

Nature Series №23.

# How to tell the Birds from the Flowers.



The Crow.



The Crocus

# How To Tell The Birds From The Flowers.

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A Manual of **Flornithology**  
for **B**eginners.

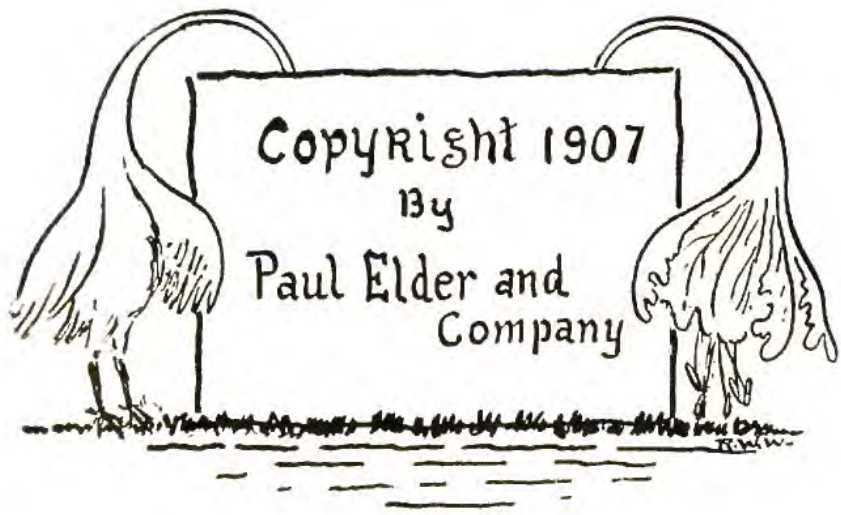
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—• Verses and Illustrations •—

By Robert Williams Wood.

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Burr.



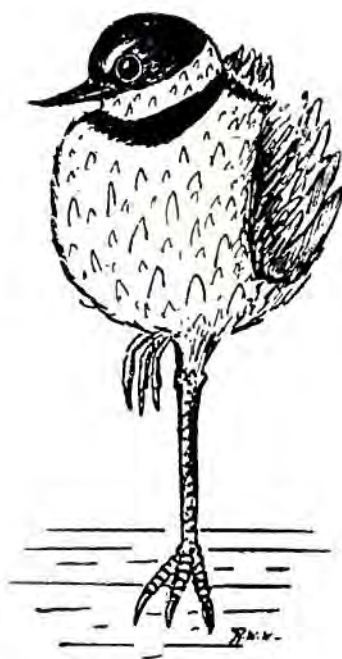
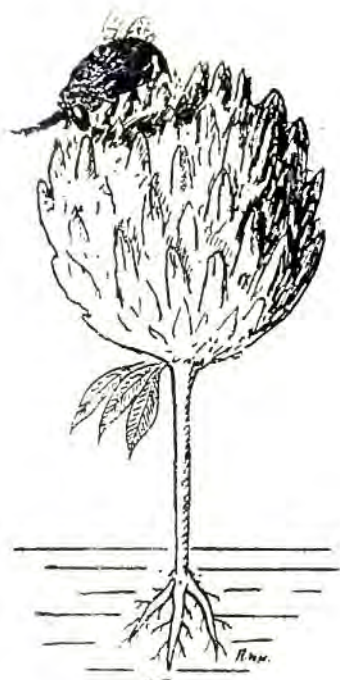
Bird

### The Bird and the Burdock.

Who is there who has never heard,  
About the Burdock and the Bird?  
And yet how very very few,  
Discriminate between the two,  
While even Mr. Burbank can't  
Transform a Bird into a Plant!

