

Twisted Fairy Tales and Spin Poetics

Scary Similarities and Horrible Agonies in Hans Christian Andersen's “Pigen, som traadte paa Brødet” and Sid Sharp's *Bog Myrtle*

By Alexia Panagiotidis, Universität Zürich

“Pigen, som traadte paa Brødet” (1859; “The Girl Who Trod on a Loaf of Bread”) is a less known fairy tale by Hans Christian Andersen, where the missteps of the main character, Inger, pile up and escalate, leading to unbearable punishments – and unsettling readings. The story opens with Inger's childhood cruelty toward insects and culminates when she uses a loaf of bread to cross a bog so as not to dirty her new shoes. This is the perfect moment to punish her; she disappears below ground, first to the bog woman, then directly to hell. In this cold environment she stiffens, little by little, until she petrifies. Tortured by endless hunger and uncanny seeing power, she grows only vainer. The story has a dubious happy end and has found only a few fans.

Among them is Sid Sharp, Canadian author and illustrator of the graphic novel *Bog Myrtle* (2024), which is celebrated as a witty “modern folk tale.” One of the main characters, Beatrice, wants to knit a warm sweater for her cold feeling and being sister. She tries to be creative and collect special objects in the magic forest, as she cannot afford to buy yarn. The proposed trade is, however, not successful in the capitalistic city. Unexpectedly, she receives magic yarn from the eponymous Bog Myrtle, a spider in charge of protecting the forest. In the further course of the story, Magnolia turns the gift into a business model: a sweater factory that exploits spiders and sister alike. She has never been so happy. Until the spiders go on strike, and she has to demand more yarn from Bog Myrtle, whose name she is unable to pronounce.

In this essay, I read Andersen's tale and Sharp's graphic novel side by side, asking how the missteps of Inger and the like-minded Magnolia are staged relatively to their punishments. According to interviews, the graphic novel is loosely inspired by Andersen's fairy tale. The two centuries old missteps are idiosyncratically evoked and placed within an ecological labour-political frame. The ensuing section then turns to spiders and their intermedial dimensions. I will discuss a spider in one of Andersen's papercuts, produced in the same

year, and take a closer look at how the spider structures the poem below the papercut. As the techniques of writing and cutting are barely separable here, I will name it psaligraphy. While *Bog Myrtle* draws on Andersen's tale, the connection to his papercuts is argued here as a formal affinity rather than a documented influence. Furthermore, the poetologically loaded techniques of weaving, webbing, knitting, spinning are analyzed and also combined with the contribution of spiders in nature and society. In conclusion, I propose 'spin poetics' as a transferable framework for reading textile/textual entanglements across media.

Scary Similarities and Horrible Agonies

"Pigen, som traadte paa Brødet" appeared in the third collection of *Nye Eventyr og Historier* (New Fairy Tales and Stories) in 1859. That same year, Charles Darwin published his theory of evolution. This seems worth mentioning, as the fairy tale coincides with the decline of nature and human ethics, insofar as the wings that Inger pulls off, developed at a later evolutionary stage. The story recounts Inger's life from childhood on, and what it recounts is not in her favor:

Hun var et fattigt Barn, stolt og hovmodig, en daarlig Grund var der i hende, som man siger. Som ganske lille Unge var det hende en Fornøielse at faae fat paa Fluerne, pille Vingerne af dem og gjøre dem til Krybdyr. Hun tog Oldenborren og Skarnbassen, stak hver af dem paa en Naal, lagde saa et grønt Blad eller en lille Stump Papir op til deres Fødder, og det arme Dyr holdt fast derved, dreiede og vendte det, for at komme af Naalen.

