

rather detrimental male figure. Additionally, a sense of naivety could've been paramount in deceiving Camillo in Act One Scene Two, whilst courage (even if it's to maintain face) is required on a higher level in a court room deciding your fate, such as in Act Three Scene Two. Another underlying trait of Vittoria's focused on more heavily in Act Three Scene Two as opposed to Act One Scene Two is her intelligence. Her aforementioned complications with the lawyer, resulting in his firing make her simultaneously manipulative and highly intelligent. To be a manipulator, one must have a relatively complex understanding of the human mind, and of human nature and instinct. To find fault in the lawyer of the case was a very intelligent move, albeit the dishonest one. Furthermore, Vittoria purposefully moulds situations to suit her interests and prompt particular responses, such as her interrogative sentence directed at Monticelso: "Ha? Whore – what's that?" Although it is highly likely that Vittoria knows what a "whore" is, she seems to be looking for Monticelso to comment so that she is then able to take control of the situation, as seen when she finishes his verse for him: "this character 'scapes me." Intelligence, like courage, is portrayed by Webster as an underlying trait of Vittoria's in Act One Scene Two. Through the dream sequence she seems aware that she can manipulate Bracciano ("yew-tree" phonetically sounding like 'you'), as well as being in on Flamineo's plan, but the central issues and schemes within Act One Scene Two are predominately orchestrated by men. It is only until Act Three Scene Two, when she is on her own, that Vittoria's own knowledge and intellect really thrives.

To conclude, Webster presents the character of Vittoria in his play 'The White Devil' in Act One Scene Two and Act Three Scene Two through the use of differing traits influenced by contextual factors. He utilises Vittoria's manipulation and wickedness in both scenes as she aims to receive and manipulate both Camillo and Bracciano, subverting the typical angelic Gothic maiden. However, Vittoria's more redeeming qualities, her intelligence and bravery, are brought to light more so in Act Three Scene Two than in Act One Scene Two. This may be because Act Three Scene Two is set in a court room, by which Vittoria is pitted against men, but may also be because she is made to conspire alongside Flamineo in Act One Scene Two; her intelligence is potentially undermined by that of her brother's manipulation and schemes, by which Vittoria is made to act less intelligent than she is.

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