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**THE WORKS OF L. FRANK BAUM:
AMERICAN FANTASY IN CHANGING TIMES**

by

STEPHANIE PERRIN, B.A.

**A thesis submitted to
the Faculty of Graduate Studies and Research
in partial fulfilment of
the requirements for the degree of
Master of Arts
Department of English**

Carleton University

Ottawa, Ontario

May 5, 1994

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**"THE WORKS OF L. FRANK BAUM:
AMERICAN FANTASY IN CHANGING TIMES"**

submitted by Stephanie Perrin, B.A.

**in partial fulfilment of the requirements for
the degree of Master of Arts**

Thesis Supervisor

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Chair, Department of English

**Carleton University
May 6, 1994**

Abstract

This thesis examines the works of L. Frank Baum in the context of the changes taking place in America in the late 1800s, including the opening of the west, the adoption of new technologies, and the struggle for women's rights. Baum had a varied career and followed the opening of the west from New York State to the mid-west, Chicago, and California. His travels and philosophy are examined as they appear, transposed into the fantasies he created in the Utopia of Oz and his other fairy stories, as well as in the girls' adventure series he wrote under the name of Edith van Dyne. Since many of his works are not readily available, I have appended an annotated bibliography with summaries of the works consulted.

I conclude that his mother-in-law, the famous suffragette Matilda Joslyn Gage, had a profound influence on his work. The popularity of his books and his heroines stems from his ability to capture the excitement of the times, and the enthusiasm for democracy and change which marked the intellectual debate of his generation, including the struggle for the rights of women. The adventures of his fantastic characters were a tonic for the imaginations of the children who read his books, and deserve to be read today for that reason.

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THE WORKS OF L. FRANK BAUM: AMERICAN FANTASY IN CHANGING TIMES

Introduction

In Utopia Americana (1929), the first serious critical commentary on the work of L. Frank Baum, Edward Wagenknecht claims that Baum created the first truly American fairy tales. While other American writers such as Howard Pyle had written fairy tales, they followed the English and European patterns found in the Andrew Lang fairy books. Gnomes and giants, fairies and princesses belonged to the Old World, and were not transportable to the American landscape. When Baum wrote the Oz stories, he set out consciously to avoid the gore and violence so prevalent in the old tales, and the nightmarish aspects of evil. He also set the point of departure to fairyland in the heart of the American midwest, and his heroine was a poor Kansas farm girl. Not only did Baum create the first American fairy stories from indigenous material, he brought a whole new style of writing to children's literature. Although his characters are rarely complex and developed, they were immediately recognizable and accessible to American children. His books were published in the first two decades of this century, during that first real flowering of American cultural imperialism, and I believe it is in part because they embody so many of the new and democratic American values that they were popular around the world.

There is a logic to the existence of even Baum's most whimsical creations, a reassuring commonsense quality which contrasts with other fantasy writers of his day like Lewis Carroll and Howard Pyle. Baum's style, characters and imagination bear more resemblance to the animated cartoons which emerged twenty years after his death than they do to the fairy tale tradition from which he departs. The optimism and gentle humour which pervade his work reflect the boosterism and growing tolerance which were emerging in America at the turn of the century. Concerned with the values and attitudes that he was feeding his young readers, and with clarity of thought, lots of action, and a whimsical love of words themselves, he brought a new American style to children's fantasy literature.

Frank Baum was a jack of all trades, having worked in the family oil business, on the stage as an actor, as a shopkeeper in the Dakota territories, then as a newspaperman, a china salesman, a writer, and a film producer. He chased after the American dream himself, first to the midwest, and eventually to Hollywood, California. His life followed a pattern which became typical of Americans during those boom and bust years of the opening of the American West, and, in reflecting his experiences and his philosophy in his children's stories, he mirrored the enormous changes taking place in American society.

One of the most important changes at the time was the growth of women's rights, and the emergence of different attitudes to women and little girls. Baum married Maud Gage, the daughter of one of the most famous suffragettes of the nineteenth century, Matilda Joselyn Gage, and he was unusually progressive in his

thinking about women. I believe that the influence on his writing of his mother-in-law, a respected writer and editor of one of the earliest suffrage newsletters, has been sadly overlooked. He started to write and publish his children's books only after much encouragement from her, while she was living with them in Chicago (1892-1898) and writing her most famous work, so I think it is appropriate to look for her influence. In his departure from the usual saccharine-sweet portrayals of girls and young women common to the period, both in the Oz books and in his other works, such as the Aunt Jane's Nieces girls' series written under the name of Edith van Dyne, he has created new heroines for American children.

Although there had been a flurry of Utopian writing in the thirty years prior to the publication of The Wizard of Oz (1900)¹, Baum wrote the first Utopia for children. The book may be seen as a pivotal point in American children's literature. Furthermore, it is astonishing that Baum's works have been so neglected by critics and librarians, despite the fact that his characters and their quest in The Wizard of Oz have become powerful symbols in western society. The creation of a fantasyland that has grown for ninety years, until it has reached mythic proportions in our day, is worthy of further study.

Baum's ability to see into the heart of what was changing in America, his own belief in what would make it great, and the way he translates this through imagination into his fantasy novels, are the secret of his genius and of his immense popularity during his lifetime. I will analyse Baum's work by looking at his own life, which is reflected in his work in the details of plot and character, in the pattern of

adventures, and in the optimistic attitude which was so typical of the successful entrepreneurs in the American west. In chapter two I will demonstrate how his own philosophy and his delight in humanity appear in his characters, making his work fresh, unique, and extremely popular. In chapter three on women and little girls, I focus on his mother-in-law, Matilda Gage, and on the influence of her writing and ideas on his works. In the final chapter, I explore what Baum has contributed to children's literature in creating a unique American fantasy, and treat his profound understanding of the role of imagination in society and in the development of children in particular.

Chapter 1: Frank Baum and the Search for the American Dream

Lyman Frank Baum was born May 15, 1856 in Chittenango, upper New York State, the seventh child of Benjamin Ward Baum and Cynthia Stanton Baum. His father was a cooper, but soon became wealthy in the oil business which sprang up around Syracuse. When Frank Baum was four years old the family moved outside Syracuse to a country estate, named Roselawn for the hundreds of rose bushes which lined the driveways. They also had a couple of working farms, with imported cattle, fast horses, and lavish barns. Frank Baum very early developed an interest in animals and fowl in particular, and during his teens edited a monthly journal, The Poultry Record, for the Syracuse Fancier's Club. He also published a book on his favourite breed of chicken, The Book of the Hamburgs, in 1886.

Baum was educated at home until he was twelve, when his parents sent him to a military academy. For Frank, who was the day-dreaming, creative type, this was not a happy arrangement, and he rebelled at the severe discipline and rote learning which was the rule at the Academy. He had a congenital weakness of the heart, and doctors had recommended against sending him away to school when he was younger. After less than two years, he suffered a mild heart attack brought on by the stress of being disciplined for inattention to his studies, and his father withdrew him from the school to continue his studies at home with tutors.

Even as a youth, Baum became interested in a variety of trades and pursuits, and was fortunate enough to have a father who had the means and the inclination to

indulge his fancies. When he was fourteen, he became fascinated with the newspaper business, and his father bought him a small foot-pedal press. He and his younger brother Henry produced a small newspaper called The Rose Lawn Home Journal, largely written by Frank with contributions from his sister Mary Louise. This he edited for three years, then joined forces with a friend to produce The Empire, a more serious amateur monthly newspaper which he continued for two years. In it he indulged another hobby, stamp collecting, by publishing postage stamp news.

Although he and his partner Tom Alford disbanded the paper in 1875, it is interesting to note that Baum continued his interest in journalism all his life, while Alford became a prominent New York City newspaperman.

At the age of eighteen, Baum decided that he wanted to pursue a career on the stage as an actor. He joined a company and played a few bit parts, while the unscrupulous managers took advantage of the capital he was prepared to invest in costumes. Somewhat disillusioned after a few months with no serious parts, he left and worked in a local dry goods business, owned by his older sister's husband. Baum found his way onto the stage again in 1878, this time as a serious actor with Albert M. Palmer's Union Square Theatre in New York City. Then he secured a job for a year with a weekly newspaper, The Bradford Era, in Bradford, Pennsylvania, until in 1880 his father made him the manager of a string of theatres which he owned in small towns throughout New York State and Pennsylvania.

Baum started writing plays to appeal to the tastes of his somewhat unsophisticated audiences, who wanted humour above all in their drama, and by 1882

he had registered three for copyright. Of these, the most successful was an Irish melodrama called The Maid of Arran, in which Baum played the lead, and his aunt Catherine played an important part. The play was so successful in Syracuse that they were invited to play in New York, and from there travelled to Toronto, Chicago, and a number of other major cities.

He met Maud Gage, a young sophomore at Cornell in the winter of 1881, just prior to the success of The Maid of Arran, and married her in November of 1882 despite her mother's objections to her marrying an itinerant actor. Maud, the youngest daughter of Henry and Matilda Joslyn Gage, was a highly intelligent and strong-willed woman who became the dominant force in Baum's life. Both sides of her family had been comfortably affluent for several generations, and provided a strongly intellectual and free-thinking background for Maud.

Maud's grandfather, Dr. Hezekiah Joslyn, had been a staunch abolitionist and the family home was a planning centre and hiding place on the underground railway in New York State. Besides his political and humanitarian activities, he was interested in the socialist utopian experiments going on in America in the mid-1800s, in which property ownership was eschewed. He had educated his daughter Matilda in the classics and medicine, providing her an education that few women born in 1826 received. Married at nineteen to Henry Hill Gage, a successful dry goods dealer, Matilda Joslyn Gage became one of the most radical of the suffragettes, co-author of the History of Woman Suffrage, and a tireless lobbyist for women's rights.

Maud was Henry and Matilda's youngest daughter, and a gifted student who was in her sophomore year studying English literature at the time that Frank met her. Matilda did not support the marriage, partly because it meant Maud would have to drop her studies. Matilda and Susan Anthony had spent the last few years campaigning for women's rights to be admitted to universities and receive degrees. Cornell was one of the very first to open its doors to women in 1872, and it must have been particularly galling to Matilda that Maud would toss her studies aside to marry an itinerant actor.

Frank and Maud settled in Syracuse after a year on the road with The Maid of Arran, and had their first of four sons in December 1883. Frank was a devoted father, and the financial success of his play, as well as the income from his father's chain of theatres, permitted him to settle down and enjoy his new family. He took on the management of a retail outlet for his father's oil and lubricant business in Syracuse. However, the bubble was soon to burst, and throw the Baums into the first of many financial hard times which they were to endure together.

Sometime in 1884 the bookkeeper who had managed the theatrical enterprises disappeared, a theatre burned down with all the sets and costumes for The Maid of Arran, and when the dust had settled the Baums found that they had to sell the chain of theatres, his realty holdings, and the production rights from The Maid of Arran in order to pay the debts. Baum now put all his energy into the oil business, but soon that too ran into trouble when his father was injured in a horse and buggy accident and had to go abroad for treatment. The business was badly administered in his absence,

and eventually the family home had to be sold. Baum's father died two years after the accident, and his older brother also died shortly afterwards.

In 1886 Maud gave birth to their second son Robert, but then fell very ill with peritonitis. Baum neglected his end of the family business to look after her and the two babies. When she at last got on her feet again, he returned to the road as a sales representative for Baum's Castorine lubricants, only to come home one time in the spring of 1888 to find that the company clerk had shot himself in the head after gambling away the company's capital. There was certainly sufficient material in Baum's life to write a dozen melodramas, if he had had the time to continue writing plays!

Baum sold the Castorine business, and was left with a small amount of capital to invest. Maud's two sisters and brother were living in Dakota Territory, which in those days was still the wild west, and upon their urging the Baums moved out to join them in Aberdeen. Maud's mother also was a frequent visitor there, since she had been campaigning in the new territories for over a decade, trying to ensure that the new constitutions of these territories granted suffrage and property rights to women.

Frank Baum opened a dry goods store called Baum's Bazaar. The store carried good quality merchandise and many novelties, including candies, toys, bicycles and all the new gadgets that the boyish Frank Baum delighted in. Ever the showman, he had lavish promotions and decorations for special occasions like Christmas and Easter, and the store would no doubt have been successful had it not been for the fact that the Dakotas were starting to suffer from drought and hard times. In his typical

trusting way, Baum carried a lot of his customers on credit, so that when they were unable to pay and he could no longer hold off his own creditors, he was forced to close the store. This happened on New Year's Day, 1890, two weeks after the birth of his third son. He took over the Dakota Pioneer, a weekly newspaper, but found it just as difficult to turn a profit with a newspaper during hard times.

He renamed the paper The Aberdeen Saturday Pioneer, and infused it with his own special humour and interest in human events. One column which was a great success was called "Our Landlady," a delightful spoof featuring the tight-fisted widow, Mrs. Bilkins, who ran her boarding-house with an iron hand. She had her own homespun opinions on all current events, from local gossip to the Sioux uprisings in the Dakota Territory. Recognizable later as Billina, the matriarchal hen in the Oz canon, Baum's fictitious landlady captures the rough and ready, tough and shrewd nature of the American settlers in the west, and particularly of the pioneer women. The contrast between her practical perspective of life and that of some of her more educated boarders, like the Doctor and the Major, reflects the reality of life in the new towns and cities of the west, where harsh reality was a great levelling force in society. Success often went to those who could hang on with their teeth, not to the rich and the talented.

It is significant that Baum was struggling in the Dakotas during a key period in the development of the west. Expansion of the railways was making or breaking small towns like Aberdeen. Founded on optimism and favourable weather, many of these towns were collapsing as the prairies were hit with drought, the fights over where the

railroad was to go, and the deteriorating economy. While Baum was editing his paper, the last Indian uprisings took place nearby, and he reported on the arguments for and against confining the Indians to the reservations. In his typical light-hearted style, he ran a satirical piece in the Pioneer about an Indian who was packing up and leaving so that he could hang on to the federal support he was receiving; the white settlers were failing so badly with the drought he was afraid they would be looking for some of the benefits the Indians were getting. Baum, never a fan of the military, must have been horrified when a week later the cavalry moved in and massacred Sitting Bull and his whole tribe at Wounded Knee. (F. Baum Jr., He Created, 97-98.)

Baum ran the newspaper until March 1891, when the sheriff took possession of it for debt. Three days later, Maud gave birth to their fourth son. They soon set out for Chicago, a city which was just starting to boom and grow. Baum had managed to secure a position as a reporter and editorial writer for the Evening Post. They moved into a small cottage, and Baum got a better job as a buyer for the crockery department in one of Chicago's leading department stores. After a year with them, he accepted a position as a travelling salesman for Pitkin and Brooks, a fine china and glassware wholesaler. His territory was the whole midwest, from Illinois to Missouri. He spent most of his time on the road, with long hours spent either on the train or installed in small hotels with his glass and china exhibits set up in the showrooms, offering his wares to the local merchants and buyers. It is during these long periods of isolation as he travelled the west that he started to write his children's stories down, on scraps of

paper, retelling them to his own sons and all the neighbourhood children when he returned to Chicago.