"Nu læser Oldenborren!" sagde lille *Inger*, "see, hvor den vender Bladet!" (Andersen, 1859/2024)¹

Inger is so self-centered that she cannot see the pain of others, and mistakes the bugs' agony for a reading scene, leaving the readers with an uneasy feeling. Klaus Müller-Wille reads the leaves as the recipients' eyes (2017, p. 135), drawing attention to the interplay between perception and reception. This metapoetological dimension of the text is also reflected in the ambivalent use of language. The Danish noun 'blad' denotes both 'leaf' and 'page,' reflecting the reading behaviour of turning the page, and the idiom that 'the tide [page] will

¹ "She was a poor child, proud and haughty, she had a bad disposition, as people call it. When she was very young, she took delight in catching flies, pulling off their wings and turning them into earthbound insects. She got hold of a cockchafer and a dung beetle, impaled each of them on a needle, then placed a green leaf or a small piece of paper in front of their feet, and the poor animal held on to it, twisted and turned it, so as to escape from the needle. 'Now the cockchafer's reading!' little Inger said, 'just see how it turns the page!'" (Andersen, 2024a).

turn’ – on Inger’s side. According to Nietzsche scholar, Claus Zittel, the idiomatic expression not only anticipates Inger’s turning point and downfall, but also foreshadows Inger’s punishment, that will correspond to the victims’ twisting and turning movements (2014, p. 67).

Inger grows older, gets prettier, and works for wealthy people, leaving her poverty, but not her pride, behind. Twice, the employers ask Inger to visit her parents. The first time, she goes, but only to show off in the village. Upon seeing her poor mother, she is so ashamed of her origins that she turns back. The second time, the employers give her a loaf of bread for her parents. On her way to them, she must cross a bog and treads on the bread to not dirty her new shoes, accidentally falling in. Inger sinks to the bog woman, who has illustrious friends. The devil and his great grandmother are on a visit, and take her with them because she has “talent” (“Anlæg”)! In the devil’s antechamber, Inger undergoes a partial petrification, close enough to torture her even more through the one organ spared: the eyes.

Ryggen var stivnet, Arme og Hænder vare stivnede, hele hendes Krop var som en Steenstøtte, kun sine Øine kunde hun dreie i Hovedet, dreie heelt rundt, saa at de saae bagud, og det var et fælt Syn, det. Og saa kom Fluerne, de krøb henover hendes Øine, frem og tilbage, hun blinkede med Øinene, men Fluerne fløi ikke, for de kunde ikke, Vingerne vare pillede af dem, de vare blevne Krybdyr; det var en Pine og saa den Sult, ja, tilsidst syntes hun, at hendes Indvolde aad sig selv op. (Andersen, 1859/2024)²

The petrification is reflected in the style and syntactic structure of paratactic and clipped sentences, creating monotony, but also suspense. The all-round view is supported by figures of repetition, ranging from parallelisms with anaphora, epiphora, and symploce (“det”), to paranomastic pun (“saa” / “saae”), assonance (“kunde” / “hun,” “Øinene” / “fløi,” “Krybdyr”), and alliteration (“kun” / “kunde,” “henover” / “hendes,” “Fluerne” / “fløi,” and “Steenstøtte”). She is silenced and forced to look at what she has done to others, which explains why the flies that have become creeping animals reappear and take revenge: tit for tat. The sophisticatedly corrected all-round view corresponds to the scarab beetles’ mistreatment, based on her twisted perspective of the reading scene.

² “Her back had grown stiff, her arms and hands were stiff, her entire body was like that of a stone statue, she was only able to turn the eyes in her head, turn them right round so they looked backwards, and that was a truly ugly sight. And then there came flies that crawled over her eyes, back and forth, she blinked but the flies didn’t fly away, because they couldn’t. Their wings had been pulled off them, they had become earthbound insects; it was a torment and then there was the hunger, yes, finally she felt as if her intestines were devouring themselves.” (Andersen, 2024a)

Bog Myrtle follows the two sisters, Beatrice (really nice) and Magnolia (entirely mean). To soothe her chronically ill-tempered sister, who complains about the cold and everything else, Beatrice wants to knit her a warm sweater. But they are so poor – probably poorer than Inger’s family – that they have to eat cockroaches for lunch (pp. 6–7), not to mention buy yarn. A family of spiders also lives in the house. Beatrice finds them helpful because they keep flies away and provide company. Magnolia, in marked contrast, sees them as parasites. Their different dispositions find expression in the illustrations.



Figure 1. *Bog Myrtle*, pp. 8–9, ©2024, by Sid Sharp (text & art) published by Annick Press. Reproduced by permission.

