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How the Minotaur's Monstrosity in Children's Picturebooks affects our understanding to young  
children

The story of the Athenian hero Theseus and the Minotaur has been depicted for millennia; from Ancient Greece, to the Roman Empire, to contemporary media forms like video games, children's literature, chapter books, and movies. In the story, Theseus goes to the island of Crete and meets Ariadne; from there, Ariadne gives Theseus the infamous ball of twine for him to navigate the Labyrinth. Theseus slays the Minotaur and leaves the island of Crete with Ariadne. There are slight variations between stores such as the inclusion of Theseus' father Aegus, and his stepmother Medea. Either way, the basic framework of the myth is still there. The Minotaur was born from a feud between King Minos and the Olympian god Poseidon that led to the rape of Queen Pasiphaë. His unnatural conception led him to be born with the head of a bull and the body of a man who craves human meat. By analyzing how the anthropomorphic creature, the Minotaur interacts within several different children's picturebooks from the 20<sup>th</sup> and 21<sup>st</sup> century, I will utilize monster theory to analyze how authors keep the Minotaur's monstrosity and violent nature even when presenting his story to young audiences.

What is Monster Theory?

Anthropomorphism is defined as the process of assigning human traits, emotions, and/or intentions to non-human entities. Monsters are defined as non human creatures utilized to teach and warn onlookers to not do something. Throughout this essay, I will utilize Liz Glyon's definition of monster theory. Glyon explains that: "The concept of 'monster' was originally tied up in its name – the etymology of *monstrare*, to show or demonstrate, and *monere*, to warn, reflected a widespread belief that a monster was monstrous in its external appearance" (13). A monster does not need to be an animal, but in the case of the Minotaur, he is half man and half bull, so his character can be viewed through an anthropomorphic lens. Speaking of the relativity of monstrosity, Jeffrey Andrew Weinstock writes: "The monster is the thing that from a particular perspective in a given context, shouldn't be, but is. The monster is that which threatens understandings of the world, the self, and the relations between the two—and these are understandings that vary depending upon time and place" (3). Furthermore Weinstock explains:

"Theorization of part-human, part-animal offspring as the consequence of bestiality or copulation with a supernatural creature points us toward a second prominent teratological explanation: hybridization or the 'mingling or mixing of seed' of different species, which can function as an explanation for monstrous birth even outside of the frameworks of divine punishment and moral disapprobation" (8).

The Minotaur's entire birth happens because of the coupling between a human queen and a divine bull as punishment from an all powerful god; it should never have happened. This unnatural being is forcing us to look upon it because of its beast like nature.

Glyon, working with Weinstock's theory, specifically defines the "classical monster:" "There are some characteristics which most monsters seem to share – they are, for instance,

abnormally large, they perform hideous acts of violence, they break down barriers in our understanding of the world, they demonstrate physical hybridity, they resist or reject human control” (3). Specifically Weinstock defines the birth of monsters:

“As portents of catastrophes to come that would afflict an entire community or region, in some cases, they were construed as signs of divine disapproval for more personal actions already taken—that is, as punishments for moral lapses, often specifically sexual ones, including sodomy, bestiality, adultery, incest, and ‘impure thoughts’ and ‘unnatural desire’ writ large. Overlapping with hybridity theory, to be discussed shortly, the bull-headed Minotaur of Greek mythology, for example, was divine punishment for Queen Pasiphaë of Crete after her coupling with a bull (through the machinations of Poseidon, who inflamed her desire for it)” (Weinstock, 6).

Pointing out how Weinstock uses the Minotaur as his example to define monster theory, I argue that the Minotaur will always be looked at as a monster no matter what context he is presented in. Interestingly, Glyon’s book had an iteration of the Minotaur, a man locked behind a cage that was in the shape of a bull, on the cover (Figure 1). Plutarch’s “Life of Theseus” will be examined to explore how ancient authors portrayed the Minotaur thus helping me map the Minotaur’s monstrosity from antiquity to our contemporary time period.

#### How the Ancients thought of the Minotaur: Classical sources of the Minotaur

Plutarch, born around 46 CE in Rome, wrote about many mythical figures in both Greek and Roman mythology. In, *Plutarch’s Lives*, he writes about Theseus and his many adventures in Ancient Greek. Plutarch gives an account of different Greek authors on the Minotaur: “The Minotaur, as Euripides says was, ‘A mingled form and hybrid of monstrous shape’ and that ‘Two

different natures, man and bull, were joined in him” (Plut. Thes. 15). The Minotaur is a hybrid animal that is clearly part human and part bull. The Minotaur is a monster since he is not totally human but a hybrid, which defines what a monster is according to Weinstock and Gylon. Even though this physical description is short, it highlights that throughout antiquity, the Minotaur was always viewed as a monstrosity because he is from “two different natures.” I highlight Plutarch because it shows that even in antiquity; people were trying to come to grips with the hybrid nature of the Minotaur. The Minotaur was already an amalgamation that people could not understand and will continue to not fully understand due to his unnatural appearance and origin story.

The Metropolitan Museum of Art houses several statues and sarcophagi from antiquity. On October 23<sup>rd</sup>, 2021 I observed a Roman sarcophagus. The three scenes depicted of the Theseus myth are the main story points within his story: Ariadne showing Theseus the ball of thread to help him through the labyrinth, Theseus slaying the Minotaur, and Theseus leaving Ariadne sleeping while he sneaks away. Each scene is placed on its own little “island.” The scenes jut out of the sarcophagus, almost like they can be pulled.