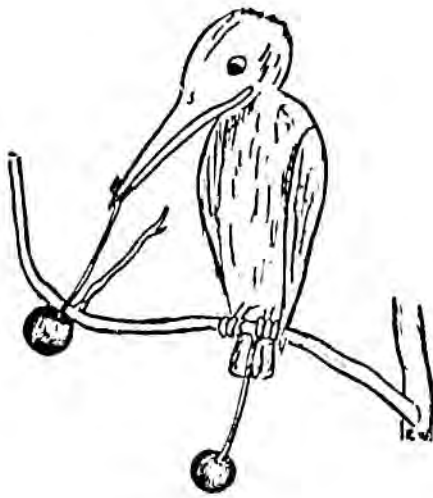


Burbank.



## The Clover. The Plover.

The Plover and the Clover can be told  
apart with ease,  
By paying close attention to the  
habits of the Bees,  
For ento-molo-gists aver, the Bee  
can be in Clover,  
While ety-molo-gists concur, there  
is no B in Plover.

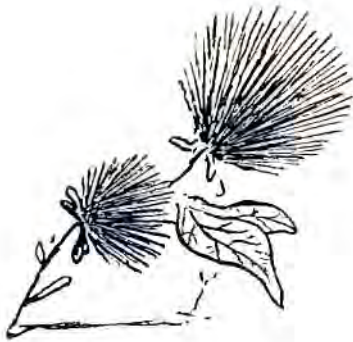


The Crow.



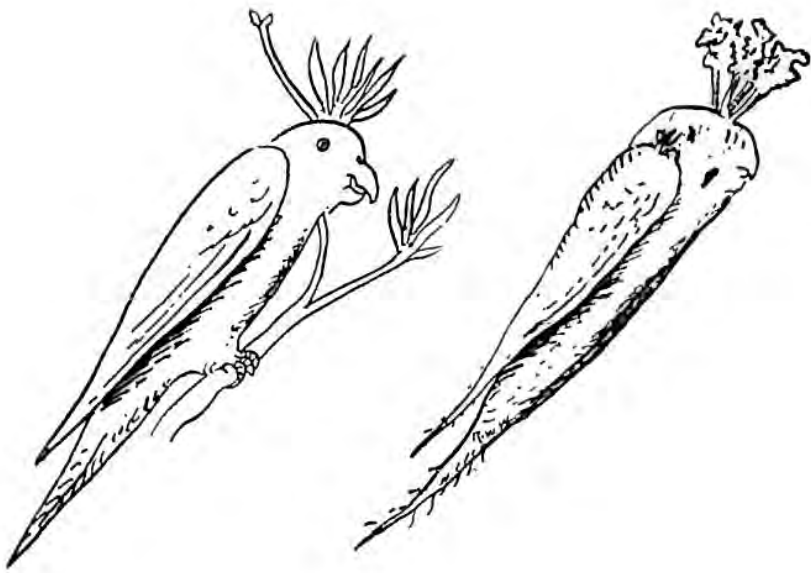
The Crocus.

Some are unable, as you know,  
To tell the CROCUS from the Crow;  
The reason why is just because  
They are not versed in Nature's laws.  
The noisy, cawing Crows all come,  
Obedient to the Cro' custom,  
A large Crow Caw-cus to convoke.  
You never hear the Crocus croak!



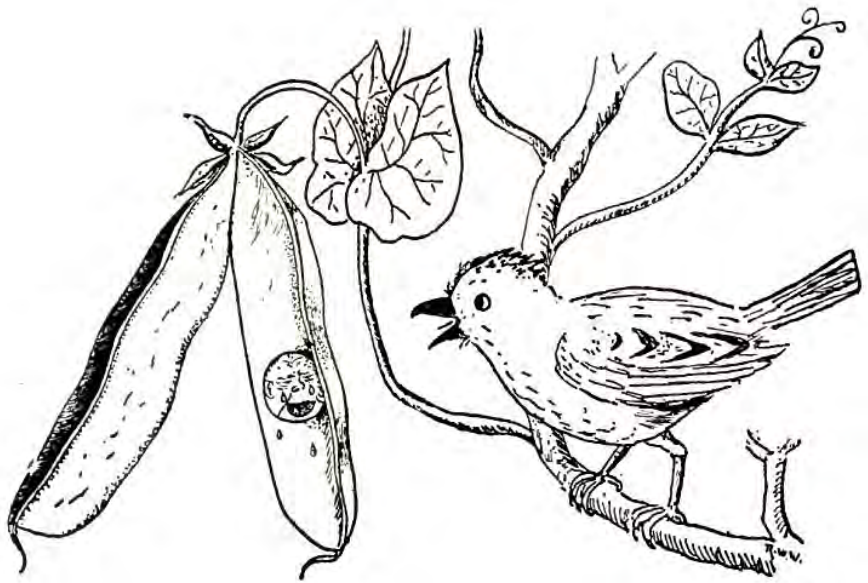
## The Rue. The Rooster.