The colors of the two characters obviously conflict, creating dissonance. Beatrice has a bright red, round body, drawn softly, while Magnolia is muddy green and angular. Her stiffness evokes Inger’s callousness and subsequent petrification, as well as her likeness to a mean statue. Magnolia scowls and crosses her arms, opening them only to grab the spiders’ legs. These she plucks in parallel to Inger, who pulls the wings off the flies. Magnolia also treads on spiders, one-upping Inger’s hubris of treading on bread.

Beatrice is just the opposite. While looking for potential objects in the magic forest to trade for yarn, she even has fun when she falls into the mud and gets dirty. It is worth mentioning that Sid Sharp used dirt as material to create the forest’s gritty texture. The illustrations where Beatrice is very careful not to step on anything are zoomed in to reflect

how to treat nature. At the same time, they twist Inger’s wrongdoing creatively (pp. 28–29). Her uncanny seeing power has become obsolete, making way in *Bog Myrtle* for a watchful forest where even stones have eyes.

In the further course of the story, Beatrice returns the objects to their rightful place, as the trade was a flop, with the owner yelling at her “Not money” (pp. 39–40). On her way back, she crosses a mint-green bog and is surprised by Bog Myrtle, who wants to turn her into a fly for stealing treasures. This overexploitation of resources she refers to stems from capitalist mechanisms: profit maximization and competition pose major challenges to nature without incentives to protect it; climate change and other human activities, such as agriculture and bog extraction result in destruction and drainage of bogs, negatively impacting biodiversity.



Figure 2. *Bog Myrtle*, pp. 54–55, ©2024, by Sid Sharp (text & art) published by Annick Press. Reproduced by permission.

When Beatrice shows her gratitude for the forest, Bog Myrtle finds in her a kindred spirit and gives her magic silk to make the sweater. With the house spiders’ helping legs, which Magnolia previously pulled out, Beatrice knits the warm and seemingly indestructible garment. Magnolia puts it on and has a brilliant idea. As dollar signs flash in her eyes, her greed is revealed, leaving an unsettling feeling after reminiscent of the scene in which Inger’s eyes twist.

In what follows, Magnolia transforms the house into a factory, forcing the spiders and her sister to work under draconian conditions to produce more magic sweaters: “NO TALKING / NO GETTING SICK / NO NEEDING TO GO TO THE BATHROOM” (pp. 90–91). Beatrice works day and night. Her only silver lining is: “I hope Magnolia lets me take my scheduled six-minute lunch break soon” (pp. 96–97). Capitalism shows its flip side once more, and intolerance grows. The spiders go on strike and campaign for activism: “WE’VE HAD IT! / SPIDERS ON STRIKE / BETTER WORKING CONDITIONS NOW / JUSTICE FOR ALL / NO WEBS TILL WE WIN / MAGNOLIA IS RUDE” (pp. 98–99). And “INJUSTICE WON’T FLY” (pp. 111–112).

The labor strike is also featured in Emma Carroll children’s book *The Match Girl Strikes Back* (2022), alluding to Andersen’s fairy tale “Den lille Pige med Svovlstikkerne” (1845; “The Little Match Girl”). In the foreword, the author criticizes Andersen for allegedly aestheticizing poverty and explains why the focus lies on a real strike of match factory workers, taking place in London in 1888, demanding better working conditions. The story emphasizes dangerous working conditions and exploitation. Clothing factories, particularly those in the fast fashion industry, are a contemporary example. With regard to environmental damage and unsustainable production practices, it seems no coincidence that Sid Sharp exposes exploitation through a garment.

Caught off guard by the strike, Magnolia sets off to Bog Myrtle to retrieve silk, even though she dislikes the fact that it comes from her backside. Unlike Beatrice, she tramples on everything in her path and throws her sweater in the bog to keep her feet clean, a pointed nod to Inger (see figure 3 below).

In contrast to the nasty scene in which the creeping flies stick to Inger’s eyes, the flies humorously and annoyingly surround Magnolia and foreshadow her own transformation. Like the fairy tale, they demonstrate the consequences of the spiders’ maltreatment. However, instead of being horrified, viewers may take malicious pleasure in watching them swarm around.