The second scene is where Theseus slays the Minotaur (Figure 2). Theseus has not actually killed the Minotaur yet but his sword is swung up in motion. The Minotaur is kneeling before Theseus. Theseus has his hand on the Minotaur’s head. The only indication that the figure shown is the Minotaur is because his face is a bull. There are no horns jutting from his head but his ears are prominent and clearly not human. The rest of the body is that of man: his torso and chest area is human as is his hands; the lower half is also human. The indication that both figures are who they are is because they are both naked and have small penises, thus indicating that they

are Greek. I chose to include this ancient source, which is not literature, to highlight actual images from antiquity and see how ancient peoples viewed the Minotaur. By highlighting these ancient sources, I can map the idea of the Minotaur's monstrosity from antiquity to the 20<sup>th</sup> and 21<sup>st</sup> centuries.

*D'Aulaires Book of Greek Myths* by Ingri and Edgar Parin d'Aulaire

The *Book of Greek Myths* by Ingri and Edgar Parin d'Aulaire, published in 1962, start with the origin of the gods, and goes through the Heroic Age. It displays a visual family tree right at the beginning of the book so that children can trace the lineage of the gods. On Amazon.com and other websites, its target audience is listed to ages 8 to 12 and grades 3 to 7. All grades are in reference to the United States schooling system.

The chapter opens with the image of Queen Pasiphaë, she is entering her fake cow apparatus in order to mate with the bull and conceive the Minotaur (Figure 3). The D'Aulaires chose not only to include this zoophilic tale, but to illustrate the preparations for this unnatural intercourse between the human Pasiphaë and the bull. Queen Pasiphaë climbing into the fake bull is inviting and child friendly even though the reason behind that is not child friendly: Queen Pasiphaë is about to embark on an unnatural coupling thus creating a literal monster. The colorful image allows the child to possibly see their toy as something Queen Pasiphaë is climbing into. As Classical scholars Shelia Murhbaghan and Deborah Roberts refer to, the image creates lovable Classical figures thus creating a child friendly atmosphere for the child reader. They write:

“The D'Aulaires here set the tone for subsequent directions in children's mythology, in particular mythology for an increasingly demarcated audience of very young children: the

embrace of mythical monsters as lovable figures, sometimes resembling stuffed animals and the use of imagery from games and cartoons to render disturbing events appealing and inconsequential” (Murhnaghan and Roberts, 124).

Even so, the unnatural coupling of Queen Pasiphaë and the White Bull is not diminished; it will always be an unnatural coupling no matter how colorful the image presented to children is. By creating a colorful scene, the disturbing act is inconsequential.

As the story continues the D’Aulaires write:

“Poseidon was very angry, and for punishment he made the bull mad... To punish the king and queen, Poseidon caused Pasiphaë to give birth to a monster, the Minotaur. He was half man, half bull, and of nothing but human flesh. Such a fearful monster could not go free, and the clever Daedalus constructed for him a labyrinth under the palace. It was a maze of passageways and little rooms from which nobody could ever hope to find his way out. There the Minotaur was shut in, and as long as he was provided with victims to devour, he kept quiet. When he was hungry, he bellowed so loudly that the whole palace shook” (149).

Poseidon is the one to blame for the Minotaur’s birth, as Weinstock highlights in his definition of monster theory. The D’Aulaires writes that Poseidon caused the queen to birth the monster. The union between animal and human female would create a hybrid, and pulling language from Euripides, a monstrosity. The D’Aulaires do not diminish or omit details but go into the greatest detail surrounding the birth of the Minotaur.

The next image that readers are shown is the image of a grayscale Theseus and Minotaur in the Labyrinth which takes up an entire page (Figure 4). Theseus is hiding behind a pillar observing the sleeping Minotaur. The Minotaur himself is huge compared to Theseus. He has the head of a bull. His entire face is covered with curly hair all the way down his neck. There are horns sprouting out of his head while his ears are not human. The Minotaur's jaw juts out like a bull and his bottom teeth are jagged and slightly pointy. There is a vase near the Minotaur's legs, which I interpreted as a wine jug, hence why the Minotaur is passed out. There are bones littered around the Minotaur's sleeping form indicating his previous kills/meals. The D'Aulaires write: "Theseus sprang at the Minotaur. It roared so loudly that the whole palace of Cnossos shook, but the monster was taken by surprise, and so strong was Theseus that, with his bare hands, he killed the cruel Minotaur" (150). The Minotaur does not get the pronoun "he" but "it" indicating that there is no agency. The Minotaur is half man, half bull so he should get an agency pronoun but the authors have decided to cast him as an object to be acted upon. Non living things get the pronoun "it" but the Minotaur is clearly living if he is able to be kill and be killed. Derrida writes:

"When it responds in its name (whatever 'respond' means, and that will be our question), it doesn't do so as the exemplar of a species called 'cat,' even less so an 'animal' genus or kingdom. It is true that I identify it as a male or female cat. But even before that identification, it comes to me as this irreplaceable living being that one day enters my space, into *this* place where I can encounter me, see me, even see me naked.... And a mortal existence, for from the moment that it has a name, its name survives it. Its signs its positional disappearance" (9).

The Minotaur has no proper name. The name Minotaur comes from the Greek word Minos (Μίνωος) and bull (ταύρος). The Minotaur is defined as the son of Minos and the fact that he is a bull. A name is not bestowed on him that does not connect him to his heritage. Derrida also makes it a point to state how his cat is a female or male with a name to respond to. The Minotaur is assumed to have male autonomy because his ancient images, such as the Roman sarcophagus, have him with a penis, but again “it” is used instead of “he.” His entire identity is wrapped up in his appearance and his father’s identity as seen with the etymology of his name. The Minotaur is still an anthropomorphic being because of his hybrid nature but is a monster because he has no name. Derrida’s mentions how animals, thus anthropomorphic beings, have names. Monsters on the other hand, have no name or agency to hear of. The Minotaur is so violent that it will never be given a name because he will always be viewed as a monster. This violent nature is seen again in *Greek Myths for Young Children*.

