

ERNEST  
DECIMUS  
STOCKS  
1840-1921



GEELONG GALLERY

FRONT COVER IMAGE: CAT NO 3  
*An Australian bent tree, Gippsland (detail)*  
1909 watercolour

BACK COVER IMAGE: CAT NO 6  
*Campaspe near Clare Inn (detail)*  
1875 watercolour

ERNEST DECIMUS STOCKS  
1840–1921

*Geelong Gallery*  
*6 August to 25 September 2005*



*Ernest Decimus Stocks*

## FOREWORD

An erstwhile prospector for gold at the Victorian diggings, sometime teacher and fruit grower, and father of eleven children, the British-born artist Ernest Decimus Stocks (1840–1921) is the subject of this latest in a continuing series of Geelong Gallery exhibitions designed to shed light on the achievements of unduly neglected or previously obscure artists who were active in Victoria at large and Geelong in particular during the late nineteenth century and early twentieth century.

As we shall see from the evidence of this selection of paintings spanning some thirty years of practice and drawn from public as well as private collections — and as discussed in her catalogue essay by the exhibition curator, Veronica Filmer — Ernest Stocks enjoyed a reasonable level of patronage in the 1870s and 1880s as a painter of topographical subjects, house portraits and traditional landscapes. Nevertheless, he rates only the occasional mention in the published literature on Australian art, and his work has been all but entirely overlooked, at least until this moment, insofar as serious art museum exhibitions are concerned.

Now that the artist at last has our full attention in the context of this exhibition, I must convey my warmest congratulations to Ms Filmer — who is Registrar of Collections at the Geelong Gallery as well as being the curator of several previous exhibitions in this series — for her scrupulous research into her subject and for assembling a delightful and representative sequence of watercolour paintings that stand as a testament to the life and work of a largely self-trained artist — an artist who has recorded for us the early appearance of historic vistas, townships, ports, pastoral estates and private villas in Victoria, South Australia and Tasmania.

For their extremely kind assistance in mounting the exhibition and publishing this catalogue, our sincere thanks are due to all the lenders of works by Stocks — both institutional and private — who are identified, unless anonymity has been requested, in Ms Filmer's acknowledgments. Without the willing cooperation of these lenders, the art of Ernest Stocks would have remained, quite possibly, in the relative obscurity from which, we trust, it happily will now emerge.

The Geelong Gallery is deeply grateful also to the *Geelong News* for generously backing this project and for renewed support of the Gallery and its programs. Sincere thanks and congratulations are due also to John Calabro at GollingsPidgeon for the design of this publication. As always, we record our appreciation of the valuable support provided by each of our Annual Program Sponsors who are identified elsewhere in the document. All members of the Gallery's staff have been involved, one way or another, in preparing this exhibition and I am grateful to each of my colleagues for their professional and enthusiastic approach to the different tasks that fall within their respective areas of responsibility.

GEOFFREY EDWARDS  
DIRECTOR

## THE EARLY YEARS

In recognition of his position in the family, Benjamin and Marianne Stocks named their tenth son Ernest Decimus Stocks. While the name evoked the image of a child born into an aristocratic family with an illustrious lineage, Ernest's reality was that of growing up in a large and struggling middle-class household. Although in later life Ernest's artistic activities gave rise to a credible reputation — he was, indeed, to be included in prominent biographical publications — his origins were humble and loaded with challenges and uncertainty.

Born on 31 March 1840 at Union Terrace, Chetham Hill, Manchester, Ernest was the son of Benjamin William Stocks (1793–1830) who, after a whirlwind romance in 1821, married nineteen-year-old Marianne Dutton (1801–1863). The daughter of Joseph Dutton, who had accumulated his wealth from interests in the iron industry and warehousing in Liverpool<sup>1</sup>, Marianne's expectation of a comfortable life seemed assured through Benjamin's own profitable ventures in Manchester's shipping and cotton industries during the 1820s.

Unfortunately, while riches were quickly won, they were also easily lost. During the 1830s, Benjamin Stocks, who owned a calico warehouse, found himself adversely affected by Manchester's unstable economy where, "despite industrial growth, levels of production and profit fluctuated wildly and the structure of the industry was highly unstable."<sup>2</sup> Attempting to offset some of his losses, Stocks speculated in various ventures, using the funds from his warehouse to buy high-risk railway shares. Stocks lost his money and further poor investments saw him lose the Yorkshire farm that he had inherited, his £4,000 life insurance and the £120 bequeathed to Marianne by her mother in 1844.<sup>3</sup>

Such was the family's financial situation that relatives and friends began to express their concern. In 1843, Ernest's cousin, Thomas Stocks, who had migrated to Adelaide, South Australia, wrote that he was "anxious to know how my Uncle is getting on in business"<sup>4</sup> while the following year he relates that "Mr Tait tells me he thinks my Uncle Benjn is not doing any good with his family he ought to be active or else what is to become of them."<sup>5</sup>

Marianne directed her energy toward keeping the family together and ensuring her children's future. A great advocate of the value of education, and "wishing to give [her] children every advantage of education, as their expectations of property were now cut off", she sent the older children to various schools during the 1830s.<sup>6</sup> By the 1840s, during Ernest's formative years, Marianne took on pupils, in addition to her youngest sons, for home tutoring in order to supplement the household's meagre income.

Marianne took great pleasure in providing her children with the "rudiments of knowledge"<sup>7</sup> that included not only drawing lessons<sup>8</sup> but also visits to the local museum. Ernest later recalled that his "love for pictures was manifested at an early age by the delight with which he, in company with his sisters, viewed the collection of the Royal Institution in his native city."<sup>9</sup>

Barely twenty years old, the Royal Manchester Institution was one of many provincial museums emerging in reaction to the effects of growing industrialisation. There is little doubt that Marianne agreed with the Institution's sponsors who, in 1823, proclaimed that:

... [the arts] bestow an intellectual grace upon society; they refine the taste and soften the manners ... provide a counteracting influence to the gross and sordid spirit, which is too often the result of an undivided attention to mercenary pursuits.<sup>10</sup>

<sup>1</sup> Rob Wilson, *Australia's forgotten artist: Ernest Decimus Stocks*, unpublished manuscript, not dated.

<sup>2</sup> Martin Hewitt, *The emergence of stability in the industrial city: Manchester, 1832–67*, Scholar Press, 1996, p29.

<sup>3</sup> Marianne Stocks, *Autobiography*, unpublished photocopied manuscript, [1864], La Trobe Library, State Library of Victoria, Box 1875/10 Stocks Family Papers, MS 11729 (original at Sovereign Hill).

<sup>4</sup> Thomas Stocks, *Letter to Sarah Stocks*, 26 June 1843 in *Letters from Thomas Parker Stocks*, July 1850–September 1853, State Library of South Australia, D7663 (1).

<sup>5</sup> Thomas Stocks, *Letter to Sarah Stocks*, 10 March 1844 in *Letters from Thomas Parker Stocks*, op cit.

<sup>6</sup> Marianne Stocks, op cit.

<sup>7</sup> ditto.

<sup>8</sup> Marianne's autobiography included several sketches of her former homes, indicating her own interest in drawing while she notes that, having emigrated to Victoria, she spent some time at Merri Creek where, around 1856, she was employed as a governess to an architect's family and taught his five children French, Drawing, Music and English.

<sup>9</sup> Alexander Sutherland, *Victoria and its metropolis, past and present vol 1*, McCarron, Bird & Co, Melbourne, 1888, p182.

<sup>10</sup> Quoted in Trevor Fawcett, *The rise of English provincial art: artists, patrons, and institutions outside London, 1800–1830*, Clarendon Press, Oxford, 1974, p6.

<sup>11</sup> Hewitt, op cit, p56.

<sup>12</sup> Thomas Stocks, *Letter to Sarah Stocks*, 21 November 1843 in *Letters from Thomas Parker Stocks*, op cit.

<sup>13</sup> Marianne Stocks, op cit.

