Thomas Gainsborough, the well-known artist, has lately moved from Bath to London and is trying to establish as great a reputation in London as he had gained in the metropolis as he had acquired in the Western city. All seems to promise well. The beau monde is flocking to his studio, including the Georgian Duchess of Devonshire, the queen of beauty and fashion. Gainsborough painted her as a child, and she is a great admirer of his work and very favourably disposes to him. If he can make a successful portrait of her, his success is assured.

But Gainsborough is not a business man. His twin passions are for painting and music, and he is prepared to sacrifice everything for them. So when the opera opens his wife is in great distress, because instead of trying to concentrate his attention on the Duchess's efforts on pleasing the Duchess, he is paying more attention to Miss Foyle, a harpist, whom he has induced to sit for him to give him an opportunity to buy her harp on which he has set his fancy. The Duchess is angry because more than once she has been kept waiting while he has dallied with the girl. She has been so annoyed at this that more than once she has felt inclined to cease sitting to him, but he is making a beautiful portrait of her, and she hopes moreover to make him promise to give his vote for Charles James Fox, for the famous Westminster election is taking place and the Duchess is canvassing day and night on his behalf. Gainsborough resents being asked for his vote for many of his sitters are Tories and he has no wish to flout them by definitely committing himself to the opposition party. Lastly his eldest daughter Molly has engaged herself to Johann Fischer, oboe player to the Prince of Wales, and Gainsborough has forbidden him to visit his house.

The opera opens in the front sitting room of Gainsborough's house in Pall Mall, his daughters Molly and Peggy are practising the steps
perhaps because they have vague hopes of being invited on the morrow night to Ranelagh, where a grand May day fest is being held under the patronage of the Prince of Wales. Presently Mr. Gainsborough bustling in scolds them for disordering the room, when the Duchess of Devonshire is expected, then bustles out again to interview the Cook.

Molly relapses into tears. The day is wet, her betrothed Johann Fischer is forbidden to the house and there seems no hope of seeing him. She is reassured from her grief by the advent of James the footman. He makes a great fuss about handing her a letter which has been given to him by Fischer, who writes that he will come to see her directly his father and mother are out of the way, which elevates her spirits into the seventh heaven. Mr. Gainsborough returns equipped to go out, but with his hands full of unpaid bills. She laments that her husband never paid them as he promised and that if he buys Miss Foley’s harp all his money will be wasted on it. She is so afraid that he is going to offend the Duchess, and if so it will mean ruin. While Mr. Gainsborough is still lamenting, a loud knocking is heard. She surmises that it is bailiffs come to arrest Gainsborough and is only de and sends Peggy to warn him, but it turns out to be some musicians who have come to ask to take part in the Ranelagh Fest and take the part of an amateur who can’t turn up.

Gainsborough appears from his studio and consents; then just as the musicians are about to go out, a large body of canvassers surge in, headed by Sir Thomas Tolley and a beadle. They profess to have been sent by the Duchess of Devonshire, and Gainsborough annoyed at her attempt to corner him in this way, plies Tolley with brandy until he has to be carried out, followed by his party. Miss Foley is announced and the artist, despite his wife’s dissuasions hurries back to his studio to give the girl her sitting and finish securing her harp.

Mr. Gainsborough sets out to do his shopping while Molly and Peggy are left alone scheme to admit Fischer whom they can see outside in the rain. James is enticed from the front door and Fischer let-in, by the time James comes back, Fischer is
in the sitting room, James coming back wants to turn him out down into the street but is bribed to go away into the kitchen. Then Fischer not through with the rain urges Molly to elope with him. She is about on the verge of consenting when Peggy rushes in with the news that Mrs. Gainsborough has returned. The girls conceal Fischer behind a couch. To make himself more comfortable he thrusts his legs underneath and then just as Mrs. Gainsborough enters, Molly discovers that his legs are protruding from under the front of it. She immediately sits down just over him and does her best to conceal them with her skirt. Then there comes another alarm for Peggy, who is looking out of the window, announces that the Duchess's chariot has drawn up outside. Mrs. Gainsborough dashes out to receive her, and then the half-drowned Fischer starts sneezing violently. Fortunately he manages to stop before Mrs. Gainsborough ushers in the Duchess, who sits on a chair immediately opposite the palpitating Molly.

