

## WHO REALLY WAS FLO GARRARD?

By MIKE KIPLING

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Kipling's first love, Flo Garrard, was, as Andrew Lycett and other biographers relate, the daughter of Captain Robert Garrard of the Garrard crown-jewellery family. But why, with such family connections, did she and her sister Maud lodge with Sarah Holloway in Southsea at the time Trix Kipling was still resident there? And why, much later, does Flo's obituary report that she was left after her father's death with the necessity of earning a living? In this paper, I examine Flo's family background, revealing evidence to justify Flo's reported comment that she "came from a hopeless family". I also record the later lives of Flo, her parents and her siblings.

### FLO'S PARENTS

Robert Garrard was the elder son of Robert Garrard, the head of R&S Garrard, silversmiths and jewellers. Born in St John's Wood in 1832 but brought up in Streatham, he was educated at Harrow and St Mary's Hall, Oxford, which he left without taking his degree.<sup>1</sup> In May 1852, he purchased a commission in the 95th Regiment of Foot.

He was slightly wounded at the Battle of the Alma in 1854 and returned to England in early January the following year. He purchased a vacant captaincy in the regiment in February 1855 and, from at least June of that year, was based at Parkhurst Barracks on the Isle of Wight where the 95th had a depot. A son, Robert, was born in late October 1855 at nearby Carisbrooke, the mother being described by Robert in the register as "Fanny Garrard, formerly Mortlock".<sup>2</sup> However, I have been unable to find any record of Robert Garrard actually marrying Fanny. The birth was less than ten months after Robert's return to the UK.

Frances (Fanny) Mortlock was the daughter of shoemaker Samuel Mortlock from Freckenham in Suffolk where she was born in 1831. Sometime between 1841 and 1851, the Mortlock family moved to London, where Fanny's father continued to ply his trade. The 1851 census finds Fanny, older sisters Theodosia and Bessie and younger sister Susan living in St John's Wood in north London. The sisters are described as 'annuitants', which would usually suggest that they were

in receipt of a legacy from a will (which seems unlikely). Theodosia had already borne and lost an illegitimate child and in 1852 married Thomas Walsh Vokes, a former cornet in the 4th dragoons and a serial bankrupt.<sup>3</sup>

Parts of St John's Wood were notorious around this time as places where men would set up home for their mistresses, and it is possible that this latter might have been the arrangement between Robert and Fanny.<sup>4</sup> The neighbourhood also contained St John's Wood barracks, at that time used by infantry regiments, so might well have been somewhere Robert visited on his return from the Crimea and first encountered Fanny. In March 1856, Robert exchanged to the 5th Dragoon Guards, the main body of which returned from the Crimea three months later.<sup>5</sup> As Lycett reports, the regiment spent the next few years on domestic duties in various parts of the UK.

A second son, Henry John (later known as Jack) was born around 1859, most probably in London. I have been unable to trace a registration or baptism and so can only assume that Fanny was his mother. Fanny was definitely the mother of Fanny Maud (1861) and Florence Violette (1865).<sup>6</sup>

Maud was born in March 1861 at fashionable Park Lodge in Albany Street on the east side of Regent's Park and adjacent to the cavalry barracks there. Her birth was reported in *The Morning Post*, publicly naming Fanny as the wife of Captain Garrard, although whether this was done with Robert's approval cannot be known. The 1861 census records only Fanny and one month old Maud at Park Lodge. Fanny describes herself as Fanny Garrard, married with an independent income. In the same census, the boys Robert and Jack were recorded as "visitors" at the home of a sawyer and his wife on the Isle of Wight in a village not far from Parkhurst and Carisbrooke.<sup>7</sup> I have not found Captain Garrard in this census, although as he was a serving officer (albeit stationed in England at the time), this is not necessarily unexpected.

Flo was born on 31 January 1865, at 12 Victoria Road, Kensington, another respectable address. In September of that year, after his regiment had been in Ireland for three years, Captain Garrard retired on half-pay (effectively a pension).<sup>8</sup>

By the time of the 1871 census, Fanny, Flo and Maud had moved to 32 Elgin Road in Notting Hill.<sup>9</sup> I have not been able to find census entries for Robert and Jack, although it is possible that one or both were at school somewhere. Captain Garrard was recorded as a visitor at his cousin James Mortimer Garrard's house in Berkshire, where he is described (probably by his cousin) as unmarried.<sup>10</sup>

In the following year, 1872 Captain Garrard commuted his army pension for a lump sum.<sup>11</sup> Lycett reports that he then spent some years in

France, and this is consistent with his absence from British records for the best part of the next decade. Also in 1872, son Robert was baptised at St Peter's, Bayswater. It is the only baptism on the page not to show a date of birth, which implies that he was not baptised in infancy. His address was given as Fanny's address in Notting Hill. He subsequently married Ellen Alice Viney in Beckenham in 1877, at which time he was described as a banker living in Paris. His sister Maud and brother Jack were witnesses. Ellen Viney was the daughter of John Viney, a City accountant.<sup>12</sup>