<sup>14</sup> ditto. Appendix written by Louisa Morris, née Stocks.

<sup>15</sup> Charles Henry Stocks, who had been studying surgery in England, was not entered on the *Moorefoot's* passenger list, but may have been working his passage to Australia, possibly as a physician.

Although she was able to continue with her sons' education, poor health forced Marianne to give up her paying students and so, once again, finances became strained. Debtors began to appear at the door and the family was forced to move from the exclusive suburb of Chetham Hill, then considered a "little retreat for the aristocracy, both of merchants and tradesmen",<sup>11</sup> to the less salubrious neighbourhood of Stocks, located closer to Manchester's industrial centre.

## EMIGRATION

As was the case with many struggling families who could see little hope for their future in Britain, the thoughts of the Stocks family turned toward emigration. However, by 1843, Thomas Stocks was attempting to dissuade the family from a decision to emigrate to Adelaide:

*I dare not recommend him [Benjamin Stocks] to come here, tho' many people come just because they happen to have large families — if they have been bred up to farming that is well enough, but not if they are so learned as his children. Many graduates of the Universities are here herding sheep at 26 a year + rations — it happens.*<sup>12</sup>

By the late 1840s, increasing numbers of families were emigrating to America and Australia, and the Stocks boys were eager to join the exodus. The oldest brothers, Benjamin and Joseph, had accepted an offer of land in America before being warned by Marianne's New York brother that it was a scam. In 1852, at the age of sixteen, their younger brother, Edwin, did set sail on his own to join his Uncle Samuel Stocks (father of Thomas Stocks) on an Adelaide farm. The following year, Joseph left for Melbourne, taking with him his thirteen-year-old brother Frederic.

The departure of her three sons signalled the gradual disintegration of the Stocks family unit and when, as Marianne later wrote, "I had not the sanction of my husband, but rather his frown, it was then I found the trial severe, and the conflict took place in my heart."<sup>13</sup> Indeed, it was not long before Marianne found her life with Benjamin intolerable. Within seven months of Joseph and Frederic's leaving England, Marianne was planning the exodus of the remaining family. She sold her furniture to cover the £118 fare to Australia for herself and her children — with the exception of daughter Louisa, who joined them almost three years later — while family and friends provided additional funds to assist them to settle in the new land.

The Stocks family, together with fifteen-year-old Joseph Eckersall, joined the *Moorefoot* in Liverpool and, on 18 October set sail for Melbourne, Victoria, leaving behind England as well as husband and father, Benjamin Stocks. While for the majority of the thousands of voyagers who undertook the three to four month passage to Australia the journey passed uneventfully, even tediously, others faced illness and death from lack of hygiene on crowded decks. This was, sadly, the case for the Stocks: Sophia, aged twenty-eight, died of "consumption of the brain", believed by the family to have been caused by the ship's captain "sailing so far South, among the icebergs, after the heat of the Tropics."<sup>14</sup>

Further calamity awaited only weeks after their arrival on 13 January 1854. In the middle of a hot Australian summer, eighteen-year-old Charles Stocks succumbed to typhoid.<sup>15</sup> This was a great blow to his mother and siblings, who had found conditions difficult at the start of their new life in Melbourne's crowded inner suburbs. After two days in temporary lodgings, the Stocks rented a small cottage in Bedford Street, Collingwood, consisting of two rooms and a kitchen. Marianne attempted to set up a stall in Smith Street from which she

could sell a small stock of wares that she had brought with her. Harsh weather, however, forced her to peddle her goods intermittently door to door. The family then moved to larger premises in Oxford Street, Collingwood, for two months where they took in lodgers while the boys found employment to contribute to the household income.

Despite Marianne's best efforts, however, it was not long before poverty led to the family's fragmentation. Much to his mother's chagrin, oldest son, Benjamin bought some land in Prahran from a Dr Hallett and moved there with his older sister Marianne as well as Frederic and Ernest:

*Fred and Ernest left favourable situations in mercantile houses, in which they might have improved themselves, and entered on bush life, which is not desirable for either morals or manners.*<sup>16</sup>

Marianne and her remaining daughters, Selina and Emily, went to Launceston to housekeep for a Mr Hall, who Selina subsequently married in early 1855. Marianne and Emily then returned to Collingwood to join Benjamin who had moved back there to start his own business.

When Benjamin's business venture failed and he again moved away, Marianne was left alone. Unable to look after her youngest child, she sent Emily to Selina. She then moved out to Prahran where her children, Marianne, Frederic and Ernest, still lived following Benjamin's departure. By doing so, she later recalled, "I was hoping to benefit my younger boys, who were working near. They slept in the place at night, and we had many pleasant evenings together."<sup>17</sup>

It was Ernest's restlessness, however, that brought an end to this temporary sense of contentment. No longer able to resist the lure of the gold rush, Ernest "set his mind upon the diggings and soon persuaded Fred to go with him, and buy his fortune, but they never found any gold, if they had, very likely they would have lost their souls."<sup>18</sup> Thus, in 1855, the brothers, together with the now unemployed Benjamin, made their way to the Ballarat diggings.

Although their search for gold was unsuccessful, the three brothers remained in Ballarat and, by the end of 1856, had been joined by their mother and their long absent sister, Louisa. Marianne had obtained a position at the Canadian Chapel School while Louisa took up a post at the Wesleyan Specimen Hill Public School at nearby Mt Pleasant. Benjamin also took up his first appointment as a teacher at the newly-opened Green Hills Common School at Durham Lead, near Buninyong.<sup>19</sup>

Ernest, however, was not ready to settle and continued his search for a quick fortune:

*I was led into deep suffering on account of Ernest, who was gone to the diggings and from whom I had not heard for 6 months. I feared lest he should have perished through drought, and the dread of it haunted me like a spectre day and night, till God gave me deliverance and assured me I should see him again. I trusted in God, and waited from Him, and in an unexpected hour my dear Ernest appeared, as one alive from the dead.*<sup>20</sup>

<sup>16</sup> Marianne Stocks, op cit.

<sup>17</sup> ditto.

<sup>18</sup> ditto.

<sup>19</sup> Known as Durham Lead School from 1872.

<sup>20</sup> Marianne Stocks, op cit.

<sup>21</sup> George E Loyeau, *Notable South Australians*, (reprint) Austaprint, Adelaide, 1978 (first published George E Loyeau, Adelaide, 1885), pp74-75.

<sup>22</sup> *Ballarat Courier*, 9 June 1871.

<sup>23</sup> Ernest Stocks, *Letter to Board of Education*, 14 January 1873, MS73/1260, Public Records Office, Melbourne.

<sup>24</sup> Edward Wilkinson, *Memorial in favour of the reinstatement of EDStocks*, 3 June 1872, MS72/10753, Public Records Office, Melbourne.

<sup>25</sup> *Memorial to Minister of Public Instruction*, 24 January 1873, MS 73/2942, Public Records Office, Melbourne.

<sup>26</sup> Ernest Stocks, *Letter to Minister of Education*, 29 March 1873, MS 73/12090, Public Records Office, Melbourne.

<sup>27</sup> In 1864 Frederic transferred from Wallen Wallen to take over the position of Head Teacher from his brother-in-law, David Morris, married to Louisa, when the two moved to New Zealand. Stocks, op cit.

#### THE TEACHER

It was still some time before Ernest Stocks was able to settle down and find his true vocation. Instead, he moved from job to job as he led a "somewhat desultory, wandering mode of life; but seeing the likely unfruitful issue of this, devoted himself to the work of teaching."<sup>21</sup> Although there are no records relating to Ernest's years as an assistant teacher he had, by 1864, earned himself the appropriate qualifications to replace his older brother as head teacher of Green Hills when Benjamin left for Melbourne.

Over the following years, Stocks dedicated himself to what was to be a life of teaching. He obtained second (1865) and first (1868) Divisions of Competency certificates. He purchased furniture for the school from his own money, compiled records and obtained maps. In 1870 he married Isabella Webb who had also embarked upon a career as a teacher.