Peggy is hurried off to warn Gainsborough; while Molly is left to face the curious glances of the Duchess, who though she is apparently occupied telling her to convey her experiences to Mrs. Gainsborough is all the time aware that the girl is concealing behind her boot. Peggy comes back with the message that Gainsborough is putting the finishing touches to Miss Foley's portrait, and if the Duchess doesn't mind waiting a minute or two longer he will be ready for her. Nor Grace is so annoyed that Mrs. Gainsborough hurries off to the studio to make her husband get rid of Miss Foley.

The Duchess occupies the time in discovering Molly's secret. She says curiously. She invites Molly to come and sit by her. Molly demurs because one of her shoes hurts her so she dare not walk on it. The Duchess insists. Molly hobble across uncovering as she does so one of Fischer's boots. It is in vain to pretend that it is one of her Father's left about, for Fischer is taken with another fit of sneezing and has to jump up and reveal who he is and why he is hiding. The Duchess, annoyed by Gainsborough's neglect, is not disposed to be severe on the lovers. Discovering that Fischer
is an eligible suitor, she promises to promote the match and invites the trio to the Fete at Ramelagh on the morrow evening and says that she will present the engaged couple to the Prince of Wales in order to secure his support.

Scene II

Gainsborough has finished Miss Foyle's portrait and has arranged to buy her harp as a gift. There is really no reason why he should daily go near the girl while the Duchess is waiting, but Miss Foyle has taken advantage of her sitting to open a flirtation with the artist who has tolerated her in order to acquire her harp, and now she takes advantage of this in order to keep the Duchess waiting. First, she pleads for her portrait as a gift, as well as the money for the harp; then he tells her that she can take one or the other but not both. He chooses the portrait and speaks affectionately of the hopes and visions which Gainsborough had inspired by his behaviour. Their interview is interrupted by Mr. Gainsborough, who asks Miss Foyle to leave, because the Duchess is waiting for her sitting. Miss Foyle meekly consents and Mr. Gainsborough goes out as the girl quesues. Gainsborough is not willing to let her go until he has rejected her assertion, but he is helpless against her. She knows that the Duchess will be up in a moment and that he will not want the two to encounter. Before Miss Foyle leaves she has made him kiss her good-bye on her mouth.

Just as he is doing this the Duchess approaches and retires. Miss Foyle, overcome with her own emotions, gives Gainsborough a cold, haughty smile and leaves. Making Gainsborough promise to meet her on the morrow at Ramelagh, Miss Foyle departs.

The Duchess almost immediately returns. She is intensely angry about Gainsborough's intrigue with Miss Foyle and immediately cuts short his apologies for delaying her. Then, remembering that she had promised to help Molly and wanted to secure Gainsborough's vote for Fox, she becomes more amiable.
manner. As the sitting commences she endeavors to tell him that she has invited Molly and Reggie to Ranelagh and Gainsborough so guesses that the interview may have been given to afford him an opportunity of meeting her, stops the Duchess from talking about it by asking her not to change her expression. Rebarbative to talking she asks why she sings. In doing this the Duchess may have desired to measure her powers against those of Miss Foyle. She erroneously guessed that she had for the girl had fascinated Gainsborough by her musical ability and if she herself shows that she is a mistress of the same art, she may so impress him that he shall be born to her. So she sings to him. The Nightingale is singing his or her composition. Gainsborough prepares it. The Duchess purposely brings Miss Foyle into the conversation, but the artist decries her features and asserts that the Duchess is not only sitter but fulfills an artist's ideal in every respect. She suspects the genuineness of the complaisance and tells him that the choice of different models each to contribute a feature to an ideal figure is merely an excuse for artist's fickleness.