*Greek Myths for Young Children* by Heather Amery and illustrated by Linda Edwards

*Greek Myths for Young Children* was published in 1999. Amery writes: “The Minotaur was a terrible monster, which lived in a maze called the Labyrinth, under the palace of King Minos of Crete. Half man and half bull, it ate humans” (117). This is the opening line that Amery uses to introduce her child reader to the Minotaur. Like the D’Aulaires, she uses the pronoun “it” instead of “he.” The conception of the Minotaur is not disclosed here. Instead, a description of half bull and half man is given. Amery also explicitly uses the word “monster” when she first introduces the Minotaur. The child reader does not need to make assumptions on whether the Minotaur is a “good guy” or “bad guy” because the author has already cast the Minotaur as a monster thus ultimately the antagonist of the story.



Glyon writes: “For the younger reader, classical fragments are sprinkled throughout the Harry Potter volumes, while the Percy Jackson books assume Greek mythological figures continue to live in the modern world. Individual classical monsters are not trapped inside their particular myth, although they can be found in such retellings. They often appear in narratives which have no association with their origin stories” (12). The picturebook is intended for an extremely young audience. The opening pages do not show images indicative of Greece but of the United States such as deer. The book has moved from its placement in Greece to cater towards the 20<sup>th</sup> century United States child. Even so, the Minotaur is still stuck within his time period. Even though this is somewhat of a retelling of the Minotaur since the myth has been reformatted to remove harsher details, the book is still within the original story framework: Theseus killing the Minotaur. Glyon expands about classical myth moving through time as a phenomenon by writing: “There is plenty to be said about monsters in ancient literature. But the fact that those monsters have travelled from their lairs in Greece and Italy into our cinemas and living rooms remains unacknowledged. When classical monsters are discussed, it is with the assumption that they don’t overstep their temporal boundaries. That is, monster studies assumes that classical monsters only really exist in the classical period” (8). Amery keeps the Minotaur in Classical Greece for her young audience which then forces her to remove most traces of anthropomorphism in her retelling of the Minotaur through bowdlerization<sup>1</sup>. With this conclusion, the Minotaur is still a monster; a beast to be slain by the hero Theseus.

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<sup>1</sup> Bowdlerization: “the editing of texts with anything offensive taken out; the process named after Thomas Bowdler” (Hintz and Tribunella 435).

There is only one image accompanying the entire chapter and that is of the Minotaur (Figure 5). The picture is small compared to the physical size of the book. The reader must rely more on the written text than on illustrations in order to understand the narrative. Yet, the image of the Minotaur clearly shows that he is the “bad guy:” his eyes are red and his nostrils are flaring to indicate that he is angry. The bright red colors and flared nostrils is a contrast to the D’Aulaires use of toy-like imagery. Interestingly, only the top half of the Minotaur is shown; his bull half. The Minotaur is not shown as an anthropomorphic character but completely as beast that must be slain. The hybrid approach that previous authors have used is not used here. This is important to cite because it shows the child reader that the hero Theseus is not killing anything remotely human but a beast thus a complete monster.

*Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman and  
illustrated by Blair Drawson

*Island of the Minotaur: Greek Myths of Ancient Crete* was published in 2003 and stands out against the rest of the books being analyzed because the font size of the text is smaller. The text size is that of an adult book, and the page layout indicates that it is for older audiences who are transitioning from children’s books to chapter books. It is marketed as being for 10 to 13 year olds on Amazon.com and other websites. The grade level target audience is for grades 5 to 8, the highest grade level for any of the picturebooks. For example, there are not always pictures on every page, but there is usually a picture within eyesight. I indicate this difference due to how the images of the Minotaur will ultimately shift to cater towards this older demographic.

The cover of Oberman's book shows the Minotaur holding a skull on the left and bones on the right (Figure 6). His torso disappears within the Labyrinth. The Minotaur's eyes are blood red and his gaze is not symmetrical, almost like an unfocused, crazed look; he is not looking directly at the reader. The Minotaur has a full bull head but his torso is human. There is clearly different shading between the bull head and the beginning of the Minotaur's human half to indicate the split between man and bull.

Oberman goes into depth about the rape of Queen Pasiphaë which is the origin of the Minotaur's conception. There is a subheading title "Poseidon's Fury" which explains why the great White Bull was sent on a rampage into the palace (42). Oberman does not outright say rape but that a bull "burst into the room" and then "Queen Pasiphaë lay on the floor, paralyzed with terror" (44). An illustration takes up an entire page (45 [Figure]). Queen Pasiphaë is on her bed with her left hand out trying to stop the White Bull from attacking her. The White Bull is hovering over the queen: his eyes are wide and red, his teeth are clenched holding a part of her bed, and he is clearly larger than the queen hovering over her cowering form. Behind the White Bull there is a window with lightning striking outside indicating the gravity of the situation. The White Bull is a beast in this situation.

Readers are officially introduced to the Minotaur in the chapter "The Puzzle of Daedalus:" "Queen Pasiphaë gave birth to a monster, a baby with the head of a bull. They called it the Minotaur" (47). Like other tales analyzed, Oberman does not give the Minotaur an agency pronoun. Oberman does a more in depth psychological analysis on the Minotaur compared to other books. He writes: "The queen could not touch the creature... (The bull) has been her constant nightmare. Now, it was her child" (47). This analysis into Queen Pasiphaë's head

allows readers to see that the Minotaur truly is a monster that no one, not even his mother, could tolerate. The Minotaur's existence only brought damage onto Crete.