In 1871, however, Stocks was forced to reconsider his future. A serious altercation with the Board of Education led to his disqualification as a public school teacher.<sup>22</sup> While this was a major setback, it did not necessarily mean the end of his teaching career. Indeed, such was the support he received from his community that another school — known as the Independent School — was built for him at Durham Lead.

Ernest Stocks may have been able to continue as head master of this private school had it not been for some fundamental and far-reaching changes in the state education system. In 1872, the Board of Education was replaced by the Education Department under which education became compulsory and free in public schools. This placed enormous strain on private schools, most of which were unable to compete with free education. Such was the case with the Independent School at Durham Lead. In order to keep it running, the committee of management decided to vest it in the Education Department and turn it into a public school.

This meant that, having been disqualified from the public school system, Stocks would not be able to retain his position as a teacher in this or any other state school. He quickly wrote to the Education Department, offering his services as a teacher at the Independent School, noting his "desire to be employed in a State School."<sup>23</sup>

In spite of the failure of a testimonial appealing for his reinstatement in the public education system in 1872,<sup>24</sup> Stocks also encouraged his supporters to write another one and visit the Education Minister, declaring their confidence in him as a teacher under whom their children "made rapid and permanent progress."<sup>25</sup> The Education Minister was not, however, swayed by this or by Stocks' final, impassioned plea when, after citing the popularity of his classes and the importance of his school for Durham Lead, he claimed that the Minister's decision would "consign an honest industrious family to indigence."<sup>26</sup>

Although Ernest Stocks was forced to accept that he would never regain his former position, he did not immediately abandon his teaching career. In 1876 he was working as a teacher at the Mt Pleasant School where his brother, Frederic, had been head master since 1864.<sup>27</sup> When Frederic resigned from Mt Pleasant to go to Sale, leaving Ernest without a job, Ernest continued to be listed as a teacher in trade directories as late as 1884, but it was no doubt either on a casual basis or as a private tutor.

#### THE ARTIST

It was clear to Ernest Stocks, however, that he would need to seek another form of income. Later biographies suggest that his subsequent move into the art world was virtually pre-ordained. George Loyeau wrote:

*As a child he had felt the burning of the soul within, and at length this capacity stirred in a way not to be resisted. He threw himself entirely into the life of an artist.*<sup>28</sup>

There is no doubt that Stocks did embrace a life of art but, as revealed by his entreaties to the Education Department, he did so with some initial reluctance and with a more considered approach, as indicated by Alexander Sutherland:

*... gradually his natural tastes began to assert themselves and finding that his artistic works were appreciated, he finally launched forth as a painter in watercolours.*<sup>29</sup>

Although his earliest surviving works date from 1875, Stocks had presumably started painting well before this. He may have been painting as a hobby while working as a teacher or he may have commenced shortly after his final letter to the Education Minister in 1873. It is a matter of conjecture as to whether he had had any other training beyond that provided by his mother during his childhood, yet clearly his innate talent encouraged him to pursue his interest in art.

In doing so he would have taken into account that, despite being little more than two decades old, Ballarat had a lively artistic community. As early as 1860, Ballarat could boast:

*... even in this young centre of population we are not without a haunt or two where both pride and pleasure are got out of the devotion paid to the genius of beauty and art. We have located here painters in oil, painters in watercolour, photographers, lithographers, engravers, workers in tapestry, carvers in wood, and we have had now and then professors of the plastic art.*<sup>30</sup>

Amongst these artists were a number who worked as full-time professionals, including Thomas Flintoff (c1809–1853), a portraitist and animal painter who was still operating a successful studio when Stocks began to look toward the possibility of a career in art. Another artist who had firmly established his reputation in Ballarat since 1866 was William Tibbits (1837–1906) who specialised in house portraits and landscapes as well as portraiture. Both artists were well known in Ballarat and there is little doubt that Stocks was aware of their work.

Indeed, there is a possibility that Stocks may have had more than a passing acquaintance with Tibbits, given the remarkable similarity of Stocks' style and subject matter to that of the more well-established artist. This is particularly true of Stocks' works of the 1870s, when he was still attempting to find his own niche in the Ballarat art market.

The watercolour, *Buninyong from Bowen Hill* of 1875 [CAT NO 5, ILL 1], is one of the earliest known surviving paintings by Stocks and shows the same "detached and naïve attention to detail" ascribed to Tibbits' work.<sup>31</sup> Displayed in the 1875 Melbourne Intercolonial Exhibition, the laboured attention to detail in this panoramic view reflects the significance Stocks attached to the painting. This was, effectively, his debut into the colonial art market; it was through this watercolour that Stocks introduced himself to the wider art world in the hope of attracting the attention of potential patrons.

28

Loyeau, op cit, p75.

29

Sutherland, op cit, p182.

30

*Ballarat Star*, supplement, 20 September 1860.

31

George Tibbits, *William Tibbits 1837–1906: cottage, house and garden artist*, Department of Architecture and Building, University of Melbourne, 1983, p26.



ABOVE: ILL 1, CAT NO 5  
*Buninyong from Bowen Hill*  
1875 watercolour



LEFT: Ernest Stocks at work (1890s)

*Buninyong from Bowen Hill* did, indeed, appeal to the *Ballarat Star's* reviewer who commented:

*Mr ED Stocks of Mt Pleasant, Ballarat, exhibits a view of Buninyong from Bowen. The effect of the picture is apparently sacrificed for details, nevertheless, it displays a considerable amount of care and knowledge of perspective of art.*<sup>32</sup>

Depicting the small town of Buninyong near Ballarat, Stocks' painting reveals a middle ground replete with clusters of homes and occasional, isolated homesteads while the foreground is occupied by a ridge scattered with unnaturally bushy eucalypts. As was the case with most colonial artists, Stocks was unable to precisely capture the peculiar appearance of the gum trees that were so far removed from familiar English oaks and birches. Yet the painstaking, laboured brushwork that gives the work a ponderous quality also imbues it with the air of quiet distinction that, having caught the eye of one reviewer, prompted another to refer to Stocks as one of the "professional exhibitors"—a high accolade indeed.<sup>33</sup>

Unfortunately, the painting did not sell and Stocks entered it, together with a view of *Lake Wendouree*, into the following year's Ballarat Mechanics' Institute exhibition where they were fleetingly acknowledged by the *Ballarat Star* as having "a local interest to commend them."<sup>34</sup>

However brief, this kind of mention of an artist's work was an important means of promotion. Stocks alerted the *Ballarat Star* to other watercolours that he had including architectural subjects such as the *Ballarat East Town Hall* and a bush landscape in *Cumberland Creek, Loutit Bay, looking west*. These works elicited the admiration of the reviewer, who commented on the "faithful" rendering of the Town Hall and was full of praise for that of Cumberland Creek:

*There is an immense amount of honest work in this picture, and the artist has been successful in preserving his distances well, and generally in giving what we can easily fancy to be an accurate pictorial record of the landscape. Mr Stocks has skills as a colourist, and in drawing he is very careful and true.*

He further noted that Stocks had several commissions in hand and thought it likely that "an inspection of the sketches we have seen would ensure further patronage."<sup>35</sup>

It was a great tribute to Ernest Stocks' skills and powers of self promotion that, less than a year after publicly showing his work, he should have obtained such commissions. Furthermore, interest in his work was not solely confined to the Ballarat region. By the end of 1876, he had received orders from Geelong farmers in the Bellarine shire who, "being anxious to have views of their estates taken, commissioned Mr ED Stocks, of Ballarat, to depict them in watercolours."<sup>36</sup>

Although house and property portraits had been an important part of marking the colony's progress from the earliest days of settlement, the genre became particularly popular during the 1870s. By this time, the transient population of the 1850s' gold rush had largely stabilised and many of those who had arrived during that frenetic decade had established their homes in town or country. Families such as the Stocks, who had started with little and struggled for several years to build their new lives, were able to look with pride on what they had accomplished. Many were keen to visually record their achievements and, like the Bellarine farmers, sought to have portraits painted of their homes and properties.

