

GOLD FEVER!

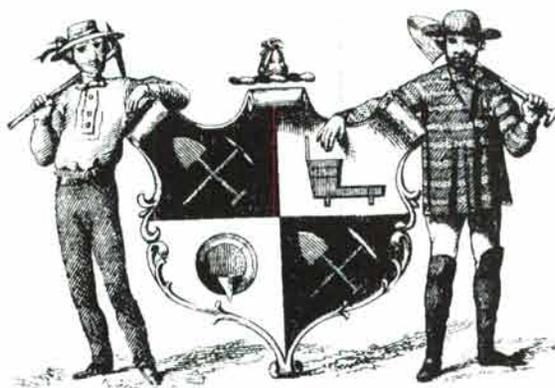
LIFE ON THE DIGGINGS

1851 ~ 1855



GOLD FEVER!

LIFE ON THE DIGGINGS
1851 ~ 1855



A Travelling Exhibition presented by the
National Library of Australia and Sovereign Hill



National Library of Australia
Canberra
1994



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On the cover :

S.T. Gill (1818–80)

Diggers on way to Bendigo

Melbourne, 1852

hand-coloured lithograph

10.2 x 16.8 cm irregular

NK586/3 U1027

Rex Nan Kivell Collection, National Library of Australia

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National Library of Australia, Canberra

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Hyde Park Barracks, Sydney

17 June – 21 August 1994

Gold Museum, Ballarat

16 September – 20 November 1994

Curators: Michael Evans and Michael Richards

Curatorial assistance: Mary Akers

Exhibitions manager: David Ellis

Exhibition design: John Zulic, Miles Pigdon and Glenn Bishop

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GOLD FEVER!

For a few short years at the beginning of the 1850s hundreds of thousands of people flocked to south-eastern Australia. The ships that brought them often swung empty at their moorings as crews and passengers alike swarmed inland towards rough-and-ready encampments in the bush. The lure was gold!

Stories abounded of nuggets worth a fortune picked up off the ground; of gold by the pound dug from shallow pits after only a couple of days labour. For a few, these tales came true; for most, they became something to dream of, something to keep spirits buoyant through long days of gruelling work, digging shafts, carting gravel, rocking a cradle or panning for gold. But these were the goldrushes and it was always possible that the next stroke of the shovel would be the lucky one, and nuggets would gleam in the dirt, as thick as plums in a pudding.

Australia a range of skills and professions unthought of prior to the discovery of gold. Their sheer numbers created markets of a size few in Australia had dreamed of before gold. Moreover, these immigrants were often young, educated and energetic. With these qualities they transformed the political and cultural landscape of Australia, just as the wealth they dug from the earth transformed the economy.

Nor was their influence limited to New South Wales and Victoria, where the major goldrushes of the 1850s occurred. As easily-won gold in these colonies became exhausted, gold-seekers began to search further afield. In the decades between the goldrushes of the 1850s and the end of the nineteenth century diggers opened up a string of goldfields along the eastern side of Australia and in New Zealand. They ventured into the far north of Queensland, across the top of the continent and



After S.T. Gill, Prospecting for gold (1860s?)

The goldrushes were a pivotal era in Australian history. They ushered in a long period of prosperity and underpinned the development of a modern industrial base in the eastern colonies. The gold-seekers brought to

down into Western Australia. There, in the early 1890s, immensely rich discoveries at Kalgoorlie and Coolgardie provoked one of the last great goldrushes.

The economic effects of the goldrushes are well known and, indeed, have been frequently celebrated by Australian historians. But there was another side to them. Observers at the time often commented on the way diggers ravaged the landscape, cutting wide swathes through virgin forest, upturning great expanses of earth, diverting and fouling streams in their single-minded pursuit of gold. They created a landscape in which, as one writer put it, 'every feature of nature is annihilated.' It is only in recent years that historians have started to evaluate the environmental effects of the goldrushes. And, as yet, little attention has been paid to the effects of the goldrushes on the Aboriginal people so peremptorily dispossessed by gold-seekers.



Henry Winkles, General View of the diggings, Ballarat (c.1853)

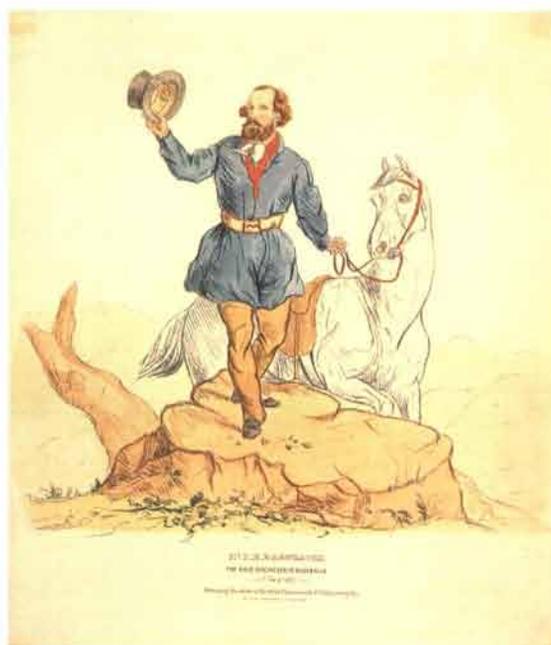
Gold Fever!, however, deals with the earliest phase of the Australian goldrushes, a period when such long term results were either uncertain or eclipsed in turmoil. This period begins in February 1851, with the discovery of gold at Lewis Ponds Creek, near Bathurst in New South Wales, by Edward Hammond Hargraves. His discovery, and the publicity campaign he orchestrated to promote it, triggered the first Australian goldrush.