Page 49 shows the first full image of the Minotaur in the book (Figure 8). Like the cover, the Minotaur is shown with bones. There is blood spilling out of the Minotaur's mouth because he is holding a human leg. The Minotaur's teeth are stained red. His gaze is more focused here compared to the cover. The Minotaur is looking at the leg in his hand while his other hand is balled up into a fist, almost like he is ready to strike something off page. There are bones surrounding his torso since his lower half disappears within the Labyrinth. The Labyrinth is smaller compared to the Minotaur; it almost looks like the Labyrinth cannot fully contain the Minotaur. The image that the author and illustrator decide to show the child readers indicates that the Minotaur is a monster. He is crazed, has blood dripping from his mouth, and he has clearly just killed a human not an animal.

The Minotaur's death is contained with Theseus' story and his time on Crete like most renditions already analyzed. Theseus tells readers, "I gripped the beast by its horns, knowing that if I let go, it would gore me to death... I kept beating it with my bare fists, until I managed to get my arms around its throat. Then I choked the life out of it" (66). The bottom of the page and the next page show Theseus and the Minotaur about to face off (Figure 9). Theseus has his sword raised in one arm while the famous ball of twine is in the other. The Minotaur, again, has his lower half disappearing behind something while his top half shows him with human shoulders and a bull head. His eyes are slanted to indicate that he is mad at Theseus. His eyes are red and nostrils flared.

In using the framework of monster theory, I want to attempt to utilize the idea of “othering” of the Minotaur in this iteration of his tale. I use this tale compared to the other ones citing the publication year as 2003 and the fact that it is catered towards an older audience compared to the picturebooks observed. Donna Haraway states that she wants “to write theory, i.e., to produce a patterned vision of how to move and what to fear in the topography of an impossible but all- too- real present, in order to find an absent, but perhaps possible, other present” (459). Taking monster theory and reshaping it within the framework of racism, colonialism, and “othering” shows that the Minotaur is not just a monster but a misunderstood being privy to human inequalities.

People needed common stories to connect them and the interwoven story that Oberman presents with his in depth story about Crete gives that for Cretans and Greeks: “We need these spirits, rhetorically if we can’t have them any other way. We need them in order to re-inhabit, precisely, *common* places—locations that are widely shared, inescapably local, worldly, enspirited, i.e., topical. In this sense, nature is the place to rebuild public culture” (461). The Minotaur created a public culture on Crete for the time and maybe even today. The Minotaur created a common memory as an enemy to the great hero Theseus. The Minotaur was othered by both Crete due to his birth and by Athenians, the epicenter of the Greek world. Yet, even though the Minotaur is privy to “othering” and being cast as an outcast, monsters are also privy to this treatment as well. Oberman makes sure to highlight the unnatural conception of the Minotaur; he highlights the rape of Queen Pasiphaë and how traumatized she was of her own child and how the White Bull tore through the palace. The different pictures depicted of the Minotaur show him “perform hideous acts of violence” due to the amount of blood and bones surrounding him,

something the other picturebooks have not done (Glyon, 3). The case for “Minotaur as outcast” cannot work in this particular instance because the Minotaur will always be a monster due to his violent nature and the fact that he does not have human tendencies. He cannot be humanized in Oberman’s iteration since Oberman makes sure readers know that every human rejected the Minotaur.

*Treasury of Greek Mythology: Classical Stories of Gods, Goddesses, Heroes and Monsters*  
by Donna Jo Napoli and illustrated by Christina Balit

The opening pages of Napoli and Balit’s text have Theseus and the Minotaur facing each other looking like they are about to fight with their bare hands (Figure 10, Figure 11). The Minotaur and Theseus look like they could almost be the same height. Theseus is hero and heroes were always looked as completely human but the Theseus depicted here looks like he is larger than life. The setting for the action is not the Labyrinth but stars; they look like they are supposed to be part of the cosmos. The Minotaur’s bull head is shaded in a reddish/orange coloring; nothing like we’d expect of a bull to the untrained eye. The chapter is titled “Theseus: King of Athens.” Napoli highlights Theseus’ status as king rather than his title as hero or the Minotaur.

The story opens explaining the background of Theseus’ birth. Napoli goes into detail about the union Queen Pasiphaë had with the bull Poseidon gifted King Minos. The Minotaur is described as “a man with a bull head” not half man-half bull and was “flesh-hungry” (165). I point this out because this change in detail explains why Bailt’s depiction of the Minotaur only shows him with only a bull head and not with bull like arms and a bull like torso. Napoli when first introducing the Minotaur writes: “The Minotaur was the most unfortunate of beasts” (164).

This casts the Minotaur as something to sympathize with. The shift here, being able to sympathize with the Minotaur, gives him the ability to have human emotions to make readers empathize with him thus ultimately giving the Minotaur human characteristics.

Unlike Oberman and Amery, the Minotaur has agency in this iteration. The Minotaur is called “he” on page 165. Even though the Minotaur is called “he” in this iteration, he is still referred to as a beast when not called the Minotaur. Even though Napoli allows readers to have some empathy for the Minotaur by mentioning how “unfortunate of beasts” he is, Napoli does not fail to mention how “the massive beast’s breath made (Theseus’) own blood race” (167) (Figure 12). Theseus is standing over the Minotaur with bloody hands while there is blood gushing out of the Minotaur’s wounds. The gory detail in this picture goes to show how Theseus slaughtered this beast. The authors have highlighted the monstrosity of the Minotaur by depicting him as a bloody mess in death. Even though the characterization of the Minotaur in this iteration allows readers to sympathize with him, the Minotaur is ultimately a monster because he must be slaughtered in order for the hero to prevail.