William Tibbits had dominated this sector of the market in Ballarat during the 1860s and early 1870s. Indeed, he had built up such a lucrative business

<sup>32</sup> *Ballarat Star*, 2 September 1875.

<sup>33</sup> *The Argus*, 3 September 1875, Exhibition sheet.

<sup>34</sup> *Ballarat Star*, 6 June 1876.

<sup>35</sup> *Ballarat Star*, 31 August 1876.

<sup>36</sup> *Geelong Advertiser*, 15 December 1876.

<sup>37</sup> Little is known of this artist who was working in Creswick, near Ballarat, as a miner during the 1860s and as a publican by 1875. His last known Australian work, *Glanfields, Highton* (private collection) is dated 1882 after which nothing more is known of him.

<sup>38</sup> Tibbits, op cit, p57, illus 32.

<sup>39</sup> William Tibbits, *Shoubra, Geelong*, watercolour, Geelong Gallery, gift of the descendants of FV Higgins, 2005.

that, in 1875, he made the bold decision to move to Melbourne to re-establish himself in the larger city where new and wealthier sources of patronage could be found. Although there were other artists in Ballarat who painted house portraits, including the amateur artist, Thomas G Moyle, whose style was also remarkably similar to that of Tibbits,<sup>37</sup> the seamless transition between Tibbits' departure and the emergence of Ernest Stocks as a landscape artist specialising in house and property portraits invites further speculation on the possibility that a professional if not personal connection existed between the two men.

However, within a matter of months, Stocks was not only painting large properties, but also humble weatherboard cottages such as *Green Vron, the property of Mr Thompson* 1876 [CAT NO 12, ILL 2] and solid, prosperous homes such as (*Unidentified house*) c1876 [CAT NO 35, ILL 3]. Intriguingly, the latter property was also painted by William Tibbits in 1876, when he was living at Merriville, Coburg.<sup>38</sup> A comparison between the two works clearly illustrates the extraordinary similarities between the styles of the two artists. Both use simple clean lines and precise draughtsmanship in the rendering of the solid prosperous home while the carefully cultivated garden is painted in detail with fine brushstrokes. In Tibbit's painting, a wide path leads the eye from the foreground to the house. This is obscured by trees and shrubs in Stocks's watercolour so that the house appears more integrated into the natural setting.

It was not uncommon for a wealthy home owner—who was bound to receive a number of uninvited though not necessarily unwelcome solicitations from the colony's more enterprising artists—to commission several views of his residence from different artists. This may well have been the case with the views painted for the owner of (*Unidentified house*), or there may have been a personal connection between the two artists and their works. However, without more concrete evidence, this tantalising proposition remains a matter of conjecture.

It is apparent, however, that when it came to painting William Higgins' property, *Shoubra*, the two artists were working independently. William Tibbits painted a portrait of the house, located in the Barrabool Hills,<sup>39</sup> while Ernest Stocks provided a more extensive view of Higgins' homestead and land. It is likely that Stocks had made sketches of the area and then approached the landowners with an offer to produce a larger, more finished work, with that of (*Barrabool Hills*) 1877 [CAT NO 4], showing *Shoubra* at top right, being painted for Higgins.

Frederick McCoy of *Maritima* in Brighton Beach, on the other hand, was keen to engage the one artist in particular to paint his handsome villa from different viewpoints. Thus, in 1880, he commissioned Stocks to provide at least two views: *Maritima, Brighton Beach: entrance front* [CAT NO 14] and *Maritima, Brighton Beach: garden front* [CAT NO 15, ILL 4]. Built by McCoy in 1867 as an eight-roomed brick residence, Stocks' paintings of the stately Italianate mansion featured the later addition of a turret through which the occupants could view the lush, elegantly laid out garden.

While the stately house was itself a testament to McCoy's success, it is clear that his garden was also a great source of pride—just as the more modest but equally well-tended gardens had been to *Green Vron's* Mr Thompson and the owner of the unidentified house. However large or small, the garden, filled with plants imported from their homelands, allowed colonists to re-create a small piece of the environment they had left behind, thus forming an oasis in an otherwise strange, often hostile landscape. In his paintings, Stocks faithfully and sensitively captured gardens filled with cottage flowers, pines and firs as well as the occasional mature eucalypt that gardeners such as McCoy chose to incorporate within a garden design rather than replace with a young exotic tree.



ABOVE: ILL 2, CAT NO 12  
*Green Vron, the property of Mr Thompson*  
 1876 watercolour

TOP RIGHT: ILL 3, CAT NO 35  
 (Unidentified house)  
 c1878 watercolour

BOTTOM RIGHT: ILL 4, CAT NO 15  
*Maritima, Brighton Beach: garden front*  
 1880 watercolour





As well as private residences, Stocks also painted public buildings ranging from grandiose edifices such as the Ballarat East Town Hall, mentioned in the *Ballarat Star*, to more humble buildings such as *St John's, Colac* c1875 [CAT NO 32], a charming portrait of a modest church flanked by saplings and tall firs and sited in fenced isolation.

Mining works were also the subject of Stocks' paintings, including two versions of the *Queen's Birthday Company, Dunolly, the premier gold mine of Victoria* 1878 [CAT NOS 25–26, ILL 5] that, like his paintings of *Maritima*, are taken from slightly different perspectives. By the end of the 1850s, when much of the alluvial gold had been mined by diggers panning the rivers and plying their picks in trenches and mineshafts, deep-sinking mines were constructed to search for gold buried deeply underground. Many of these, like the Queen's Birthday Mine, proved to be profitable ventures and shareholders who had grown wealthy on returns were keen to have a memento of their enterprise.

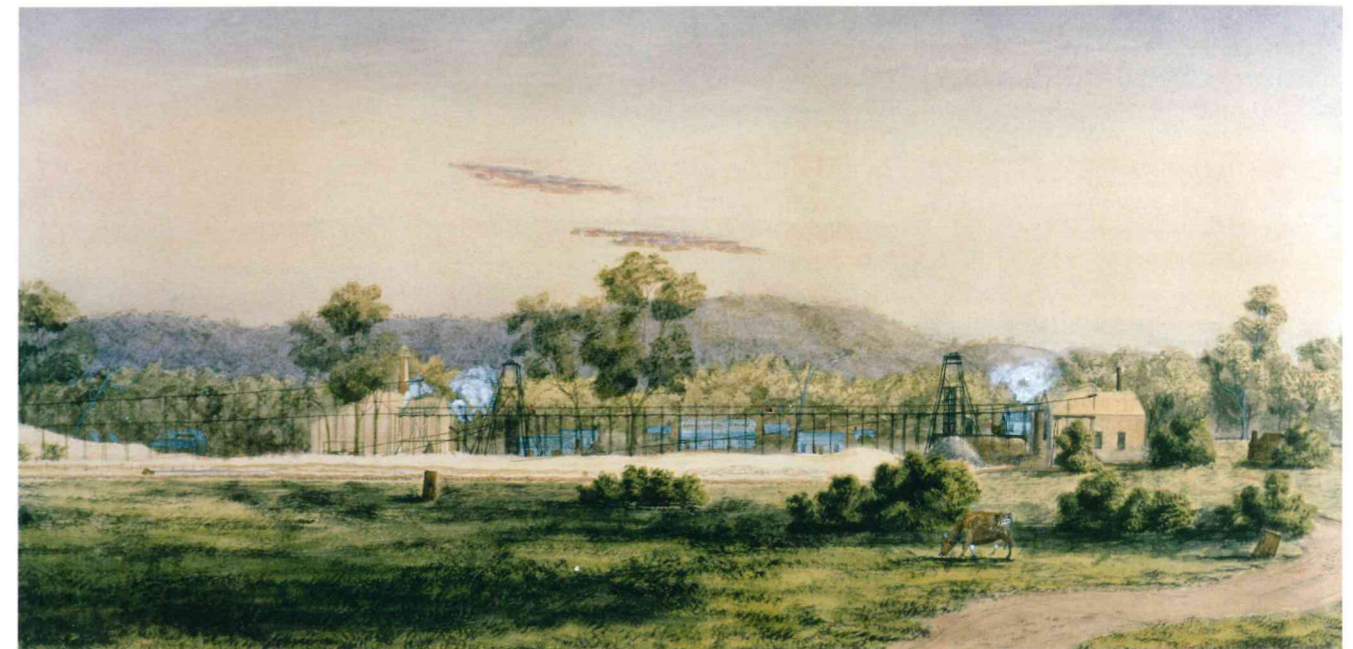
Ernest Stocks may have been commissioned by one or more of its shareholders to paint the Queen's Birthday Mine or, as with *Shoubra*, he may have already painted the watercolours before approaching them, confident of obtaining at least one sale. Both versions share the same dark, heavily painted foreground that was characteristic of many of Stocks' landscapes while the careful linear drawing seen in his house portraits is also in evidence in his rendering of the buildings and the ironwork. Although the smoke coming from the works and the red-shirted figures walking across the iron bridge indicate that the mine is in full operation, the presence of a lone cow grazing amongst the shrubs and felled trees provides a glimpse of bucolic tranquility that belies the sounds and smells that would have emanated from the works.