By 1855, at the end of the period treated in **Gold Fever!**, the eastern Australian colonies had been transformed by the goldrushes. Nowhere had these changes been more apparent—or more charged with tension—than in Victoria. In this colony a long series of clashes between diggers and the Government over the administration of the goldfields culminated in the bloody

suppression of a miners' protest at the Eureka Stockade in Ballarat. In the aftermath of this event sweeping changes were made to the administrative system and these, combined with the gradual decrease in easily won alluvial gold, encouraged larger scale mining requiring more capital and a work force of wage-earning miners. The changes marked the end of the first phase of the Australian goldrushes.

Although the early years were characterised by the heady mixture of excitement and a surrender to the lure of gold it was also a period of uncertainty. Amidst the chaos created by the discovery of gold and the sudden flood of gold-seekers there were those who found it difficult to believe that the goldrushes could provide any lasting benefit to the Australian colonies.

Even before the first gold discoveries in New South Wales the world was gripped by gold fever. The discovery of gold in California in January 1848 had triggered off the first great goldrush. The American discoveries excited considerable interest in Britain but, although many people were tempted, most prospective diggers held back. California lay at the end of a long and dangerous journey. Moreover, the Californian diggings were widely portrayed as dangerous hellholes, where life was the only thing that was cheap, and where lynch law alone reigned.



Thomas Balcombe, Mr E.H. Hargraves (1851)

The discovery of gold in the Australian colonies was a different matter. Here, few of the deterrents to Californian migration applied. British law was well established and, despite the lingering convict taint, early reports described the diggings as peaceful and orderly. Although long and arduous, the sea route to Australia did not involve months of dangerous overland travel across America, passage of the disease-ridden Isthmus of Panama, or the rounding of notorious Cape Horn.

Several other factors also magnified the lure of the Australian goldfields. People and organisations that had been trying to encourage emigration from Britain to Australia for some years saw the excitement created by gold as a heaven-sent opportunity to achieve their aims. Throughout 1851 and 1852 Charles Dickens, for example, published in his periodical *Household Words* a constant stream of useful information about the goldfields and the favourable prospects for active young Britons in Australia. The effect of such publicity was heightened by public spectacles such as the diorama of a voyage to Australia created by the artist John Skinner Prout and exhibited in London during 1852.

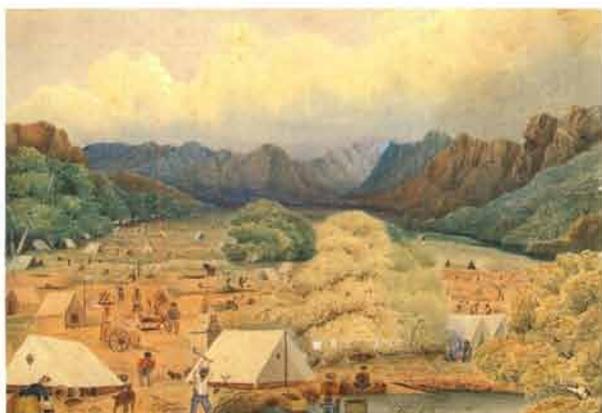
And then there were simply the gold discoveries themselves. From the time, in the middle of 1851, that word of Hargraves' discoveries reached Britain it seemed that almost every ship arriving from the colonies brought word of new and richer gold finds. Within six months news of finds in Victoria began to eclipse those in New South Wales and names like Ballarat, Mt Alexander and Bendigo became familiar overnight. Almost immediately an exodus of unprecedented volume

began, soon to descend upon ill-prepared settlements in Australia half-way around the globe.

Excitement over prospects of instant and seemingly limitless wealth quickly built to fever pitch, but the enthusiasm of those in authority was tempered by concern. In New South Wales the colonial government had greeted Hargraves' discovery of gold with some relief, as means to divert the stream of people leaving for California, thereby causing labour shortages and depressed rents in Sydney. In Victoria, newly separated from its mother colony of New South Wales, the fledgling government viewed with increasing alarm the movement of its population to goldfields across the newly drawn border. Rewards were offered for the discovery of gold. They were soon claimed.



Unknown artist, *Arrival of the first gold escort, William Street, Melbourne (1852)*



Edward Roper, *Goldfields scene, Ovens Valley (c.1860)*

By early 1852 it seemed as though central Victoria was one vast, immensely rich goldfield. It also appeared that almost the entire population of the colony was heading for the diggings. Inland towns, and even Melbourne itself, were almost deserted. The government struggled to cope as most of its employees left their posts; eighty per cent of the police force resigned to go gold digging, and other departments were similarly affected. By the middle of 1852, as the first waves of gold-seekers from overseas arrived, all needing accommodation, food and transport, the government was fully aware that the discovery of gold had created more intractable problems than it had solved.



John Skinner Prout, Night Scene at the diggings (1852)

The concerns of the government were matched by many close observers of the goldrushes. They were troubled, not just by the immediate problems, but by the possible lasting effects. To these observers it seemed that the goldrushes threatened to destroy social stability. Gold digging was a lottery. On the goldfields education, upbringing and class meant nothing. A labourer was just as likely to strike it rich as his erstwhile master. Indeed, because of the necessity for continuous back-breaking work on the diggings, the labourer may have had an advantage over his 'betters'. To some this situation seemed like an inversion of the natural order of society. The inability of the lower orders to sensibly enjoy the fruits of their fortune, and their futile attempts to copy the behaviour and dress of higher classes was a constant—and rather reassuring—source of merriment throughout the early days of the goldrushes.