It seems likely from Robert's place of residence in 1877 and Trix's comment on Flo "the life she had led in cheap *pensions*," that Captain Garrard's children lived with him in France for at least part of the 1870s.<sup>13</sup> Whether Fanny was ever with them is uncertain. By the time of the 1881 census, she was living with her sister Theodosia Vokes in Kensington, accompanied by daughter Maud and, significantly, was described as 'paralysed'.<sup>14</sup> I can find no record of the male Garrards, so they most probably were then still living abroad.

Captain Garrard inherited £40,000 on the death of his father later in 1881, the will noting that this amount is "clear of all advances which I have made to him or on his account".<sup>15</sup> Doubtless these advances included the purchases of his various commissions as well as the living expenses for Fanny and the children. The legacy may also have helped him finance Flo's subsequent art studies. Robert Garrard senior left his properties, business interests and the balance of his very sizeable estate to his younger son, Benjamin Whippy Garrard. He also left legacies to two named grandchildren and to "my other grandchildren (at present eighteen in number)". These twenty grandchildren were the children of Benjamin (9) and of his three sisters (11). The number does not allow for Robert, Jack, Maud and Flo, confirming that the main Garrard family, or at least its patriarch, did not recognise them as legitimate.

In April of the following year 1882, Flo's brother, Robert, died of tuberculosis at the Viney's house in Beckenham but was described as being of Rue Jouffroy, Paris. He was only 26.<sup>16</sup> I am not aware of any evidence that Kipling or Trix were aware of this tragedy in Flo's family life, or of the ill-health of Flo's mother.

In 1884, Fanny Garrard was admitted as a patient at Northumberland House, a private insane asylum in Finsbury Park, where she died the following year. Her death certificate describes the cause of death as "general paralysis", a term usually reserved for tertiary-stage syphilis, which typically emerges 10 to 20 years after a primary venereal infection. The certificate and contemporary newspaper announcements describe her as the wife of Capt. Robert Garrard.<sup>17</sup>

Birkenhead relates that Flo had told Kipling that she came from a hopeless family and that both her parents had suffered from delirium tremens.<sup>18</sup> It was perhaps not so far from the truth, and as much as Flo had been prepared to reveal of her true background. She may not have known the true nature of her mother's illness.

#### FLO IN SOUTHSEA, LONDON AND PARIS

Trix said that Kipling first met Flo when he was fourteen and a half (i.e. in the summer of 1880). Flo and Maud being in Southsea by 1880 is also consistent with Maud having been at Southsea when Trix first met Flo, but being with her aunt and sick mother in London in 1881.<sup>19</sup>

Trix says she last saw Flo when she, Trix, was thirteen. This would most probably have been the summer of 1882, as Trix appears to have visited Southsea only in the summer. Portsmouth newspapers report Flo winning prizes in swimming (August 1882) and elocution (February 1883), so Flo may have remained with Sarah Holloway until at least early 1883.<sup>20</sup>

Trix may have helped boost Flo's confidence in recitation, as she described teaching Flo to read verse and to learn it by heart. She comments how charmingly Flo recited "Ho, pretty page, with the dimpled chin", the first line of Thackeray's *The Age of Wisdom*. The first stanza in full runs:

*Ho! pretty page, with the dimpled chin,  
That never has known the barber's shear,  
All your wish is woman to win;  
This is the way that boys begin, –  
Wait till you come to forty year.*<sup>21</sup>

In the summer of 1883, Flo lived for a time in St John's Wood Road with Lillie Allan, nee Tyson, a recently married friend. Flo was later mentioned in the report of Lillie's divorce proceedings. Mrs Allan gave evidence that she had left her husband because he mistreated her, that her friend Miss Florence Garrard had often witnessed this and that Miss Garrard's living with them was not the reason for her and her husband's quarrels. Interestingly, the court papers for the case refer to Lillie Allan living with Sarah Holloway at Lorne Lodge, Southsea in September 1884.<sup>22</sup>

It's possible that Lillie had been living at Lorne Lodge before her marriage. She had been orphaned at the age of eleven and in 1881 was living in Clifton, near Bristol. Her younger sister, Alice, was a pupil at a small private school run by Annie Wheeler nearby. As I noted in *The Provost of Oriel and other puzzles of the Holloways of Southsea*,



Annie Wheeler was a friend of Kipling's mother and a former Oxford neighbour of Sarah Holloway and probably introduced the one to the other.<sup>23</sup> It therefore seems likely that Annie Wheeler also introduced Lillie Tyson to Sarah Holloway. It is perhaps no coincidence that Lillie Allen's young daughter was named Alice Violette, the first being her sister's name and the last being Flo's middle name.