Although painting speculative works of properties for prospective patrons was one avenue of selling his work, Stocks could not rely on this alone to promote his art. Another method was to submit paintings into various exhibitions — and Stocks had done this early on when forwarding his works to the Melbourne Intercolonial Exhibition and the local Mechanics' Institute Exhibition. Interestingly, he does not appear to have had any involvement with one of the more important avenues for exposure of an artist's work, the Victorian Academy of Art exhibitions. While many of Victoria's professional and amateur artists sent paintings to these exhibitions, there were others, particularly from regional areas, who saw little value in paying the annual subscription in addition to the cost of packing and transporting the works to a distant Melbourne venue. Such would seem to have been the case with Stocks.

Instead, he relied on showing his work in local shop windows as well as promoting and selling them through regular art unions. Based on the Art Union of Victoria, these unions functioned as a lottery, whereby subscribers purchased tickets and winners would receive the paintings corresponding to the value of their tickets. Stocks had been quick to initiate regular unions, with his first being as early as 1877 in Geelong when, having executed the commissions from the Bellarine farmers, Stocks, "at the suggestion of a few friends ... has taken ten other pictures of scenes about Bellarine, which are to be disposed of by art union by means of 200 tickets at 5s each."<sup>40</sup> With his sister, Louisa, living and teaching in Geelong, Stocks had a close connection with the city and, at the end of the following year, he organised another art union, exhibiting his paintings at Geelong's Henry Franks Art Gallery.

Not surprisingly, the paintings included in these two art unions comprised landscapes of the Geelong region. An art union held in 1878 in Ballarat, however, did not consist solely of Ballarat views but, instead, included views around Sydney and Geelong. It was a *View of Sydney* that was offered as first prize

<sup>40</sup>  
*Ballarat Star*, 15 December 1876.



ILL 5, CAT NO 25  
*Queen's Birthday Company, Dunolly,*  
*the premier gold mine of Victoria*  
1878 watercolour

and a *View from Dog Rocks, showing part of the valley of the Moorabool, with the viaduct in the distance* as second prize. This latter was probably that of *Moorabool Viaduct* 1877 [CAT NO 16, ILL 6], an ambitious work that shows the large granite boulders of the Dog Rocks near Geelong that overlook the Moorabool River and the Moorabool Valley across which the Moorabool Viaduct, spanning 442 metres and with ten arches, was constructed as part of the Geelong to Ballarat railway. Reviewed by the supportive *Ballarat Star*, the ten works were considered as “worthy of a place in our drawing rooms, and as works of art are really excellent, and will well satisfy the fortunate winners.”<sup>41</sup>

Ernest Stocks also took advantage of visits to Tasmania — where his sister Selina lived — to not only paint several views such as *(Lake in Tasmania) 1883* [CAT NO 13] but to also disseminate some twenty-six of his paintings through an art union in 1883:

*The art distribution of several valuable paintings of Tasmanian and other scenery by Mr Ernest Stocks an artist from England came off [the ship] on Friday at Hobart. There was a very large number of subscribers, although the price was a guinea for each ticket, on account of the general admiration of paintings from the brush of this gentleman.*<sup>42</sup>

Even though Stocks had been living in Australia for almost thirty years, the vague implication that he had trained in England increased his status as an artist in a community that continued to view British art as superior to colonial art.

Another art union, held in 1889, was to be drawn in Melbourne, but the paintings were again available for viewing in Geelong at Henry Franks. Amongst the principal prizes were views of Geelong, one of which, titled *Geelong* — described as providing “an excellent view of a portion of the town, beaches and foreshore, as viewed from a commanding position on the Eastern Park”<sup>43</sup> — may be *Geelong, Eastern Beach and Corio Bay* 1889 [CAT NO 11, ILL 7]. The painting features the eastern beach slope, with its park-like paths and a scattering of young trees and saplings that hold the promise of a shady retreat to come, while the wharves and shipping reflect the busy port of the sprawling city that lies beyond. In the foreground, a mother and her two young daughters move through the landscape, adding an intimate and domestic note to the scene, which drew the admiration of the *Geelong Advertiser’s* reviewer:

*... the artist has apparently devoted considerable attention and effort in placing before the public the beauties of the land and seascape which form pleasing sights from the eastern end of the town.*<sup>44</sup>

Like the *Moorabool Viaduct*, this was a large-scale work that Stocks had clearly intended to place on public display. This would also have been the case with romantic views such as the still and tranquil river scene of *Stock Ford* 1884 [CAT NO 33], the open landscape of *From the hill, Riddells Creek* 1888 [CAT NO 10] and the picturesque rendering of lake and hills in Foulweather Reach, *Hawkesbury* 1898 [CAT NO 9]. More sublime views included the striking *Mt Wellington from Sandy Bay, Tasmania* 1891 [CAT NO 22] and the spectacular New Zealand mountain scenery in *Mt Cook NZ from Hooker’s River* 1893 [CAT NO 20] and *Entrance to Milford Sound, NZ* 1873 [CAT NO 8]. The panoramic, light-filled views of South Australia in *Adelaide from Glen Osmond* 1880 [CAT NO 1], *Mount Gambier* 1882 [CAT NO 18, ILL 8], *View of Port Augusta* 1887 [CAT NO 36, ILL 9] and *Adelaide from the foothills* 1892, [CAT NO 2] were also intended to attract the attention of an art-loving public.

<sup>41</sup> *Ballarat Star*, 30 March 1878.

<sup>42</sup> *The Daily Telegraph* (Tasmania), 7 August 1883.

<sup>43</sup> *Geelong Advertiser*, 15 February 1889.

<sup>44</sup> ditto.



ABOVE: ILL 6, CAT NO 16  
*Moorabool Viaduct*  
1877 watercolour

LEFT: ILL 7, CAT NO 11  
*Geelong, Eastern Beach and Corio Bay*  
1889 watercolour



ILL 8, CAT NO 18  
*Mount Gambier*  
 1882 watercolour



ILL 9, CAT NO 36  
*View of Port Augusta*  
 1887 watercolour



ABOVE: ILL 10, CAT NO 6  
*Campaspe near Clare Inn*  
 1875 watercolour



RIGHT: ILL 11, CAT NO 23  
*Nerrina and Mt Warrenheip from Paradise*  
 1887 watercolour

Although some of his landscapes may have been painted on the spot, Stocks also used quick sketches from which he constructed larger works in his studio. Thus, the small sketch of *Port Augusta from the West* c1887 [CAT NO 24], while complete in itself, is the source for *View of Port Augusta*. Here the arid, flat land is captured in a composition that remains simple and emphatically horizontal. The foreground is filled with low shrubs clinging to the sandy soil, the middle ground with a band of water and a view of the busy port backed by the Flinders Ranges, and the top section of the painting is dominated by sky. The clear, bright colours capture the desert atmosphere and the welcome sight of water that greeted Stocks as he made his way to Port Augusta.