With Frank on the road, life was hard at home. Mrs. Baum had early on taken control of the family finances and the decision-making, realizing that Frank was generous to a fault and trusted to optimism more than relying on shrewd business practices. Under her stern management the family got by, despite Baum's meagre wages. Maud gave embroidery lessons to the local women to try to earn a little extra money.

Maud always remained very close to her mother, so Matilda Gage was a frequent guest once the family moved away from New York and it became too expensive for Maud to go and stay with the children in Fayetteville. Since Maud was alone with the children much of the time, Matilda spent every winter with them, and throughout the period was still active with her feminist writing and lecturing. Baum's own mother was also an occasional visitor, and there was a stark contrast between the two women. Cynthia Baum was a staunch Methodist, living by the Bible and quite set in her views. Matilda, on the other hand, was equally firm in her rather radical beliefs. In 1893 she published Woman, Church and State, a rambling but well-researched indictment of the role that the Christian church played in the oppression of women and the loss of matriarchal knowledge and power. It is an astonishing book for its time, considering the spate of feminist scholarship along the same lines now emerging one hundred years later. With Susan B. Anthony and Elizabeth Cady Stanton, Matilda Gage also wrote and edited the first three volumes of A History of

Woman Suffrage, the first two published in 1881, the third 1886. During this prolific period of her own writing, Matilda Gage was spending a great deal of time with Maud and her young family in Chicago, eventually moving in as she became elderly.

Matilda Gage was opposed to the teachings of the established church, especially that of the Catholic Church, and she raised her daughter to be a "free thinker." During these years, both Maud and her mother became interested in spiritualism, occult practices such as table-rapping and ouija boards, and Theosophy. Convinced that the Christian church had done great disservice to its own teachings by suppressing women and denying the female nature of the deity, Matilda was an avid reader of Blavatsky and other writers who looked at matriarchal societies and religions. These are interests which Frank also shared, and while editing the Pioneer, he had run a number of editorials praising eastern thought and urging more tolerant attitudes to differing beliefs. Although he attended Episcopal services periodically throughout his life, he maintained an open mind and an interest in various beliefs.

It is interesting that in Glinda of Oz (2, 131-32), we see the good witch Glinda, surrounded by her maids doing embroidery, looking in the Magic Record book to see what Dorothy, Ozma, and the rest of the characters were up to. Maud, like Glinda, never strayed far from home, yet held all the power, dabbled in the occult and was relied on to come up with solutions when disaster threatened. Baum never made a decision without consulting her, and in fact his mother-in-law snorted in one of her letters that he was such a big baby that if he didn't hear from Maud by return

telegram after wiring her, he would run home from wherever he was. (Baum Bugle, Autumn '84, 4.)²

Chicago was entering its boom years in the decade from 1890 to 1900, and was one of the most exciting places to be in America. With the expansion of the railways the west was developing rapidly, and all its produce flowed through Chicago. The architects who would later become famous for developing the "Chicago Style" were flocking to the city, and it boasted some of the most exciting new buildings, cultural attractions, and stores. It is remarkable that Baum arrived in various parts of America at auspicious times, despite his rather erratic career path; in 1893 Chicago hosted the World Columbian Exposition, which catapulted the city forward into the new age. With the growth of industry came new machines, new industrial processes, and new products, all on display at this famous exposition. Baum was a keen observer of all of this change, and his excitement about the transformation of America found its way into all of his stories.

By 1895 the Baums were able to afford a bigger and better house, and Maud's mother, quite elderly now, came to stay. It was she who encouraged Baum to write his first children's book, Mother Goose in Prose, published in 1897 with lavish illustrations by the young and then unknown Maxfield Parrish. The book was a collection of the short stories which he told to all the neighbourhood children about the events behind the popular Mother Goose rhymes. Baum frequented the Chicago Press Club, even after his newspaper days, and there he found a publisher for his book.

While not a stunning financial success, it was very beautiful and encouraged Baum to continue.

Baum's old heart disorder started to give him trouble, probably because of the strain of being constantly on the road, packing and unpacking his china. In 1897, he gave up the life of a travelling salesman and started producing a monthly trade magazine for window dressers, The Show Window. He persuaded his publisher, Chauncey Williams, to put up the money for the enterprise, and they soon had a growing circulation. He formed the National Association of Window Dressers, which attracted many members and prospective subscribers to his magazine. During this time, he met the artist William Denslow at the Press Club, and the two set to work on their first collaboration, a book of children's rhymes with comical illustrations on each page, called Father Goose, His Book. They persuaded a starving young artist named Ralph Fletcher Seymour to hand-letter all of the text, and the result is a very lively book, attractive to young children. It was published by George M. Hill, although Denslow and Baum had to pay for the production of the expensive plates themselves.

The introduction of the book carries the following disclaimer:

The author and illustrator of "Father Goose" have had no intent to imitate or parody the famous verse and pictures of "Mother Goose." They own to having followed, in modern fashion, the plan of the book that pleased children ages ago-- and still pleases them. These are newer jingles and pictures for children of to-day, and intended solely to supplement the nursery rhymes of our ancestors.

This is then followed by the first poem:

Father Goose

**Old Mother Goose became quite new,
And joined a Woman's Club;
She left poor Father Goose at home
To care for Sis and Bub.**

**They called for stories by the score,
And laughed and cried to hear
All of the queer and merry songs
That in this book appear.**

**When Mother Goose at last returned
For her there was no use;
The goslings much preferred to hear
The tales of FATHER GOOSE.**

Both authors as well as the publisher were surprised when the book was a runaway success, selling 75,700 copies in three months. It was the juvenile best-seller for 1899. Unfortunately, Matilda Gage, whose suffragette activities Baum was playfully teasing in the poem above as in several others, died in March 1898 and did not live to see Frank Baum finally succeed at something. In 1900 Baum went on to publish six books, of which the most important was another collaboration with Denslow, The Wonderful Wizard of Oz.

Here again, even after the success of Father Goose, Baum and Denslow were forced to pay for the production of the plates themselves because the publication they had in mind was risky, expensive, and unusual, not something into which the editors of the George M. Hill Company were willing to sink their money. There were twenty-four full colour plates, and the type and line drawings of each section matched the landscape that they were in: grey for Kansas, blue for the Munchkin land, green

for the Emerald City, yellow for the Winkie country, brown for the China country, and red for the Quadlings. It was the best-seller for 1900, and Baum followed its success in 1901 with the publication of three new books, all completely different from each other.

Dot and Tot of Merryland, illustrated again by W.W. Denslow, is a gentle fantasy about a land of toys and candy suitable for young children. The Master Key is a science fiction, based on the wonders of electricity, and expresses Baum's wonder in the marvels of the new electrical age. American Fairy Tales is a collection of fairy tales set in America, similar to The Master Key, in that it tended to glorify the American child and all things American. Baum was never shy about boosting his country and everything new that it represented.

In the meantime, Baum was still writing playscripts, none of which he had been able to interest a director in producing. In January 1902, however, he signed a contract to produce a musical extravaganza based on The Wizard of Oz, and threw himself into rewriting the script. He and the song-writer, Paul Tietjens, hired a successful stage director of extravaganzas, Julian Mitchell, to take their draft playscript and turn it into something that would appeal to young and old alike. The result was significantly different from the book, but turned out to be the stage hit of 1902, and a tremendous money-maker for Baum for the next five years. Baum's first love was always the stage, and this smash hit was the tantalizer that kept him coming back to it, and later the screen, despite the popularity of his books.

Now that success was certain, Baum was secure enough to give up The Show Window, which he sold, and to move into more comfortable accommodation. He and Maud also purchased a cottage on Lake Michigan at Macatawa, and Frank settled into a life of writing. They were now able to winter in California, and to travel abroad. In 1904 Baum wrote his second Oz book, The Marvelous Land of Oz, and since it was well received, he proceeded to try to adapt it for the stage. The Wogglebug appeared on the stage briefly in 1905, but was universally panned as being a poor successor to The Wizard of Oz, although the producers had spared no expense in costume, set, and cast. Undaunted, Baum continued to turn out playscripts and to collaborate with musicians in seeking producers for them.

In 1908, he went on the road with another extravagant entertainment for children which he called the "Radio Plays". These, billed as "fairy-logues" or fairy travel-logues, consisted of films projected onto elaborate sets, accompanied by an orchestra and narrated by Baum himself. He was accompanied by his son Frank Jr. as projectionist, and although the productions were well received as fantasy entertainment for children, they were very expensive and elaborate to mount. The lack of appeal to adults meant small audiences, and burdened with high production costs for the new and innovative techniques used in staging, the Radio Plays were a financial disaster.

In 1910 Frank and Maud moved to Hollywood, California, and built a house on Hollywood Boulevard. The sale of Matilda Gage's estate provided Maud with enough money to build a very comfortable house which she kept in her name. Losses on the tour of the Radio Plays caught up to them and precipitated Frank Baum's

bankruptcy of 1911, but since Maud controlled the family finances, they were not ruined. The copyright of the later books had been transferred to her, so that royalties went on uninterrupted, and the house was safe in her name. In the biography which Frank Jr. later wrote of his father, he was often scathingly critical of his mother and the tight grip she had kept on family affairs, but it must be said that if he and his father had been left to run things on their own, they would have been in the poorhouse.

By this time Baum was turning out several books a year that were sure sellers, an Oz book being guaranteed sales over 25,000, so he was not long in returning to the stage. In 1913 he wrote, with Louis Gottschalk, another musical extravaganza called The Tik-Tok Man of Oz. It was a moderate success, and no doubt encouraged Baum to return to his first love. In 1914, supported by many of his new friends in Hollywood, Baum started the Oz Film Manufacturing Company.

Once again Frank had arrived in a part of America that was undergoing rapid change, for they had settled in Hollywood in its infancy. The Oz Film Company built a lavish studio just opposite Universal Film Company, and turned out their first film, The Patchwork Girl of Oz, in the summer of 1914. Unfortunately, although the film appealed to children, this was not enough to make it a commercial success. After adult audiences rejected the juvenile material, no distributor would take their next pictures, The Magic Cloak of Oz and His Majesty, the Scarecrow of Oz. Although they shifted to adult material, it was too late and by 1915 they were simply renting out

the studio. The company folded. Baum's pride was hurt, but he didn't lose money on this venture.

His health was by now failing, although he kept up his strenuous writing pace. By 1917 he had to undergo a gall-bladder operation from which he never fully recovered. Bedridden until his death in 1919, he continued to write and to respond to the deluge of fan letters from children all across America.

Throughout Baum's fantasies there is an optimistic thread, a cheerful faith that things can be improved, regardless of how desperate the circumstances may appear to be. Given the number of serious setbacks he encountered in his own life, it was quite evident that he lived that philosophy to the fullest. Although his naive enthusiasm frequently led him to failure, he had a remarkable ability to pick himself up, take his tremendous creative energy, and turn it to whatever project recommended itself at the time. It is evident from his writing that Baum considered this to be one of the key strengths of America: this was a place where people were free to try things, and to achieve success through hard work and dreams. In his children's books, he encourages boys and girls to explore everything and try anything, never to be afraid of failure.

One of the frustrations in exploring Baum's life is the dearth of biographical material. The single published biography, To Please a Child, was written by Russ MacFall, a Chicago journalist, based on an earlier draft by Frank Baum's eldest son, Frank Jr.. The material MacFall used to research the book was provided to Syracuse University Library and is available there. MacFall himself complained politely in

several of his letters that he was hampered by Frank Jr.'s adulation of his father and his mediocre writing. In a 1974 letter to Dr. Justin Call, a psychiatrist researching the sources of Baum's creativity, he states:

In your research into the sources of L. Frank Baum's creativity you are facing the very problems I faced in writing a biography of him. As I am sure you know, it is difficult to get information about the childhood of even a close family member who lived several generations ago. My only source was a biography of his father which Frank J. Baum had written and which I had, and the reminiscences of Frank and his brother Harry. Of course, the latter two knew only what he told them. Frank's biography was highly unreliable because he was trying to prove that his father was a saint and his mother a devil. He had fallen out with her and the rest of the family over the proceeds of the 1938 [sic] movie. (MacFall, letter to Call)

It is interesting to compare the two biographies to see where MacFall rewrote the nasty passages that Frank Jr. had put in about his mother. It is extremely frustrating, however, if one is interested in determining the participation of Baum in suffragette activities and the roots of his beliefs about women and the relationship between the sexes, to have to decipher this through such a strongly misogynistic filter. Frank Jr., facing the fact that he will have to write something about his mother's family since his father had always insisted that his wife was the love and light of his life, writes in his draft biography: "Because the whole trend of Frank's life and career was strongly influenced by Maud, it is essential, in order to better understand his life, that something should be known about the family and ancestry of the girl he married" (179).

He then proceeds to tell us more about the piano and furniture that his mother's maternal grandmother imported from Scotland than about the accomplishments of

Maud's famous suffragette mother. Unfortunately, details about Matilda Gage's many activities seem to have only been included as an explanation of the causes of his own mother's bad disposition and tell us nothing of Matilda's influence on his father:

Maud's mother was also noted as a lecturer. She made her first public speech before the New York legislature at Albany in favor of political rights for women. She was only twenty-six years old at the time. Throughout her life she was a forceful, militant and aggressive personality from whom Maud inherited much of her willful and dominating disposition.

Maud was the youngest by ten years in a family of four children. As a result, her mother and father and also her brother and sisters, utterly spoiled her. This, together with her mother's forceful character and her grandfather Joslyn's quarrelsome nature (which invited persecution and even a certain amount of social ostracism regardless of the fact people visited him for medicinal help) gives some clue to the hereditary tendencies in Maud which at times made her vindictive, harsh, and stubborn. Add to this the lack of a firm religious foundation and we find an eccentric and unpredictable personality during much of her life. (184-85)

There can be no doubt that Maud and her mother Matilda Gage were strong women and not necessarily easy to live with. It is also clear from his writing, though, that Frank Baum Sr. espoused very feminist views himself and wasn't afraid to express them. The Pioneer not only had a regular column entitled "Equal Suffrage Notes", but Baum became the secretary of the Aberdeen Suffrage Association after Susan B. Anthony came there to lecture in 1890.

It would be very interesting to trace, perhaps through the correspondence between Maud and Matilda Gage or that of Matilda and her feminist associates, what she was working on during the long months that she spent writing while she was a guest of Frank and Maud. Unfortunately, this is something that did not interest either Frank Jr. or Russ MacFall, so the material was not collected for the biography. I

think it is clear in the characters he created, however, that Frank Baum had not only an enlightened view of the relationship between the sexes, but decidedly feminist views on how to raise children. A key element in encouraging children to develop their imaginations to the fullest, and to be and do what they wanted to, was not constraining them with notions of what was appropriate for one sex and not the other.

Chapter 2: New American Characters in a New Utopia

Baum claimed to depart from the European tradition of fairy tale in the preface to The Wonderful Wizard of Oz:

Yet the old-time fairy tale, having served for generations, may now be classed as "historical" in the children's library; for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incident devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder-tales and gladly dispenses with all disagreeable incident.