Threats to social stability appeared to be magnified by the arrival of

gold-seekers from non-British countries. Initial concerns centred on gold-seekers from the United States. With experience gained on the Californian goldfields, the Americans were active and successful in Australia, especially in businesses. Their republican origins, and the reputation of Californian gold-seekers as desperadoes, armed to the teeth and ready to take the law into their own hands on the slightest excuse, created some unease. In 1854 the disquiet over the presence of foreigners shifted focus as a trickle of Chinese diggers reached the diggings. Campaigns to oust them erupted across the goldfields, based on racism and fear of competition for dwindling amounts of easily found gold.

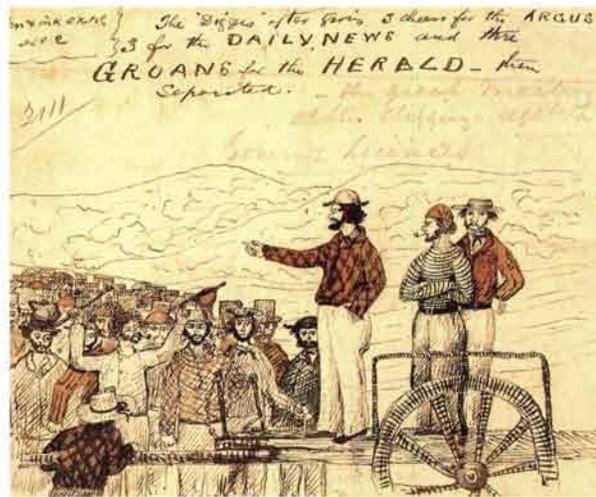


S.T. Gill, Digger's wedding in Melbourne (1852)

Amongst those earlier colonists who held political power in Victoria, concern about particular national groups was less than the fear that the diggers could enforce democratic tendencies by sheer weight of numbers. Between 1851 and 1854 there were numerous clashes between miners and

the Government. These usually focused on issues specific to the goldfields—the injustice of the licensing system, police corruption, and the inefficiencies of the Government, for example—but occasionally included demands for a more general political emancipation. In late 1854 diggers on the Ballarat goldfields protested over the mishandling of a murder inquiry by local officials, but the scope of their grievances grew progressively wider. By the time the police and military were ordered to attack their stockade on the Eureka lead, the diggers' demands included the right to vote. A small number of the insurgents also began to speak of the severance of links with Britain.

This, then, is the turbulent period examined by **Gold Fever!** It was a time of great excitement mingled with unease. It was a time of immense wealth and abject poverty; a time in which popular traditions of mateship

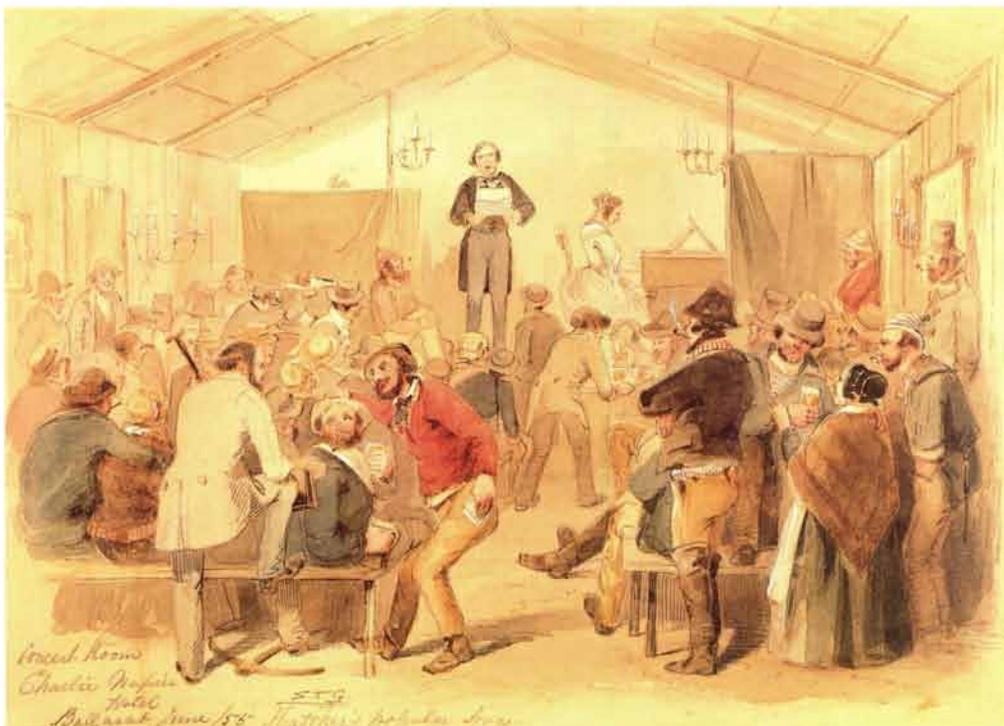


Unknown artist, *The Diggers After Giving 3 Cheers ... then separated* (1854)