Then Gainsborough chooses to change the topic of conversation. Says that she has spoilt his mood for painting and the Duchess at once attacks him about his behavior to Tolley and suggests that he has been bribed by Pitt to render her canvas a failure. Gainsborough fiercely retorts that of all his clients she is the only one who has tried to buy his vote before its exchange for her patronage. The Duchess says that if he was not so cantankerous he would not have to waste so much time in painting landscape. Gainsborough angry at his favorite theme being held up to contempt bursts into a rhapsody in praise of landscape. The Duchess through secretly she sympathizes with it, and says that she would like to look at her portrait. Hitherto she has been perfectly satisfied with this, but now angry at his opposition to all her requests, she begins criticizing it. Gainsborough worked up by their disputes during the sitting and knowing that the Duchess is not saying what she really thinks, is not disposed to defer to her.
suggestions. The Duchess hardly knowing what to find fault with, pitches upon the hat as being a scapegoat. Gainsborough in vain pleads that the hat is the key note to the picture. The Duchess, exasperated at being opposed, insists upon the hat being painted out. Gainsborough despairing and pleading, the Duchess insists, and at length the artist begins to arrange some pigment on his palette with which to alter the picture. The Duchess feels and looks triumphant. She has not obtained proper apologies from the artist for keeping her waiting, he has declined to promise his best for too, but at least she has made him alter his painting - the talent of which he is most proud. It suits her purposes. Gainsborough having arranged his pigment takes up his brush, and makes a final protest, to which the Duchess retorts: "But with the hat." Then the artist sets his brushes to the canvas not on the hat but on the face of the portrait. Mad.

The Duchess calls out in horror and attempts to stop his action, but he persists, not till he has blotted out the face with a layer of black. She tells him that he has ruined the picture and will have a spoiled canvas thrown on his hands, but he retorts that he has a pretty serving maid, with a face suitable to the design, and will substitute it for the Duchess, and sell the picture as a fancy piece.

The Duchess furious at the insult, threatens to tell her friends of his rudeness so that none of them will sit to him. He retorts that he will have to fall back on painting landscapes and animals. Even Her Grace cannot deprive him of sheep, dogs, cows and horses for sitters. Then the humour of the situation strikes the Duchess. She knows that she was wrong in trying to make him alter her beautiful portrait with which she had been perfectly satisfied and despite her anger, she cannot but admire Gainsborough for his resistance to her whims. With a laugh she reminds him that he has forgotten to mention the pigs in his list of subjects, and she understands his pig pictures are masterpieces. Telling him that pigs are he will find pigs very comatant sitters and whenever she sees one it will remind her
of this interview, she leaves the studio with a whimsical smile, en route to casually dropping her handkerchief as she goes out. Fansborough picks it up and makes as though to go after her, and then on second thoughts puts it in his inner breast pocket. It is a token from the Duchess that he has not offended beyond forgiveness.

He goes out. No sooner has he left than Mrs. Tarpey enters with James bringing her harp and guitar. She steals round sees the disfigured portrait of the Duchess and laughs to herself and turns triumphantly to the Duchess and Fansborough must have had a quarrel and she will be ready to console himself with her. In passing the portrait he notices the spoiled portrait. He drops the harp in confusion. She is just about to make an effort when she notices a crowd gathering. She turns more dubiously at the picture, the fact of her own beauty in her mind that she is a worthless woman; then she returns and moves more dubiously to the mirror that she is a worthless woman.

ACT II, SCENE I. RAMSELAUGH.

It is the night of the Masquerade at Ramselaugh, a far more select and private affair than usual. The vocal music is performed by amateurs, the professionals being responsible only for their accompaniments. The Duchess of Devonshire, who is very pretty and leaving the crowded Rotunda has found an secluded spot, where she sings a song that chimes in with her mood on the charm of solitude. She is interrupted by Lady Betty Foster and a bevy of young ladies, who vow that they heard some one serenading the Duchess and pretend to search for the imaginary suitor. Lady Betty and another lady tell their own fortunes by means of flowers. Fansborough suddenly appears accompanied by musicians with instruments and begins to serenade the Duchess, with a song addressed to the "Most Glorious goddess of the night," which the Duchess gives an encouraging reply. Joins him.

The Prince and his gentlemen come up, the Duchess recognizes Fansborough, says him a compliment on his singing, then goes on to salute the Duchess, while Fansborough joins the musicians. The Duchess asks the Prince to invite a couple of young friends to the Royal Pavilion to stand sponsor to their betrothal. The Prince consents. Then the Master of the Ceremonies asks his permission for dancing to begin, and the
royal party almost immediately begins to divide themselves into couples, the Prince taking the Duchess for his partner and Lady Betty falling to one of his friends.

While the dance is on Miss Foyle takes the opportunity to approach Gainsborough, who hitherto has not come into contact with her at the Fête. She vehemently approaches him for his neglect. He not wishing to allow her to tear and monoplogize her fasten on to him, is curt in his replies which makes her more and more angry. She accuses him of being in love with the Duchess and dangling after her like a discharged flunkie hoping to be reinstated. Gainsborough retorts that his relations with the Duchess are no business of hers. Whereupon she tells him that she has seen the blackened portrait, and obviously thinks that her knowledge of this should bring him on his knees to her. Gainsborough tells her it's merely reiterates that it's no business of hers, and leaves her seething over with passion.