Of Rooster the rudiment clearly  
is "Roo",  
And the bird from the plant  
very probably grew.  
You can easily tell them apart  
without fail,  
By merely observing the Rue  
lacks de-tail.



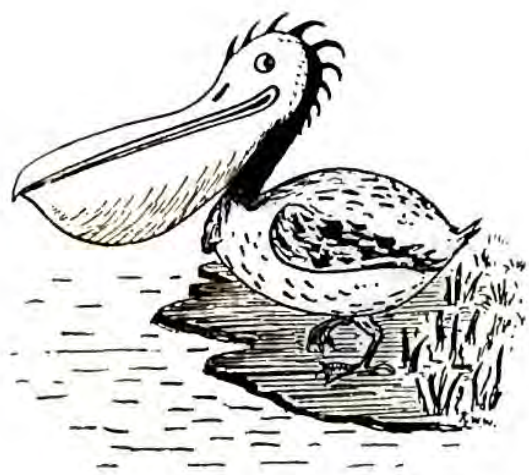
## The Parrot. The Carrot.

The Parrot and the Carrot we may  
easily confound,  
They're very much alike in looks  
and similar in sound,  
We recognize the Parrot by his  
clear articulation,  
For Carrots are unable to engage  
in conversation.



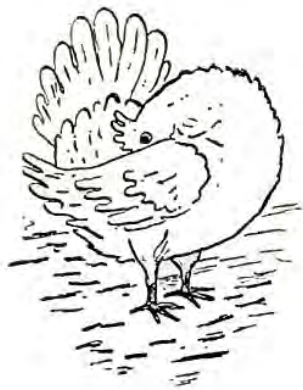
## The Pea. The Pewee.

To tell the Pewee from the Pea,  
Requires great per-spi-cac-ity.  
Here in the pod we see the Pea,  
While perched close by is the Pewee;  
The Pea he hears the Pewee peep,  
While pewee sees the wee Pea weep.  
There'll be but little time to see,  
How Pewee differs from the Pea.



## The Pelican. The Panicle.

The Panicle and Pelican  
Have often been confused;  
The letters which spell Pelican  
In Panicle are used.  
You never need confound the two,  
There are many ways of telling:  
The simplest thing that one can do,  
Is to observe the spelling.



## The Hen. The Lichen.

The Lichens lie on rocks and bark,  
They look somewhat like Hens:  
Hens lay, they lie, we may remark,  
A difference of tense.



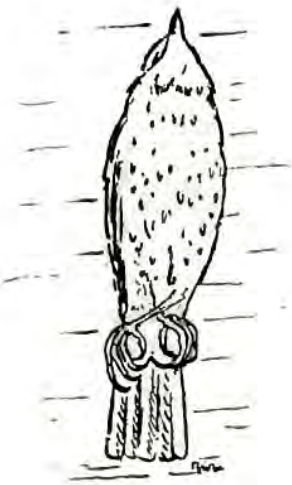
## The Hawk. The Hollyhock.

To recognize this Bird-of-Prey,  
The broody Hen you should survey:  
She takes her Chicks on daily walks,  
Among the neighboring Hollyhocks,  
While with the Hawk association,  
Is quite beyond her toleration.



## The Cow Bird. The Cowslip.

Growing in mires, in gold attired,  
The Cowslip has been much admired,  
Altho' its proper name, we're told,  
Is really the Marsh Marigold:  
The Cow Bird picture, I suspect,  
Is absolutely incorrect,  
We make such errors now and then,  
A sort of cow slip of the pen.