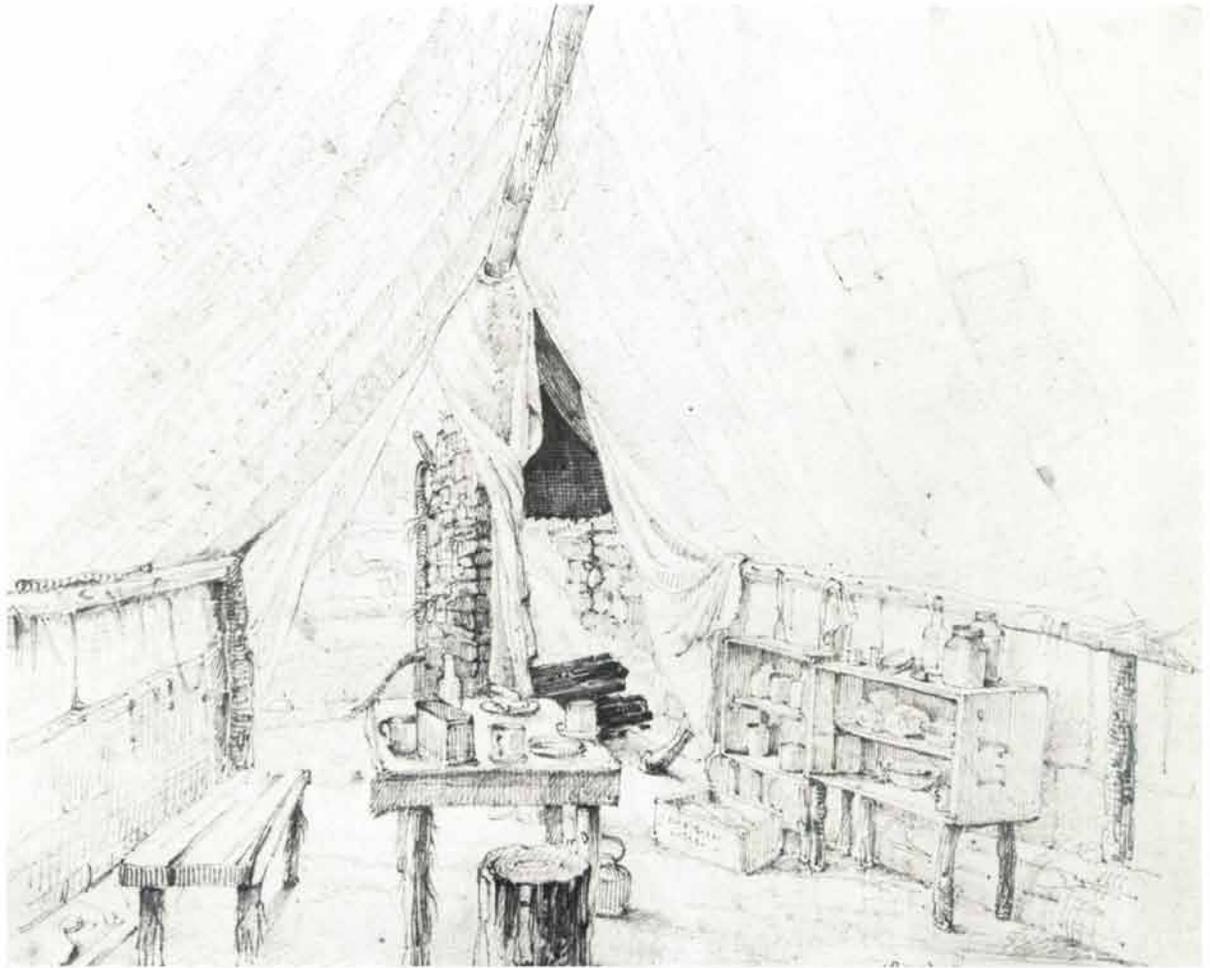
and tolerance existed alongside a system of arbitrary authority and expressions of blatant racism.

It was also a period in which an enormous interest was focused on the experiences of those who participated in the goldrushes. To meet the demand a plethora of words and images flooded into circulation. Innumerable books and paintings, newspaper articles and prints, diaries, letters and sketches were produced. Even children's games and theatrical spectacles were created to satisfy the fascination and interest. These works were intended to record an individual's own adventures, to reassure loved ones left behind, to inform—or misinform—prospective diggers, or simply to satisfy the curiosity of armchair travellers.

Gold Fever! turns this material to another purpose. This exhibition focuses on the experiences of men and women who flocked to the Australian goldfields



S.T. Gill, *Concert Room, Charlie Napier Hotel Ballarat* (1855)



Henry Winkles. *Interior of a digger's hut* (c.1853)

of the early 1850s, using their words and images and the artefacts they carried with them, to tell their own stories.

They are stories told with a wealth of detail and colour. The words and images have an immediacy often lacking in later, more considered depictions of the goldrush scene. But that is not to say that the works included in this exhibition are straightforward representations of the truth. Indeed, this is far from the case. Given the enormous appetite for information on the goldrushes at the time, almost every description of the diggings and the digger's life could become a public document. Many a letter was written from the diggings in the knowledge that it would be circulated widely at home, many a sketch was pencilled with at least half an eye to later publication.

This shaping of the work to make it suitable for public circulation can sometimes be seen to have involved a conscious selection of subjects. For instance

S.T. Gill's fondness for the picturesque and his practice of contrasting pairs of images—lucky and unlucky diggers, men of high and low degree—creates a different and more extreme impression of the diggers' appearance than do sketches of miners by J. Gilfillan.