Having this thought in mind, the story of "The Wonderful Wizard of Oz" was written solely to pleasure children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out. (Annotated Wizard 85)

There is no doubt that the Oz books are a significant departure from the Victorian fairy tales which were in vogue at the time, and different from the moralizing stories which also enjoyed wide distribution. Their enormous financial success is evidence that they captured the interest of thousands of American children, who wanted no other books for Christmas. The thousands of letters which Baum received from children would suggest that he had truly captured their imaginations - in fact Oz became so real that it took on a life of its own. He had no intentions of writing more Oz books after The Wizard of Oz, but there was such demand for a sequel that he complied, time after time. Several of the later books were based on suggestions from the children concerning the characters and adventures they wanted to hear more about. ³

I'm not sure that it is true that nightmares are left out of Oz as Baum claims, but perhaps the didactic intent and the blood-curdling incidents are reinterpreted in an American and a twentieth-century context. A very important part of that American context is the new attitude towards children and education emerging at the turn of the century. The emphasis on children's reading for moral instruction and religious education was giving way to reading for pleasure. Children were beginning to be appreciated by educational institutions as being full of creativity and energy, as opposed to original sin.⁴ It is clear from the introductions to both Father Goose and The Wizard of Oz that Baum wanted to entertain the children, and that he was determined to have fun.

Baum presents to the child a world without hierarchical structure, where children, animals, and pumpkin-heads are listened to with equal respect. In the America of his day, anyone with a dream, a good head on the shoulders, and the willingness to work was as likely to succeed as those favoured with money and position. He sets out to encourage the children to expect success and presents them with solvable situations and problems. There is none of the impotence which frustrates Alice of Lewis Carroll's Alice in Wonderland in so many situations, where she is caught in a world that seems to make no sense while everyone is rushing around and telling her what to do. In Baum the heroine joins with the characters who listen to her and help her, as they work out problems and debate issues together. In those debates, imagination, optimism, and listening to what others have to say are all important. Most important of all, though, is listening to what you believe inside, as

you weigh everything else you encounter in the external world. It is this theme that affirms the belief in the imagination, and perhaps explains why many writers (James Thurber, Pierre Berton) have written testimonials about how important Oz books were to them in childhood.

Even Dorothy's practical aunt and uncle never totally dismiss her stories of Oz: "Her uncle and aunt listened to her stories eagerly and in spite of their doubts began to feel that the little girl had gained a lot of experience and wisdom that were unaccountable in this age, when fairies are supposed no longer to exist" (*Emerald City of Oz* 23). In fact, they even agree to let Dorothy return to the land of Oz when their mortgage is foreclosed, rather than have her suffer poverty in Kansas; nevertheless they are quite surprised when she actually disappears (26-27). For Baum, fantasy is more real, more beautiful, and more permanent than reality; given the extent of his reading it would be interesting to see if he had read about Freud's new work at the time and the concept of the unconscious.⁵

Daniel Boorstin describes in *The Americans: The National Experience* how American settlers travelled together throughout the west. Focussing on the wagon trains that went across the plains and through dangerous Indian territories, he describes how loose groups would form and dissolve, meeting each other's needs and providing mutual support for the time, sharing their goods and skills, then separating when each reached his destination. He describes some of the charters that wagon train parties would sign, and indeed they were remarkable contracts of mutual responsibility. Baum, who travelled many times across the west in various capacities,

appears to have adopted this model in his books, not just in the Oz books, but also in the girls' stories. Decisions of the various bands of adventurers as to where to go next or how to go about getting there, are reasoned out logically and decided in a democratic fashion. Leadership emerges in the group and the members either agree to throw in their lot with the leader, or they separate. In The Wizard of Oz, for example, the Scarecrow, the Tin Woodman, and the Cowardly Lion all decide to go along with their friend Dorothy to Glinda's castle although the Wizard had already granted their requests, thus ending the quest (295). Each one in his turn gives his opinion on what he wishes to do; this consultation to reach consensus becomes almost ritual in the Oz books. Perhaps this discussion slows down the action and may at times be clumsy and repetitious, but I think it is there for a purpose, and is one of the more important elements of Baum's philosophy. Everyone is important enough to be consulted and give his opinion, from the Gump and the Sawhorse to Ozma and Glinda.

Throughout the books, the value of friends and the duty of friends to stick together is stressed. As the Ork puts it, when Cap'n Bill, Trot, and Button-Bright thank him for rescuing them from King Krewel, "Friends must stand together, you know, or they wouldn't be friends" (Scarecrow of Oz 246). When they had first met the strange-looking Ork in the cavern at the end of the whirlpool, Cap'n Bill had been reluctant to give him food when he asked for a share of their sea biscuit. Nevertheless, Cap'n Bill said "We haven't much grub...but we're willin' to share it with a comrade in distress" (35). Generosity is always rewarded in Oz, though, and it turns out that the Ork leads them out of the underground tunnels, flies them out of

the well, carries them off the island, and rescues them in Jinxland. He was a totally unselfish friend to them, and well rewarded their trust in him.

Evil-doers are dealt with in a summary manner in The Wizard of Oz, where both witches were killed by Dorothy with little or no preamble; in both cases the bodies conveniently disappeared into nothing because the villains should not have lived so long anyway, having protracted their lives beyond the normal span by illegal use of magic (Annotated Wizard 234). In The Marvelous Land of Oz, Mombi the witch is not killed, but simply stripped of her magical powers, and the same punishment is meted out to Blinkie in The Scarecrow in Oz and Ruggedo in Tik-Tok of Oz. Various critics and admirers have pointed out that Baum becomes more squeamish about killing in the later Oz works, and it is rare indeed that anything dies in later volumes, particularly since those born in Oz are immortal. The witch in Glinda of Oz is turned into a beautiful diamond swan; she is happy with herself, perhaps for the first time, and has no power to hurt anyone else.

The villains have concocted fiendish ways of getting around the problem of immortality in Oz or Fairyland, however: the victim can be torn into a large number of small pieces, as is suggested by Roquat (Ruggedo) in The Emerald City of Oz (41-43). The individual can be confined in some impossible spot; Ozma is locked in a peach pit in The Lost Princess of Oz, and Pon's father was thrown into a pond and weighted down with stones until he sank into the mud in The Scarecrow of Oz. Roquat transforms his prisoners into ornaments in Ozma of Oz and Mombi tries to transform Tip into a statue in The Marvelous Land of Oz. This may have been

Baum's humorous enactment of the threat many mothers of his day might make to get rambunctious children to hold still; the tough Billina the hen jokes to the Queen of Ev about her children being less trouble as ornaments than they will be when they are back to life (218).

It seems to me that it is easier for a small child to deal with the concept of death than the nightmare of being buried alive in the mud under a pond for eternity, but clearly Baum thought he was cleaning up the violence prevalent in fairy tales of his day. Doubtless he would have something to say today as the debate rages on about the impact on children of violence in the media, from Wiley Coyote to Nightmare on Elm Street. Baum had published an article in the Ladies' Home Journal, shortly after the failure of the Oz Film Co., urging mothers to be careful of what movies they allowed their children to see (Baum papers, box 7). In Aunt Jane's Nieces Out West, the girls decide to set up a chain of children's theatres, so that suitable material for children will be produced. The problems of the major studios' stranglehold on distribution and the lack of economic incentives to produce material suitable only for young children are discussed at some length, no doubt reflecting Baum's bitter experiences in the film business.

In later volumes when Ozma struggles with the Nome King (Ozma of Oz, The Emerald City of Oz, Tik-Tok of Oz, The Magic of Oz) Baum addresses the problem of how to reform and punish the serious offender without resorting to death or cruelty. When the Nome King threatens to conquer all of Oz with an invading army of fiends garnered from the corners of the world, Ozma refuses to fight, even to save her

kingdom. As with so many other philosophical issues, Baum introduces this concept of pacifism not with a moralizing lecture, but a debate among the characters:

"But I do not wish to fight, " declared Ozma, firmly. "No one has the right to destroy any living creatures, however evil they may be, or to hurt them or make them unhappy. I will not fight- even to save my kingdom."

"The Nome King is not so particular," remarked the Scarecrow. "He intends to destroy us all and ruin our beautiful country."

"Because the Nome King intends to do evil is no excuse for my doing the same," replied Ozma.

"Self-preservation is the first law of nature," quoted the Shaggy Man.

"True," she said, readily. "I would like to discover a plan to save ourselves without fighting."(268)

The debate continues, and it is the Scarecrow who eventually thinks of a plan to save them. Ozma uses magic to increase the heat and dryness in the tunnel which the enemy is digging through the Deadly Desert, and when they emerge their thirst prompts them to dive into the fountain of oblivion and forget what they came for (*Emerald City of Oz* 282-83). Ozma sends the Nome King back to march to his cave through the tunnel; she sends the other nasties back to their own homes by wishing them back with the magic belt which Dorothy had captured from the Nome King in *Ozma of Oz*.

Later, in *Tik-Tok of Oz*, the Nome King rediscovers who he is and why he wanted to invade Oz, and is of course extremely frustrated by the way in which Ozma foiled his nearly perfect plan for invasion. When the Oz adventurers arrive at his door to ask him to free Shaggy Man's brother, he uses a forbidden tunnel to slide them through the centre of the earth into the land of the supreme beings (93). These beings are just and all-powerful, and the leader decides to punish Ruggedo for defying

the law and using the tunnel. He sends Quox the dragon back with all the Oz people, with orders to banish Ruggedo from his kingdom, stripped of his knowledge of magic, with only as many jewels as he can put in his pockets. This is a just sentence, but not a cruel one, and the enforcement of the punishment shows a typical touch of Baum humour. The gate of the kingdom is guarded by half a dozen hen's eggs, which are poisonous to nomes, and which roll after Ruggedo when he tries to approach the door (183-84).

Throughout the Oz canon, these themes of gentle justice, persuasion, and democratic decisions appear again and again. As Harry Neal Baum says, "Father realized that children demand justice....But Father never preached; the moral spoke through his characters themselves and their actions" (Baum Bugle, Winter '85, 15). This approach is indeed a significant departure from the outright religious instruction of the nineteenth century, or the rather pious novels of Louisa May Alcott. Although the preaching is gone, the enthusiasm and optimism in Baum's work might become almost as tiresome to late twentieth-century cynics, were it not constantly undercut with irony and tempered with humour.

Is this insistence on democratic participation part of what makes his work distinctively American? Baum makes fun of this American boosterism often, even though his characters express the philosophy in deeds as well as words. Nevertheless, he was living in the age which created much of American mythology as we know it today, the age which catapulted America into the twentieth century. His fantasies are the first ever to be populated with American characters, like Dorothy, Betsy Bobbins,

the Wizard, Hank the Mule, Billina the Hen, Scraps the Patchwork doll⁶, the Scarecrow, and many others. Although Baum wrote for children, he also wrote for the adults who read to them, and his dry humour and parody of so much of what he saw in American life gives a unique perspective on that age. Young and old alike were delighted with the caricatures of the people, and the playful jokes about the brand new American landscape.

There is a vividness in literature which is painted from life, and Baum's characters seized the imaginations of his readers because they are drawn from the American landscape. This was a landscape that Baum knew very well, having travelled the country from one end to the other. At the time that he was doing this, the land was filling up with immigrants of all types and descriptions, and the inventions of science and the industrial age were transforming the country. It was a time of instant cities and towns, when enterprising businessmen would advertise the virtues of their town in the newspapers back east, hoping to attract and keep new markets and growth. Usually it worked, if the site chosen had any merit at all, and towns grew into cities overnight. If it didn't work, the newcomers would move on to another town, usually farther west. Fortunes were made and lost in a very short time, but the land had so much promise, and there were so many opportunities, that those who could survive change and challenge thrived. Baum was one of these people.

There is a tour in every one of the Oz books for a nation in love with travel. Each little town or kingdom is unique, with different creatures in it, different types of buildings, food and customs. From the stodgy and self-important donkeys in Dunkiton

(The Road to Oz) to the thistle-eating Thists of The Lost Princess of Oz. Baum shows us an enormous variety of characters and settlements. From the Mormons who had trekked from Illinois to Utah ten years before Baum's birth, to the Mennonites and Amish who were arriving to replace them, and the recently emancipated slaves who were now moving about the nation, America was made up of an unprecedented variety of peoples and settlements.

It is estimated that during Baum's lifetime, only one in ten Americans remained in the town of his birth (Boorstin 144). This period spanned the opening of the west and the spectacular growth of new cities. The city of Chicago grew from under 100 in 1832, to 3,265 in 1835, 29,963 in 1850, 109,260 in 1860, 298,977 in 1870. When Baum visited in 1883 with his successful play The Maid of Arran, it was well over the 1880 figures of over 500,000 and on its way to the over a million it had in 1890. He returned to live in Chicago in 1891. While much of this population boom could be attributed to the immigrants arriving in waves, it was also a period of unprecedented movement of the sons and daughters of established families like Frank Baum and his wife Maud Gage. In the land of the Munchkins where Dorothy's house fell, no one could tell her much about what was at the end of the yellow brick road, except that the wonderful Wizard lived there and had built this fabulous Emerald City. No one had been there, but they certainly bought the advertising. This was the story in the American west and mid-west, where everything was brand new and even the seasoned traveller could barely keep up. The first business to get started in a small town was a newspaper, in which new businessmen advertised a rosy picture of the opportunities in

their burgeoning metropolis to the prospective settlers back east. Those more settled types who stayed on their land, like the Munchkins, merely repeated the myths that they had heard or read.

Boorstin gives a fascinating account of how this kind of inflated advertising gave rise to a whole pattern of speech:

The elegant "hotel" was widely applied to ramshackle, flea-bitten inns and taverns. Americans thought they were not exaggerating but only anticipating-describing things which had not quite yet "gone through the formality of taking place". These were not misrepresentations but optimistic descriptions. (297)

When Baum shows us the picture of the little Wizard, who has been accepted as all powerful and has bamboozled the people into wearing green glasses so that his city will be an "emerald" city, he is satirizing not only the character of the humbug, of which there were clearly quite a few in America of his day, but also the gullibility of the people, and their naive wish to believe every fantastic claim they heard. We see a lovely example of this kind of opportunist in Aunt Jane's Nieces at Millville, where Baum relentlessly pokes fun at the real estate agent in the small town of Millville. When the millionaire Uncle John decides to move to a farm there, "Peggy", so nicknamed for his wooden leg, can't resist trying to get every dollar he can from him, by padding his bills for livestock, charging him for services donated by others, and even selling everyone at the farm (separately, of course) a defective copy of Lives of the Saints. He is the unlikely spoiler of the romance in the book, not by interfering, but by stealing the quarter the young man had given him to stamp and

mail his love letter. The desperation of this small time salesman must have been hilariously familiar to Baum's audience; it is still funny today.