The minuet is now over and Gainsborough is seized upon by the company to lead them in the Mayday dance which is to usher in the feast of Mayday. The whole assembly takes part in this and continues till 12 o'clock strikes and the 1st of May begins. Everybody unmasks, the musicians strike up "God bless the Prince of Wales" and the whole company join in singing it. The Prince then leads off his guests to the Supper pavilion.

Gainsborough has become lost in the crowd, both Miss Foyle and the Prince of Wales's Equerry are searching for him; the former, to threaten his company on him, in order to make him keep promise, which he has been at last, the latter, to invite him on behalf of the Prince of Wales to the Supper party. The Equerry aware that Miss Foyle knows the artist, asks her if she has seen him. Miss Foyle at once guesses that he has been sent to trouble Gainsborough to the Prince, which will put him out of her reach for the rest of the night. She at once resolves to revenge herself on the artist, and tells the Equerry that there's no speaking to him since he made the Duchess eat humble pie. The Equerry is intensely interested and cross examines Miss Foyle as to what actually
happened, and she secured in the knowledge that the face of the picture was actually blackened out, invents corroborative details. How the Duchess wanted the peep portrait altered, Gainsborough refused, the Duchess insisted, until losing patience he blackened out the face while the Duchess screamed blue murder. If they do not believe her they can go and see the picture in the artist's studio.

As she finishes the story, Gainsborough comes among the listeners who are still laughing at the story. The Equerry gives him the Prince's invitation and Gainsborough sets out with him towards the supper pavilion, he notices Miss Foyle and as he passes her makes a bow but she rudely averts her face. When he has disappeared she exclaims "Her gracious grace floated" and begins laughing at the scandal she has started.
Supper has just finished, and the Prince rises to sing a convivial song. "The best time of day is the morning, with the small hours just begun," the men at the table all joining in the chorus. They have arrived at the concluding verse, when Beechmaster and Algernon arrive and hurriedly whisper to the Prince. It is the tale of the scandals concerning the Duchess and Gainsborough, and for a few minutes, the whole company are gesticulating over it. They are interrupted by the arrival of Gainsborough, who is welcomed by the Prince. Saluted by the Prince with the news that he is expected to make the speech of the evening. He protests that he is protesting that he is no speaker when a party of ladies enter with Fischer and Molly in their midst, the latter being too heavily veiled to be recognizable. The Duchess begins a repeated convivial song in which the others join. Gainsborough does not identify Molly and is pleased to think that Fischer is engaged to another girl. While he is congratulating himself, the Duchess presents the betrothed pair to the Prince, who raises the girl and gives her a congratulatory kiss.

Gainsborough is thunderstruck when he sees whom the girl is, but he recovers himself by the time the Prince brings up the betrothed couple. Molly falls on her knees before him and pleads for forgiveness. Gainsborough raises up his daughter, embraces her, and says he will do everything in his power to help her and Fischer and that the latter will earn his eternal gratitude by making Molly happy.

A roundelay is sung, and then the Prince breaks up the party by announcing that the music is beginning in the Rotunda. The ladies begin to move to their boxes, and Lord Beechmaster seizes the opportunity to speak to the Duchess of Devonshire, and repeats incidentally repeat the latest version of the Slander which is that she went on her knees to Gainsborough to beg him to spare her picture and that he scornfully refused. The Duchess tells him that he has been bubble and leaves him, but she has really come to the conclusion that Gainsborough has spread the slanders, telling everyone.
that his disfigurement of her portrait was a punishment for her presumption in daring to criticize.
That she had begged him on her bended knees to spare it and was now humbly trying to reinstate herself in his favour by introducing his daughter and future son-in-law to the Prince. The
Duchess is naturally boiling over with indignation, but she reserves all her wrath for the
Supposed culprit.