As images of life on the diggings became popular and began to circulate widely, a type of visual shorthand was adopted to signify goldrush scenes. The so-called diggers' uniform of cabbage tree hat, long red or blue shirt, nondescript pants, boots, belt and knife, became an easy way to indicate that figures were diggers. In three works in this exhibition—a night scene on the diggings by John Skinner Prout, and two later versions of this image—a group of people gathered around a campfire is transformed into an almost archetypal scene of revelry on the diggings by the addition of clothing understood to be typical of the diggers—and a bottle!

Such devices remind us that all descriptions, whether written, painted or drawn, are cultural artefacts. They are produced at a certain time, in specific social and cultural contexts and, inevitably, they bear traces of those contexts. **Gold Fever!** draws attention to these processes of cultural production, not to devalue the historical accuracy of such images but, on the contrary, to show how people at the time actually *saw* the Australian goldrushes. They are evidence of a *way* of seeing as much as they are of *what* was seen.

This theme is developed further in the final section of **Gold Fever!**, which deals with later images of the goldrushes. By the beginning of the last decade of the nineteenth century the generation of goldrush immigrants was passing. For a while, too, it seemed that the long era of prosperity which gold had underpinned was also drawing to a close. At a time of growing nationalism in

Australia, a new generation began to look back at the goldrushes with different eyes. For them, the diggers were natural democrats; self-sufficient, but ready—as at Eureka—to stand shoulder to shoulder with their mates to oppose injustice. The gold-seekers embodied the myths of Australian nationalism.

These potent myths have persisted. They still condition our vision of the goldrush era. We see the digger and his mates; hard-working, hard-drinking men; we struggle to see beyond the myth to its contradictions, to the squalor of the diggings, the consuming self-interest of many miners, and to the women who worked alongside them. The aim of **Gold Fever!** is, ultimately, to challenge these myths and, by examining how people at the time saw their own goldrush experiences, to challenge our own perception of that turbulent and vital era of Australian history.

Michael Evans
Sovereign Hill



S.T. Gill, Gold Digging in Australia 1852 Fair Prospects (1852)



S.T. Gill, *The invalid Digger* (1852)

CHECKLIST

BONANZA!

Unknown lithographer after S.T. Gill
(1818–80)

Prospecting for gold or rewarded at last
London, 1860s?

coloured lithograph
19.3 x 28.5 cm
NK753/12 U2822
Rex Nan Kivell Collection,
National Library of Australia

Thomas Balcombe (1810–61)

Mr E.H. Hargraves

Sydney, 1851
coloured lithograph
27.9 x 38.5 cm
NK337 U4110

Rex Nan Kivell Collection,
National Library of Australia

Thomas Balcombe (1810–61)

**Sketch on the Gold Diggings at Ophir,
County of Wellington, New South Wales**
Sydney, 1851?

coloured lithograph
27.0 x 47.5 cm
NK338 U2525
Rex Nan Kivell Collection,
National Library of Australia

Unknown artist

**Arrival of the first gold escort,
William Street, Melbourne**

Melbourne, 1852
coloured lithograph
24.1 x 43.3 cm
NK273 U2527
Rex Nan Kivell Collection,
National Library of Australia

Edward Hammond Hargraves (1816–91)

Australia and its gold fields

London: H. Ingram, 1855
FRM NK3050
Rex Nan Kivell Collection,
National Library of Australia

'FAREWELL TO OLD ENGLAND ...'

T.H. Jones

Sallis's Australia and its scenes

London, c.1855
jigsaw puzzle: coloured lithograph

backed onto wood in wooden box
33 x 43 cm with box 21.5 x 16.5 x 4.5 cm
NK1872 A40007987
Rex Nan Kivell Collection,
National Library of Australia

Unknown maker

**A Race to the Gold Diggings of
Australia**

Britain, c.1855
board game: hand-coloured lithograph
on paper backed onto linen with metal
tokens, card teetotum and printed rule
card in wooden box
34 x 50 cm with box 14 x 18.5 x 4.5 cm
NK1873 A40007979
Rex Nan Kivell Collection,
National Library of Australia

Unknown artist

**Depot at Birkenhead for the reception
of government emigrants to Australia;
Section of the emigrant ship
Bourneuf/W.K. McMinn;**

Government emigrants' mess-room
London, 1852
wood engraving
37.2 x 24.5 cm irregular
NK4182/89 U3415
Rex Nan Kivell Collection,
National Library of Australia
From *The Illustrated London News*
10 July 1852

James Fagan

**The Emigrant's Farewell. 1853. The
Lord be with you!**

London, 1853
coloured lithograph
39 x 52.7 cm
NK1242 U2589
Rex Nan Kivell Collection,
National Library of Australia

N.B. Stocker

**The Emigrants' return - The Lord be
Praised!**

London, 1853
coloured lithograph
35 x 52.7 cm
NK3305 U2588
Rex Nan Kivell Collection,
National Library of Australia

Unknown artist

Emigrant ship, between decks

London, 1850
wood engraving

15.2 x 23 cm
S2840
National Library of Australia

Theodore Kirby

**An episode on the ship *St Malo*
crossing the line**

1854
oil on canvas
60.7 x 76.7 cm
NK6358 T508
Rex Nan Kivell Collection,
National Library of Australia

Thomas Picken (working 1853–78)

Emigrants arriving, Sydney Harbour
London, 1853

coloured lithograph
33.3 x 49.7 cm
NK4968 U2584
Rex Nan Kivell Collection,
National Library of Australia

F. Grosse (1828–94)

after Nicholas Chevalier (1828–1902)

**Emigrants landing at the Queen's
Warf, Melbourne**

Melbourne, 1863?
wood engraving
16.4 x 25.3 cm
S2853
National Library of Australia