Full of demands and neglect for nature, Magnolia makes no good impression on Bog Myrtle (quite unlike the one Inger leaves on the devil’s great grandmother). The meeting neither starts nor ends well. Magnolia calls her “Bog Turtle” in place of “Bog Myrtle,” which is not the first time she mispronounces the name. Previously, in a dispute with her sister, she called her “Frog Myrtle.” Both times, Magnolia is corrected, but she does not care and replies: “Whatever.” Her elliptic and clipped language corresponds with the ‘petrified’ syntax in

“Pigen, som traadte paa Brødet.” This is already clear in the opening scene, where Beatrice greets “Hello!” and Magnolia mutters “Ugh.” (pp. 4–5). Even the sound goes up with the exclamation mark and down with the period. They also respond in a different way to the snake’s “hiss” in the forest – Beatrice greets again “Hello!” while Magnolia is more uncreative and passive aggressive: “HISS” (pp. 31, 117).



Figure 3. *Bog Myrtle*, pp. 118–119, ©2024, by Sid Sharp (text & art) published by Annick Press. Reproduced by permission.

The last chance to please Bog Myrtle and pick up the sweater is not seized, and Bog Myrtle knows no mercy, transforming Magnolia into a fly and eating her. The end inverts the food chain and overturns the power relations that Magnolia imposed on the house spiders in the repair of the food chain, which is one reason spiders have our sympathy: they eat flies.

Spin Poetics

In the following, I will take a closer look at the intermedial dimensions of spiders and conclude with a spin poetics. This includes the textual-textile operations of the fairy tale and the gothic novel. Spiders are omnipresent in *Bog Myrtle*, but rare in Andersen’s fairy tales, with exception of “Pigen, som traadte paa Brødet,” discussed toward the end of the essay. Most prominently, in one of his collaborative picture books, there is a papercut with an enormous spider and a poem dated the same year as the fairy tale was published.

Erik Dal transcribed the text below the papercut:



Ei hun lider Krebsengang
Krebsene hun standser.
Otte Been af første Rang
Har hun, saa hun dandser!
Det er nydeligt at see
Ansigt har hun, hele tre!³

Figure 4. Hans Christian Andersen and Adolf Drensen, *Christine Stampes Billedbog* (1859), Museum Jorn. Foto: Donation Jorn, Silkeborg.

Similarly to Bog Myrtle, grabbing animals with each leg, the spider holds two crustaceans, items and numbers (10 and 29), which are glued on. The relation between them seems to follow nonsensical logic (see Müller-Wille, 2025, p. 63). However, spiders and crustaceans belong to the same taxonomic order of arthropods (joint-legged) and 29 is the 10th prime number, which could be a coincidence; regardless, numbers play a crucial role in the rhyme scheme. In the essentially trochaic stanza, the first and third, the second and fourth, and the last two lines rhyme. The rhymes and figures of repetition imitate the crab's steps, as can be evidenced in "Krebsengang, / Krebsene,"⁴ whose anadiplosis has a repetitive effect.

Spiders have 8 legs, as the verse kindly reminds us. They walk with a diametral-symmetrical pattern, moving four legs at a time. For example, legs 1 and 3 on one side move with legs 2 and 4 on the opposite side, while the other 4 legs move together, creating a dancing effect, and matching the poem's rhyme scheme. In contrast, crabs have 10 legs and usually walk sideways with 4 legs.⁵ The poem mimics the arthropod's movements and plays

³ "No crabwise steps for her / She stops the crabs / Eight fine legs has she / So that she dances! / How nice it is to see / Not just one face, but three!" (Heltoft, 2005, p. 198). Two more figures are glued onto each side of the text.

⁴ In the fairy tale "Dryaden" (1868; "The Dryad"), "the crab crawled like a huge spider" ("Krabben kravlede som en uhyre Edderkop") (Andersen, 2024b, 1868/2024).