Baum had travelled through many small towns full of characters like this in his travels. He had lived the dream of the Emerald City when he moved to Aberdeen in 1888. This treeless prairie town of 3,000 had been built seven years earlier when the railroad went through. Although he only stayed from 1889 to 1891, it is an important period because it is here where he first became every child's friend and story-teller. As the owner of the candy store, he had children always around him, and he spent long hours telling them stories. His first two sons were five and two when he moved to Aberdeen, and he was a devoted and adoring parent. Since Baum never did things half way, but always threw himself into his current project with enthusiasm and reckless disregard of the financial aspects, it is easy to imagine him getting carried away with the novelties, toys, tinware, ornaments, and gadgets with which he stocked his store. Since his fantasies are full of candymen, live jigsaw people, ornaments, cooking utensils, bears, toys, even paper dolls and glass cats, it seems his imagination was not idle in those days. Dot and Tot of Merryland, which was published in 1901, has a candyland stocked with all the goodies known to a good general store, and all the wind-up toys as well. John Dough and the Cherub has not only the live gingerbread man, who came to life on the Fourth of July and blasted away on a rocket, but a solid rubber bear that bounced. Advertisements from the local newspapers listing new stock and holiday novelties indicate that Baum stocked a range of toys and novelties, including fireworks (Baum papers).

When Baum became a travelling salesman again in 1892, he began a pattern of living out of hotels which would last the next four years. This gave him ample opportunity to study two phenomena of America which had bloomed by the 1890s: the professional traveller and his hotel. Boorstin describes the development of the American hotel in the nineteenth century, referring to them as "the palaces of the public" (134). Unlike English inns and taverns, which were usually small and functional, the American hotel had developed by early in the nineteenth century into a large and magnificent structure containing hundreds of rooms. They were the showcases for the latest in architecture, in furniture and design and in modern conveniences such as the toilet, running water, electricity, the telephone and the telegraph. For a roving nation, they also became the social centres. Not only the travellers gathered in the dining rooms and ballrooms, but the local residents as well, and it was expected of one to socialize and to an extent share one's business with fellow guests. It was common for single people and even established families to take up residence in a hotel because it was difficult to set up housekeeping in the newer centres, and servants were extremely hard to find and keep.

Unlike England, where the upper classes travelled and rested in private, in America everyone travelled together on the train, ate together in the dining room at one time, and was expected to be sociable. As Boorstin puts it, quoting a British traveller's analysis of American attitudes:

...The European middle classes counted the right to be by oneself or alone with one's family or chosen friends among the amenities, a sign of civilized respectability. But a western traveller who found himself sharing his dinner table, and called upon to chat familiarly, with a miscellaneous company of

common soldiers, farmers, laborers, teamsters, lawyers, doctors, ministers, bankers, judges, or generals, soon discovered that Americans considered the desire for privacy a vice akin to pride. To want to be left alone was a "species of neglect, if not offense, which is decidedly felt, though it may not be expressed. You may sin and be wicked in many ways, and in the tolerant circle of American Society receive a full and generous pardon. But this one sin can never be pardoned." (146)

Interestingly, there are a number of examples in Baum of the social misfit who just wants to be left alone, and there is always little sympathy shown. In The Scarecrow of Oz, there is the figure of Pessim, the lone inhabitant of the first island Trot and Cap'n Bill and the Ork visit. The trio are almost rude to him, because he does not wish to socialize with them or welcome them. In The Magic of Oz, there is the lonesome duck, who is treated somewhat more sympathetically, but who is also clearly portrayed as an aberrant personality. In The Tin Woodman of Oz, there are Nimee Amee and her husband, who are so anti-social they have erected a magical solid air wall between them and the rest of the world (233-36). Neither has an attractive personality, but we do have some sympathy for this abnormality in Nimee Amee, knowing that she has been mistreated by the old witch and abandoned by her two tin sweethearts.⁷

The royal palaces of Ozma, Glinda, and the Tin Woodman, not to mention many others, resemble American hotels more than they do fairy palaces. Not only are the throne rooms the public meeting place, but dinner is a public meal at which you are expected to socialize. The birthday party of Ozma described in The Road to Oz is more like a national convention than a birthday party, and as Dorothy and the Shaggy

Man gather more friends and potential guests along their route, they are merely mirroring the pattern of typical American travellers.

Guests, whether friends or strangers, are made welcome and housed in comfortable rooms with every convenience. It is expected that travellers who meet on the road together will fall in together and proceed together to the destination, whether it be Ruggedo's, Ozma's, or Glinda's castle. The owners of these establishments are more like hoteliers than monarchs, including even the "bad guys", the nomes Ruggedo and Kaliko. They know that it is expected of them to make guests welcome and feed and house them. In Rinkitink in Oz, Kaliko accepts Dorothy's visit and her admonishment of him for his ill treatment of Inga and Rinkitink, just as a hotel-keeper would not protest a visit from the Tourism Bureau (251-52).

There is a delightful passage in the beginning of The Tin Woodman of Oz which illustrates many of these American attitudes to travel and hospitality. Woot the Wanderer, a Gillikin boy, has arrived at the Tin Castle, and asks to see The Tin Woodman, who is sitting with the Scarecrow: "Both were glad to learn that a stranger had arrived at the castle, for this would give them something new to talk about, so the servant was asked to admit the boy at once" (3). Surely this is the small town American's attitude to travellers! They make the boy welcome and ask his history, and the Tin Woodman suggests to him that he must be wise after so much travelling. He replies that the more he wanders, the less he finds he knows, since there is so much to learn. The Scarecrow demands to know whether he asks questions, to which Woot replies that he asks as many as he dares, but some people refuse to answer.

"That is not kind of them" declared the Tin Woodman. "If one does not ask for information he seldom receives it; so I, for my part, make it a rule to answer any civil question that is asked me" (5).

Woot takes him at his word, and asks for supper and a history of how he came to be made of tin, to which the Tin Woodman gladly responds with a sumptuous meal and his life history. When he is finished, Woot thoughtfully remarks that he thinks the Wizard short-changed him on his heart, since if he really had a kind heart he would have gone back to marry Nimee Amee, his old sweetheart, after he got his new heart. The Tin Woodman is thunderstruck, not at the boldness of Woot's remark, coming from a perfect stranger, but at the fact that he never thought of it himself. He decides to set out at once to rectify this injustice, and Woot asks to go with him and is accepted. Interestingly, the Tin Woodman is ready to accept the company of a total stranger on this rather delicate mission, but prefers to avoid going through the Emerald City because he knows that a great number of the Oz people would also ask to go along, and he would not be comfortable asking Nimee Amee to marry him after such a long time in front of a crowd of his friends. The trio go well out of their way into dangerous country to avoid simply saying "You can't come" to their friends in Oz. Here is a lack of privacy with a vengeance; surely this is Baum's satire of the intimacy of communal living in America. When the group finally arrive at Nimee Amee's, even the blue rabbit who lets them walk through his burrow decides to come along with them when they approach Nimee Amee, "to see how you get along" (236).

This book, like so many of the other Oz books, is the story of the three wanderers' adventures on their quest, and ends with a banquet at Ozma's. In other books, notably The Emerald City of Oz, the Wizard brings along his magic bag and creates a feast and comfortable tents for them to sleep in along the road. Since the Wizard is often the vehicle Baum uses to satirize the American hucksters of the day, it is interesting to note parallels with Boorstin's description of an event which took place in Aberdeen just before Baum's arrival there:

In some places in the West, the sudden gathering of people created a need for sleeping accommodations before there were even any solid buildings. At Lawrence, Kansas, for example, in the 1850's the first "hotel" was a large tent, divided by a row of boxes into two apartments (one for men, the other for women) with straw on the ground for beds. In the booming Dakota Territory, about twenty-five years later, an enterprising citizen of Aberdeen offered sleeping space in a circus tent, until he could build a sod structure to take its place. (142)

Many of the characters in these fairy travel stories must have been inspired by the characters Baum met on the road in his travels, and they are typically American. We don't need to be told that the Wizard of Oz comes from Omaha; every American child who has seen a carnival huckster or patent medicine man will recognize him. The MGM movie version of The Wizard of Oz does violence to Baum's insistence on the existence of the Land of Oz by having Dorothy dream all of her adventures based on the real characters around her. Baum always insisted in his own productions that the fantasy be real, not a dream. Yet the screen version does illustrate how recognizable the Scarecrow, the Cowardly Lion, the Tinman and the Wizard are; the dream concept works because the character, speech, and actions ring true for the farm

hands and the patent medicine salesman who are transformed from Kansas characters into Dorothy's companions in Oz.

The character of Billina the hen is really a faithful and humorous sketch of the rural American matriarch; tough, full of common-sense, possessing a sharp eye and an equally sharp tongue. In Ozma of Oz, when locked up in the chicken coop at Ev, Billina beats up the rooster who tries to lord it over her (90), and her language is straight out of rural America: "Just look at the speckled rooster! Didn't I do him up brown!" When Dorothy reproaches her for losing her manners, she declares "But I was raised in the United States, and I won't allow any one-horse chicken of the Land of Ev to run over me, and put on airs" (92).

There is definitely an element of the suffragette about Billina too, although she calls herself Bill simply because the little boy at the farm called her that when she was a chick. As she puts it, "When I grew up, and he found that I didn't crow and fight, as all the roosters do, he did not think to change my name" (31). Dorothy feminised the name, protesting that she really would have to have a girl's name. The way Billina takes charge of a situation, such as when she lays her egg under Roquat's throne later in Ozma of Oz (156-59), is reflective of the manner in which women of that day asserted themselves, despite a reluctance on the part of the men to recognize them.

When Billina reappears in The Road to Oz, she has become the proud mother of ten chicks, all named Dorothy. Two of these chicks turn out to be males, so she changes their names to Daniel, an interesting reversal of how she came to be named

Bill. By the time we see her again in The Emerald City of Oz, she has a regular matriarchy established, with 86 sons and daughters and over 300 grandchildren. All this from one skirmish with the rooster from Ev! ⁸

While Billina is a humorous pastiche of the rural female characters Baum no doubt knew well, there are other characters more central to his vision of women, and I think it is important to look closely at this aspect of his writing. Baum created with his little heroines the first mythical journeys for girls in American children's literature. These new patterns reflect his close knowledge of the dreams of the women's movement of the nineteenth century, and the way in which he incorporated this new vision of women's growth, development, and role in the world into his fantasies accounts in part for their enduring appeal.

Chapter 3: Women and Power: Suffragettes, Fairies, and Chick the Cherub

Baum promised a little girl that he would write a sequel to The Wizard of Oz after he had received a thousand letters requesting one, just as he had advertised in The Show Window that he would write a manual on window dressing after he got a thousand requests. The second Oz book, The Marvelous Land of Oz, is widely regarded as his spoof on the suffragettes, principally because he pokes fun at the leader of the women's revolt, Jinjur, and at her army of girls. There is no doubt that Baum approached this subject with the fun and humour that he did everything else in his writing, but to dismiss this book as a spoof on suffragettes is to ignore the thoughtful treatment of the themes of politics, power and leadership, and of relationships between the sexes. In this second Oz book, Baum alters the history of Oz that he had established in The Wizard of Oz, and sets up the fairy princess Ozma as the rightful heir and ruler of the kingdom, whose throne had been usurped by the humbug Wizard. By doing this, and enforcing her rule through the power of the good sorceress Glinda, he is establishing a matriarchy. While he pokes fun at the issue of female leadership by focussing on Jinjur and her army of girls armed with knitting needles (who decide to steal the throne from the Scarecrow), all real power rests with the witches, both good and bad.

Acknowledging that it was convenient in terms of possible future stage productions to write into the story an army of beautiful girls in bright uniforms (considered at the time a necessity for a successful musical production), there is

nevertheless a lot here that demands serious analysis. There is a great deal of satire aimed at the male leaders of society, namely the Scarecrow King, the Tinman gladiator and Emperor, the learned Wogglebug, and the phony Wizard who got the old witch Mombi to do his dirty work for him. Beyond that, there is the fairy-tale mystery of the little girl princess hidden in the boy Tip. An examination of The Marvelous Land of Oz is useful to understand the many things Baum had to say about feminism and power. Before referring to this and later texts, however, a closer look at the writings and political activities of Matilda Gage is informative.

Matilda Gage was born in 1826, spent her adult life fighting for the cause of woman's suffrage, education, and property rights, and died in 1898 while still active in writing and editing feminist materials. When she was twenty-six, she was the youngest person to speak at the 1852 Syracuse National Women's Rights Convention, where she met Susan B. Anthony and Elizabeth Cady Stanton. She pressed for equal opportunity of education, and for the promotion of self-reliance in women rather than subjection and protection by men. At the women's rights state convention in Rochester New York in 1853, she joined a committee with Horace Greeley (then editor of The New York Tribune and an eloquent proponent of women's rights), Mary Vaughan, Abram Pryne, and Sarah Pellet to promote the employment and equal remuneration of women by lecturing to industrialists in New York. While still raising her young family (Baum's wife Maud was not born until 1863), Matilda became very involved in the organized campaign which Anthony led in the state of New York to get the vote and provide for the civil rights of married women. Gage was a frequent

speaker on women's legal and property rights, and on the role of the Christian church in fostering the inequality of women. Her major work Woman, Church and State was not published until 1893, but some of the material appeared as a chapter in the first volume of History of Woman Suffrage in 1881, and it is evident from her pamphlets and speeches that the research behind this work had started early in her career.

As President of the National Woman Suffrage Association (NWSA), it was Gage who organized the eighth annual convention in Washington in 1876, coincident with the grand centennial celebrations. She spoke to the House of Representatives in March 1876, pleading for the vote to be given to women in that year when they were commemorating the overthrow (for men) of taxation without representation. Denied a place in the formal celebrations on the Fourth of July in Washington, the suffragettes under her leadership stormed a platform during the ceremonies and Mrs. Cady Stanton (current President of the Association) read the "Declaration of Rights for Women", while Gage shielded her from the sun with her umbrella. The description of the storming of the Washington centenary celebrations in The History of Woman Suffrage (30-35) is reminiscent of the onslaught of General Jinjur on the Scarecrow's palace, not in detail but in the mood and speeches of the women, and the blustering ineffectiveness of the men who held the power and were unwilling to share the stage.

The Handbook of American Women's History describes Gage as more radical than both Anthony and Stanton, and lists some of her achievements:

Stanton lauded her for "bringing more startling facts to light than any woman I ever knew" through a series of pamphlets, including evidence that a woman

invented the cotton gin ("Woman as Inventor", 1870) and planned the military strategy that changed the course of the Civil War ("Who Planned the Tennessee Campaign?" 1880).

An excellent speaker and capable organizer on the local, state, and national level, Gage held positions in the National Woman's Suffrage Association (NWSA) that were roughly equivalent to those of Anthony. Gage created the NWSA's "Relief from Political Disabilities" campaign in 1878 and ran as an elector-at-large for Belva Lockwood's presidential bid on the Equal Rights party ticket in 1884. When Gage was prosecuted for exercising school board suffrage in New York State, her 1893 court action became the test case for the constitutionality of state school suffrage. Threatened with arrest three times because of her reform work, Gage responded that the "country owes its existence to disobedience to law." (225)

She fought to keep the NWSA from joining forces with the more conservative American Women's Suffrage Association in 1889, and when unsuccessful, turned her attention to fighting the abuse of the church and publishing her major work, Woman, Church and State.