William Knight

**Collins Street, town of Melbourne,
New South Wales, 1839**

Painted 1839
watercolour
49.2 x 39.3 cm
NK142 T2295
Rex Nan Kivell Collection,
National Library of Australia

GOING FOR GOLD

Douglas Jerrold

**The Gold Regions of Australia and the
road to the diggings**

London, 1852
hand-coloured engraving
38 x 50 cm
MAP NK3619
Rex Nan Kivell Collection,
National Library of Australia

Frederick Proeschel (1809–70)
Pocket Map of the Roads to all the Mines in Victoria
Melbourne, 1853
hand-coloured lithograph
20 x 25 cm
RM965
National Library of Australia

Thomas Ham (1821–70)
Ham's Map of the routes to the Mt. Alexander and Ballarat gold diggings
Melbourne, 1852
hand-coloured lithograph
45 x 49 cm
RM960
National Library of Australia

Unknown artist after M. Scott
Packers for the Goldfields
Melbourne, 1850s or 1860s
wood engraving
16.4 x 25.2 cm
S2779
National Library of Australia

S.T. Gill (1818–80)
Diggers on way to Bendigo
Melbourne, 1852
hand-coloured lithograph
10.2 x 16.8 cm irregular
NK586/3 U1027
Rex Nan Kivell Collection,
National Library of Australia

S.T. Gill (1818–80)
Coffee tent. 6 m from Bush Inn. Digger's Breakfast
Melbourne, 1852
hand-coloured lithograph
11.8 x 17 cm irregular
NK586/20 U1044
Rex Nan Kivell Collection,
National Library of Australia

George Lacy (1816–78)
'Oh! my goodness gracious, I'll be off - Hold on, Poll my girl, all right'
c.1860
watercolour
24.8 x 33.6 cm
R3803
National Library of Australia

George Lacy (1816–78?)
Moist Weather - road to the diggings
c.1852
watercolour
32.4 x 38.8 cm
R4455
National Library of Australia

Eugene von Guérard (1811–1901)
Aborigines met on the road to the diggings

also known as **Natives Chasing Game**
1854
oil on canvas
46.5 x 37 cm
NK108 T295
Rex Nan Kivell Collection,
National Library of Australia

John Alexander Gilfillan (1793–1864)
Journey to the Diggins (sic)
c.1853
pencil and watercolour
20.5 x 30.5 cm
R263
National Library of Australia

John Alexander Gilfillan (1793–1864)
Winter travelling to the diggings (sic)
c.1853
pencil
12 x 21.5 cm
R264
National Library of Australia

R. Connebee
Journal of a Tour to the Gold Diggings at Ballarat
1851
manuscript
MS 305
Petherick Collection, National Library of Australia

A DIGGER'S LIFE

W. Bentley (1836–1910)
Mt. Alexander Gold Diggings, 1853
painted 1853
watercolour
23.2 x 35.6 cm
R3796
National Library of Australia

Unknown lithographer after R.S. Anderson
Mount Alexander gold diggings, Australia
Glasgow: Mackay and Kirkwood, 1852
lithograph
29 x 44.8 cm
NK430 U2524
Rex Nan Kivell Collection,
National Library of Australia

David Tulloch
Golden Point, Ballarat 1851
painted 1851?
watercolour
21.4 x 28.7 cm
NK192 T2253
Rex Nan Kivell Collection,
National Library of Australia

David Tulloch
Forest Creek, Mount Alexander 1851?
watercolour
21.3 x 29.5 cm
NK191 T2254
Rex Nan Kivell Collection,
National Library of Australia

Edward Roper (c.1830–1904)
Goldfields scene, Ovens Valley
c.1860
watercolour
32.5 x 48.4 cm
NK10606 T2785
Rex Nan Kivell Collection,
National Library of Australia

Henry Winkles (1800–60)
View of Goldfield, Victoria
c.1853
watercolor
56 x 76 cm
R4748
National Library of Australia

Henry Winkles (1800–60)
View of Gold Diggings, Victoria
c.1853
watercolour
48.1 x 71 cm
R4750
National Library of Australia

Henry Winkles (1800–60)
General View of the diggings, Ballarat
c.1853
watercolour
53 x 76.5 cm
R4749
National Library of Australia

Elizabeth Shepherd
Simmons Reef, Mount Blackwood, 57 miles from Melbourne, Victoria
1858
oil on board
30.3 x 48.1 cm
NK135 T320
Rex Nan Kivell Collection, National Library of Australia

Unknown engraver after G. Rowe
The goldfields of Australia, Ballarat
London, 1865
wood engraving
27.6 x 39 cm
NK11760/42 U4951
Rex Nan Kivell Collection, National Library of Australia
From *The Illustrated Times* 8 July 1865