## A Sparrow. Asparagus.

The Sparrow, from flying, is quite  
out of breath,  
In fact he has worked himself  
almost to death,  
While the lazy Asparagus, —  
— so it is said, —  
Spends all of his time in the  
'sparagus bed.



## The Tern. The Turnip.

To tell the Turnip from the Tern,  
A thing which everyone should learn,  
Observe the Tern up in the air,  
See how he turns,—and now compare  
Him with this inert vegetable,  
Who thus to turn is quite unable,  
For he is rooted to the spot,

While as we see the Tern is not:  
He is not always doomed to be  
Thus bound to earth e-tern-ally,  
For "Cooked to a turn" may be inferred,  
To change the Turnip to the Bird.



Observe the Turnip in the pot,  
The Tern is glad that he is not!



## The Ole Gander. The Oleander.

The Gander loves to promenade  
Around the farmer's poultry-yard,  
While, as we see, the Oleander  
Is quite unable to meander.



The Blue Mountain Lory. The Blue Morning Glory.

The Blue Mountain Lory spends most  
of his time  
In climbing about in a tropical clime;  
We therefore our efforts need only  
confine,  
To minutely observing the climb  
of the Vine.



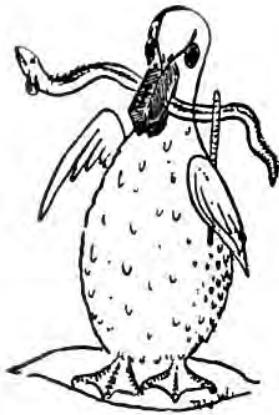
## The Quail. The Kale.

The California Quail is said  
To have a tail upon his head,  
While contrary-wise we style the Kale,  
A cabbage head upon a tail.  
It is not hard to tell the two,  
The Quail commences with a queue.



## The Pecan. The Toucan.

Very few can  
Tell the Toucan  
From the Pecan -  
Here's a new plan:  
To take the Toucan from the tree,  
Requires im-mense agil-i-tee,  
While any one can pick with ease  
The Pecans from the Pecan trees:  
It's such an easy thing to do,  
That even the Toucan he can too.

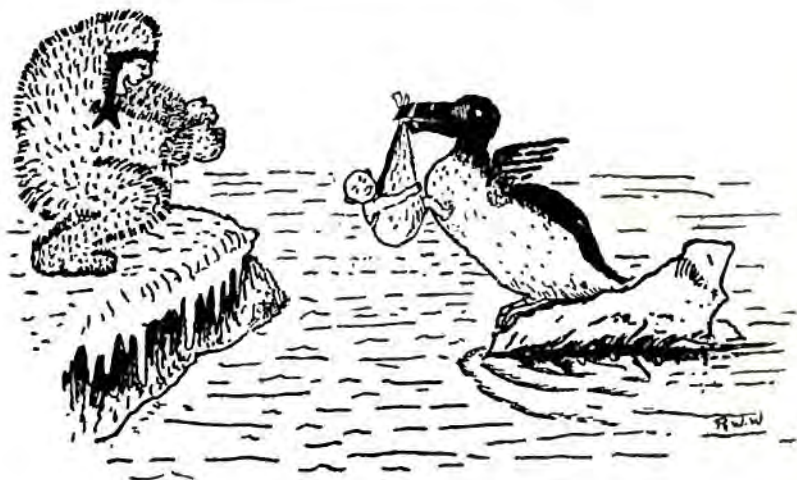


The Auk.      The Orchid.

We seldom meet, when out to walk,  
Either the Orchid or the Auk;  
The Auk indeed is only known  
To dwellers in the Auktic zone,  
While Orchids can be found in legions,  
Within the equatorial regions.  
The graceful Orchid on its stalk,  
Resembles so the aukward Auk;

'Tis plain we must some means  
discover,  
To tell the two from one another:  
The obvious difference, to be sure,  
Is merely one of temperature.