Lycett reports that Flo started at the Slade in the autumn of 1884, living initially with her brother's widow's family, the Vineys, at Beckenham and later with her father's sister, Esther Ruck. As far as I am aware, this latter is the only evidence of Flo (or any of her siblings) interacting with the wider Garrard family, other than Flo's joint exhibition in Bond Street in 1923 with her second cousin Lindsay Garrard (see below).

Kipling wrote to his cousin Margaret Burne-Jones from India at the end of 1885, asking for any news she might be able to discover of Flo at the Slade.<sup>24</sup> It is not known how she responded.

By 1890, as Lycett relates, Flo was studying in Paris, although she was in London when Kipling encountered her whilst out walking. Carrington describes Kipling's visit to Flo in Paris in May of that year, where she was sharing an apartment with Mabel Price (on whom Kipling based the red-haired Impressionist girl in *The Light That Failed* (hereafter *TLTF*); Maisie in that work is of course based on Flo).<sup>25</sup>

Although *TLTF* has Dick Helder initially visiting Maisie in London (St John's Wood, curiously enough), where she lives with the red-haired girl, I've not found any evidence that Flo was living there in 1890, with or without Mabel, or that Kipling actually visited her in London.

As Lycett notes, Mabel Price was not related to Kipling's old headmaster, Cormell Price. However, by coincidence, Mabel's father, the Oxford don Dr Benjamin Price, was one of the examiners when 'Crom' sat mathematics honours moderations in 1856.<sup>26</sup>

Lycett describes in some detail the contents of one of Flo's Paris sketchbooks which contains considerable input from Kipling.<sup>27</sup> In addition to the illustrations which Lycett describes, the book contains a manuscript copy of a verse from 'The City of Dreadful Night' by James Thompson. Kipling had recently used this same verse on the title page of *Under the Deodars*:

"Since he cannot spend nor use aright  
The little time here given him under trust  
But wasted it in weary undelight..."

Its inscription in the sketchbook suggests to me that Kipling may already have sensed the futility of his attempt to regain Flo's affections.

In complete contrast, there is also a cautionary tale of an unsurprisingly disastrous attempt to serve champagne from a soda syphon!

Around this time, Kipling also presented Flo with a copy of the first English edition of *Departmental Ditties* which had just been published. He wrote in it "To Flo from Ruddy who is supposed to have written this book: 90" and the poem *L'envoi*, which he noted had been "Written in '81".<sup>28</sup>

In 1891, at the time of Kipling's visit there in November, the *Melbourne Argus* reported a letter a lady had received from England announcing that Florrie Garrard is engaged to "a Mr Rudyard Kipling, a fashionable young author". *TLTF* having recently been published, the similarities between Flo and Maisie (and Kipling and Helder) are not missed.<sup>29</sup> There is also an intriguing reference to Flo practice-firing a revolver at a snowman in a garden at Beckenham. (The journalist attributes the property incorrectly to Captain Garrard; it would have been that of John Viney, for whom it was indeed true that "*the Dover Express ... passes at the end of his garden*".) This rumour appears surprisingly dated, given that Kipling's involvement with Flo is considered to have ended after the Paris visit over a year previously; yet it was even briefly picked up by several British newspapers in early 1892.<sup>30</sup>

#### FLO'S FAMILY

*Captain Robert Garrard*: Returning from France after his father's death, Robert became a wine merchant in Piccadilly, most probably acquiring the business via John Viney who was the trustee in bankruptcy of its previous owner in 1885.<sup>31</sup> Robert Garrard married in 1888, describing himself as a widower, but his new wife unfortunately died the following year. The 1891 census finds Robert living in Woking, employing six servants including a Swiss cook. His daughter Maud and her husband (see below) were also present.<sup>32</sup> He died in Bournemouth in 1895, of cancer of the tongue, of which excessive drinking is known to be a major cause.<sup>33</sup> The death was registered by Flo, who states that she was in attendance. (It may even be that she was living there at the time, as late 19th century Bournemouth had become a favourite location for visiting artists and writers.) Robert's will divided his estate between his three surviving children, but they probably received nothing at all because the nominated executors had to cede administration to his creditors. Robert had somehow managed to exhaust the very generous inheritance he had received 14 years earlier.<sup>34</sup>

*Maud Garrard*: Maud was reportedly described to Kipling as suffering from "curvature of the spine, incipient sex-mania and a hungry gushing manner". Trix described how Flo gave most of her dress allowance to