Henry Winkles (1800–60)
Mining Windlass and shaft

- c.1853
pencil
12.5 x 7.6 cm
R10856
National Library of Australia
- Henry Winkles (1800–60)
Mining Windlass and shaft
c.1853
pencil on paper
13.8 x 11.4 cm
R1054
National Library of Australia
- John Alexander Gilfillan (1793–1864)
Puddling, washing with pans, cradling
c.1852
pencil
20.4 x 30.3 cm
R271
National Library of Australia
- John Alexander Gilfillan (1793–1864)
Diggers at work
c.1853
pencil
23.9 x 36.2 cm
R270
National Library of Australia
- S.T. Gill (1818–80)
Puddling
Melbourne, 1852
coloured lithograph
15.6 x 12.5 cm irregular
NK586/33 U1057
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Zealous Gold Diggers, Bendigo, July 1st, '52
Melbourne, 1852
coloured lithograph
11.5 x 17 cm irregular
NK586/10 U1034
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Concert Room, Charlie Napier Hotel Ballarat, June 1855 Thatcher's Popular songs
1855
watercolour
22.8 x 31.9 cm
R8789
National Library of Australia
- Unknown artist
Portrait of Lola Montez
1926?
hand coloured halftone reproduction
6.1 x 5 cm oval
R10777
National Library of Australia
- S.T. Gill (1818–80)
A Bendigo Mill, June 20th, 1852
Melbourne, 1852
coloured lithograph
11 x 16.6 cm irregular
NK586/11 U1035
Rex Nan Kivell Collection,
National Library of Australia
- George Lacy (c.1816–78?)
'Sam, my son, I'm ashamed to see you in that state'
c.1860
watercolour
26.7 x 33.7 cm
R3807
National Library of Australia
- John Alexander Gilfillan (1793–1864)
Old Post Office Forest Creek, sabbath
c.1853
pencil
15.5 x 26 cm
R268
National Library of Australia
- Henry Winkles (1800–60)
Gold Digger's dray tent Buninyong Flat
c.1853
pencil
10.6 x 17.4 cm
R10820
National Library of Australia
- Henry Winkles (1800–60)
Gold diggers winter hut, Buninyong Old Gully
c.1853
pencil
10.7 x 16.9 cm
R10823
National Library of Australia
- Henry Winkles (1800–60)
Gold Diggers winter encampment - near Ballarat
c.1853
pencil
18.1 x 22.8 cm
R10826
National Library of Australia
- Henry Winkles (1800–60)
Goldminer's Hut
c.1853
pencil
19.5 x 27 cm
R10853
National Library of Australia
- Henry Winkles (1800–60)
Interior of a digger's hut
c.1853
pencil
- 18.3 x 23 cm
R10845
National Library of Australia
- Henry Winkles (1800–60)
Interior of a digger's hut
c.1853
pencil
18.4 x 23 cm
R10846
National Library of Australia
- Henry Winkles (1800–60)
Golden Point, Ballarat
c.1853
pencil
16 x 25.9 cm
R10828
National Library of Australia
- Henry Winkles (1800–60)
Township of Ballarat
c.1853
pencil
12.7 x 21.4 cm
R10825
National Library of Australia
- Edwin Stocqueler (1829–c.1857)
Australian gold diggings
c.1855
oil on canvas
70.5 x 90.3 cm
NK10 T273
Rex Nan Kivell Collection,
National Library of Australia
- George Lacy (1816–78?)
Australian Gold Diggings
c.1852
pen and wash
33.8 x 51.3 cm
NK9552 T1602
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Gold Digging in Australia 1852 Fair Prospects
1852
watercolour
20.2 x 27.4 cm oval
R3373
National Library of Australia
- S.T. Gill (1818–80)
Gold Digging in Australia Bad Results
1852
watercolour
20.2 x 26.4 cm oval
R3374
National Library of Australia
- S.T. Gill (1818–80)
Little Bendigo, Forrest Creek diggings
Melbourne, 1852

- coloured lithograph
15.6 x 19.5 cm
NK586/5 U1029
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
The invalid Digger
Melbourne, 1852
coloured lithograph
16.5 x 12 cm irregular
NK586/38 U1062
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Diggers of high degree
Melbourne, 1853
lithograph
21.6 x 16.5 cm
S159
National Library of Australia
- S.T. Gill (1818–80)
Diggers of low degree
Melbourne 1852
coloured lithograph
16 x 11 cm irregular
NK586/41 U1065
Rex Nan Kivell Collection,
National Library of Australia
- Unknown artist
Portrait of a man
1856
pencil
11.7 x 9.7 cm
R10857
National Library of Australia
- S.T. Gill (1818–80)
Diggers en route to deposit gold
Melbourne, 1852
coloured lithograph
16.5 x 12 cm
NK586/42 U1066
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Digger's wedding in Melbourne
Melbourne, 1852
hand-coloured lithograph
10.5 x 16.5 cm irregular
NK586/23 U1047
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Interior of John Alloo's Restaurant, Ballarat
Melbourne, 1855
hand-coloured lithograph
14 x 22.2 cm
- NK6290/6 U51
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Coffee tent and sly grog shop, diggers breakfast 1852
Melbourne, 1855
lithograph
12 x 19 cm
S4019
National Library of Australia
- S.T. Gill (1818–80)
Gold Buyer, the market price discussed, Eagle Hawk
Melbourne, 1852
coloured lithograph
17 x 11.3 cm irregular
NK586/43 U1067
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
Butcher's shamble, nr. Adelaide Gully, Forrest Creek
Melbourne, 1852
hand-coloured lithograph
11.5 x 17.4 cm irregular
NK 586/15 U1039
Rex Nan Kivell Collection,
National Library of Australia
- John Leech (1817–64)
Alarming Prospect, the single ladies off to the diggings
London, 1860s
hand-coloured etching
11 x 21.6 cm
NK1692/A U2577
Rex Nan Kivell Collection,
National Library of Australia
- John Leech (1817–64)
Topsy Turvey or our Antipodes
London, 1860s
hand-coloured etching
11.5 x 22 cm
NK1692/B U2578
Rex Nan Kivell Collection,
National Library of Australia
- Unknown artist
Macphersons' store, Bendigo
c.1858
watercolour
23 x 34.7 cm
NK207 T370
Rex Nan Kivell Collection,
National Library of Australia
- George Lacy (1816–78?)
Commissioners Barracks at Sofala - Diggers waiting for licences
c.1852
- watercolour
20.3 x 28.55 cm
R4110
National Library of Australia
- S.T. Gill (1818–80)
Diggers Licensing Forrest Creek
Melbourne, 1852
hand-coloured lithograph
12 x 18 cm
NK586/14 U1038
Rex Nan Kivell Collection,
National Library of Australia
- S.T. Gill (1818–80)
The claim disputed
Melbourne, 1852
lithograph
10.7 x 18 cm irregular
NK586/17 U1041
Rex Nan Kivell Collection,
National Library of Australia
- George Lacy (1816–78?)
'I'm blessed if he hasn't grabbed Harry'
c.1852
watercolour
26.3 x 33 cm
R3809
National Library of Australia
- Unknown artist
The Diggers After Giving 3 Cheers For the Argus- 3 for the Daily News and three groans for the Herald, then separated
1854
coloured pen and ink
12.8 x 16 cm
NK4398 T2249
Rex Nan Kivell Collection,
National Library of Australia
- Unknown artist
Sly Grog selling at the diggings effectively stopped
c.1853
coloured pen and ink
16.8 x 26.6 cm
NK6869 T2247
Rex Nan Kivell Collection,
National Library of Australia
- George Lacy (1816–78?)
Prisoners under escort for Bathurst Gaol
1850s?
watercolour
32.3 x 38.8 cm
R4453
National Library of Australia