While many have speculated on why Baum chose Kansas as the home of Dorothy in The Wizard of Oz, none have noticed that the campaign for woman's suffrage in Kansas was the linchpin of the national campaign. It was felt that a brand new state, just joining the union, in which women played such a vital role as pioneers, would be a more likely place to get the franchise than in the original states, and the suffragettes poured their energies into campaigning there. The defeat of the vote there in 1867, not just for women's suffrage, but for negro suffrage, was a bitter defeat in the struggle. Many of the liberal men who supported the suffragettes did not want them to press for amendments to gain the vote for women at the same time as coloured people, fearing (rightly) that the linking of women's suffrage to negro

suffrage would defeat the latter. The women felt betrayed by their allies, and the chapter on the Kansas campaign in The History of Woman Suffrage ends on this note:

It was not from ignorance of the unequal laws, and false public sentiment against women, that our best men stood silent in this Kansas campaign; it was not from lack of chivalry that they thundered forth no protests, when they saw noble women, who had been foremost in every reform, hounded through the state by foul mouthed politicians; it was not from lack of money and power, of eloquence of pen and tongue, nor of an intellectual conviction that our cause was just, that they came not to the rescue, but because in their heart of hearts they did not grasp the imperative necessity of woman's demand for that protection which the ballot alone can give; they did not feel for her the degradation of disenfranchisement.

The fact of their silence deeply grieved us, but the philosophy of their indifference we thoroughly comprehended for the first time and saw as never before, that only from woman's standpoint could the battle be successfully fought, and victory secured. "It is wonderful", says Swift, "with what patience some folks can endure the sufferings of others." Our liberal men counselled us to silence during the war, and we were silent on our own wrongs; they counselled us again to silence in Kansas and New York, lest we should defeat "negro suffrage," and threatened if we were not, we might fight the battle alone. We chose the latter, and were defeated. But standing alone we learned our power; we repudiated man's counsels forevermore; and solemnly vowed that there should never be another season of silence until woman had the same rights everywhere on this green earth, as man.

While we hold in loving reverence the names of such men as Charles Sumner, Horace Greeley, William Lloyd Garrison, Gerrit Smith, Wendell Phillips and Frederick Douglass, and would urge the rising generation of young men to emulate their virtues, we would warn the young women of the coming generation against man's advice as to their best interests, their highest development. We would point for them the moral of our experiences: that woman must lead the way to her own enfranchisement, and work out her own salvation with a hopeful courage and determination that knows no fear nor trembling. She must not put her trust in man in this transition period, since, while regarded as his subject, his inferior, his slave, their interests must be antagonistic.

But when at last woman stands on an even platform with man, his acknowledged equal everywhere, with the same freedom to express herself in the religion and government of the country, then, and not till then, can she safely take counsel with him in regard to her most sacred rights, privileges, and immunities; for not till then will he be able to legislate as wisely and generously for her as for himself. (II, 267-68)

Matilda Gage published this with Anthony and Stanton, in 1882, the year of Maud and Frank's marriage. Is it likely that Baum read it? How could he have escaped reading it, indeed living the whole suffrage movement, when his mother-in-law spent so much time with them, when they used their home in Aberdeen as a base for speaking tours in the Dakota Territory, when she laboured on her research on ancient matriarchies, magic, and the persecution of witches while living with them? Susan B. Anthony gave copies of her two-volume biography to each of Gage's granddaughters and even wondered whether she should present copies to the Baum boys (Sally Wagner in Baum Bugle, Autumn '86, 10). In 1890 Gage founded the anti-church National Women's Liberal Union, and during the nineties she worked on Elizabeth Cady Stanton's revising committee for The Woman's Bible, a feminist interpretation of the Old and New Testaments which was published in two parts, in 1895 and 1898. Gage's name appears on several commentaries reflecting her interests in astrology, Egyptian matriarchal religion (reflecting her adherence to Theosophy and the writings of Blavatsky, such as Isis Unveiled and The Secret Doctrine), witchcraft and magic. The book caused quite a stir in suffragette circles and was condemned in a resolution at the annual convention of the National Woman Suffrage Association in 1896. Like most of the writings of Gage, Anthony, and Cady Stanton, it expresses over and over the profound belief that humanity will not approach peace and harmony until it accepts the equality of women, the balance inherent in the design of human beings, and recognises her civilising influence on the drives and material ambitions of men. This is a belief that Baum evidently shared, and expressed in his writing.

Returning to Jinjur in The Marvelous Land of Oz, it seems to me that we see Baum poking fun at both his wife and his mother-in-law, while remaining in perfect sympathy with their views and frustrations. When Jinjur moves to overthrow the Scarecrow, she does so because she feels men have ruled long enough. While she and her army are advancing on the city, the Scarecrow and Jack Pumpkinhead are having their first meeting, a meeting which they decided required simultaneous translation since they both came from different countries. Jellia Jamb obliges them, but eventually they discover that she is making fun of them by telling each that the other has insulted him. It is the picture of fatuous male pomposity, as they talk to one another in asides while still listening to Jellia's teasing translations. When they escape and go to the Land of the Winkies to get help from the Tin Woodman, it is not clear at all why the Scarecrow has any more right to the throne than Jinjur, particularly since he has no real interest in leading. Jinjur, on the other hand, has decided views on what should be done with the royal treasury and the emeralds encrusting the walls of the palace.

When the males return to conquer, they are joined by the highly educated insect, the Wogglebug, Baum's spoof on the academics. They find Jinjur on the throne eating caramels; when Glinda arrives at the end of the book, Jinjur is eating green chocolates. Baum's wife Maud was very fond of candy, and Frank indulged this by buying her a box of the finest every week of their married life (Baum Bugle, Spring '83, 6). When the Scarecrow challenges Jinjur for treason, she responds "The throne belongs to whoever is able to take it" (173), an echo of the dedication in

volume two of History of Woman Suffrage which reads, "The world belongs to those who take it. truly yours, Anna Dickinson." Jinjur's matter-of-fact approach to her rule is also reminiscent of Maud's practical and unsentimental approach to life.

One of the famous matriarchs who was cited by the feminists as an example of a powerful female ruler was Jingha or Zxingha, an African Queen of Angola (1580-1663) whom the Portuguese encountered when they attempted to colonize for the slave trade. She was the only African leader strong enough to pose problems for them, and she united a number of tribes under her to defeat the slave traders and control the business. Practising cannibalism and infanticide, she was fond of putting on fierce displays for the purpose of intimidating her enemies and the tribes she conquered. Jinjur's suggestion (176) that they build a fire with the Scarecrow and the Pumpkinhead, cook the Wogglebug in a huge pot as a stew, make Jack Pumpkinhead into tarts and feed the Tin Woodman to the goats, is so blood-curdling a proposal for Baum, that I believe it may have been intended as an inside family joke about the matriarchal role models which his deceased mother-in-law was fond of dredging up.

It is interesting that the girl army is not defeated by the motley crew of males opposing them, for the soldier with the green whiskers ran away at the first sign of aggression, and the mighty Nick Chopper was disarmed when a girl stole up behind him and took his axe. Their first defeat was at the hands of the Queen of the mice, who owed the Tin Woodman a favour. She not only led the males to the city, when Mombi the witch had enchanted the path to confuse them, but she sent some of her subjects hidden in the Scarecrow, and it was the sight of the mice jumping out of his

shirt that caused Jinjur to flee. Eventually the Scarecrow does think of a plan to escape from the palace where they are imprisoned, using the powder of life to bring to life a flying machine, but they flee to the good witch Glinda for help. The Scarecrow, being a thoughtful creature, has by this time decided that in fact Jinjur has just as much right to rule as he. Nevertheless, he persists to the end in wanting his throne back.

It is Glinda who decides who should be the ruler, and the result is a surprise to all. The little boy, Tip, turns out to be Ozma, the rightful princess of Oz whom the witch Mombi had hidden at the request of the Wizard of Oz when he decided to steal the throne. The whole book has been full of discussions between the strange non-human characters about the nature of life, and what it is like to suddenly wake up and be alive, starting with Jack Pumpkinhead and the Sawhorse who are brought to life with the powder of life, and continuing with the Gump, the Scarecrow, and the highly educated Wogglebug who stepped onto the glass of a classroom projector and walked away highly magnified. It is fitting that the story concludes with a discussion about transforming a girl to a boy and back again.⁹ Tip is not at all keen on becoming a girl, but consents when Glinda insists that transformation is not good magic, that he must be true to what he really is. He is returned to the form of a beautiful girl who declares:

"I hope none of you will care less for me than you did before. I'm just the same Tip, you know; only-only-"

Only you're different!" said the Pumpkinhead; and everyone thought it was the wisest speech he had ever made. (277)

Her new subjects soon decide that she is far better than the Wizard was, "for he claimed to do many things he could not do; whereas our new Queen does many things no one would ever expect her to accomplish" (285). ¹⁰

The theme of the hidden princess returns again in The Lost Princess of Oz, written in 1917. Here again an ambitious man, Ugu the Shoemaker, decides to steal all the magic power from everyone in the Land of Oz, so that no one will be as powerful as he. When Ozma resists, he locks her up in a peach pit. Loving wordplay as Baum did, it is probably no accident that pit is the reverse of Tip, the name she bore when disguised in the previous transformation. When she is released from the pit, she escapes as a pink cloud and re-materializes, just as she did when transformed from Tip to Ozma. In both these instances, Ozma has to be hidden or locked away so that she will not find a way to use her innate power to thwart the ambitions of those stealing her place.

The most fully developed of the little boy characters in Oz is Button-Bright, a strange little lost soul whom we first meet in Sky Island, where he flies to California from Philadelphia by means of a magic umbrella. By the time he appears in The Lost Princess of Oz, he has taken up residence in Oz and is ready to join the crew of characters who go off in search of Ozma once they learn of her disappearance and of the theft of all the magical instruments in Oz. While the entire cast of characters of the land of Oz is out looking for Ozma, it turns out that Button-Bright is carrying her around in his pocket. Attracted by a beautiful peach on the one peach tree in an orchard that they went through, he eats the peach and puts the golden pit in his

pocket. Warned by the birds that he has done wrong, that Ugu the Magician will be very angry with him for eating the enchanted peach, he ignores this warning and forgets all about it when his friends find him again. Button-Bright is a strange little character, forever getting lost, and never seeming to know where his home and family are. He is still the most endearing of Baum's little boy characters, and although not very astute, he is always ready for adventure-- almost too ready, it is as though he has no sense of direction and belonging and makes little effort to make sense of the world as he passes through it. Certainly he is in stark contrast to the practical little girls in the Oz books, notably Trot and Dorothy who are his companions in Sky Island, The Scarecrow of Oz, The Road to Oz, and in The Lost Princess of Oz.

The eating of the peach would be an obvious reference to eating the apple in the garden of Eden, even if one were unaware of the significance of the story of the fall of man to the suffragettes and to Matilda Gage and her family. Throughout Woman, Church, and State and The Woman's Bible, Gage and Stanton stress the importance that the Christian church has always placed on woman's responsibility for the fall of man, and the reliance on this guilt as an excuse for the persistent subjugation of woman to man. Arguments about what happened in Eden appear throughout History of Woman Suffrage, not just because the clergy was perpetually trotting out the Old Testament to justify its opposition to equality. Gage, being heavily influenced by eastern thought and Theosophy, was convinced that the secret to the future of mankind was knowledge, education, and exposure to the wide world and other philosophies. The denial of the tree of knowledge to man and woman was not

the act of God, but the favourite myth of an age where one sex dominated the other, denied learning and power to one half of the human race, and prevented the union of two equals in love that is the crown of human existence. The church as an institution preserved power for its own class and acted against the individual under the mask of protection of society, in its turn sanctifying by scripture the right of men to do the same to women. To Gage the myth of the Garden of Eden was a central myth of an early age in the slow march of civilization, an age soon to be replaced.¹¹

What does it mean, that this strange little boy is carrying the lost princess around in his pocket, locked inside a peach pit, while everyone searches for her? First of all, he found the peach by wandering away from the others, looking for the finest fruit in the orchard. Then having seen every fruit but peaches, he was determined to find some. The solitary peachtree was in the very centre of the orchard, but he did not notice that, nor did it occur to him that there should be any reason why he should not eat the peach. It did occur to him that he should share it with the three girls, but he talked himself out of that and gobbled it up. It is interesting that when the rabbit asked why he ate the enchanted peach, he gives two reasons: first he likes peaches, second he did not know it was enchanted. He declares that the peach was so good that he would eat another if there were one, despite enchantments and shoemakers! The suffragette defence of Eve when she ate the apple was that no one had told her not to and that Adam had been cowardly in trying to pin the blame on her. Button-Bright decides that the bird and the rabbit who

tell him he is lost for eating the peach, (as Adam and Eve were for eating the apple) are timid creatures.

A further play on the word pit occurs when Button-Bright falls into a pit while trying to find his way back to his friends in the dark. Unable to climb out of the well or hole, he curls up and goes to sleep until his friends find him. It happens that the magical Pink Bear owned by the King of the teddy bears has told the group where Ozma is, namely locked up in some dark place. When they discover they have lost Button-Bright again, they decide that, while they wait for him to turn up again, they will ask the Pink Bear where Ozma is. He says in a hole in the ground half a mile away. When they get there and find Button-Bright in the pit, the Pink Bear says that Ozma is in the hole. Since they only see Button-Bright, they declare that the Pink Bear has made a mistake. When Button-Bright gets out of the hole, they ask again and the Pink Bear says that Ozma is there among them. It does occur to them that perhaps Button-Bright has been enchanted and is really Ozma, but they are too busy arguing with the Pink Bear to really sit down and think the matter through. Only at the end of the book, when Ugu is gone and they check Glinda's Magic Picture to see where Ozma is, do they start asking the Pink Bear again. When he tells them that Ozma is in Button-Bright's coat pocket, it is the little boy who declares the Pink Bear has gone crazy.

Since Button-Bright had been told by the animals that he was in trouble because he stole Ugu the Shoemaker's enchanted peach, it is remarkable that the boy remained ignorant and disbelieving throughout this discussion. He has learned, with the others,

that Ugu stole Ozma away and hid her, he heard the oracle of the Pink Bear, and it is strange that he could completely forget and be oblivious to the solid gold peach pit that he is carrying in his pocket, particularly when he saved it to show the girls because it was so unusual. If Baum is making a metaphorical statement about the role of boys and men in the loss of the princess, however, it makes perfect sense.

The fact that Button-Bright cannot see his own part in failing to free the Princess, that he traipses around all over the countryside without even looking at what he has in his pocket, must be a comment on the role that all men, even the best-intentioned, unwittingly play in the denial of the importance of women and thus the loss of the fairy queen. Interestingly, Eve shared the apple; Button-Bright not only decides not to share but he even forgets to show the wonderful pit. His denial that he has Ozma in his pocket, though totally unconscious, is in perfect consonance with the view that the older suffragettes had developed of the role that even well-meaning men play in the suppression of women (see page 46-47).

