepius Biton Castalian Spring Charioteer Daphne Delphi Hadrian Kleobis Kore / Korai Kouros / Kouroi Leto Oedipus Omphalos Orpheus Pan Phaethon Pythia Sphinx Theatre Themistocles Tholos Zeus





Courtesy of the Publisher. Retrieved from epbooks.gr (accessed: July 5, 2022).

General information	
Title of the work	Shall we go to Delphi? [Πάμε στους Δελφούς; (Páme stous Delfoús?)]
Country of the First Edition	Greece
Country/countries of popularity	Greece
Original Language	Greek
First Edition Date	2009
First Edition Details	Μαρίζα Ντεκάστρο [Marisa De Castro], *Πάμε στους Δελφούς;* [Páme stous Delfoús?] (Short City Guides [Μικροί Οδηγοί Πόλεων (Mikroí Odīgoí Póleōn)]), ill. Mark Weinstein. Athens: Papadopoulos Publishing, 2009, 32 pp.
ISBN	9789604129607
Genre	Guidebook, Illustrated works, Instructional and educational works, Picture books
Target Audience	Children (target reader: 6+)
Author of the Entry	Katerina Volioti, University of Roehampton, Katerina.Volioti@roehampton.ac.uk

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Peer-reviewer of the Entry	Susan Deacy, University of Roehampton, s.deacy@roehampton.ac.uk Elzbieta Olechowska, University of Warsaw, elzbieta.olechowska@gmail.com

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Creators



Marisa De Castro , b. 1953
(Author)

Marisa De Castro was born in Athens and was educated at the Sorbonne, Paris. De Castro, who has worked as a primary-school teacher, has written a large number of children's books, mostly about art history and archaeology.

Sources:

Profile at the epbooks.gr (accessed: July 3, 2018).

Profile at the metaixmio.gr (accessed: July 3, 2018).

Bio prepared by Katerina Volioti, University of Roehampton, Katerina.Volioti@roehampton.ac.uk



Mark Weinstein (Illustrator)

Mark Weinstein is an American writer and illustrator who has been living in Greece since 1997.

Source:

Profile at the EP Books website (accessed: April 17, 2018).

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Additional information

Summary

As we read on the opening page, here we have a guide to Delphi in central Greece, "one of the most sacred locations for the ancient Greeks" (my translation). Mythology, archaeology and art history feature prominently in this booklet, accounting for the site's significance.

Analysis

Despite its small size, the book is particularly rich, informative and could also interest adult readers. Delphi is a very complex archaeological site, and this booklet helps all visitors.

A sketch map of southern Greece shows Delphi and other towns or places of interest. For Thebes, De Castro and Weinstein give us background information and a small sketch drawing of Oedipus and the sphinx, perhaps preparing us for the colossal statue of the Sphinx from Naxos in the Archaeological Museum of Delphi at the end of the book. De Castro continues with scene-setting by presenting a bird's eye view of the road to Delphi below Parnassos and the Phaidriades.

Mythology is needed to explain Delphi further. The Omphalos marks the centre of the world, where Zeus' eagles met. In fleeing Apollo's pursuit, Daphne became a Laurel tree. According to ancient Greek belief, we are told, the gods had turned some people into trees (in Daphne's case, her father, the river god Peneus transformed her to protect her from Apollo), plants, and flowers.

Background information about Apollo is presented in a humorous manner. Firstly, we have Apollo's police-like identity card, with his genealogy, multiple epithets, favourite musical instruments, weapons, plants, and animals. Secondly, we read about Leto's and Apollo's journey to Delphi and the slaying of the Python. The mythological narrative is recounted succinctly.

The following pages expand on divination and what it means for mortals. The Greeks and international visitors to Delphi appear to have found it hard to determine the god's will. Themistokles was smart, realising that the "wooden walls" referred to ships. De Castro explains the step-by-step process of receiving prophesies, and the fun illustrations here help enormously to visualise the different steps. In the end, however, we read that we cannot ascertain how Pythia came

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up with prophecies.

Children learn about archaeological excavations and the re-discovery of Delphi in recent times. No mention is made of the substantial involvement of French archaeologists. Yet, the illustration showing an archaeologist unearthing a male statue takes cues from real events, specifically the excavation of a statue of Antinoos by the Temple of Apollo in 1893*. Indeed, the head of this statue is shown at the end of the book. De Castro's presentation of the "archaeological site" is simple and easy to follow. The main buildings, such as the Temple of Apollo and the Siphnian Treasury, are marked, and we are reminded that what we see today is a mosaic of remains from different periods. A focus on the theatre and the stadium are most welcome, as these are major landmarks and potentially familiar to children from other sites in Greece. There is a brief reference to mythology for the stadium, as Zeus started the Pythian Games to honour Python.

Having wandered around the site (and the landscape), children enter the Archaeological Museum of Delphi. In the museum, statues speak. Thus, Kleobis and Biton, two iconic images of Archaic art, tell their story, which is partly mythological and factual. Children pick up some general knowledge too, as the statues clarify what *kouroi* and *korai* stand for. The Charioteer's self-introduction includes information about materials and craftsmanship, prompting children to look closely at the statue's surface. The Sphinx from Naxos explains her monstrosity, and how she is a mixture of a woman, bird, lion, and eagle. She defines herself as a "mythical creature". By contrast, Antinoos refers to Hadrian's historical figure: "I am Antinoos, the favourite friend of Roman Emperor Hadrian" (my translation).

Children are asked to observe details of famous museum exhibits. De Castro and Weinstein are to be praised for making children look at artefacts of different materials (metal, clay, stone), think about the objects' function (e.g., a hydria for water), and learn about mythology (e.g., a golden plaque showing the Gorgon).

The last page, showing the family car, informs us about places of interest near Delphi, including a Byzantine monastery which is yet another place of historical significance.

* See historicaltimes.tumblr.com (accessed: August 3, 2018).

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Classical, Mythological, Traditional Motifs, Characters, and Concepts	Antinous (Hadrian's Favourite) Apollo Artemis Asclepius Biton Castalian Spring Charioteer Daphne Delphi Hadrian Kleobis Kore / Korai Kouros / Kouroi Leto Oedipus Omphalos Orpheus Pan Phaethon Pythia Sphinx Theatre Themistocles Tholos Zeus
Other Motifs, Figures, and Concepts Relevant for Children and Youth Culture	Child, children Heritage Historical figures History Knowledge Learning Past Relationships
Further Reading	Information about the book at epbooks.gr (accessed: August 3, 2018).

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