⁵ The agile spider crab can also move forwards and backwards.

humorously with the number of steps and lines. Moreover, the extra legs and heads produce a hyperbolic cephalothorax. At the same time, the Danish idiom ‘at gå i krebsegang,’ meaning ‘to go back(wards),’ is echoed here, undermining any sense of progress or dynamism.

Andersen made cuts along the central axis after folding the paper. Although this technique creates symmetry, the uneven number three seems to suspend it. By bisecting and doubling, visual illusions and numerical insecurities are created. As cutting and writing are here deeply entangled,⁶ I prefer to use the term ‘psaligraphy,’ deriving from the Greek verbs ‘ψάλλειν’ (‘to cut’) and ‘γράφειν’ (‘to draw,’ ‘to write’). The hearts in the thorax of the spider, for instance, resemble scissors finger bows, visualizing the production process and the metalepses, the playful shifts in frame and media.

Sid Sharp does the same when the spiders strike and march with leg-written posters with demands through the pages. The material interplay is also visible in the topology. The spiders are depicted at each chapter and structure the book. When Beatrice is in focus, they often jump from the edges of the panel into her pocket, blurring the distinction between frame and image within. When Magnolia is in focus, the spiders are more frequently found at the corners. They often seem to come out of nowhere – and, as we know, this is also true in real life!

In *Bog Myrtle*, the spiders help Beatrice to knit the sweater, which, as a result, has a webbed pattern. Its extreme resilience and flexibility are inspired by the extraordinary characteristics of silk: spiders are known not only for their contribution to nutrient cycling, pest control, and balancing food webs (Cowe, 2024) but also for their silk’s use in medicine and optics. Efforts to extract silk by force have not been successful, as the revolt against Magnolia reminds us. However, synthetically reproducing it could be beneficial for the ecosystem, and also make the fashion industry more sustainable. In the figure below, two spiders operate as a team to cut silk yarn.

By zooming in on the microlevel of the knitting technique, every thread is visible. The arrangement plays with the style of graphic-novel panels and picture-book spreads, emphasizing the close relation between producing a garment and the picture book we hold in our hands. This underlying textuality, closely linked to *textus*, denoting a woven fabric, is enhanced in the end of the story. After Magnolia leaves for good, the spiders and Beatrice come to rest. They close the factory and turn it into a collaborative bookstore.

⁶ – as well as drawing, which he also did, but not here. Müller-Wille applies the strategy to his prose, and speaks of a poetics of scissors unfolding in Andersen’s fairy tales (2017, pp. 285–293).