As these paintings indicated, Stocks had never lost his predilection for the “wandering mode of life”<sup>45</sup> that had so distressed his mother years before. He not only travelled to Sydney, Hobart and Adelaide but also as far as Perth and the Whitsunday Islands,<sup>46</sup> diligently and enthusiastically sketching the scenery around him as he went. Like *Port Augusta from the West*, many works were loosely-painted, hasty vignettes that were presumably intended to be preliminary sketches for larger works, such as *Yarra River near Warburton* [CAT NO 37] and *Mt Egmont, New Zealand* [CAT NO 21]. For others, he adopted a more sustained approach, such as (*South Head from Manly*) 1880s [CAT NO 31, ILL 15], *Campaspe near Clare Inn* 1875 [CAT NO 6, ILL 10], (*Seascape with boat*) 1887 [CAT NO 29], *Shepparton* 1881 [CAT NO 30] and *Riddells Creek* 1888 [CAT NO 28].

As with the larger, generally more meticulous works, these watercolours show the diversity of Stocks’ subject matter, one which was noted by his contemporary, George Loyeau:

*His forté lies among rolling brooks, placid overshadowed waterholes or snow capped mountains, with their precipices or mantling of forest, the trembling beauties of foliage, the variation of atmospheric appearances and the wonderful realisations of cloudland. In these, with all their multitudinous combinations and effects, he seems ‘to live, move and have his being.’*<sup>47</sup>

River scenes such as the early *Campaspe near Clare Inn*, and *Rapids on the Moorabool* 1882 [CAT NO 27], painted seven years apart, show the same sense of stillness as branches overhang the Moorabool River, and shrubs and grasses hug its low-lying banks while a fisherman stands at the edge of the Campaspe River, shaded by a large arching eucalypt.<sup>48</sup> Like the *Queen’s Birthday Company* watercolours, signs of industry are also present in the view of *Shepparton*, but the lone boat making its way along the tree-flanked Goulburn River is a reminder of the overwhelming presence of nature that continues to provide a picturesque setting for man’s commercial pursuits.

With broad, impressionistic brushstrokes, Stocks captures in *Riddells Creek* a quintessential rural setting in which cows roam a hilly terrain and a substantial homestead can be seen in the middle ground. Here too, the signs of industrial progress are evident in the image of a distant, smoking train speeding through the landscape.<sup>49</sup> The pastoral scenes in *Towards Narabeen Lake* 1885 [CAT NO 34], with its small herd of grazing cows in the foreground, and the engaging *Nerrina and Mt Warrenheip from Paradise* 1887 [CAT NO 23, ILL 11],<sup>50</sup> in which three young children play at a pond, show two other rural settings that have the sense of stillness and timelessness that is so characteristic of the artist’s works.

By the mid 1880s, Stocks had firmly established his reputation as an artist and had attracted the attention of two men who had each undertaken the ambitious project of compiling publications that recorded the history and notable personalities of their colonies. George Loyeau included Stocks in his

45 Loyeau, op cit, p74.

46 Not included in the exhibition are watercolours of the *Whitsunday Passage, Queensland* (private collection) and *The Jetties, Perth from the West* 1876 (Lawrence Wilson Art Gallery, University of Western Australia).

47 Loyeau, op cit, p74.

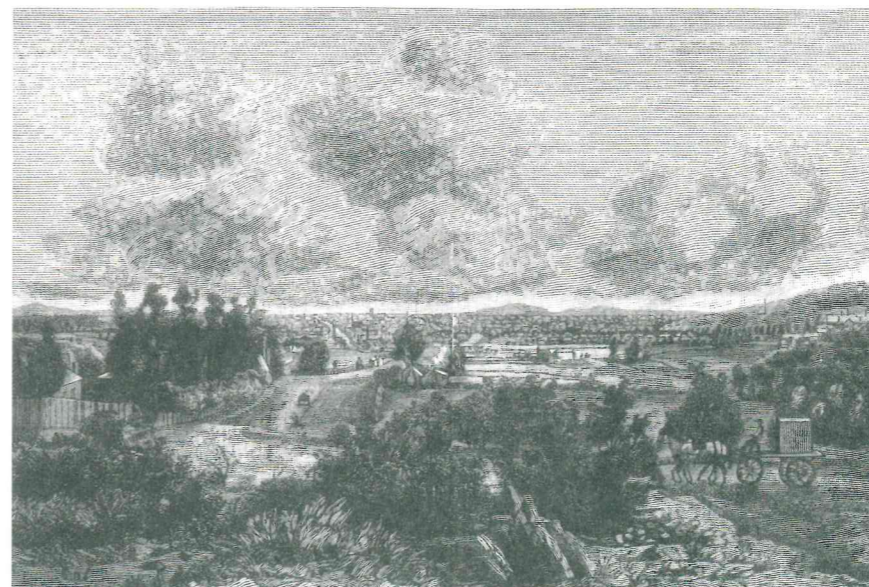
48 The Moorabool River flows from above the Lal Lal Reservoir near Ballarat and joins the Barwon River near Geelong; the Campaspe River begins near Woodend and flows toward the Murray River through Lake Eppalock and into Echuca.

49 This was the Gisborne to Mount Macedon train that, constructed between 1858–61 brought new life to nearby villages such as Riddells Creek.

50 Narrabeen Lakes is located on the coast near Sydney and Nerrina lies on the outskirts of Ballarat.



ABOVE: ILL 12, CAT NO 19  
*Mouth of Erskine River toward Eagle Rock*  
1904 watercolour



RIGHT: ILL 13, CAT NO 7  
*The city of Ballarat, as seen from*  
*the direction of Warrenheip*  
1888 engraving in: Alexander Sutherland,  
*‘Victoria and its metropolis’*

*Notable South Australians* of 1885, noting that, although he was not a South Australian, his “endeavours to forward the intellectual and agricultural interests of the colony ... fairly entitled [him] to rank among ‘Notable South Australians.’”<sup>51</sup>

Stocks, who made a number of visits to Adelaide, would have taken the opportunity, as he had in Tasmania, to hold art unions in this city and his connection to one of its most prominent citizens, Samuel Stocks, gave him an added notoriety.<sup>52</sup> Indeed, it was the dispersal of his paintings through art unions that also brought him to the attention of Alexander Sutherland, who published the seminal *Victoria and its metropolis: past and present* in 1888:

*Considering that the prices offered for his pictures, excepting in the case of private commissions, were not according to what he thought the value of the work, he decided to distribute them on the art-union principle, and by this means his pictures have become known far and wide, and he has established a high reputation as a water-colour artist throughout the colony, as well as having been very successful in the business aspect of his undertaking.*<sup>53</sup>

Not only did Sutherland include him in the biographical section of his publication, he also invited Stocks, together with artists such as Julian R Ashton (1851–1942), John Mather (1848–1916) and A H Fullwood (1863–1913), to contribute illustrations to *Victoria and its metropolis*. Stocks provided a view of *The city of Ballarat, as seen from the direction of Warrenheip* [CAT NO 7, ILL 13], with the foreground typically filled with rocks, shrub and trees past which a man guides his horse and cart while the sprawling city of Ballarat lies in the middle ground. Also included was *Mount Feathertop, near Bogong Plains* [CAT NO 17], which depicted a small cottage at the foot of snow-capped mountains. A woman feeding hens adds a domestic touch to the scene.

Nonetheless, the success that Stocks achieved during the 1880s did not sustain him through the economic depression of the 1890s. The land boom of the previous decade that had brought instant wealth to many, was coming to an end with property values dropping at an alarming rate. Many investors, including banks, were caught out, losing thousands of pounds. In a period that saw numerous bankruptcies, there was an urgent need to economise. Less money was spent on non-essentials, including works of art, and the livelihood of artists like Stocks was threatened.