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For Eskimos, perhaps, the Auk  
Performs the duties of the Stork.



## The Cat-bird. The Cat-nip.

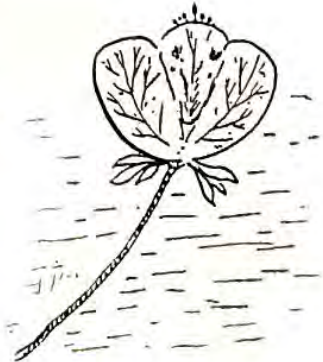
The Cat-bird's call resembles that,  
Emitted by the pussy Cat,  
While Cat-nip, growing by the wall,  
Is never known to caterwaul:  
Its odor though attracts the Kits,  
And throws them in Catnipion fits.





## The Ibis. The 'Ibiscus.

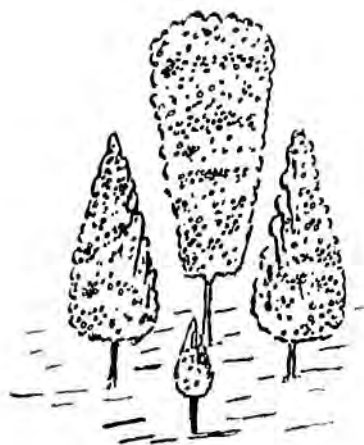
The sacred Ibis tells his beads,  
And gravely from his prayer-book reads;  
The Ibis therefore we may say,  
Is classified a bird-of-prey.  
'Ibiscus we have heard related,  
The "Crimson-Eye" is designated;  
Their difference is plain indeed,  
The flower is red, the bird can read.



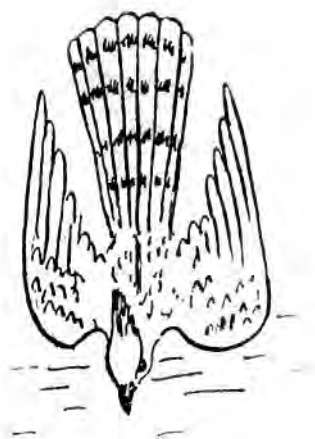
## The Butter-ball. The Butter-cup.

The little Butter-cup can sing,  
From morn 'til night like anythings;  
The quacking of the Butter-ball,  
Cannot be called a song at all.  
We thus the flower may learn to know,  
Its song is reproduced below.



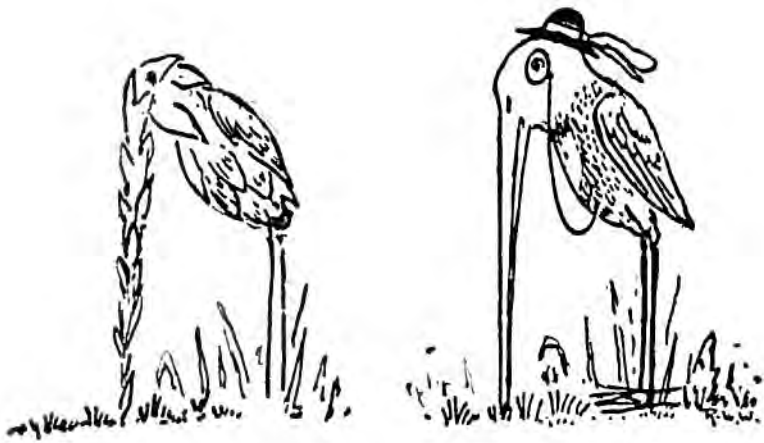


The Bay



The Jay.

The Blue-Jay, as we plainly see,  
Resembles much the green Bay tree:  
The difference between the two,  
Is ob-vi-ous-ly one of hue.  
Though this is not the only way,  
To tell the Blue-Jay from the Bay.