John Alexander Gilfillan (1793–1864)

Gold Escort

c.1853

pencil

15 x 29.5 cm

R272

National Library of Australia

William H. Hall

Practical Experience at the Diggings of the Gold Fields of Victoria

London: Effingham Wilson, 1852

PETHpam 2711

Petherick Collection, National Library of Australia

John Rochfort

The Adventures of a Surveyor in New Zealand and the Australian Gold Diggings

London: David Bogue, 1853

PETHpam 1570

Petherick Collection, National Library of Australia

Edwin S. Pegler

Diary 15 July to 16 December 1852

manuscript

MS 3128

National Library of Australia

Edwin S. Pegler

Diary 21 March to 31 August 1853

manuscript

MS 3128

National Library of Australia

James Nisbett

Letters From a Disappointed Gold Digger

London, 1853

manuscript and news clippings

MS 3588

National Library of Australia

CONFLICT!

The 1853 Goldfields Petition

Victoria, 1853

manuscript

ink on paper backed onto silk

73 cm wide, 13 metres long

MS12440

Collection: La Trobe Library, State Library of Victoria

Raffaello Carboni to William Henry Archer

Archer

Letter 18 October 1854

manuscript

MS 264/14

National Library of Australia

Melbourne Corporation

Instructions for the Guidance of Special Constables

Melbourne, 1854

MS 549

National Library of Australia

THE TRUE PICTURE?

Walter H. Hitchcock

My Ballaarat Experiences etc.

1910s?

manuscript

MS 3878

Bound in a copy of H. G. Turner, *Our*

Own Little Rebellion (Melbourne:

Whitcombe and Tombs, 1913)

Thomas McCombie (1819–69)

Australian Sketches

London: Sampson Low, 1861

Robinson 203

Robinson Collection, National Library of Australia

John Sherer (1810–?)

The gold finder of Australia

London: Clarke, Beeton & Co., 1853?

PETHpam 2705

Petherick Collection, National Library of Australia

G.C. Evans

Stories Told Around the Camp Fire

Sandhurst (Bendigo): Bendigo

Independent Office, 1881

FERG2365

Ferguson Collection, National Library of Australia

John Skinner Prout (1805–76)

An Illustrated Handbook of the Voyage to Australia and a Visit to the Gold Fields

London: Peter, Duff, and Co., 1852?

PETHpam 1375

Petherick Collection, National Library of Australia

John Skinner Prout (1805–76)

Night Scene at the diggings

1852

watercolour

26.9 x 37.4 cm

R7607

National Library of Australia

Unknown artist

Night Scene at the diggings

London: Read and Co., 1853

coloured lithograph

11.3 x 17.7 cm

NK11291/F U5071

Rex Nan Kivell Collection,

National Library of Australia

Cyrus Mason (1830–1915) *lithographer*

Gold Diggings

Melbourne, 1855

suite of 6 tinted lithographs

21.5 x 30.2 cm

NK1741 U2489 - 2494

Rex Nan Kivell Collection,

National Library of Australia

Nicholas Chevalier (1828–1902)

Miners Prospecting

Melbourne, 1864

wood engraving

17.5 x 25.3 cm

S226

National Library of Australia

From *The Illustrated Australasian News*

25 Aug. 1864

John Alexander Gilfillan (1793–1864)

Jail Commissioner's Station

1853

pencil

16.6 x 29 cm

R267

National Library of Australia

Unknown engraver after John Alexander Gilfillan (1793–1864)

Gaol and Commissioner's Station

London, 1853

wood engraving

14.4 x 23.2 cm

NK4182/31A U5025

Rex Nan Kivell Collection,

National Library of Australia

From *The Illustrated London News*,

26 February 1853

Julian Ashton (1851–1942)

The Prospector

1889

oil on canvas

213.4 x 116.9 cm

Collection: Art Gallery of New South

Wales