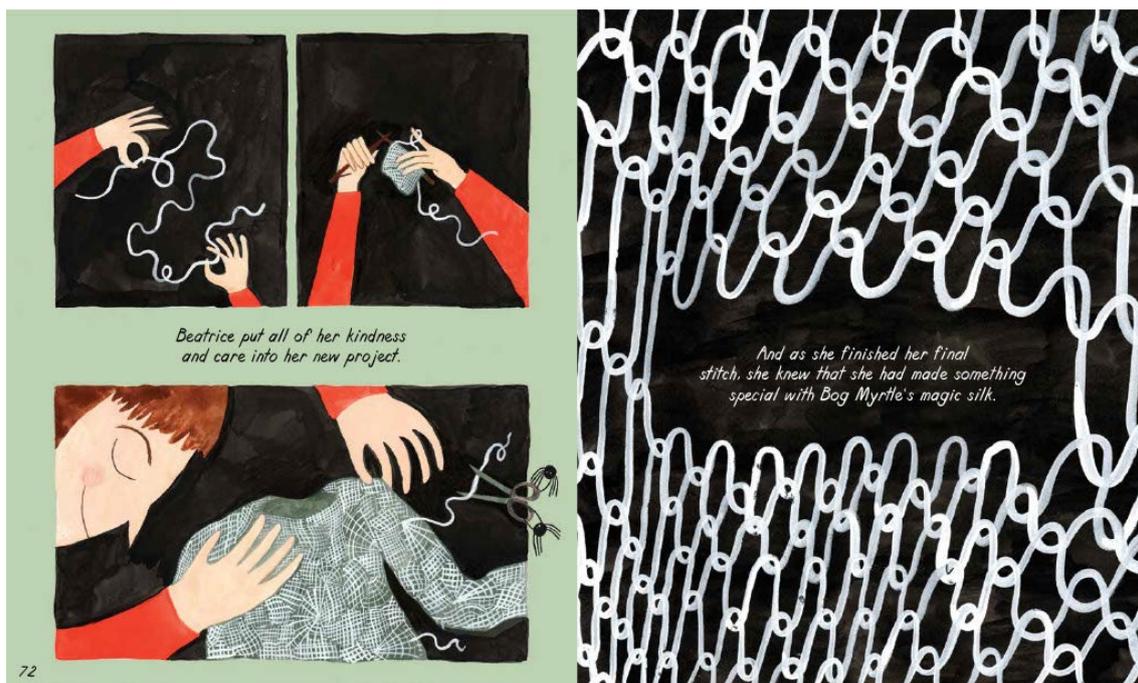


Figure 5. *Bog Myrtle*, pp. 72–73, ©2024, by Sid Sharp (text & art) published by Annick Press. Reproduced by permission.

The materiality of the book has always been important to Andersen. In “Pigen, som traadte paa Brødet,” the focus is on the correlative weaving and lying, reaching back to the trickster Penelope. Every night, she unravels her weaving and lies to extend her power. The devil’s great grandmother is not in need of empowerment; she simply likes to cause unrest through her needlework:

[...] Bryggeriet blev den Dag beseet af Fanden og hans Oldemo’er, og hun er et gammelt, meget giftigt Fruentimmer, der aldrig er ledig; hun tager aldrig ud, uden at hun har sit Haandarbeide med, det havde hun ogsaa her! Hun syede Bisselæder til at sætte Menneskene i Skoene, og saa havde de ingen Ro; hun broderede Løgn og hæklede ubesindige Ord, der vare faldne til Jorden, Alt til Skade og Fordærvelse. Jo, hun kunde sye, brodere og hække, gamle Oldemo’er. (Andersen, 1859/2024)⁷

Great grandmother enters the stage as a toxic artist who breeds discord, and who, maybe, had something to do with Inger’s misstep. Remember, Inger did not want to dirty her *new*

⁷ “[...] the brewery was being visited by the devil and his great grandmother, and she is an old, highly poisonous hag who is never idle; she never sets out without having her needlework with her, and she had it here too! She was sewing itchy insoles to put in people’s shoes, so that they couldn’t rest for a moment; she was embroidering lies and crocheting rash words that had fallen to the ground, to the harm and ruin of everything. Oh yes, she could sew, embroider and crochet could old great grandmother.” (Andersen, 2024a).

shoes. But where did she get them from? Did she buy them with her pay, or were they a gift from her employers, like the bread? Did they come with an “itchy insole” – also metaphorically? Would this change how we judge Inger? The level of punishment has always surprised, shocked, and concerned readers, including Sid Sharp.

In hell, Inger observes her fate through other tormented souls. The craft of creating unrest reappears and is reminiscent of Arachne’s eternal punishment:

[...] store fede, vraltende Edderkopper spandt tusindaarigt Spind over deres Fødder og dette Spind snærede som Fodskruer og holdt som Kobberlænker; og saa var der til dette en evig Uro i hver Sjæl, en Piinsels Uro. (Andersen, 1859/2024)⁸

The great grandmother parallels the “eternal unrest” she creates by never being idle with alarming alacrity. She literally holds the strings in her hands. It is not unreasonable that she inflicted Inger with “tormenting unrest,” made even more unsettling by her stiff body and hypermobile eyes.

Fortunately, rest can be found in *Bog Myrtle*, which balances the horrible agonies with the sunny Beatrice and the struggling spiders. It is a twisted fairy tale, interweaving elements of Inger’s misstep and spinning them further, insofar as Inger’s torture toward insects and disrespect for bread becomes the systematic exploitation of her own sister, natural resources, and spiders. Both works are highly self-reflective in their use of knitting, weaving and spinning, unfolding a spin poetics. In *Bog Myrtle*, the question of how to allocate resources and labor raises major issues of the century and challenges a form of capitalism that has become even more irresponsible in the era of globalization. Thinking sustainably can also mean, as Beatrice recommends to Magnolia, to “try being nicer,” (p. 106), which would not have harmed Inger either.