As she walks across the room she encounters Molly and Fiseher coming to thank
her. Anxious not to dissipate any of their joy, she gets Lord Eldermere, one of her friends, to take
them to her box. Directly they are gone she goes to confront Gainsborough. He is unconscious
of having given any offence and has forgotten all about Miss Foyle. The songs of the
Duchess and her gracious behavior have shown that she has forgiven him about her portrait
and the complaisance with which he has accepted the Son-in-law. She has forced him to surely restore him to her good books. Instead of being kindly received as he expected Gainsborough finds her in a furious temper. She ironically congratulates
him on his success in his new role as a forgiving father and then accuses him of slandering
her. Gainsborough indignantly denies the charge and asks her to explain. She demands an
explanation. She reverts that the only explanation he deserves is a horsewhipping. Meanwhile
the courtiers around are bandying Daggs and Complete to one another about the incident. Then
the Prince comes up and says that he has heard so much about the wonderful portrait
that Gainsborough has painted of the Duchess that he should like to see it. He has been
told that the artist has made black its principal colour. Gainsborough denies this
and says that he has used black only in the hat. The Prince turns to the Duchess
and asks her if she has any objection to his seeing the picture. The Duchess with
visions of the blackened face before her is most anxious that it should not be seen,
but she is afraid that if she withholds her consent it will only confirm the scandal, so she
throws the onus on Gainsborough, by explaining that as the picture is not finished the
artist must say. Gainsborough says that the Prince can see the picture any time he likes.
The Prince at once announces his intention of going to see the picture on the following morning.

The Duchess is furious. Had picture Gainsborough accepted the opportunity she gave him, he might have repainted the face and the slanders could have been refuted, but this gives him an hour to think. The face will appear blackened and her reputation will be ruined. She determines to minimize the effect of the picture by deprecating its importance. So she says, with an air of disdain, that she is not really interested in the work.

Mr. Gainsborough may be very good at pegs and trees, but when one wants a real portrait one goes to Reynolds. Then, with a disdainful curtsey to the artist, she sweeps out.

Gainsborough is dazed. The Prince, who is really enjoying the situation, says a few words of consolation to the artist. He drinks a glass of wine with him, and then leaves him to the tender mercies of the Company. One of them starts a song maliciously. It starts as a song on "Sweetheart." Gainsborough, who has been consoling himself with repeated draughts of wine, says that ladies of rank and fashion are nothing to him. His ideal is the Serving Maid of Old England, and he breaks out into a song on her excellences. The others join him but directly he has finished, Gainsborough throws down his glass and staggers out into the night resolved to quit the so fête.

The Courbies play up to him, thoroughly enjoying the situation. Gainsborough, becoming more and more intoxicated, at length smashes his glass against the ground, stagers out into the night.

End of 2nd act.
Act III Scene I  Duchess's Boudoir.

in neglect

The Duchess is alone with her maid undecided whether to go to Gainsborough's studio or not. A footman announces Miss Molly Gainsborough. She dismisses the maid who leaves a dress, she was carrying, on a chair, and Molly enters. She explains that she has come to thank her Grace for her kindness last night. The Duchess breaks out about the slanders Gainsborough is supposed to have uttered. Molly says it is impossible for her father to have done anything of the kind, and when the Duchess asks who else knew about the blackening of the picture, the girl suggests Miss Foyles, who brought her harp to the studio directly the Duchess had left.

The Duchess recollects that Miss Foyles was at Ramleigh at the time the scandal started, and seems disposed to accept Molly's explanation. Then in comes Lady Betty Foster who protests indignantly at the girl being allowed there, when her father has given vent to such foul slanders. Molly is indignant and stands up for her father. Lady Betty points out that though Gainsborough has spoilt the picture, he is showing it to the Prince that morning before it is possible to repair the damage. Molly asserts that if Gainsborough invited the Prince to his studio, the picture will be perfect by the time His Royal Highness arrives. But Lady Betty has no patience with the girl and the Duchess seeing that if she stays she will be only more and more insulted, on which Molly curtseying to the Duchess walks out sobbing.

Then follows a quarrel between the Duchess and Lady Betty, the former defending Gainsborough and Lady Betty ridiculing her. At length Lady Betty flounces out of the room in a rage.

The Duchess left alone, rings her bell for her maid and has the costume she wore for the portrait brought in, then tells the maid to leave her. She is still undecided. Though she now is convinced of Gainsborough's good faith, but even if he has not slandered her, she feels it is impossible for him to restore the picture in time. In a passionate soliloquy, she
at length decides that it behoves her, whatever may happen, to go and withdraw the cruel insults she leveled at him and stand by her side when the Prince visits his studio.
Meanwhile Gainsborough having reached home from the Ranelagh, after a disturbed night, has gone down to his studio to get it ready for the Prince’s visit. He has done everything except restored the Duchess’s portrait to its previous condition. Her insult and accusations have so roused his mind, that he has been tempted to leave it with the black paint on it. Throwing himself on a studio chair to recover from the pros and cons of the matter he has fallen into an uneasy dose. From this he is aroused by the entry of Molly, Fischer, Mr. Gainsborough and Peggy all in a state of wild excitement.