By 1894 Ernest Stocks was unable to support himself and his large family, now numbering eleven children, through his art. He moved to Drouin in Gippsland, where he acquired 200 acres and established a successful orchard, which he named Dutton Lea in memory of his mother. Here the Stocks family settled comfortably into the farming lifestyle, and, although remembered by one local as “very nice people, but to us larrikins, they seemed rather quiet and serious”,<sup>54</sup> they were soon an integral part of the community.

During the remainder of the 1890s, Stocks concentrated on building up his orchard and, from 1895, was listed in trade directories as a farmer and fruit-grower. He was, however, continuing to produce serious art works such as *Mouth of Erskine River toward Eagle Rock* 1904 [CAT NO 19, ILL 12], a large watercolour showing a fisherman on the banks of the Erskine River near Lorne in Victoria as it flows out into Loutit Bay. This carefully painted and tightly constructed composition reveals the same attention to detail that his early *Buninyong from Bowen Hill* had, but by this time his brushstroke was smoother and more impressionistic.

Ernest Stocks also took an active interest in the Melbourne art world and when, in 1907, the National Gallery of Victoria purchased the famous French artist Jean Baptiste Corot’s *The bent tree* amidst some controversy, he entered

<sup>51</sup> Loyeau, op cit, p74.

<sup>52</sup> Samuel Stocks was one of the founders of the Burra Burra Mine that contributed to Adelaide’s wealth.

<sup>53</sup> Sutherland, op cit, p182.

<sup>54</sup> Reminiscences of a neighbour, George South, quoted in Graham Butler, *Buln Buln: a history of the Buln Buln Shire*, Shire of Buln Buln, Drouin, 1979, p506.

<sup>55</sup> *The Herald*, 19 October 1907, p8, col 2.

<sup>56</sup> Among the few surviving oil paintings by Ernest Stocks is *Mount Arapiles*, in the collection of the Ballarat Fine Art Gallery.

the fray with a letter to the *The Herald* questioning the assertion that the painting was “one of our best”:

*Let him please tell us in what it outshines? That mass of foliage; that bald-headed cow; that woman plucking something; that man at the boat; the bent tree; the distance; and the point jutting into the sea or the land. What do they all mean? ... What we want for our gallery are pictures clear, distinct, forcible, and truthful representations of things which give an insight into the sublime. This ‘Bent Tree’ teaches us nothing in that direction at any rate.*<sup>55</sup>

Two years later, Stocks painted *An Australian bent tree, Gippsland* [CAT NO 3, ILL 14]. This appears to have been a response to Corot’s painting, where the French artist’s bent tree is transported into the Australian bush, becoming a eucalypt with perching native galahs shredding bark from the tree. In the thickly forested bush, filled with more eucalypts — which still bore the look of heavily foliated British trees — a small, well-lit clearing is seen with a small number of grazing cattle. Was this quintessentially Australian bush landscape an attempt by Stocks to create a work that was “clear, distinct, forcible and truthful”?

In that same year, Stocks clearly signalled his intention to renew his artistic career. He listed himself as an artist in the Sands & McDougall Metropolitan Directory, using the Victoria Coffee Palace in Collins Street as a contact address between 1909 and 1910. Stocks was apparently travelling regularly to Melbourne and residing at the Coffee Palace for extended periods.

After 1911, Stocks appears not to spend as much time in Melbourne, but he continued to list himself as an artist as well as a fruit-grower in Melbourne directories over the following decade. His output of watercolours remained prodigious, while he also produced oil paintings that, like most of his watercolours, were painted *en plein air* with makeshift easels supporting the stretched canvas.<sup>56</sup> Such was his passion for his art that, in spite of suffering from heart problems during his last years, he did not retire but continued to work and advertise himself as a professional artist.

When Ernest Stocks died in 1921, at the age of 80, he left behind a considerable body of work. Although his transition from a comfortable teaching career to the less certain world of art was an unexpected and tentative one, his ultimate commitment to painting was wholehearted and lifelong. He earned the respect of his contemporaries and the admiration of the viewing public. In spite of this, Stocks’ name gradually faded into obscurity.

This exhibition, however, has brought together a selection of works by Stocks that clearly illustrate the talent and style of this overlooked colonial artist. During a career spanning some forty-five years, Ernest Stocks made a significant contribution to the development of not only Ballarat’s art community but also to those of Hobart and Adelaide. His passion for art reflected that of many nineteenth-century artists who struggled to succeed in often unpropitious environments. Through this exhibition, *Ernest Decimus Stocks 1840–1921*, it is hoped that another forgotten artist will again receive the attention and accolades that accompanied his working life.



OPPOSITE PAGE: ILL 14, CAT NO 3  
*An Australian bent tree, Gippsland*  
1909 watercolour

ABOVE: ILL 15, CAT NO 31  
*(South head from Manly)*  
1880s watercolour

- 1  
*Adelaide from Glen Osmond* 1880  
watercolour  
sight 36.0 x 58.0 cm  
Signed and dated l.r.,  
white paint "E.D. Stocks 1880"  
Private collection
- 2  
*Adelaide from the foothills* 1892  
watercolour  
36.8 x 57.7 cm  
Signed and dated l.l., brown paint  
"Ernest D. Stocks 1892"  
Collection: Art Gallery of South Australia.  
Bequest of VK Burmeister, 1957
- 3  
*An Australian bent tree, Gippsland* 1909  
watercolour  
sight 59.0 x 37.3 cm  
Signed and dated l.l., brown paint  
"Ernest D. Stocks/3-1-09"  
Inscribed l.r., brown paint  
"An Australian Bent Tree/Gippsland"  
Collection: Neil Wallace
- 4  
*(Barrabool Hills)* 1877  
watercolour  
45.7 x 68.0 cm  
Signed and dated l.r.,  
red paint "E.D. Stocks/1877"  
Collection: Geelong Gallery.  
Gift of the descendants of FV Higgins, 2005
- 5  
*Buninyong from Bowen Hill* 1875  
watercolour  
sight 37.0 x 74.0 cm  
Signed l.r., red paint "E.D. Stocks Ballarat"  
Inscribed on mount l.c., brown on white paint  
"BUNINYONG./FROM BOWEN HILL"  
Collection: La Trobe Picture Collection,  
State Library of Victoria
- 6  
*Campaspe near Clare Inn* 1875  
watercolour  
23.5 x 36.2 cm  
Signed and dated l.r.,  
black paint "E.D. Stocks/1875"  
Inscribed on mount l.l., pencil  
"Campaspe near Clare Inn"  
Collection: Geelong Gallery.  
Purchased 2002
- 7  
*The city of Ballarat, as seen from  
the direction of Warrenheip* (1888)  
engraving in Alexander Sutherland,  
*Victoria and its metropolis: past and present*  
1888, vol 2, p173  
10.8 x 16.1 cm  
Signed in image l.l., printed "EDS". Not dated  
Inscribed below image, printed  
"THE CITY OF BALLARAT, AS SEEN FROM  
THE DIRECTION OF WARRENHEIP"  
Collection: Special Collections,  
Deakin University Library