The final illustration reveals the aftermath: Magnolia has either survived in Bog Myrtle’s stomach with a company of three flies that she probably will not get rid of or she is still being digested. Both scenarios are evocative of Inger’s horrible agonies – either in the flies’ crawling over her eyes as punishment for torturing them, or in hearing her intestines devouring themselves as punishment for her misstep with the bread. The interpretation of the digestion is tempting: the memorable fact that the silk comes out of Bog

⁸ “[...] large, fat, waddling spiders wove thousand-year-old webs over their feet and this web constricted like foot-screws and held like copper fetters; and in addition there was eternal unrest in every single soul, a tormenting unrest.” (Andersen, 2024a).

Myrtle's butt implies not only that Magnolia is literal shit but also that she will be respun as silk. The prospect of her grotesque transformation into raw material foregrounds the literature's capacity to rework matter itself – bodies, stories, and textiles – through spin poetics.

References

- Andersen, H. C. (1859/2024). Pigen, som traadte paa Brødet. In L. K. Fahl, E. Kielberg, K. P. Mortensen, J. G. Nielsen & F. G. Jensen (Eds.), *ANDERSEN. H.C. Andersens samlede værker* (2003–2007). DSL/Gyldendal. Used in the digitized version by D. H. Andreasen & H. Berg. <https://hcandersen.dk/vaerker/pigen-som-traadte-paa-broedet/>
- Andersen, H. C. (1868/2024). Dryaden. In L. K. Fahl, E. Kielberg, K. P. Mortensen, J. G. Nielsen & F. G. Jensen (Eds.), *ANDERSEN. H.C. Andersens samlede værker* (2003–2007). DSL/Gyldendal. Used in the digitized version by D. H. Andreasen & H. Berg. <https://hcandersen.dk/vaerker/dryaden/>
- Andersen, H. C. (2024a). The Girl that Trod on the Loaf of Bread. In J. Irons (Trans.), J. Bøggild & M. S. Jessen (Eds.), *The Fairy Tales and Stories of Hans Christian Andersen*. Online. The Hans Christian Andersen Centre, University of Southern Denmark (2022). Used in the 2024 digitized version by H. Berg. https://hcandersen.dk/vaerker/135_The-Girl-that-Trod-on-the-Loaf-of-Bread/
- Andersen, H. C. (2024b). The Dryad. In J. Irons (Trans.), J. Bøggild & M. S. Jessen (Eds.), *The Fairy Tales and Stories of Hans Christian Andersen*. Online. The Hans Christian Andersen Centre, University of Southern Denmark (2022). Used in the 2024 digitized version by H. Berg. https://hcandersen.dk/vaerker/178_The-Dryad/
- Carroll, E. (2022). *The Match Girl Strikes Back* (L. Child, Ill.). Simon & Schuster Ltd.
- Cowe, J. (2024). *Educator Guide: Bog Myrtle: Written and illustrated by Sid Sharp*. Annick Press. <https://www.annickpress.com/content/download/77806/1016438/version/1/file/Bog+Myrtle+Educator+Guide.pdf>
- Heltoft, K. (2005). *Hans Christian Andersen as an Artist* (D. Hohnen, Trans.). Christian Ejlers.
- Müller-Wille, K. (2017). *Sezierte Bücher. Hans Christian Andersens Materialästhetik*. Fink.
- Müller-Wille, K. (2025). Hans Christian Andersens Collagenbücher. In U. Jung-Kaiser (Ed.), *Die heilige Perle der Kunst. Hans Christian Andersens Poesie in Wort, Bild und Ton* (pp. 35–74). Olms.
- Sharp, S. (2024). *Bog Myrtle*. Annick Press.

Zittel, C. (2014). Dem unheimlichen Bilde des Märchens gleich. Überlegungen zu einer poetologischen Schlüsselstelle in Nietzsches *Geburt der Tragödie*. *Orbis Litterarum*, 69(1), 57–78.