

The 55cent stamp illustrated Anzac Biscuits (Australia Post maxicard Series 'Not Just Desserts')

ANZAC Biscuits

Biscuits once provided a basic portable snack for seamen and soldiers fighting overseas.

In WWI Australian soldiers called them Anzac tiles or Anzac wafers. They were made with hard tack, a type of bread, which was extremely hard and tasteless, but had a long shelf life; there are reports of men breaking their teeth on them.

To make them edible, the men would cover the biscuit with a thick layer of jam or grind them up to use as a porridge.

Occasionally, a soldier with an artistic bent, would paint a picture on a

biscuit and send it back to family or friends back in Australia!

The origin of the Anzac biscuit as we know it today is unknown, but the recipe is similar to a Scottish recipe. There is no record of Anzac biscuits being eaten at Gallipoli, but they were issued to troops serving on the Western front.

The biscuits were popular and were sold at fetes to raise funds for the armed services.

They traveled well and did not contain eggs—eggs were scarce during the war, as many poultry farmers had enlisted.

There are numerous recipes for Anzac biscuits, with and without desiccated coconut.

One such recipe appeared in Melbourne's Argus newspaper dated 6 July 1921:

Two breakfast-cupfuls John Bull oats, half-cupful sugar, one scant cupful plain flour, half-cupful melted butter. Mix one tablespoonful of golden syrup, 3 tablespoons boiling water and one teaspoonful of soda till they froth; then add the melted butter. Mix in dry ingredients and drop in spoonfuls on a floured tray. Bake in a slow oven.

From NSW Card Collectors Bulletin

Interesting sighting by **Neville Solly** in Trove

Please let us know if you see any of these give away Postcards.

We have received from Mr. J. H. M. Davidson, of Adelaide, a set of unique stereoscopic picture postcards. The pictures (S.A. views and figure, animal and flower studies) are printed in two colors slightly out of register. Upon being viewed through colored films which accompany each card an excellent and surprising stereoscopic effect is obtained. Mr. Davidson has applied for the patent in this State.

Critic (Adelaide), Wed 7 Dec 1904, p 23

On the centre page you will also see some postcards of the Critic Post Card Series 1904-05

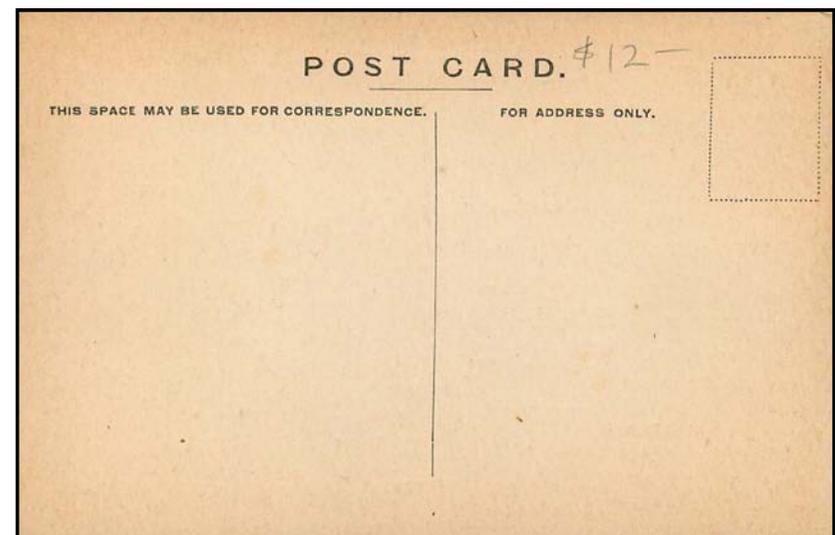
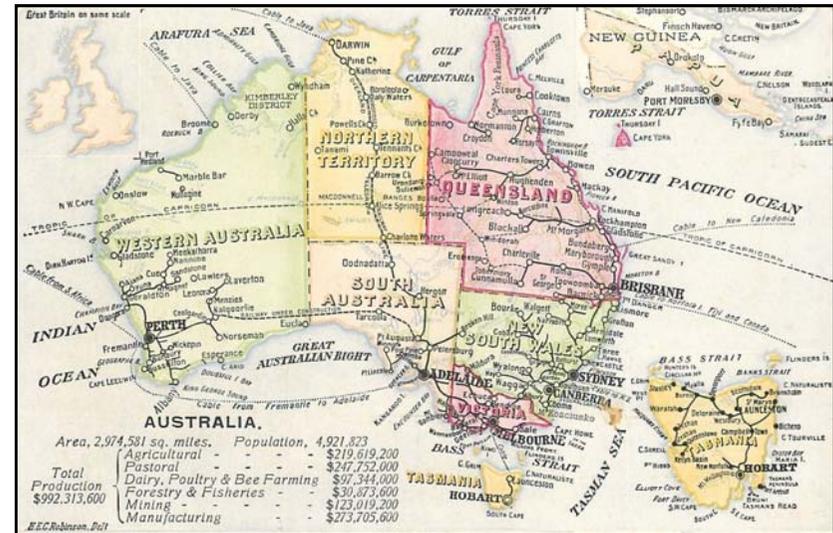
MH17

During a regular day at the office today a post appeared on my Tweetdeck timeline about two postcards that had arrived at their destination in Malaysia almost a year to the date when they were sent. Nothing special about that you might think (except the very long delivery time). But these two postcards were sent via the Postcrossing project, from the Netherlands, and were being transported to their destination on Malaysia Airlines flight MH17.