Hearn has pointed out in the introduction to The Annotated Wizard of Oz that Baum was interested in the four elements of Paracelsus, and categorizes the fairies that Baum has created (71). Among these are the air sylphs, exemplified by Polychrome the Rainbow's daughter, who appears in The Road to Oz, The Tin Woodman of Oz and TikTok of Oz. While she never flies, she dances on rainbows provided by her father, and comes down to earth when they dip a little too low. It is interesting that while Dorothy flew through the air by cyclone against her will, many of the males in Baum's books seem to be quite preoccupied with flying. In Sky Island and The

Scarecrow of Oz, Button-Bright flies with his umbrella. Throughout The Master Key, Rob flies with the aid of the levitation-flying machine which the genie gives him. Ugu the Shoemaker flies with Cayke's magic dishpan in The Lost Princess of Oz, although Cayke never knew its secret and only ever used it for cooking wonderful cookies. The Wizard is always, rather unsuccessfully, flying in balloons, and the male defenders of the Scarecrow's throne all crowd into the Gump to fly around in The Marvellous Land of Oz. Santa Claus flies around the world with the great Ak and, when he sends everyone home from Ozma's birthday party, he does so in huge soap bubbles blown by the Wizard. It is interesting that both Dorothy and Polychrome decline the offer to be transported home this way, Dorothy preferring to be wished home with the magic belt.

Button-Bright is introduced in Sky Island as an American boy from Philadelphia who flew into California by means of an ancient magic umbrella owned by one of his ancestors who was an Arabian knight. His real name is Saladin Paracelsus de Lambertine Evagne von Smith. Without delving into what beliefs Baum did or did not share with Matilda Gage concerning the elemental nature of the universe, it does seem likely that Button-Bright is meant to be a pure, unthinking little boy who embodies the physical energy, fearless nature, and restlessness that seem to be a fundamental male principle. We see a slightly more grown-up version of this little boy in Rob, the hero of The Master Key who flies all over the world seeking adventure.

Von Franz has identified the love of flying as one of the telling characteristics of the "puer aeternus" type, or the little boy who never grows up and may in fact become reckless as he grows older and is unable to bear leaving childish irresponsibility behind. She identifies in many such cases a fascination with flying and other dangerous activities like mountain climbing, the symbolism being to get away from reality, from the earth (Puer Aeternus, 2-3). It is interesting that Baum doesn't seem to have been capable of creating any other kind of little boys in his books.¹²

Early in The Lost Princess of Oz, when the characters are deciding what to do about the missing Ozma, Button-Bright responds to the Wizard's suggestion that it is their duty to travel to every spot, however dangerous, to look for her:

"You're right about that," said Button-Bright approvingly. "Dangers don't hurt us; only things that happen ever hurt anyone, and a danger is a thing that might happen, and might not happen, and sometimes don't amount to shucks. I vote we go ahead and take our chances."(71)

This dare-devil approach to life seems to be characteristic of Baum's little boys; careful thought and contemplation of the problems are left to Scarecrows and little girls.

In the third book of Oz, Ozma of Oz, Dorothy is shipwrecked and lands in the Land of Ev, just across the Deadly Desert from Oz. Accompanied by her friend Billina the hen and the robot Tiktok whom she found there, she is imprisoned by the Princess Langwidere. This vain woman, fond of rotating her head from a collection of thirty beautiful ones she kept in a closet, is ruling in the absence of her aunt the Queen and the ten royal children, who were sold to the Nome King by King Evoldo in

exchange for a long life. A wretched and mean man, he was no happier after this deal and committed suicide. At first glance, the Land of Ev must be the land of Eve, for it is outside the paradise of Oz and the Queen is burdened with the cares of much motherhood, yet tied to a man who cares so little for her and her children that he sells her into slavery. She is taken underground by the Nomes, slaves of the material world who have a warlike nature and work all day to dig gold and precious minerals from the earth, yet never emerge in the sunshine. There is considerable emphasis on humans being turned into ornaments; Langwidere, although free, is captured by vanity and literally loses her own head, while the royal family have been turned into playthings and ornaments by Ruggedo the Nome. It was a consistent theme in the writings of Anthony. Gage, and Cady Stanton, that the lack of equality and self-motivated employment for women encouraged her to buy into her own dissolution and vanity. Langwidere is a good example of that.¹³

Ozma had heard of the sad plight of the Royal family of Ev, and decided to intercede with the Nome King on their behalf. He brags to her about turning the whole family into ornaments in his underground palace, and refuses to free them unless she is willing to gamble her own freedom and try to guess which ornaments they are. He offers eleven guesses, and she must get one right or be turned into an ornament herself. Tricked into making a bet with the devil, she and her party become ornaments when one after the other, they fail to identify even one of the royal family among the myriad of objects in Ruggedo's palace. Ozma is rescued not by fairies or magic, but by the down-to-earth shrewdness of Billina the Kansas hen. Just as the

suffragettes were looking to pioneer women of Kansas, not the intellectuals of America, to secure their freedom, Ozma and the entire company from Oz are rescued by the hen. In fact, the only other member of the company to guess correctly in the Nome King's palace is Dorothy, also from Kansas.

Ozma returned from this mission underground much chastened and aware of her own limitations and naivete. Not only was she rash in betting with the Nome King, but she also underestimated his capacity for evil. It was Tiktok, the mechanical man, who pointed out to her at the beginning of the adventure that Ruggedo was simply a businessman, explaining that the Nome King had struck a bargain with the King of Ev and he had fulfilled his part of that bargain. Since the Oz party had only freed one prince by guessing correctly, and the rest were freed by Billina, who had in a sense cheated by eavesdropping on Ruggedo and Kaliko, neither side distinguished themselves for their virtue. Dorothy stole Ruggedo's magic belt, and they barely got out with their lives. Unfortunately, they also made an enemy of Ruggedo, to their sorrow in later volumes. The valuable lesson was that not even Ozma can conquer alone, they needed to rely on the skills and special qualities of each one of the team to succeed, from the Scarecrow who threw the eggs, to the Sawhorse who was the only one of the party not affected by the power of the magic belt.

Baum has created another woman warrior in the Oz series, Queen Ann Soforth, ruler of the tiny country of Oogaboo. She appears in Tik-Tok of Oz, raising an army of seventeen reluctant officers and one fierce fighting man, Private Files, to go and conquer the Land of Oz. Since she lives in a small quiet country where

everything one could need grows on trees and is there for the picking, it is clear that her problem is one of discontent with herself. In the adventure she falls in with Betsy Bobbin and the Shaggy Man as they set out to free Shaggy's brother from Ruggedo, the wicked Nome King. As Ruggedo watches them approaching his kingdom, he decides to slide the party through a mysterious tube that goes through the centre of the earth, and they arrive in the land of the Great Jinjin, or supreme being. It is a beautiful and bountiful country, where each person is a king or a queen and is invisible. Betsy and Polychrome are entertained by the fairies of light, while they await the judgement of the Jinjin, and it is quite clear that this magnificent country has many wonderful mysteries to explore. This is the land where the fairies who are guardians of mankind live. Unfortunately, mortals are not allowed to visit, so their stay is very brief.

The Jinjin decides to send them back to Nome country through the tube, accompanied by a dragon whose mission is to punish Ruggedo. Before they depart, the ever restless Queen Ann Soforth says to Shaggy, "How can I conquer the world, if I go away and leave this rich country unconquered? " "You can't," he replied. "Don't ask me why, please, for if you don't know I can't inform you" (126-27). She lets this remark pass. Once they arrive, the courageous but misguided Queen Ann decides to take on Ruggedo herself with her faint-hearted army of officers but gets imprisoned and has to escape through impossible underground tunnels. Torn and battered, she and her army finally get out of the tunnels and actually do capture Ruggedo after the Dragon has defeated him and turned him out of his kingdom. Queen Ann is sick of

hardship and battle, however, and fervently wishes to be back home in her own little kingdom, a wish that Ozma promptly hears and grants.

Is Queen Ann another spoof on the suffragettes? It appears so, although Baum makes it quite clear that she has more bravery and determination than her army of men. The interesting element, though, is the exchange cited above between the power-hungry queen and the Shaggy Man, owner of the Love Magnet, and always a sort of Walt Whitmanesque philosopher. What does this "rich and wonderful land", peopled by fairies, really represent? The magician who built the tunnel through the centre of the earth was destroyed for doing so, and the great Jinjin strictly enforced his stricture against using the tube. No mortal is permitted to enter this fairyland, where all is invisible, although the kings and queens could show themselves to mortals on occasion. In this land of the spirits, each individual is a king or a queen, and all look identical. If this is the spirit world where the fairies who minister to the needs of mankind dwell, what does Shaggy Man mean when he says to Queen Ann that she cannot conquer the world and leave this rich land unconquered? This is a world full of light, where things are invisible unless they choose to show themselves. It is the inner world of the self, of the spirit, accessible only by going within, and must be conquered or understood before we set out to rule the world. This is a world accessible through the imagination, not one of Queen Ann's strong faculties. Unfortunately the idea of a spirit world within is not a simple concept to grasp, and it is not surprising that Ann goes away without understanding it.

There are many other works that could be cited to give examples of Baum's feminist sympathies and attitude to the development of the individual. One in particular begs mention: John Dough and the Cherub. This story was written in 1906, and tells the story of a life-sized gingerbread man who comes alive when a magic elixir is accidentally mixed into his dough. He gets blasted off to the island of Phreex, where he teams up with Chick, the incubator baby, and after a series of adventures, they arrive at a land that is looking for a ruler who is not human. Chick sets John up as King, then settles down to be the Head Booleywag, but Baum never tells us whether Chick is a boy or a girl, and leaves only a few cryptic hints about the gender question. This question was advertised with the book, and a ballot was bound in each copy where the reader could vote for whether he or she thought Chick a boy or a girl; there was a prize for the best explanation of his or her choice. Because Chick was an incubator baby, and apparently an orphan, it seems as though he or she had been raised in a genderless state, without the conditioning that feminists even then knew went on from birth. It seems to me very clear by the remarks at the end of the story that Chick was a girl, because she was quite content to be the power behind the throne. It may be that Baum, whose own wife was content to run their family and his business affairs, was suggesting that in a fair and balanced relationship, it was not necessary for the woman to be out in the working world, just that she share the power and decision-making.

Chapter 4: Fantasy, Religion, and the Imagination

In an interview published in The Advance, the journal of the Congregational Churches, on July 22, 1908, Baum explains his view of fantasy:

...a child learns more in the first five years of its life than in the next fifty years. All the world is new to it. Everything which it sees is a wonder...To us, a flower is commonplace; we have seen it until familiarity has reduced it to an every-day level. But to the child, it is a marvel...The wave rushing in from the lake, the green tree bending in the breeze, the moon walking across the night...are all marvels. Thus its mind is opened and stirred and stored with knowledge under the principle of the marvelous.... I reached the conclusion that to interest children in literature, we must follow the line of the marvelous. That is the window through which they look at the world. A child must have the wonderful in literature because that is what the world has been to it.

....Stunt, dwarf, or destroy the imagination of a child and you have taken away its chances of success in life. Imagination transforms the commonplace into the great and creates the new out of the old. No man ever made a new invention or discovery without imagination, and invention and discovery have made human progress. (Reprinted in The Baum Bugle, Autumn '86, 9)

He also explains in this article why he thinks the old fairy tales are too tragic and dreadful for children today. The old tales and myths, being part of an oral tradition, were the only stories for adults and children alike, and they reflected the love, wars, and bloodshed of the lives the adults lived. He leaves romance and terror out of tales for children, saying that "There are other and better ways of appealing to the imagination."

Like everything else in America during Baum's lifetime, religion was changing and producing a wide variety of sects and beliefs. From the Quakers and the Mormons to the new Christian Scientists and the Utopian communities, there was a

smorgasbord of religious fare to choose from. Darwinism and the rapid developments in science and technology, not to mention the suffragettes and the changing social fabric, were threatening the very vitals of Christian beliefs. How this profusion of philosophy influenced Baum is a riddle for the biographers, but it is obvious from the communities that he has created in his fantasies that two common morals unite them all, the requirement to assist one's neighbour and the desire and need to make your own little part of the world a better place, whether it be a Tin Castle, a diamond duck house, or a pumpkin. The overriding principle, which Ozma is occasionally called upon to enforce, is "Live and let live."

While editing The Pioneer, Baum wrote a number of editorials dealing with his interest in spiritualism, and in one editorial dealing with a local clairvoyant, he expressed his belief in a cosmology which is remarkably similar to that which he gives in The Life and Adventures of Santa Claus. Baum has built a detailed fairy cosmology in Santa Claus, and in it we see an explanation of reincarnation. When the great Ak is taking the young Santa Claus on a tour of humanity to show him his own people, Ak explains to him that he is not an immortal like Ak and the fairies who raised him, but rather that he will die like other mortals. Claus asks:

"Then why, if man must perish, is he born?" demanded the boy.

"Everything perishes except the world itself and its keepers," answered Ak.

"But while life lasts everything on earth has its use. The wise seek ways to be helpful to the world, for the helpful ones are sure to live again."(31-32)

After he returns from this trip with the Master Woodsman, Claus decides that he must go forth into the world of men. "For I have looked upon man, finding him doomed to

live for a brief space upon earth, to toil for the things he needs, to fade into old age, and then to pass away as the leaves in autumn. Yet every man has his mission, which is to leave the world better, in some way, than he found it" (35).

When Baum died himself, his last words after he came out of his final coma, were "Now we can cross the Shifting Sands" (Baum & MacFall, 275). If Oz was a representation of heaven for Baum, then he had succeeded in communicating to his readers, young and old alike, the notion of his heaven of optimism, wisdom and tolerance, which the religions of his day had somehow failed to do. His fairyland was founded on the concept of a mind open to knowledge and to the imagination. No religion of the day could completely encompass and account for the explosion in science and technology which was taking place. To Baum, technology was simply another kind of magic, one which the gods had not completely explained to us but which they were presenting to us bit by bit, rather like the way the genie in The Master Key brings his magical electrical machines to the boy Rob.

Wagenknecht says in Utopia Americana:

...To lose your love for fairy tales is almost as terrible as to lose your sense of religion. Indeed at bottom it is very much the same thing, for religion and fairy lore alike spring from a sense of reverence and a sense of wonder in the face of the unexplored and unexplained mystery of life. One of the most terrifying things about modern society is that there are so few fairy tales for adults. One of the most hopeful signs of the present hour is the fact that there is among very recent writers a turn away from drab realism and in the direction of the romance and the wonder tale. (13-14)

Wagenknecht must have been relieved when, nearly forty years after he wrote this, a whole generation dove into the worlds of Middle Earth or hopped aboard the starship

Enterprise. Who is Dada, of the new Enterprise (Star Trek: The Next Generation) if not a 1988 Tinman? Although Baum might not approve of the violence of the film Star Wars, surely he would recognize C3PO and R2D2 as newer models of Tik-Tok. The motley crew of the rebel alliance, including humans, Wookies, droids, Ewoks and a host of other weird extra-terrestrials, resemble an Oz party of adventurers more than they do anything else in the history of cinema. They too are united by a girl-ruler (Princess Leia) with fairy (Jedi) powers she has yet to discover.

