

Vittoria and stops sins from occurring. So whilst yet more variety is added to the scene with different characters by Webster he has not presented the audience with a character who breaks the conventional bounds of morality in this instance.

Vittoria seems to fit in neither category of immoral or moral. She clearly breaks morality by attempting to commit adultery and her brother calls her a 'devil' which for the original audience would have strong connotations with sin and evil making her appear immoral. However, the audience also see Vittoria express guilt at her actions unlike her brother who is 'engaged to mischief' and so will seek revenge. Vittoria 'kneels' in front her mother for the audience this action looks as if Vittoria is praying and gives the sense that she regrets her actions and is asking for forgiveness not just from her mother but God too.

In conclusion, Webster presents to the audience many characters who are immoral in several different ways very quickly in act one. He uses the moral Cornelia to highlight the lack of morals held by other characters and to prevent further sinning. Cornelia adds variety to the play by being the only truly moral character. Vittoria is also developed as being more than merely a character with a lack of morals but that of a woman who also feels remorse for her actions. Webster's characterisation paves the way for greater development of plot and characterisation in act two and creates intrigue in the audience who want to see what crimes will happen next.

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