Maud who “always looked like a rag-bag and fluttered out of doors like a worrycrow or bird-scarer”.<sup>35</sup> Maud married Charles Rigden, an auctioneer, in 1883.<sup>36</sup> Perhaps more true to her alleged nature, though, she took to the stage in 1896 as Miss Maud Rigden; but, so far as I can discover, she appeared only in minor regional repertory productions.<sup>37</sup> Charles Rigden died in 1900 and in April 1904 Maud married Sidney Hallows, an actor with whom she had been appearing since at least 1898, and with whom she was living in 1901.<sup>38</sup> This may have been somewhat of a death-bed marriage, as Maud died just three months later.<sup>39</sup>

The causes of her death were given as “laryngitis” and “oedema of lungs”. I wonder if this could possibly be the background to Trix’s curious comment to Birkenhead that Kipling had informed her in 1902 that Flo had died, “... neglected lungs, I think”. Maud’s death was reported by her cousin, Theodosia Burslem, the daughter of Mary Ann Mortlock, another older sister of Fanny.

*Jack Garrard:* Jack Garrard was probably the brother whom Trix met at Southsea and described as “tall and dark, with Flo’s distinction of bearing”. Trix was later to relate to Birkenhead that Flo had told Kipling that Jack was “rowdy, handsome ... and fond of pinching young girls and asking them to sit on his knee”. The *Melbourne Argus* reported in 1891, when embroidering on the unfounded rumour of Kipling’s engagement to Flo, that Jack Garrard was “an officer of the Union Bank of Melbourne a few years ago, but after a brief experience of Australia went home again.”<sup>40</sup> I also wonder whether he was the Jack whose name, as Lycett mentions, appears in Flo’s Paris sketchbook alongside the names Ruddy and Charles.

Jack had lived in Hastings since the late 1890s with brother and sister Henry and Florence Smith, who was sister-in-law to John Viney’s son, Cecil Thomas. Living with them in 1911 was Cecil Thomas’s son, Cecil Henry Viney (later to die at Aubers Ridge in 1915).<sup>41</sup> In 1913, Jack was charged with exposing himself on two occasions to young girls in a park in Hastings, but was acquitted. Cecil Thomas Viney gave evidence for the defence. Jack died, unmarried, in Broadstairs in 1946.<sup>42</sup>

#### FLO IN LONDON

In 1900, giving her address as 43 Glebe Place, Chelsea, Flo advertised for a position as an art teacher, mentioning that she held the Royal Drawing Society’s teachers certificate, amongst other qualifications. The 1901 census shows that 43 Glebe Place was occupied by Sibyl Childers, a sister of Erskine Childers, the writer and Irish nationalist politician. Flo was recorded as a ‘visitor’. In 1904, Flo took over the

tenancy of 43 Glebe Place, remaining there for the remainder of her life.<sup>43</sup>

Flo was a member of the Artists’ Suffrage League. This was founded in January 1907 by women professional artists, to prepare for the first large-scale suffrage demonstration to take place the following month, the so-called ‘Mud March’.<sup>44</sup>

In 1909, she painted a copy of a portrait of the Yorkshire clothing magnate, Sir John Barran, for his son to donate to the University of Leeds, of which Sir John was a founder. The same year she exhibited *An Allegory* at the Royal Academy, which portrayed a Pierrot gazing on Pan. A photograph of this was contained in a small hoard of items relating to Kipling and Flo, auctioned at Sotheby’s in 1968.<sup>45</sup> She also painted for King’s College Hospital a copy of John Singer Sargent’s portrait of Dr William Smoult Playfair, a prominent obstetrician. Playfair was the father of the actor-manager Nigel Playfair, whom Flo had known in Paris by virtue of Nigel’s sister having married Mabel Price’s brother.<sup>46</sup> Studios in the rear of 43 (known as 43a Glebe Place or Hans Studios) were occupied by the architect Charles Rennie Mackintosh from 1915 to 1923, with whom Flo must therefore have been well-acquainted.<sup>47</sup>

In 1923, there was an exhibition at Walker’s Gallery in New Bond Street of paintings and water-colours by Flo and her second cousin Lindsay Garrard. Flo’s pictures included Irish landscapes (she had travelled to Ireland on several occasions between 1900 and 1911) and scenes of Chelsea and France. There is no evidence from the subject matter that Flo and her cousin ever painted together.<sup>48</sup>

In 1928, Chelsea neighbours Emily Sargent and Violet Ormond, the sisters of John Singer Sargent (who had died in 1925), gave Flo what they thought were some of Singer Sargent’s unused canvasses and other artistic materials. However, this hoard contained two portraits which Flo was allowed to keep, and later to sell. They were *An Italian Model* and *Portrait of a Child*. (The latter was auctioned at Bonhams in 2006 for \$2.6m.)<sup>49</sup>