Baum, who was so in love with the new medium of film that he set up one of the first big studios in Hollywood and lost his shirt paying for the special effects he wanted for his fairy fantasies, would no doubt have been ecstatic at the possibilities of video animation. Working with William Selig in 1908, he actually developed and used some of the film special effects which were standard until video and computer animation opened new possibilities. He was never interested in any films but fantasy films, and the whole purpose of the medium for him was to transport his viewer to a land of wonder.

Although the means of transport to these lands of wonder have been perfected by Steven Spielberg and his colleagues, the Utopias we visit are strikingly similar to Oz. Baum set the pattern for the fantasy journey in America, enshrining the values that were the essence of the American dream. This is a worthy legacy in itself, and merits much further study. The success of The Wizard of Oz around the world, where it has been translated into many other languages, indicates that it has universal appeal. Acknowledging that the love affair with American cultural products seems to

have swept the globe in the last fifty years, it seems to me nevertheless that the fairyland of Oz and the quest for happiness and a feeling of self worth are expressed in universal terms, and in a way that had not been done before.

I think that, in spite of Baum's limitations as a stylist, he was a visionary and he was able to touch the imaginations of children. This enabled him not only to entertain and delight, to transport his readers to another world where all could be put right and anything was possible, it also allowed him to transmit his beliefs and ideals through the magic of that marvelous world. Without lecturing or preaching, a sure way to transport the child back to the world of reality that he wishes to flee, Baum manages to appeal to the innate sense of goodness and justice in the child, permitting him to work through problems in the land of the imagination. While he wrote The Wizard of Oz, this quote from I Corinthians, 13:11 hung on the wall beside him: "When I was a child I spake as a child, I understood as a child, I thought as a child" (Frank Baum Jr., He Created the Wizard, 169.)

The ability to inspire may well be dependent on that ability to communicate as a child, to tap the imagination and the unconscious, not the reason, and I believe Baum succeeded in doing so. We can all return with him to a land where childish notions of justice prevail, where evil cannot go undetected or unchecked, where mistakes happen because people don't know any better, and are handled with understanding and education rather than punishment. Most importantly, we return with him to a land of true democracy, where all creatures are valued for their unique and individual contributions to the world in which they live.

Notes

1. Originally published as The Wonderful Wizard of Oz, the title was later changed to The Wizard of Oz, and I shall refer to it as such for the sake of brevity.
2. The Baum Bugle began as a fan newsletter, started by a teenaged Baum fan named Justin Schiller in 1957. Since it evolved over the years from a simple typewritten newsletter to a regular periodical and then a journal, I have elected to refer to it by date of issue rather than volume number, to avoid confusion in early volumes. It is very useful as a source for Baum scholarship, and over the years many out of print and rare Baum stories, articles and letters have been reprinted in The Bugle.
3. See author's notes for The Marvelous Land of Oz, The Road to Oz, The Patchwork Girl of Oz.
4. Baum himself was a loving and "progressive parent"; his son Harry Neal Baum explains in "My Father Was The Wizard of Oz" how Baum came to give up spanking his sons. It is interesting to note that in Syracuse, where Baum and his wife lived for the first years of their marriage, and the birth of two of their sons, the School Board had taken the very unusual step of banning corporal punishment. Baum became active in supporting the Superintendent in this decision.
5. In correspondence between Maud Baum and Jack Snow, a journalist and Oz fan who was working on a biography, Maud Baum lists some of Frank's favourite authors, but focusses on the children's authors and simply states that he had a large library of several hundred volumes (Baum Bugle, Spring '83). Hearne, who has been working on a biography for some time, exchanged numerous letters with MacFall in an attempt to get more detail, even to the extent of checking the Saturday Pioneer book reviews. Although it is well known that Baum read extensively, I have not been able to find much further detail.
6. The Patchwork Girl is a very interesting creation. Designed as a servant by the wife of the crooked magician, Dr. Pipt, she was brought to life with the powder of life. Margolis, the magician's wife, only wanted her to do the laundry and chores, but Ojo took pity on her as the woman was stuffing her, and threw into her head an extra handful of brains. When Scraps came to life, she was one of the brightest, most original characters that Baum created, shrewd, tough and fearless, with a practical common sense that saved the day on more than one occasion. While Baum had her played as a black in the movie version of The Patchwork Girl, it was not until I read the speeches of the irrepressible Sojourner Truth, many of which Gage, Stanton, and Anthony printed in their History of Woman Suffrage, that I recognized this character as a caricature of the black freed slave.

7. Baum frequently takes pains to explain the root causes of aberrant or evil behaviour. For instance, Ugu the Shoemaker, in The Lost Princess of Oz, was very thin and ugly. Naturally he wanted to be important and noticed like everyone else, so he took to magic to achieve his ends. This resulted in him becoming more antisocial than ever, and led him to bigger and bigger crimes (ultimately kidnapping Ozma) in order to hide his illicit activities. Similarly Zog, the evil magician in The Sea Fairies, was disgusting to behold and hated himself for it.

8. Hearn expresses surprise in "L. Frank Baum and 'The Modernized Fairy Tale'" (Critical Heritage edition, 276) that Baum the chicken-fancier did not realize that Billina could not have had all these chicks without a rooster. I believe that this is again one of Baum's playful jokes about a subject which, while unfamiliar to most of us today, would have been common to many American children of his day. What fowl-owning parent has not been asked by a child why some eggs hatch into baby chicks and some don't? And what bragging small town farmers haven't bested each other in stories about how many fertile eggs a single encounter with their prized roosters would produce? Chickens and other fowl do not have to be bred every day or even every week to produce fertile eggs, since numerous eggs in various stages of development are fertilized at the same time, and speculation over how long eggs will still be fertile after the rooster is gone can border on the fantastic. It seems fairly clear here that while farmers tend to brag about their roosters, not the female side of the equation, the rooster of Ev and the "skirmish" with Billina is all but forgotten. She is the matriarch.

9. While Hearn pays more attention to the intellectual influence of Matilda Gage in his preface to The Annotated Wizard than MacFall did in To Please a Child, the first extensive treatment of Baum's feminist views and acceptance of the androgenous nature of human personality is in "The Amazonia of Oz" by Carl S. Vogel, (Baum Bugle, Autumn '82. Referring to the transformation of Tip, he says "A generation before Woolf in Orlando, Baum uses the device of a sexual transformation to make the point that human personality is, essentially, androgynous; the same character can be Tip and male or Ozma and female without any alteration in personality." I think this is oversimplifying somewhat; I believe that Baum did believe there were fundamental differences in the creative energies of the sexes.

10. One is reminded of Dr. Johnson's famous line: "A woman's preaching is like a dog's walking on his hinder legs. It is not done well; but you are surprised that it is done at all." Matilda Gage had a number of fellow suffragettes who were preachers, and they were rather used to the scorn of the male clergy and politicians who opposed them. This comment about the new ruler does sound very tongue-in-cheek, and it seems to me must be meant to tease about the suffragettes.

11. The closing paragraph of Woman, Church and State is as follows:

Has woman no wrongs to avenge upon the church? As I look backward through history I see the church everywhere stepping upon advancing civilization, hurling woman from the plane of "natural rights" where the fact of her humanity has placed her, and through itself, and its control over the state in the doctrine of "revealed rights" everywhere teaching an inferiority of sex; a created subordination of woman to man;

making her very existence a sin; holding her accountable to a diverse code of morals from man; declaring her possessed of fewer rights in church and in state; her very entrance into heaven made dependent upon some man to come as mediator between her and the Saviour it has preached, thus crushing her personal, intellectual and spiritual freedom. Looking forward, I see evidence of a conflict more severe than any yet fought by reformation or science; a conflict that will shake the foundations of religious belief, tear into fragments and scatter to the winds the old dogmas upon which all forms of christianity are based. It will not be the conflict of man with man upon rites and systems; it will not be the conflict of science upon church theories regarding creation and eternity; it will not be the light of biology illuminating the hypothesis of the resurrection of the body; but it will be the rebellion of one half of the church against those theological dogmas upon which the very existence of the church is based. In no other country has the conflict between natural and revealed rights been as pronounced as in the United States; and in this country where the conflict first began, we shall see its full and final development. During the ages, no rebellion has been of like importance with that of Woman against the tyranny of Church and State; none has had its far reaching effects. We note its beginning; its progress will overthrow every existing form of these institutions; its end will be a regenerated world. (544-45)

12. Baum appears to have been quite aware that he himself was a drifter and a dreamer, and rather unable to hold down steady employment until he discovered himself with his writing. Von Franz identifies the *puer aeternus* type of personality as one who has an outstanding mother complex and longs for a mother goddess, but all too frequently finds this quest for perfection impossible to achieve and becomes either homosexual or a Don Juan type. While Baum does not quite fit the archetype she describes, in that he did find a woman to love and settled down to raise a family, his worship of Maud and the highly unusual domestic relationship which they developed does fit the pattern of needs in such a man. Von Franz analyses the writing and life of Antoine de Saint-Exupery (author of The Little Prince), and I believe that this type of analysis would be quite fruitful in looking at Baum. I was struck by the following passage, because the description closely resembles so many of the interviews with individuals who knew Baum that I have encountered in MacFall's research papers and in reprints in The Baum Bugle.

In general, the positive quality of such youths is a certain kind of spirituality which comes from a relatively close contact with the unconscious. Many have the charm of youth and the stirring quality of a drink of champagne. *Pueri aeterni* are generally very agreeable to talk to; they usually have interesting things to talk about and have an invigorating effect upon one; they do not like conventional situations; they ask deep questions and go straight for the truth; usually they are searching for genuine religion, a search that is typical for people in their late teens. Usually the youthful charm of the *puer aeternus* is prolonged through later stages of life...(3).

13. The New York Woman Suffrage Association, of which Gage was a leader, protested the erection of the Statue of Liberty in 1886 by renting a boat and participating in the parade of dignitaries, uninvited as usual, giving speeches protesting the hypocrisy of embodying liberty in

female form when women still lacked basic civil rights. During her speech, Gage took off her hat, trimmed with feathers, and threw it in the harbour, declaring that women were for the rights of animals too, and must stop the slaughter of birds in the name of fashion. When the National Woman Suffrage Association joined forces with the conservative American Woman Suffrage Association, Matilda Gage appears to have moved even further to the left, because the conservative elements of the AWSA wanted the vote in order to suppress civil rights, force prayer in the schools, and shore up the numbers of white voters against the blacks in the south. Gage and Belva Lockwood were staunch supporters of women labourers and fought for their rights, sympathizing with those who were fighting for sensible dress that did not restrict movement.

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Appendix 1: Annotated Bibliography of L. Frank Baum's Works

The following works by L. Frank Baum were consulted for this paper. Since a great many are out of print and difficult to find, I have provided a short precis for all and listed the source for those which are only available through interlibrary loan. Many are held in rare book rooms and are non-circulating, so I have listed those locations where I visited. The annotated bibliography is in chronological order, followed by an alphabetic index..

Mother Goose in Prose. Illustrated by Maxfield Parish. Chicago: Way and Williams, 1897. Rpt. New York: Bounty Books, 1986. Available from Books of Wonder, New York City.

This is a collection of twenty-two short stories, based on popular nursery rhymes. It was Baum's first children's book, and flowed naturally from the stories that he told his own children and their friends. It is particularly interesting as a study of how his own imagination and logic worked; he knew that children are rarely satisfied by stories as they are told, but are always asking "Why?", "How did he get there?", and other perfectly logical questions. Baum's answers to these questions in the context of our best loved nursery tales are fascinating.

One example is "The Old Woman Who Lived in a Shoe"; anyone who has read this nursery rhyme to a particularly inquisitive child will acknowledge that there are

several questions that beg to be asked, such as "Were they all her children? Where was her husband? Why did she live in a shoe? How could you make a shoe that big? Why did she beat them all soundly and put them to bed?" Baum explains that she had raised a family of four daughters, who all grew up and married. When she was left a widow she decided to build her own little square house with a chimney on either side. Eventually one of her daughters died, and sent her five children to live with the widowed grandmother, so the old woman had the carpenter build a short addition out the back, half as tall as the rest of the house. Then the other three daughters died, sending their children in turn, and she wound up with sixteen, and four little additions to the back of the house. With the chimneys looking like boot straps, the steps like a heel, and the low additions out the back, the house looked like a shoe and soon all her neighbours referred to it as that.

The children gradually became more unruly as they grew in numbers, since they were all about the same age, and because she had so many, they had to dine rather simply on bread and milk and broth. One day, the baker came by with his usual delivery of bread, and the old woman was out. The children were playing Indians, and ambushed him with their bows and arrows, so much that they frightened him and he ran away with his baskets of bread. When the old grandmother came home and discovered this, she sent them all to bed with broth and no bread (since there was none), and whipped them all as punishment for hurting the poor baker. Baum was not a believer in spanking, so it had to be a fairly serious infraction to

warrant this punishment. All the children realized their wrongdoing, and grew up to be better behaved.

Father Goose, His Book. Illustrated by W.W. Denslow. Chicago: George M. Hill, 1899. Rpt. Indianapolis: Bobbs-Merrill, 1905. Interlibrary loan, University of Calgary, true photocopy.

This was the first collaboration of Baum and Denslow, and the success of this little book of doggerel verse set the stage for their much more famous project of The Wizard of Oz. They paid for the production of the plates for this book, and hired a young artist to hand-letter all the verses. It was a runaway success, being a very happy fusion of totally original cartoon graphics and light-hearted, pleasing verse. Many of the subjects of the little verses will reappear as fully developed characters in Baum's later works; there are cameos of the clockwork man, the pirate, little hun rabbit, and the boy on the flying machine who flew to the moon.

The Art of Decorating Dry Goods Windows and Interiors. Chicago: The Show Window Publishing Co., 1900. Microfilm, Columbia University, Butler Library, interlibrary loan.

This book gives fascinating insight into the way Baum's imagination worked, as well as an idea of the fashions in visual display at the time. Published in the same year as The Wizard of Oz, it is a manual which teaches the art of dressing windows and making extravagant floats and displays, providing information on dimensions and

materials of props and supports, how to care for wax mannequins, sign lettering, colour selection and the draping of materials. Particularly interesting are the lighting devices and special effects, from mechanical eggs that open up, to a ship tossed at sea on a moonlit night. There is a detailed chapter on how to construct electrical and mechanical devices, and it is obvious that the stage devices which appear in both the book and stage versions of The Wizard of Oz were learned by Baum during his years as a merchant, travelling china salesman, and editor of The Show Window, his magazine for window-dressers.

As always, little bits of his philosophy appear throughout the book, and there is an interesting paragraph in his introduction to the work, where he describes the development of advertising and window dressing from the days of ancient Baghdad to the present. As he passes to the purposes of his manual, he lapses into a discussion of the nature of talent:

It has been said that a window decorator is born, and not made. Yet we find that those "born" decorators must acquire knowledge of technicalities and detail work before they can succeed. Who shall determine which are "born" and which are "made" decorators? The "born musician" must, unfortunately, learn to play the fiddle, and the "born blacksmith" must be taught to shoe a horse. And the worldly cynic will tell you that under proper instruction and with a desire to learn, any son of Adam can play the fiddle or shoe a horse.

I have never known a man who desired to learn the art of decorating fail to attain skill and subsequent success. Perhaps it is only those "born" ones who desire to learn.