### Findings

Overall, throughout my research, I have found that the Minotaur will most likely always be seen as a monster. The authors did not think to give enough agency to the Minotaur to allow readers see his inner thoughts even if they were about trying to kill Theseus and the Athenian tributes; he has no spoken lines throughout all the books analyzed in this essay, even the ancient source. The Minotaur was given no agency, so much so that the pronouns given to him are “it” not “he” in most picturebooks. Even so, my findings did see that there were subtle shifts in the Minotaur’s characterization. Napoli allowed the Minotaur to be given the pronoun “he” instead

of “it” thus allowing for a small steps towards a humanized anthropomorphic take on his character versus just an antagonist monster. Interestingly, no one mentions the Minotaur’s other name. “Asterion” is attributed to the Minotaur due to his probable relationship to the Taurus constellation. Using “Asterion” allows the Minotaur to have a name with more agency and a name not associated with his physical characteristics and heritage. As Derrida explained, naming an animal allows for it to be more than a creature. Overall, the Minotaur is anthropomorphic because he is a half man half bull creature but he will always be viewed as a monster because of his unnatural hybridity between animal and human.



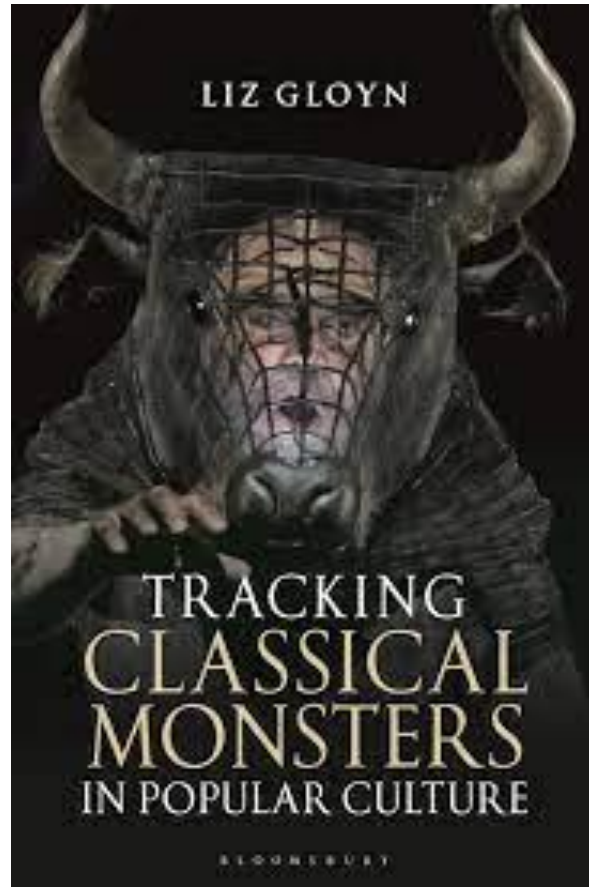
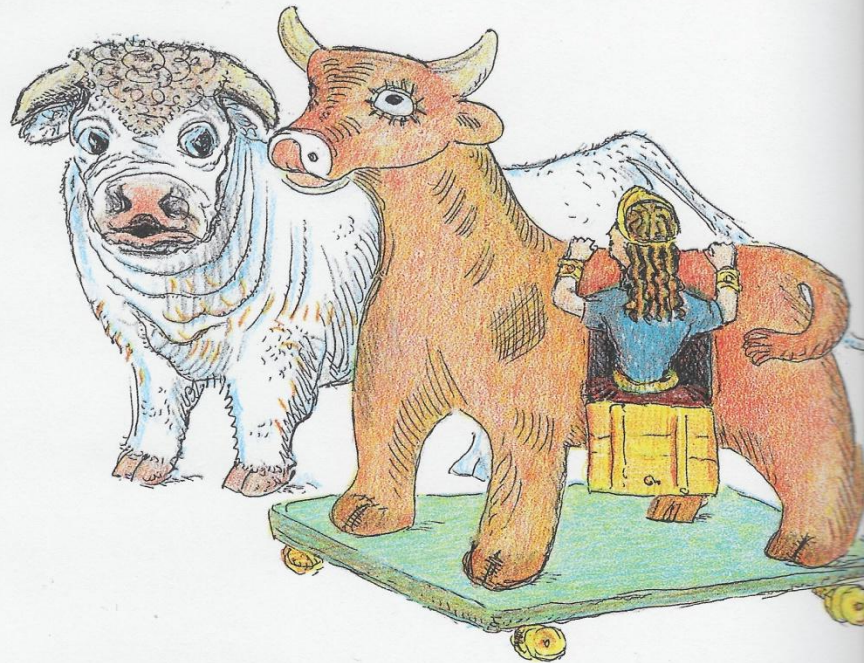


Figure 1: *Tracking Classical Monsters in Popular Culture* by Liz Gloyd Book Cover



Figure 2: Theseus killing the Minotaur (Marble sarcophagus with garlandsca. A.D. 200–225)



## THESEUS

**T**HE MUSES sang of Heracles and his labors, and they also sang of the island of Crete, ruled by King Minos, the son of Zeus and Europa. His queen, Pasiphaë, a daughter of the sun-god Helios, had a golden eye in her eyes like all the descendants of the sun, and was accustomed to great magnificence. King Minos wanted his queen to live in a palace as splendid as her father's, and he ordered Daedalus, an Athenian architect and inventor of marvelous skill, to build the great palace of Cnossus.