Molly endeavour to explain the Duchess’s more favourable attitude in the matter and Lady Betty’s animosity, but she is so interrupted by the others that Gainsborough hardly understands. They all urge him to restore the picture. Then Mr. Gainsborough brings matters to a head by saying that he will tell James to inform all visitors that Gainsborough is too ill to see anyone.

Gainsborough, agitated beyond endurance, rings for James and instructs him that everyone who comes is to be shown up instantly. Then saying he wishes to be alone he turns them all out. The Duchess’s insults of the night before still rattle fiercely in his mind but as he repeats them his admiration of the Roman overcomes his smarts, he recalls how her look of disdain was so grand that he could have shouted bravely, taking a piece of paper he endeavours to sketch it, then lamenting it does not give the colour, he turns to the picture. He has he laughs, my Lady Duchess never suspected that the disfigurement was a mere splatter of lamp-black which a wet rag would remove. He hesitates, then decides that he can’t leave the Duchess to the gang of scandal mongers and collecting his implements, carefully wipes out the black and restores the face to its original beauty.

Feeling rejoiced at the restoration of the work, he apostrophizes the work portrait, as though he were speaking to the sitter, addressing it as Lady Desdaivos and pointing out that her loveliness’ loveliness, doomed to perish in a short time, will be preserved forever through...
The Duchess appears drenched in the costume of the portrait, on the threshold of his despised picture.

He has hardly finished when the door opens, and stands hesitating and diffidently. Gainsborough stands rooted to the spot: "I am here" stammers the Duchess. "Your Grace does me an honour," says Gainsborough with a low formal bow. "I am here to sit," urges the Duchess pleadingly. "After what Your Grace said last night," queries the artist sternly, "She pleads that she never meant it, that she had to do it in self-defence for her companions were telling her, that he boasted that she had gone down on her knees to him?" Gainsborough asks and she believes it? "For one brief moment," she confesses, "But the act could not have come to him now if she still believed it." Gainsborough boils with rage as he hears of the slander heaped upon him but she asks him: "What does it matter now?"

All this time the Duchess has not seen the restored picture so has no idea that it has been restored, so that when the "Prince of Wales" is announced she urges Gainsborough to keep it back, and she will say that she has to give another setting for it. The artist whispers to her that it will be alright and the Prince enters. While he is speaking to the Duchess, Gainsborough exasperatingly turns the portrait away so that it cannot be seen by the courtiers.

The Duchess with a smile on her lips though she is palpitating with anxiety explains to the Prince that the picture is still unfinished so that he must not judge it too harshly. He assures her that he can make allowances, while the courtiers smile and nudge one another in expectation of the awful revelation which the display of the portrait will reveal.

Gainsborough takes the Prince to where he can see it, and the Prince regards the work with deep attention, the courtiers with tentative smiles listening for what he will say, waiting for him to speak.

"Ah, I see, you have introduced some black, Mr. Gainsborough," he says.

The courtiers' smiles become broad grins but the Prince immediately adds, "But you have used it with masterly effect." Turning to the Duchess he congratulates her on possessing such a superb portrait and slyly adds: "Never has your friend Reynolds
done as better. Then he commissions Gainsborough to paint a portrait of himself. Gainsborough moves the portrait for the Courtiers to see, who greet it with loud applause, mingled with some whispered astonishment, concerning the Fool who, prompted by lady March, with the words "Gray! Donkeys! Gray!"—

The Prince makes a graceful farewell to the Duchess and then leaves, followed by his train. Gainsborough and the Duchess are now alone. He breaks into the song that he sung to her at Ramsgate and she responds with the verse with which she answered him there. Going on his knee, he thanks her for coming to save him from the results of his rudeness and folly and as he kisses her hand she places her other hand on her head.

Curtain.

From the results of my own rudeness + folly,
My Divinity + Guardian Angel,
As he kisses her hand, she places her other hand
lovingly on his head to the soft strains of the orchestra + slow falling of the Curtain.

Jeni's Opera D.N.

A.C.