

## Notes

### Introduction

1. See Mary Dally in *Beyond God the Father*. Boston: Beacon Press, 1973, p. 65-66
2. This remark of Marguerite Dura was quoted in Trinh, T. Minh-Ha. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington: Indiana UP, 1989. N Pag.
3. See Gareth J. Medway in *Lure of the Sinister: The Unnatural History of Satanism*. New York: New York UP, 2001, p. 9.
4. For detailed discussion on this topic, see the essay *The Novel-Reading Panic in England: An Outline of an Early Moral Media Panic* by Ana Vogrinčič in *Medijska Istrazivanja/Media Research*, 14.2 (2008): 103-124.

### First Chapter

1. See “The Clockwork God: Isaac Newton and the Mechanical universe” by Professor Alister McGrath at <<https://www.gresham.ac.uk/lectures-and-events/the-clockwork-god-isaac-newton-and-the-mechanical-universe>>
2. See *Dictionary of Poetical Quotations: Consisting of Elegant Extracts*, Vol- 1, ed. John T Watson, p. 217.
3. Craik, Henry, ed. *English Prose*. New York: The Macmillan Company, 1916; Bartleby.com, 2010. <[www.bartleby.com/209/](http://www.bartleby.com/209/)>
4. *Early Lessons* cited in Michele Cohen “To think, to compare, to combine, to methodise’: Girls’ Education in Enlightenment Britain” in Knott, Sarah, and Barbara Taylor (Eds.). 2005. *Women, Gender and Enlightenment*. New York: Palgrave Macmillan p. 227.

5. Cora Kaplan, 'Wild Nights: Pleasure/Sexuality/Feminism' in *Sea Changes: Essays on Culture and Feminism* (London: Verso, 1986), p. 39.

6. Susan Gubar, "Feminist Misogyny: Mary Wollstonecraft and the paradox of 'it takes one to know one.'" *Feminist Studies*, 20:3 (1994): 453–73.

## **Second Chapter**

1. See the article "Historical Context of the Femme Fatale" in

<<https://crimescandalspectacle.academic.wlu.edu/historical-context-of-the-femme-fatale/>>

2. See 'Unsex Me Here': Lady Macbeth's 'Hell Broth' by Sandra Gilbert in

<<https://www.bl.uk/shakespeare/articles/unsex-me-here-lady-macbeths-hell-broth>>

## **Third Chapter**

1. See details about Obscene Publications Act 1857 and its implementation in the article "Morals, Art, and the Law: The Passing of the Obscene Publications Act, 1857" by M. J. Roberts in *Victorian Studies*. 28.4 (Summer, 1985): 609-629.

2. See the article on Aristotle's Ethics in Stanford Encyclopedia of Philosophy in

<<https://plato.stanford.edu/entries/aristotle-ethics/#DoctMean>>

3. See the detailed discussion on Noble Savage in the book *The Myth of the Noble Savage* by Ter Ellingson. University of California Press, 2001. *JSTOR*.

<[www.jstor.org/stable/10.1525/j.ctt1pprf8](http://www.jstor.org/stable/10.1525/j.ctt1pprf8)>

## Fourth Chapter

1. Winter, Kari J. "Sexual/Textual Politics of Terror: Writing and Rewriting the Gothic Genre in the 1790" in Ackley, Katherine Anne (ed.), *Misogyny in Literature: An Essay Collection*, New York: Garland Publishing, 1992. p. 91-92.
2. Craciun, Adriana. *Fatal women of Romanticism*. New York: Cambridge University Press, 2003. p. 136-145.
3. See Gadsby-Mace, Catherine. *Demon Lover, Ghostly Mother: Matthew Lewis's Bleeding Nun*. <<https://igapostgrads.blogspot.com/2016/06/demon-lover-ghostly-mother-matthew.html>>
4. See "Heroine" by Avil Horner in Mulvey-Roberts, Marie (ed). *The Handbook to Gothic Literature*. London: Macmillan, 1998. p. 116
5. Kate Ferguson Elis qtd in "Heroine" by Avil Horner in Mulvey-Roberts, Marie (ed). *The Handbook to Gothic Literature*. London: Macmillan, 1998. p. 116
6. Moers, Ellen. *Literary Women*. Garden City: Doubleday, 1977. p.122.
7. See the essay *William Beckford: The Fool of the Fonthill* by Rictor Norton <<http://rictornorton.co.uk/beckfor1.htm>>
8. See <<https://exploringyourmind.com/forbidden-fruit-effect/>> for detailed information.

## Conclusion

1. See Blanche Barton's article *Satanic Feminism* (1997) in <<https://www.churchofsatan.com/satanic-feminism/>>
2. For detailed discussion, see Per Faxneld's *Satanic Feminism*, p. 75-86.