The palace rose up story upon story, over a forest of cypresses. Winding stairs and intricate passageways connected the many halls and courtyards. Pictures were painted on the walls of the great halls, fountains splashed in the courtyards, and the bathrooms even had running water. Bulls' horns of the purest gold crowned the roofs, for the Crete worshipped the bull, since Zeus, in the shape of a bull, had brought Europa to the island. Here the king and the queen and all their court lived in great splendor and happiness until one day Poseidon sent a snow-white bull from the sea. Since the island of Crete was completely surrounded

Figure 3: Queen Pasiphae entering the bull apparatus (*The D'Aulaires Book of Greek Myths* by  
Ingri and Edgar Parin d'Aulaire)

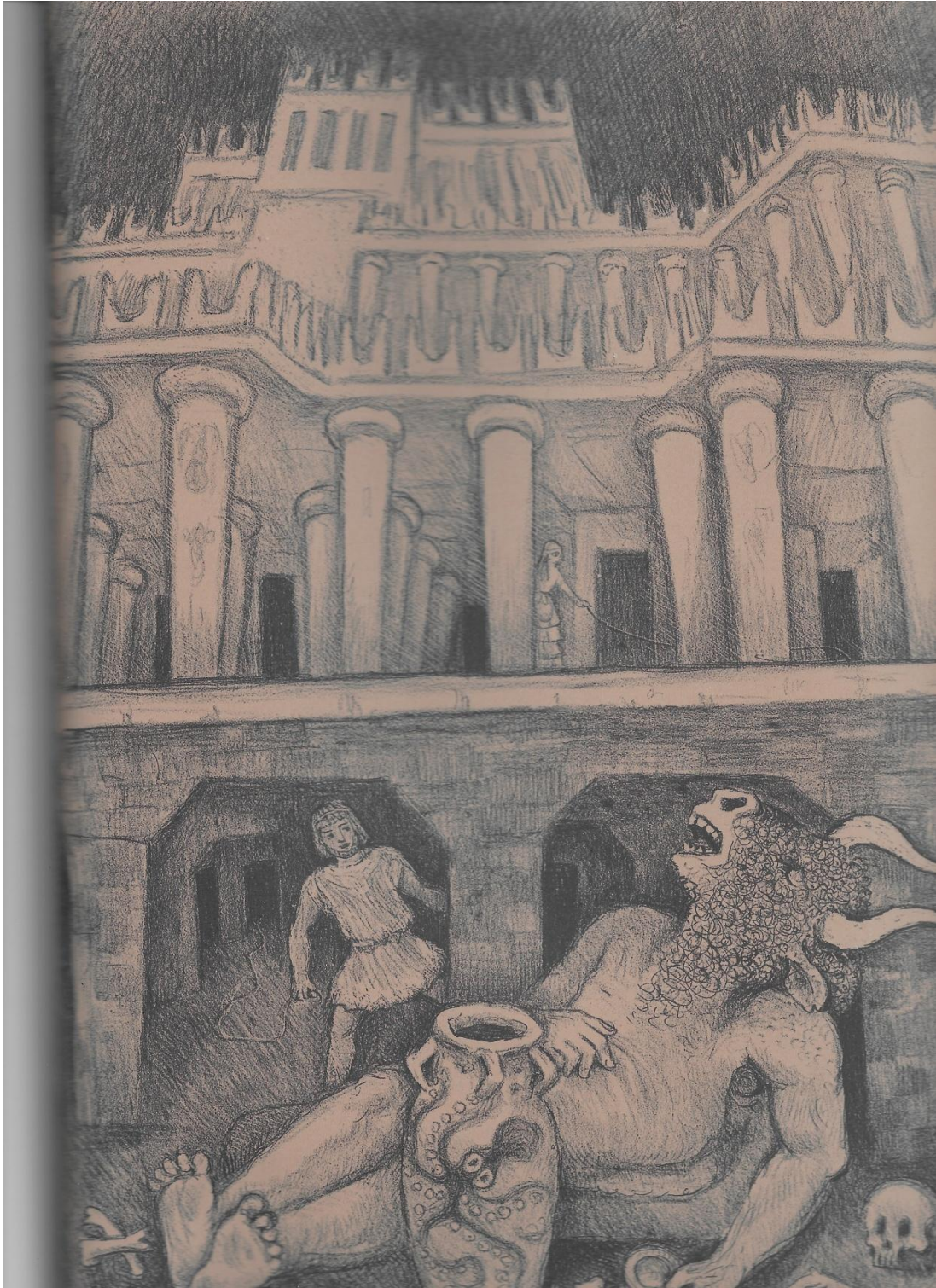


Figure 4: The Minotaur sleeping with Theseus hiding behind a pillar (*The D'Aulaires Book of Greek Myths* by Ingri and Edgar Parin d'Aulaire)