User vin_ann posted this image of both cards with an accompanying letter from Post NL explaining the journey and final delivery. When I saw the post I was at first chilled at the thought of these items being on board the flight that was shot down over the Ukraine. All 298 passengers and crew were killed and the plane and it's contents were scattered in a desolate area in the east of the country; for those who saw the news footage of the crash site, strewn

A Map Postcard of Australian in comparison to United Kingdom. Not sure of date.



Interesting Postcard of a prefabricated house from Australia to Monterey California United States. The first wooden house in California.



with detritus, it's difficult to imagine how meticulously each individual belonging has been pored over to establish what exactly happened on that day.

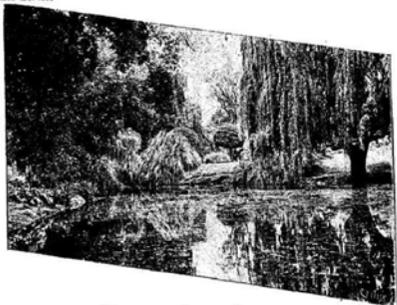
The accompanying letter explains that these two postcards were returned to the Netherlands after being released by the investigating team; it isn't unusual for passenger flights to carry mail and Post NL received them back. It may seem trite to dwell on a pair of small pieces of cardboard that survived such a destructive attack, a tragedy which has affected so many families across the world, but inanimate objects are never as unconscious as they initially appear. Every item on that plane holds an aura of what happened, it tells a story of the owner, those who handled it and those who found it amongst the scorched metal. In the case of these two postcards they contain the physical representation of each of the senders in their handwriting and their touch, and carry the scars of the explosion, the long fall back to earth. That they were on board that aircraft embodies them with an ethereal quality that's hard to explain. I was reminded of a collection of thousands of pieces of paper that appeared in Found Magazine in late 2001. At any other time these reams of printed words, figures and symbols, balance sheets, accounting books and office administration would be consigned to the trash. These particular scraps, however, thousands upon thousands of them, were found on the streets of New York City after the attacks on the World Trade Center. Suddenly this rubbish became symbolic of all that was lost when the towers crumbled. We imbue such objects with an almost sacred presence, as if by being there they can somehow convey some meaning to us, they can almost bear witness, silently, to these events of which they were a part. It's the reason we hold onto old letters, otherwise worthless trinkets from loved ones that have priceless connections or make huge bids for flotsam and jetsam dredged up from long-sunk transatlantic liners. They may be inanimate but these objects have a tangible connection, their survival may be the only way we can hold onto what we've lost.

These two postcards were sent from one stranger to another, in different countries, as part of a project championed by those who wish to communicate across borders and whose political, religious and geographical differences are irrelevant. That they were loaded onto that plane, fell to earth and were eventually delivered as planned to their intended recipient is not only a credit to Post NL, but is symbolic of the continuation of our daily business; despite those who wish to prevent it our lives, as mundane, tedious and predictable as they may be, will go on regardless. It is no longer possible to see them just as two picture postcards with their aspirational sunlit views; they now immortalise a moment in time and the lives of 298 innocent souls.

THE CRITIC Post Card Series.

DECEMBER 13, 1905.

The Critic Series.



VIEW IN THE BOTANIC GARDENS.

The Critic Series.



A BEAUTIFUL SCENE IN THE BOTANIC GARDENS.

The Critic Series.



THE HISTORIC GUMTREE AT GLENFIELD.

The Critic Series.



THE MELBOURNE EXPRESS ENTERING MOUNT LOFTY STATION.

The Critic Series.



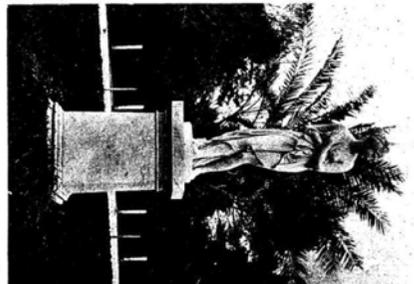
KANGAROO WITH YOUNG IN ITS POUCH.

The Critic Series.



THE ROBERT IN THE BOTANIC GARDENS.

The Critic Series.



SHAWNS OF VARIOUS ORNAMENTAL.

The Critic Series.



705

THE CRITIC.

SEPTEMBER 20, 1905.

Post Card Series.



The Critic Series. At the Adelaide Zoo. The Castle Paddock—Silver Seagulls.



The Critic Series. Yendinna Jack, Type of the S.A. Aboriginal.



The Critic Series. Black's Camp near Port Victor, South Australia.



The Critic Series. Kangaroo and Young.



The Critic Series. Aboriginal Adornment—Flesh Wounds Filled with Sand.