- 8  
*Entrance to Milford Sound, NZ* 1873  
watercolour  
35.0 x 56.5 cm  
Signed and dated l.r., ink  
"Ernest D. Stocks 1893"  
Inscribed l.l., black ink  
"Entrance to Milford Sound, NZ"  
Private collection
- 9  
*Foulweather Reach, Hawkesbury* 1898  
watercolour  
37.5 x 59.0 cm  
Signed and dated "Ernest D. Stocks 1898"  
Inscribed "Foulweather Reach, Hawkesbury"  
Collection: Mitchell Library,  
State Library of New South Wales
- 10  
*From the hill, Riddells Creek* 1888  
watercolour  
sight 35.0 x 58.0 cm  
Signed and dated l.r., brown paint  
"Ernest D. Stocks 1888"  
Private collection
- 11  
*Geelong, Eastern Beach and Corio Bay* 1889  
watercolour  
sight 55.5 x 95.0 cm  
Signed and dated l.r., brown paint  
"Ernest D. Stocks 1889"  
Collection: La Trobe Picture Collection,  
State Library of Victoria
- 12  
*Green Vron, the property of Mr Thompson* 1876  
watercolour  
sight 32.2 x 43.5 cm; image 25.1 x 36.8 cm  
Signed and dated l.r., pencil "E.D. Stocks/1876"  
Inscribed below image l.c., brown paint  
"GREEN VRON./The Property of -/MR THOMPSON"  
Collection: La Trobe Picture Collection,  
State Library of Victoria
- 13  
*(Lake in Tasmania)* 1883  
watercolour  
25.0 x 32.0 cm  
Signed and dated l.l.,  
white paint "E.D. Stocks 1883";  
signed l.r., white paint "EDS"  
Private collection
- 14  
*Maritima, Brighton Beach: entrance front* 1880  
watercolour  
35.5 x 56.0 cm  
Signed l.l., paint "E.D. Stocks Ballarat".  
Not dated  
Private collection
- 15  
*Maritima, Brighton Beach: garden front* 1880  
watercolour  
35.5 x 56.0 cm  
Not signed. Not dated  
Private collection

- 16  
*Moorabool Viaduct* 1877  
watercolour  
sight 41.5 x 70.7 cm  
Signed and dated l.l., red paint "E.D. Stocks/1877"  
Collection: La Trobe Picture Collection,  
State Library of Victoria
- 17  
*Mount Feathertop, near Bogong Plains* 1888  
engraving in Alexander Sutherland,  
*Victoria and its metropolis: past and present* 1888,  
vol 1, p210  
7.6 x 12.7 cm  
Signed in image l.r., printed "E.D.S.". Not dated  
Inscribed below image l.c., printed  
"MOUNT FEATHERTOP, NEAR BOGONG PLAINS."  
Collection: Special Collections,  
Deakin University Library
- 18  
*Mount Gambier* 1882  
watercolour  
34.6 x 57.4 cm  
Signed and dated l.c., green paint "E.D. Stocks 1882"  
Collection: Art Gallery of South Australia.  
South Australian Government Grant, 1967
- 19  
*Mouth of Erskine River toward Eagle Rock* 1904  
watercolour  
sight 37.6 x 59.7 cm  
Signed and dated l.l., black ink  
"Ernest D. Stocks/1904"  
Inscribed l.r., black ink "Mouth  
of Erskine River toward Eagle Rock"  
Collection: Rob Wilson
- 20  
*Mt Cook NZ from Hooker's River* 1893  
watercolour  
sight 36.5 x 57.0 cm  
Signed and dated l.c., brown paint  
"Ernest D. Stocks 1893"  
Inscribed l.c., brown paint  
"Mt Cook NZ./from Hooker's River"  
Private collection
- 21  
*Mt Egmont, New Zealand*  
watercolour  
13.9 x 8.5 cm  
Not signed. Not dated  
Collection: Rob Wilson
- 22  
*Mt Wellington from Sandy Bay, Tasmania* 1891  
watercolour  
35.2 x 58.0 cm  
Signed and dated l.r., brown paint  
"Ernest D. Stocks 1891"  
Inscribed on reverse, pencil "Mt. Wellington  
from (South Hobart) Sandy Bay  
[South Hobart — crossed out] 6th prize"  
Collection: Ballarat Fine Art Gallery.  
Roland Wrigley Estate, 1979

- 23  
*Nerrina and Mt Warrenheip from Paradise* 1887  
watercolour  
25.0 x 35.0 cm  
Signed and dated l.r., brown paint  
"Ernest D. Stocks 1887"  
Inscribed on reverse, pencil  
"Nerrina + Mt Warrenheip from Paradise"  
Collection: Rob Wilson
- 24  
*Port Augusta from the West* c1887  
watercolour  
4.9 x 12.0 cm  
Signed l.l., brown paint "E.D.S.". Not dated  
Collection: Art Gallery of South Australia.  
Gift of Maurice A Clarke, 1993
- 25  
*Queen's Birthday Company, Dunolly,  
the premier gold mine of Victoria* 1878  
watercolour  
sight 24.0 x 49.5 cm  
Signed and dated l.r., red paint "E.D. Stocks 1878"  
Private collection
- 26  
*Queen's Birthday Company, Dunolly,  
the premier gold mine of Victoria* 1878  
watercolour  
24.5 x 50.5 cm  
Signed and dated l.l., red paint "E.D. Stocks 1878"  
and on mount l.l., pencil "E.D. Stocks/1878"  
Inscribed on mount l.c., green and red ink  
"Queen's Birthday Company, Dunolly/  
The Premier Gold Mine of Victoria/1878"  
Collection: Mitchell Library,  
State Library of New South Wales
- 27  
*Rapids on the Moorabool* 1882  
watercolour  
33.5 x 48.0 cm  
Signed and dated l.c., "Ernest D Stocks 1882"  
Inscribed reverse, "Rapids on the Moorabool,  
Milbrook/1882/4th"  
Collection: Shepparton Art Gallery.  
Purchased 1971
- 28  
*Riddells Creek* 1888  
watercolour  
22.9 x 25.0 cm  
Signed and dated l.l.,  
brown paint "Ernest D. Stocks 1888"  
Collection: La Trobe Picture Collection,  
State Library of Victoria
- 29  
*(Seascape with boat)* 1887  
watercolour  
22.5 x 37.2 cm  
Signed and dated l.r., "Ernest D Stocks 1887"  
Inscribed reverse, "Frederick Henry/From  
[word deleted] Bay Tasmania ([illeg] north)"  
Collection: Shepparton Art Gallery.  
Purchased 1972

- 30  
*Shepparton* 1881  
watercolour  
23.0 x 38.0 cm  
Signed and dated l.c., "ED Stocks/1881"  
Inscribed reverse "On the Goulbourn  
(sic) River/at Shepparton"  
Collection: Shepparton Art Gallery.  
Purchased 1951
- 31  
*(South Head from Manly)* 1880s  
watercolour  
22.5 x 36.3 cm  
Signed l.r., brown paint "E.D. Stocks".  
Not dated  
Collection: Mitchell Library,  
State Library of New South Wales
- 32  
*St John's, Colac* c1875  
watercolour  
24.8 x 34.2 cm  
Signed l.c., "drawn by E.D. Stocks  
Mt. Pleasant, Ballarat". Not dated  
Collection: Warrnambool Art Gallery.  
Presented by the committee of the  
'Gnarput Art and Craft Festival' 1985.
- 33  
*Stock Ford* 1884  
watercolour  
sight 35.5 x 58.0 cm  
Signed and dated l.r., brown paint  
"Ernest D. Stocks/1884"  
Collection: Campbelltown City.  
Gift of RA Wheaton of Rostrevor, 1985
- 34  
*Towards Narrabeen Lakes* 1885  
watercolour  
sight 23.0 x 36.0 cm  
Signed and dated l.l., brown paint  
"Ernest D. Stocks/1885"  
Private collection
- 35  
*(Unidentified house)* c1876  
watercolour  
29.0 x 52.0 cm  
Signed l.r., green paint "E.D. Stocks Ballarat".  
Not dated  
Private collection
- 36  
*View of Port Augusta* 1887  
watercolour  
23.0 x 57.7 cm  
Signed and dated l.c., brown paint  
"Ernest D. Stocks 1887"  
Collection: Art Gallery of South Australia.  
Grant for the Purchase of South Australian  
Historical Items, 1950
- 37  
*Yarra River near Warburton*  
watercolour  
5.9 x 10.5 cm  
Not signed. Not dated  
Collection: Rob Wilson

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VERONICA FILMER  
EXHIBITION CURATOR

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