Carrington and Lycett report that the hoard sold at Sotheby’s in 1968 contained a copy of the 1927 edition of *T.L.T.F.*, dedicated “From V to F” and inscribed with comments including “It looks to me rather like its image reflected in a Distorting Mirror”. This was evidently a gift from Flo to Frances Egerton, a fellow artist who was in 1932 living in the studio at 43a Glebe Place, although she later moved nearby to live with her widowed mother and siblings.<sup>50</sup>

In 1933, as Lycett discovered, Flo produced an unpublished, copiously illustrated manuscript work, *Phantasmagoria – or Ready Reckoning by Rumour Run Riot* by ‘Silivigi’. The British Library holds both the original and a contemporary photographic copy.<sup>51</sup> The work

originated when Flo was moved on from painting outside the Houses of Parliament, due to the arrival of an Indian nationalist delegation. She fantasises how she, a member of the Upper House and an animated statue of a lion, are arrested, and how the charge of painting contrary to



A page from *Phantasmagoria* by 'Silivigi'  
(reproduced by permission of the British Library)

regulations failed because of the loss of the crucial painting as evidence. The painting in question becomes a nine-day wonder but years later emerges in the art market, an unscrupulous art dealer having purloined it from the court room before the trial.

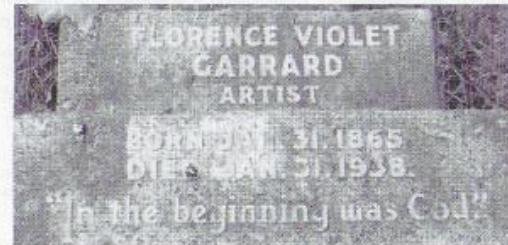
According to the handwritten text: *So the lion got surly – at least so thought the Police, who were really, merely, judging by appearance. The fact being the noble Lion was only warning the noble Earl that his dignity (which was immense) stood in peril from paint. Which was obvious to all, save the Earl, and the Artist.*

After reading the story, the derivation of the pseudonym becomes obvious: "Silly V G." The book's dedication to Frances Egerton says that "these pages... recall to me so vividly her brilliant talent, and sparkling manner of whipping up the mousse on a cup which might otherwise pour out flat".

Loose inside the original, in addition to several sketches which are presumably Flo's, is a manuscript copy in Flo's handwriting of Masefield's *Being her Friend*, also presumably given to Frances by Flo. The poem's first stanza runs:

*Being her friend, I do not care, not I,  
How gods or men may wrong me, beat me down;  
Her word's sufficient star to travel by,  
I count her quiet praise sufficient crown.*

Flo died in 1938 of pancreatic cancer and is buried in Gunnersbury cemetery under the inscription "Florence Violet Garrard, artist".<sup>52</sup>



She left her personal possessions to Frances Egerton and the rest of her estate to animal charities. Frances had been present at Flo's death and had registered it, naming Flo's father incorrectly as Lindsay Garrard, (who as it happened had also served in the 5th Dragoons).<sup>53</sup> An obituary to Flo appeared in *The Times*. Frances Egerton most probably either



wrote or informed the obituary, as it contains the same mistake as the death certificate. It said that, in later life, Flo had devoted more time to teaching drawing and painting than to producing her own work, although it added that Singer Sargent had thought highly of her work. Rather surprisingly, it also reported that Kipling thought highly of her general intelligence.<sup>34</sup>

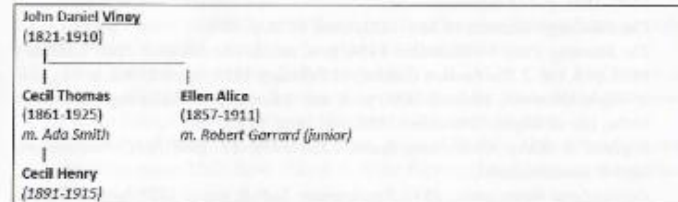
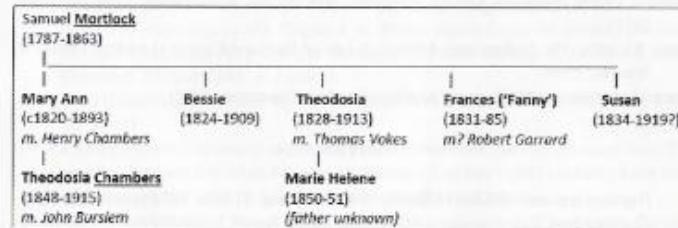
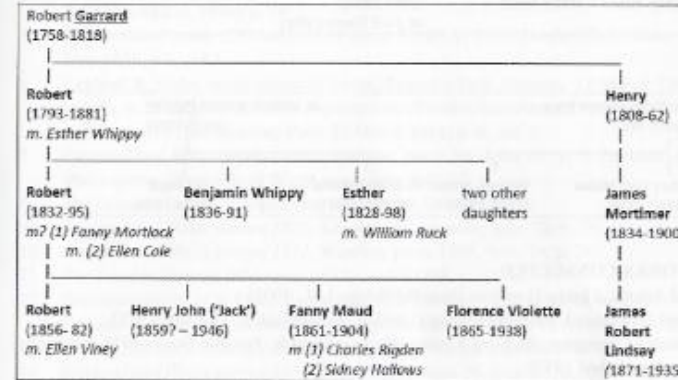
A memorial exhibition of Flo's work was held in March 1938 at the Modern Gallery in Greek Street. Amongst the 57 works for sale were *Pierrot* (at £100 by far the most expensive, so doubtless the work exhibited at the Royal Academy in 1909), views of 43 Glebe Place, and a number of more recent seascapes of Pendine in South Wales and the North Norfolk coast. (Two months later, the same gallery exhibited works by Frances Egerton, one of which was also of Pendine, which suggests that she and Flo had probably painted there together.)<sup>35</sup> Three of the works had been in Flo's 1923 exhibition, priced then at 75 guineas each. They were now priced at only £8 apiece. The exhibition catalogue also contains a brief biography:

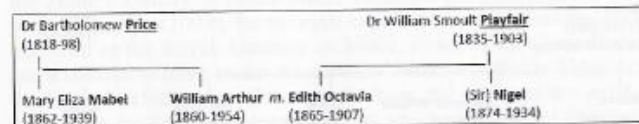
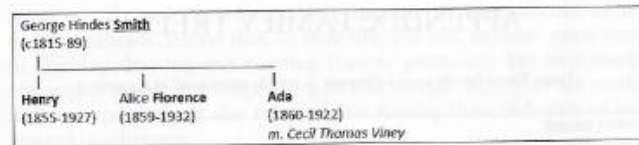
*"Miss Violet Garrard ... had a great love for the sea. And she expressed the vigour of the sea in her personality and paintings ... She would brave the wildest weather to catch the spontaneity of her impressions ... [S]he was faithful to nature because she loved it; and yet a lyrical quality infuses all her realism. Her technique was learned in Paris, and it was the Impressionists who gave her the power to express her vision with vivid actuality."*

Perhaps, after all, not so far from Kami's comment on the fictional Maisie's paintings "Il y a du sentiment, mais il n'y a pas de parti pris"<sup>36</sup>

## APPENDIX: FAMILY TREES

(Note: These family trees refer only to people mentioned in the essay)





## WORKS CONSULTED

- Jad Adams, *Kipling* (London: Haus Publishing Ltd., 2005)  
 Lord Birkenhead, *Rudyard Kipling* (London: Weidenfeld & Nicolson, 1978)  
 Charles Carrington, *Rudyard Kipling* (Harmondsworth: Penguin Books 1986, originally published 1955)  
 Alice Fleming, *Notes by Mrs Fleming on Flo Garrard*. University of Sussex special collections, SxMs-38/3/2/4/4  
 Rudyard Kipling, *The Light that Failed* (1891; London: Macmillan, 1920)  
 Andrew Lycett, *Rudyard Kipling* (London: Weidenfeld & Nicolson, 1999 reprinted 2015)  
 Harry Ricketts, *The Unforgiving Minute: A Life of Rudyard Kipling* (London: Chatto & Windus, 1999)  
 Martin Seymour-Smith, *Rudyard Kipling* (London: Papermac, 1990)

## NOTES

- 1 Baptism registers of Christ Church, St Marylebone, 27 June 1831 (ancestry.co.uk). *England and Wales census 1841*, Piece: 1068; Book: 2; Civil Parish: *Streatlam*; County: *Surrey*; Enumeration District: 6; Folio: 45; Page: 15; Line: 5. Harrow School Register 1801-1893, p. 137 (ancestry.co.uk). Oxford University Alumni, 1500-1886, p. 510 (ancestry.co.uk). *The Edinburgh Gazette*, 18 May 1852, issue 6178, p. 420
- 2 *The Morning Post*, 16 December 1854, p. 6, col. 3. *The Morning Post*, 3 January 1855, p. 3, col. 2. *The London Gazette*, 13 February 1855, issue. 21662, p. 551. *Isle of Wight Observer*, 16 June 1855, p. 4, col. 1. England & Wales registrations of births, Isle of Wight, 31 October 1855, vol. 2b, p. 413.
- 3 *England & Wales, Christening Index, 1530-1980, 17 April 1831, Freckenham, Suffolk* (ancestry.co.uk). *England and Wales census 1841, Freckenham, Suffolk* piece: 1027, book 8, folio 6, p. 6. *England and Wales census 1851, Battersea*, piece 1577, folio 212, p. 1. *England and Wales census 1851, St John, Marylebone*, piece 1491, folio 755, p. 24.