## The Pipe. The Snipe.

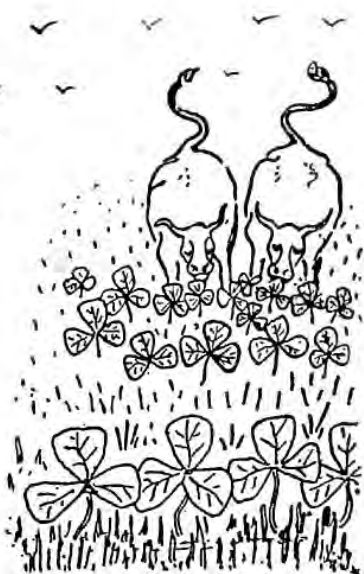
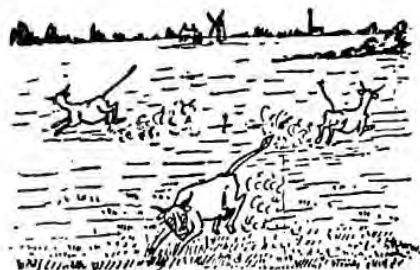
Observe the common Indian Pipe,  
Likewise the high-bred English Snipe,  
Who is distinguished, as we see,  
By his superior pedigree.



Two crosces bolony  
band sinister.



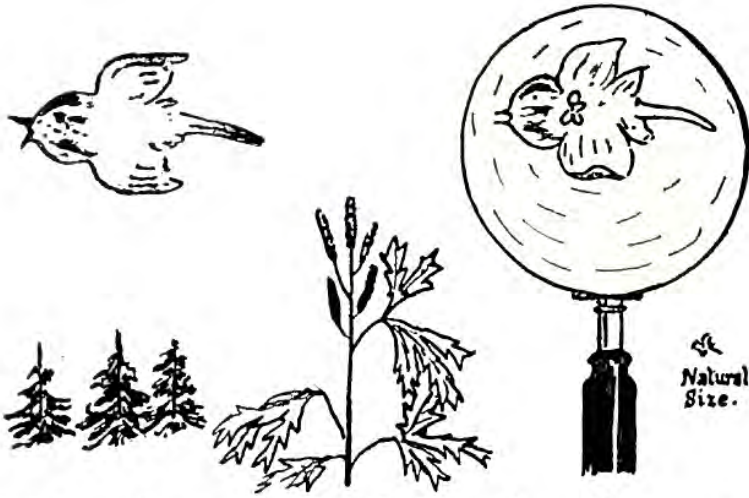
Fess argent  
Martiale sebie.



## The Roc

## The Shamrock.

Observe how peacefully the Cows  
Among the little Shamrocks browse,  
In contrast with their actions frantic  
When they perceive the Roc gigantic;  
We need but watch their occupation,  
And seek no other explanation.



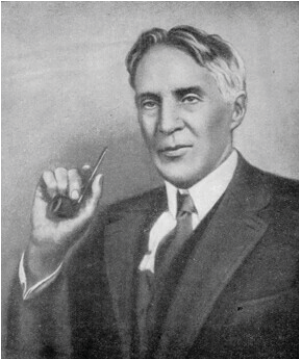
## The Lark. The Larkspur.

The Larkspur's likeness to the Lark  
Is surely worthy of remark,  
Although to see it we require  
The aid of a small magnifier,  
Which circumstance of course implies,  
Their difference is one of size.



## Author's Apology.

Not every one is always able  
To recognize a vegetable,  
For some are guided by tradition,  
While others use their intuition,  
And even I make no pretense  
Of having more than common sense;  
Indeed these strange homologies  
Are in most flornithologies,  
And I have freely drawn upon  
The works of Gray and Audubon,  
Avoiding though the frequent blunders  
Of those who study Nature's wonders.



## Robert Williams Wood

May 2, 1868 – August 11, 1955

He was an American physicist and inventor. He is often cited as being a pivotal contributor to the field of optics and a pioneer of infrared and ultraviolet photography. Wood's patents and theoretical work shed much light on the nature and physics of ultra-violet radiation, and made possible the myriad uses of UV-fluorescence which became popular after World War I.