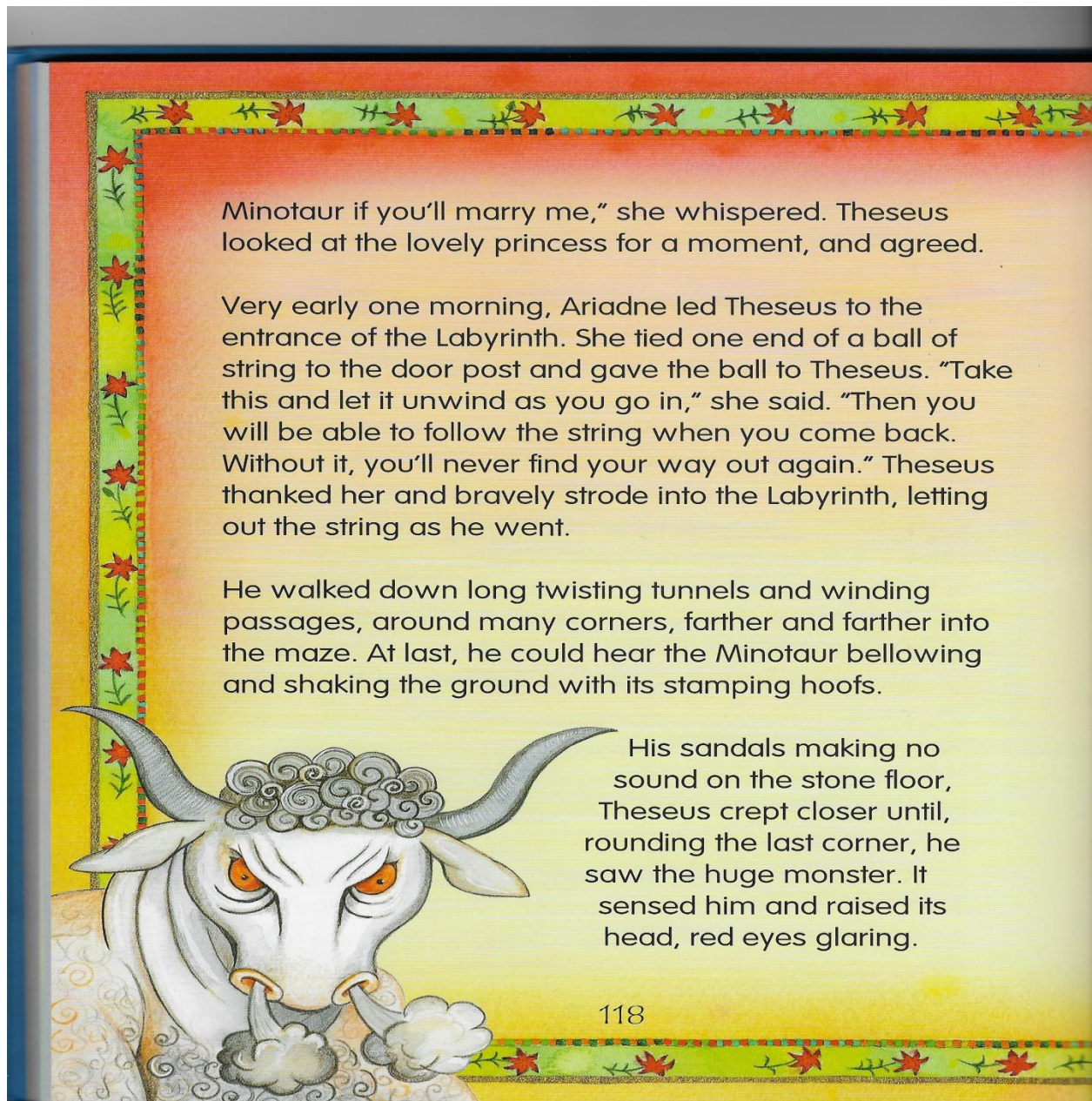


Figure 5: The Minotaur (*Greek Myths for Young Children* by Heather Amery)



Figure 6: Cover (*Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman)





Figure 7: White Bull entering Queen Pasiphaë's room (*Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman)