- England & Wales registrations of birth, Marylebone, Marie Helen Mortlock, 19 June 1850, vol. 1, p. 211. Burial register of St Nicholas, Chiswick, 18 January 1851, Marie Helen Mortlock. Marriage register of St Marylebone, 14 July 1852. *The London Gazette*, 5th March 1839, issue 19713, p. 514.
- 4 Richard James, *St John's Wood and Maida Vale Past* (London: Historical Publications Ltd, 1998) p. 58
  - 5 *The London Gazette*, 25 March 1856, issue 21863, p. 1160. *London Daily News*, 26 June 1856, p.3, col.3.
  - 6 England & Wales registrations of births, Regent's Park, Pancras, 17 March 1861, vol. 1b, p. 17. England & Wales registrations of births, Kensington, 10 March 1865, vol. 1a, p. 110. *The Morning Post*, 23 March 1861, p. 8, col. 3.
  - 7 *England and Wales census 1861*, Pancras, piece 96, folio 83, p. 3. *England and Wales census 1861*, Isle of Wight, piece 656, folio 53, p. 1. *The London Gazette*, 1 September 1865, issue 23009, p. 4239.
  - 8 *England and Wales census 1871*, Kensington, piece 46, folio 72, p. 20.
  - 10 *England and Wales census 1871*, Windsor, piece 1298, folio 74, p. 26.
  - 11 *The London Gazette*, 20 August 1872, issue 23888, p. 3739.
  - 12 Baptism register of St Peter, Bayswater, 22 December 1872, Robert Garrard. England & Wales registrations of marriage, Bromley, 10 April 1877, vol. 1a, p. 512.
  - 13 Kipling Papers, University of Sussex special collections, SxMs-38/3/2/4/4
  - 14 *England and Wales census 1881*, Kensington, piece 36, folio 19, p. 32.
  - 15 HM Courts and Tribunal Service, will of Robert Garrard, proven at the Principal Registry, 8 November 1881.
  - 16 England & Wales registrations of deaths, Bromley, 3 April 1882, vol. 2a, p. 221.
  - 17 The National Archives, *Lunacy Patients Admission Registers*; Class MH 94, Piece 5, p. 165 (ancestry.co.uk). England & Wales registrations of deaths, Hackney, 23 June 1885, vol. 1b, p. 284 (in the name of Fanny Goddard). *London Evening Standard*, 27 June 1885, p. 1, col. 1.
  - 18 Lord Birkenhead, *Rudyard Kipling* (London: Weidenfeld and Nicholson Ltd, 1878) pp. 50-51.
  - 19 Kipling Papers, University of Sussex special collections, *ibid* (in the same note, Trix says she first met Flo when Flo was 16. However, as this would probably have been in the summer of 1881, it is inconsistent with other evidence).
  - 20 *Portsmouth Evening News*, 6 February 1883, p. 2, col. 4. *Portsmouth Evening News*, 17 August 1883, p. 2, col. 3 (referring to the previous year's winner). Trix only returned to India in the autumn of 1883, so could have visited Southsea one last time after Flo had left.
  - 21 Kipling Papers, *ibid* William M Thackeray, *The Complete Works* (Hastings: Delphi Classics, 2013) Kindle edition, location 145993 of 184516.
  - 22 *London Evening Standard*, 21 February 1885, p. 3, col. 8. *Court for Divorce and Matrimonial Causes, later Supreme Court of Judicature: Divorce and Matrimonial Causes Files*; Class: J 77; Piece: 326; Item: 9789 (ancestry.co.uk).
  - 23 *England and Wales census 1881*, Clifton, piece 2479, folio 13, p. 19 and Westbury on Trym, piece 2502, folio 132, p. 6. Mike Kipling, *The Kipling Journal*, March 2017, p. 8-24.
  - 24 Thomas Pinney (editor). *The Letters of Rudyard Kipling*, vol 1, p. 111.
  - 25 Charles Carrington, 'Retrospect of The Light that Failed' *The Kipling Journal*, June 1975, pp. 4-8.