Wood identified a very low ultraviolet albedo (reflectivity, that is most of the ultraviolet is absorbed) region in the Aristarchus Plateau region of the Moon which he suggested was due to high sulphur. The area continues to be called Wood's Spot. In 1909, Wood constructed the first practical liquid mirror astronomical telescope, by spinning mercury to form a paraboloidal shape, and investigated its benefits and limitations. Wood has been described as the "father of both infrared and ultraviolet photography". Though the discovery of electromagnetic radiation beyond the visible spectrum and the development of photographic emulsions capable of recording them pre-date Wood, he was the first to intentionally produce photographs with both infrared and ultraviolet radiation. In 1903 he developed a filter, Wood's glass, that was opaque to visible light but transparent to both ultraviolet and infrared, and is used in modern-day black lights. He used it for ultraviolet photography but also suggested its use for secret communication. He was also the first person to photograph ultraviolet fluorescence. He also developed an ultraviolet lamp, which is widely known as the Wood's lamp in medicine. The slightly surreal glowing appearance of foliage in infrared photographs is called the Wood effect.

Wood also authored non-technical works. In 1915, Wood co-authored a science fiction novel, *The Man Who Rocked the Earth*, with Arthur Train; a sequel, *The Moon Maker*, was published the next year. He also wrote and illustrated two books of children's verse, *How to Tell the Birds from the Flowers* (1907) and *Animal Analogues* (1908).

Excerpted from Robert W. Wood,, Wikipedia, the free encyclopedia  
[https://en.wikipedia.org/wiki/Robert\\_W.\\_Wood](https://en.wikipedia.org/wiki/Robert_W._Wood),

## The Nature Fakers

The nature fakers controversy was an early 20th-century American literary debate highlighting the conflict between science and sentiment in popular nature writing. The debate involved important American literary, environmental and political figures. Dubbed the "War of the Naturalists" by The New York Times, it revealed seemingly irreconcilable contemporary views of the natural world: while some nature writers of the day argued as to the veracity of their examples of anthropomorphic wild animals, others questioned an animal's ability to adapt, learn, teach, and reason.

The controversy arose from a new literary movement, which followed a growth of interest in the natural world beginning in the late 19th century, and in which the natural world was depicted in a compassionate rather than realistic light. Works such as Ernest Thompson Seton's *Wild Animals I Have Known* (1898) and William J. Long's *School of the Woods* (1902) popularized this new genre and emphasized sympathetic and individualistic animal characters. In March 1903, naturalist and writer John Burroughs published an article entitled "Real and Sham Natural History" in the *Atlantic Monthly*. Lambasting writers such as Seton, Long, and Charles G. D. Roberts for their seemingly fantastical representations of wildlife, he also denounced the booming genre of realistic animal fiction as "yellow journalism of the woods." Burroughs' targets responded in defense of their work in various publications, as did their supporters, and the resulting controversy raged in the public press for nearly six years.

Newspapers around the country continuously published interviews with the two naturalists (Burroughs and Long), while comedic depictions of the controversy and its participants were becoming popular with readers. One such parody referred to a non-existent book called *How to Tell the Animals from the Wild Flowers*, including an illustration which depicted an anthropomorphic "Dandy Lion" with a cane, top hat and monocle. **This joke inspired a similarly satirical book, which was published under the title *How to Tell the Birds from the Flowers*; a collection of humorous illustrations and poems by physicist and children's author Robert Williams Wood, the work included pairings of birds and their corresponding flowers, emphasizing their visual similarities. Making a thinly veiled reference to the much publicized controversy surrounding those authors who were now called "nature fakers", the book concludes: "I have freely drawn upon / The works of Gray and Audubon, / Avoiding though the frequent blunders / Of those who study Nature's wonders."**

Above excerpted from Nature fakers controversy, Wikipedia, the free encyclopedia  
[https://en.wikipedia.org/wiki/Nature\\_fakers\\_controversy](https://en.wikipedia.org/wiki/Nature_fakers_controversy)



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