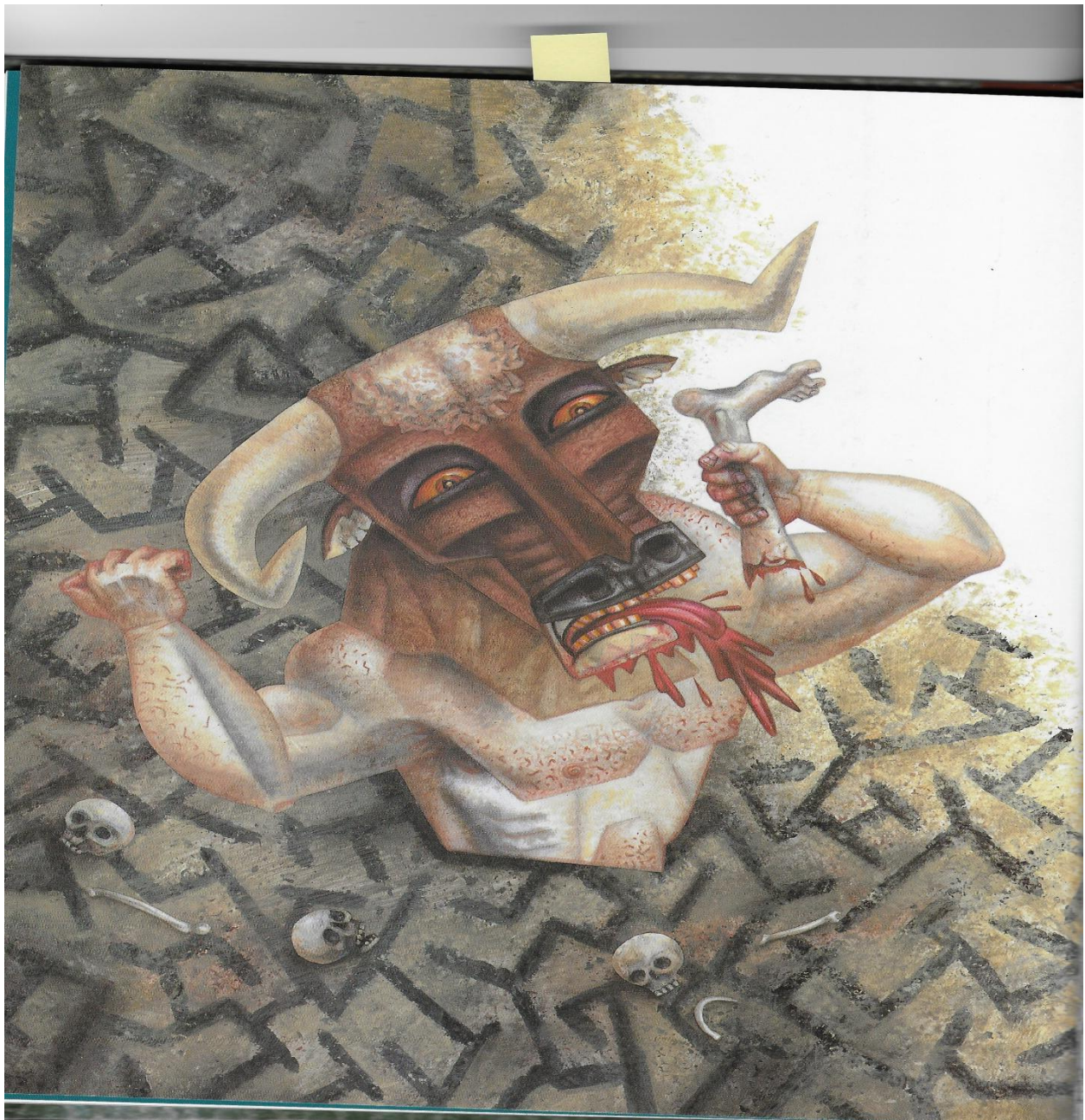


Figure 8: The Minotaur surrounded by bones in the Labyrinth (*Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman)





Figure 9: The Minotaur facing Theseus in the Labyrinth (*Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman)



Figure 10: Theseus facing the Minotaur (*Treasury of Greek Mythology: Classic Stories of Gods, Goddess, Heroes & Monsters* by Donna Jo Napoli)

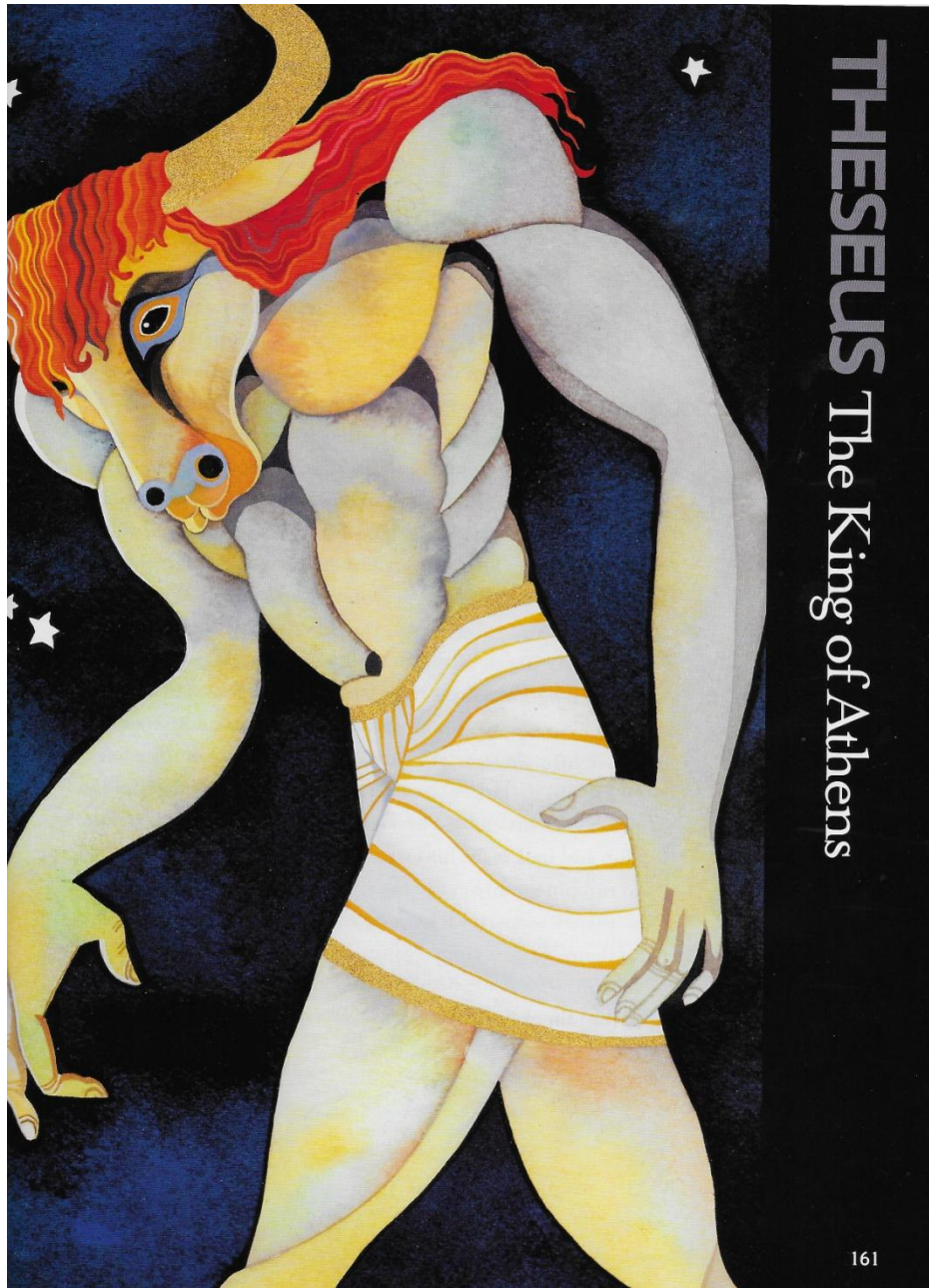


Figure 11: The Minotaur facing Theseus (*Treasury of Greek Mythology: Classic Stories of Gods, Goddess, Heroes & Monsters* by Donna Jo Napoli)



Figure 12: Theseus standing over a slain Minotaur (*Treasury of Greek Mythology: Classic Stories of Gods, Goddess, Heroes & Monsters* by Donna Jo Napoli)

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