- 26 *London Daily News*, 25 December 1856, p. 3, col. 2.
- 27 *Florence Garrard's Sketchbook*. Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations, MSS Kipling.
- 28 David Alan Richards, *Rudyard Kipling. A Bibliography* (Oak Knoll Press, New Castle, Delaware and The British Library, London: 2010), p. 39. Andrew Rutherford, *Early Verse by Rudyard Kipling* (Oxford University Press paperback: 1986) pp. 110–11.
- 29 *Melbourne Argus* 21 November 1891, p. 13, col. 1.
- 30 For example, *Bromley & District Times*, 15 January 1892, p. 5, col. 2.
- 31 *The London Gazette*, 18 December 1885, issue. 25541, p. 6177.
- 32 England & Wales registrations of marriages, Westminster, 7 June 1888, vol. 1a, p. 937. *The Morning Post*, 1 Jan 1889, p. 1, col. 1. *England and Wales census 1891*, Woking, piece 555, folio 18, p. 29.
- 33 England & Wales registrations of deaths, Christchurch, 19 August 1895, vol. 2b, p. 406.
- 34 HM Courts and Tribunal Service, will of Robert Garrard, proven at London, 5 October 1895.
- 35 Lord Birkenhead, *op. cit* p. 51.
- 36 England & Wales registrations of marriage, St George Hannover Square, 10 July 1883, vol. 1a, p. 718.
- 37 For example, she appeared in *The New Barmoid* at the Theatre Royal, Aldershot, in July 1897 (*The Era*, 24 Jul 1897, p. 3, col. 3).
- 38 England & Wales registrations of deaths, Brighton, 29 October 1900, vol. 2b, p. 141.  
England & Wales registrations of marriage, Lambeth, 2 April 1904, vol. 1d, p. 757. *England and Wales census 1901*, Lambeth, piece 434, folio 68, p. 16.
- 39 England & Wales registrations of deaths, Hendon, 6 July 1904, vol. 3a, p. 145.
- 40 Kipling Papers.  
Lord Birkenhead, *op. cit* p. 50.  
*Melbourne Argus*, 1891 (see note 21).
- 41 *England and Wales census 1901*, Hastings, piece 869, folio 89, p. 11.  
*England and Wales census 1911*, Hastings, SD3, ED10, SN418, piece. 4760.  
De Ruvigny's Roll of Honour, 1914–1919 (ancestry.co.uk).
- 42 *Hastings and St Leonards Observer*, 19 July 1913, p. 5, col. 5.  
England & Wales registrations of death, Thanet, 25 Oct 1946, vol. 5b, p. 767.
- 43 *England and Wales census 1901*, Chelsea, piece 78, folio 68, p. 12.  
*London, England, Electoral Registers, 1832–1965*, 43 Glebe Place, Chelsea, 1904 (ancestry.co.uk). *England and Wales census 1911*, Chelsea, SD2, ED7, SN350, piece. 403.
- 44 *Records of the Artists' Suffrage League* (discovery.nationalarchives.gov.uk).
- 45 *Leeds Mercury*, 18 March 1909, p. 3, col. 4. *The Era*, 8 May 1909, p. 16, col. 3.  
Charles Carrington, *The Kipling Journal*, No. 169, March 1969, pp. 23–4. These items were most probably the property of Frances Egerton.
- 46 Smithsonian Institution, Collections Search Center, collections.si.edu/search/record/npg\_UK100016. England & Wales registrations of marriage, Westminster, Jul-Sep 1892, vol. 1a, p. 1067.
- 47 <http://openplaques.org/plaques/2738>.

- London, England, Electoral Registers, 1832–1965, 2 Hans Studios, Glebe Place, Chelsea, 1919.
- 48 'An exhibition of paintings and water-colours: May 9th to May 30th, 1923 by Violet Garrard and by Lindsay Garrard.' In *Walker's Galleries exhibition catalogues 1922–23. National Art Library, G.28.BB.52*. For example, *Dublin Daily Express*, 23 September 1907, 'Cross-channel Steamers, Arrivals at Kingstown', p. 2, col. 9.
- 49 *England and Wales census 1911*, Chelsea, SD2, ED7, SN452, piece. 404 and ED9, SN315, piece. 406. Blouin Art Sales Index, artsalesindex.artinfo.com/auctions/John-Singer-Sargent-6051222/An-Italian-Model-1900. [http://artdaily.com/news/17520/Bonhams-to-Sell-John-Singer-Sargent-s-Cleverest-Child#.WMV\\_bYXXKM8](http://artdaily.com/news/17520/Bonhams-to-Sell-John-Singer-Sargent-s-Cleverest-Child#.WMV_bYXXKM8). [www.bonhams.com/auctions/14042/lot/30/](http://www.bonhams.com/auctions/14042/lot/30/).
- 50 Charles Carrington, *op. cit*.  
London, England, Electoral Registers, 1832–1965, 43A Glebe Place (2 Hans Studios), Chelsea, 1932. London, England, Electoral Registers, 1832–1965, 9 Royal Avenue, Chelsea, 1935.
- 51 *Phantasmagoria, or Ready reckoning by ramour run riot* by Silivigi. British Library, Cup. 936/2027.
- 52 *UK and Ireland, Find A Grave Index, 1300s-Current* (ancestry.co.uk).
- 53 HM Courts and Tribunal Service, will of Florence Violet Garrard, proven at London, 23 March 1938.  
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- 54 *The Times*, 3 February 1938, p. 14, col. 2.
- 55 *Catalogue of memorial exhibition of paintings by Violet Garrard: 15th to 28th March inclusive, National Art Library, 260.BM*.
- 56 *TLTF*, p. 98.