It is true that a clumsy man, a man without judgement or taste, a man destitute of knowledge of the requirements of modern merchandising, might prove a lamentable failure as a store decorator. But I have never known such a man desire to learn the art.

[introduction, no page number]

This was the age of Horatio Alger, and Baum himself exemplified the type of philosophy which was rampant in the west: if at first you don't succeed, try something new in a new place. It was the age of do-it-yourself, and with this manual, Baum offers to window dressers all the practical facts, measurements, and materials list required, as well as many excellent photographs of wonderful displays to spark the imagination. I find this expression of his philosophy in the introduction important, though, because it is precisely this attitude that he brings to all of his children's books, and the spark that provides the eagerness to learn, whatever the subject, is the imagination. He definitely saw himself, in providing works of fantasy for young minds to grow on, as preparing the seedbed, cultivating that curiosity and desire to learn that is a prerequisite for all other types of learning.

The Wonderful Wizard of Oz. Chicago: George M. Hill, 1900. first edition, Cornell University, rare books. Rpt. as The Annotated Wizard of Oz, intro. and annotations by Michael Patrick Hearn. New York: Clarkson Potter, 1973. Out of print but available from Books of Wonder, New York.

While it may seem superfluous to offer a precis of this well-known work, it is a fact that more people are familiar with the movie than the book, and there were a number of important changes made in the movie.

Dorothy, a small girl who lives with her Aunt Em and Uncle Henry on a desolate farm in Kansas, is blown away with her house and dog by a cyclone. They land in a strange country, and discover that her house has fallen on a wicked witch

who had terrorized the inhabitants, the Munchkins. A good witch arrives from the North to investigate, presents her with the dead witch's magic silver shoes, and advises her to seek the help of the Wizard of Oz to go home to Kansas. She gives her a magic kiss of protection, and Dorothy starts out on the yellow brick road to Oz.

Passing through a cornfield, she rescues a talking scarecrow who is stuck on a pole, and he agrees to go to Oz with her in order to get some brains, which he believes he lacks. Next they find a tin woodman, rusted and unable to move. They oil him, and he comes to life and agrees to accompany them so that he can get a heart from Oz. The three are attacked by a huge lion, whom Dorothy slaps on the nose and calls a coward for attacking her friends. He agrees, and asks to go with them to seek courage from Oz.

After a series of adventures, they arrive in Oz and seek an audience with the Wizard. The guardian of the gate puts green spectacles on them, to protect their eyes from the glare of the jewelled city, and brings them to comfortable rooms. They are permitted to see Oz individually, and he appears to them as a huge head, a beautiful woman, a terrible beast, and a ball of fire. He agrees to grant their wishes only after they kill the wicked Witch of the West.

They set out to find her, but she soon realizes they are in her country, and sends out a pack of forty wolves to kill them. The Tin Woodman kills them all with his axe. Next she sends forty crows, who the Scarecrow kills, and finally a swarm of black bees, who all die trying to sting the Woodman while the others hide under the straw of the Scarecrow. The Witch uses a magic cap to summon a flock of winged

monkeys, and sends them to destroy all but the Lion, whom she wants to work for her. They capture the foursome, scatter the Scarecrow's straw, throw the Tin Woodman from the air onto a pile of rocks, and carry Dorothy and the Lion back to the witch. They dare not harm Dorothy because of the mark on her forehead from the good witch's kiss.

The Witch enslaves Dorothy and cages the Lion, but is obsessed with getting Dorothy's silver shoes, which she knows carry a powerful charm. She manages to trip the little girl and steal one, but Dorothy becomes angry and throws a bucket of water at her. This melts the Witch and destroys her, so Dorothy frees the Lion and the Winkies who have been the Witch's slaves. They rescue and repair the Tinman and the Scarecrow, then set out for Oz.

Using the magic cap Dorothy took with her, they call the winged monkeys to carry them to Oz. When they go to see Oz, he attempts to stall in fulfilling his promises, and the Lion gives a mighty roar to frighten him. It scares Toto, who jumps and knocks over a screen, revealing the Wizard, a small bald man. He explains that he is really a humbug, and has no power to help them. He is a ventriloquist and balloonist from Omaha who landed in Oz after his balloon got away. The foursome insist that he must be able to help them, so he agrees to try. He gives the Scarecrow pins and needles mixed with bran for brains, the Tin Woodman a stuffed heart of silk, and the Lion a drink of courage. He constructs a balloon to carry him and Dorothy back to Kansas, but at the last minute she runs to get Toto, and the balloon takes off without her.

Bitterly disappointed, they call the Winged Monkeys to take her, but they cannot leave Oz. The Soldier with the green whiskers tells them to go to Glinda the Good for help, so they set out, and after a series of adventures with attacking trees, china people, a monstrous spider, and the Hammer-Heads, they arrive at Glinda's castle. She agrees to help them, in exchange for the magic cap. Glinda asks each of them what they would like to do after she sends Dorothy home. The Scarecrow wishes to go back and rule Oz, since Oz left him in charge. The Tinman wants to go to the Winkies, who asked him to stay and rule them. The Lion wishes to return to the forest where the beasts named him King after he killed the monstrous spider. Glinda agrees to use the magic cap to do these three things, then return it to the King of the Winged Monkeys and liberate them.

Dorothy goes home by means of her magic shoes, which will carry their wearer anywhere in three steps. Her Uncle has built a new house, and Dorothy runs up to her Aunt saying "I'm so glad to be at home again!" (341).

Dot and Tot of Merryland. Illustrated by W.W. Denslow. Chicago and New York:

George M. Hill, 1901. Cornell University Library, rare book room, non-circulating.

This book, although criticised because its pace is too slow, seems to me a very lyrical story for young children. It starts in the garden of a lovely home named Roselawn, strikingly similar to Baum's childhood home outside Syracuse, New York, which was also named Roselawn for its extensive gardens. Perhaps based on an actual

incident in Baum's childhood, two little children, the rich daughter of the estate and the gardener's son, climb into a boat and drift downstream. Somehow they pass through a tunnel and enter the land of Merryland, where they pass through a succession of seven valleys. From the valley of the clowns, they pass to candyland, where the rivers run with pink lemonade and the plants grow candies, then to babyland, where blossoms float gently down from heaven, and open to reveal sleeping babies at their centres. The babies are cared for by loving storks, who carry them off to their parents when the time is right. Next they reach the land of the Queen of Merryland, who is a lovely wax doll with a court full of dolls and toy soldiers. She agrees at length to send them home again, although mortals are not normally allowed to enter Merryland and leave again, so they pass on through the valleys of the pussycats, the wind-up toys, and finally the valley of lost things, where all the toys, buttons, boots, and hairpins that children are always losing are safely resting. They return home, wakening from a sleep.

It is a gentle story, with delightful answers to so many questions that weigh heavy on very young minds, such as "Where do babies come from and who brings them? Where is my lost doll and who is looking after it? Where do the clowns live when they're not in the parade?", and so on. The pictures are lovely and in sharp contrast to the work Denslow did in Father Goose, where the figures are comical and lively. His style in the illustrations for The Wizard of Oz could be said to be midway between these two books.

The Master Key: An Electrical Fairy Tale. Illustrated by Fanny Y. Cory.

Indianapolis: Bowen-Merrill, 1901. Rpt. Westport, Connecticut: Hyperion, 1974.

Based on the experiments and workshop of his fifteen-year old son Robert, to whom the book is dedicated, this is Baum's only attempt at science fiction, acknowledged by Neil Barron in Anatomy of Wonder: A Critical Guide to Science Fiction as "an important pioneering attempt to adapt current science to traditional fantasy to create an American fairy tale" (344). The boy Rob, while playing around with various electrical contrivances, manages to cross some circuits and summon the Demon of Electricity by touching the Master Key. Rather like the genie that Aladdin stumbled on with his lamp, the Demon must obey whoever touched the Master Key. He promises Rob three gifts a week for three weeks, as a demonstration of the wonders of electricity which man has yet to discover. The first is a box of food tablets, each of which provides a day's nutrition, the second is a tube which is like a pocket ray-gun, and the third consists of a machine like a watch or compass which straps on the wrist and enables one to fly through the air at great speed. Naturally Rob flew off and got into trouble with these devices. since he knew little geography and immediately got himself lost going to Africa when he intended to fly to Cuba. Carelessness results in his capture by cannibals, and it is only by use of his weapon that he escapes. The travelling machine becomes dented in his struggles and malfunctions, so he lands on a pirate vessel in some desperation. By sheer luck it gets

banged around again in a scuffle with the pirates, so he manages to get away and return home, somewhat chastened, to his relieved parents.

The genie arrives with the second week's gifts, starting with a garment of protection, which acts as an electrical repellant of missiles and objects coming at it. The second was an automatic record of events, about four inches by six, and an inch thick. By selecting the country of interest, and lifting the hinged lid, he could witness the principle events taking place around the world on a small screen. The third tool is a character marker, a set of glasses which reads the character of people from the vibrations which they emit, and alerts the wearer by showing a letter on the forehead of those viewed, indicating whether they are wise or foolish, good or evil, and kind or cruel. Since Baum, with his wife and mother-in-law, had been quite interested in spiritualism and theosophy for at least the past ten years, this is not surprisingly an application of a mechanical device to the "science" of reading auras.

Rob promised the genie not to visit any more uncivilized countries, but instead to show his devices to leaders and great inventors so that they might be inspired to do more. He started this time with London, where he visited King Edward and showed him the latest events in the Boer war. After tipping him off to the unsavory character of his Prime Minister, he left for Paris where he was nearly killed by an unscrupulous French scientist.

He had an audience with the President, then left for Vienna. Falling asleep, he wound up in an Arab country where there was a war going on between the Turks and the Tatars. He is captured, loses his devices, regains them eventually, and heads out

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PM-1 3½"x4" PHOTOGRAPHIC MICROCOPY TARGET
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PRECISIONSM RESOLUTION TARGETS

for Japan, where he has a battle with two huge birds. After rescuing two shipwrecked sailors in the Pacific, he decides to visit the city of Chicago. While there, he was nearly killed by a businessman who wanted to buy his inventions and put them on the market. He returned home just in time to greet the genie and refuse his third set of gifts, declaring that he and the world were not wise enough to use these gifts yet, and the Demon should wait until someone hits the Master Key through intelligence, not accident.

Baum was fascinated with electricity and the new inventions and gadgets of his day. Throughout his work, both the fantasies and his girls' stories, science and technology are treated as being as wonderful as magic.

The Life and Adventures of Santa Claus. Illustrated by Mary Cowles Clark.

Indianapolis: Bowen-Merrill, 1902. Rpt. New York: Dover, 1976.

At the time this book was written, Santa Claus was emerging as a new character, distinct from the Old World Father Christmas. This book is Baum's attempt to give a particularly American version of the Saint, explaining all the paraphernalia that we now take for granted as part of the myth. Baum answers all the questions about Santa Claus, as he did for nursery rhymes in Mother Goose in Prose. He tells the story of a baby abandoned long, long ago at the edge of the magical Forest of Burzee, where the wood nymphs live. Protected by the immortal Ak, the Master Woodsman who happened to pass by, the baby is fed by the lioness Shiegra, and adopted by the nymph Necile. When the child grew to be a man, the Master

Woodsman took him on a world tour, where he witnessed the hardships mankind face, and the sorrow of the little children. He decided he must leave the Forest of Burzee and take his place in the world, to see if there is something he can do to help. He moved to the Laughing Valley of Hohaho, where, with the help of the Nymphs, the Ryls, the Knooks, and the Fairies, he built a cabin and set out to help the children of the world, just as Necile had helped him.

Claus learned how to make toys by accident, by carving a likeness of his cat, and discovering that it brought happiness to a little girl from the village. Helped by the fairies, he thought of other toys to make, and soon found that children were coming from all over to get his toys. He started travelling to the nearby villages with a pack of toys to distribute, and soon enlisted the help of two deer of the forest to assist him by pulling a sled. He obtained permission from the Prince of the Knooks, who are the guardians of all of the animals of the world, to borrow ten deer once a year to pull his sleigh at Christmas Eve, and visit all the children with his bag of toys. At first he went down the chimneys, and the reindeer leapt up to the rooftops, but eventually someone discovered metal stoves and the chimneys became too small for him, so he brought a couple of Ryls and Fairies with him on his sleigh, and they could go through walls with the presents whenever there were no chimneys to slide down.

Gradually, Claus grew old, and finally was near death. In recognition of the truly useful service he was performing, and the fact that he was the only mortal who had ever had the protection of the Master Woodsman, Ak himself suggested that they grant Claus the mantle of immortality, which had been lying in a crypt since the

beginning of time, waiting for the one mortal who deserved it. All the immortals voted to give it to Claus, so they brought it to him, and the energy of his youth was restored to him, although he remained white-haired and elderly in appearance.

In this book Baum expressed a lot of his philosophy about life and the meaning of man's struggle for existence. He establishes a cosmology of fairies, nymphs, and gnomes, each with their respective roles to play in the preservation of the world and its creatures. During Ak's first tour of the world with Claus, as the young boy muses on the unhappiness of man and the innocence of children, Ak says "Tis during these years of innocent pleasure that the little ones are most free from care....Their joy is in being alive, and they do not stop to think. In after years, the doom of mankind overtakes them, and they find they must struggle and worry, work and fret, to gain the wealth that is so dear to the hearts of men" (30). When he explains Claus' mortality to him, and why man is born if he must only perish, he says "Everything perishes except the world itself and its keepers...But while life lasts everything on earth has its use. The wise seek ways to be helpful to the world, for the helpful ones are sure to live again" (31-32).

This sentiment is evident throughout the Oz canon in the actions of all the Oz characters; being helpful is a way of life in Oz and behaviour which falls short of that is sharply criticised, but never is the philosophy so clearly expressed as throughout The Life and Adventures of Santa Claus. Baum's personal preference for pleasing the children of the world is expressed in the last paragraph of the book: "'In all this world

there is nothing so beautiful as a happy child'," says good old Santa Claus; and if he had his way the children would all be beautiful, for all would be happy" (206).

The Surprising Adventures of the Magical Monarch of Mo and His People. Illustrated

by Frank Ver Beck. Indianapolis: Bobbs-Merrill, 1903. Rpt. New York: Dover, 1968.

This was originally published in 1900, as A New Wonderland, and the stories were actually the first that Baum had written out, in 1896. They were fairy tales and stories he had made up for his boys. Although they are full of lively characters and inventive little plots, the fourteen stories as a whole do not hang together and are neither as good nor as popular as his later work. They also resemble European fairy tales more closely than the rest of his work, being full of kingdoms and princesses, treasure and dragons, magical charms and sorceresses. There is no attempt to make the work particular to the American landscape, although there is a mechanical device in the form of a cast-iron robot that is sent by a jealous neighbour to destroy the happy land of Mo, an idea that appears later in Baum's writing.

The Marvelous Land of Oz. Chicago: Reilly & Britton, 1904. Rpt. New York:

Dover, 1969.

This book was written to fulfill a promise to a little girl called Dorothy, that he would write another Oz book if he received 1000 letters (author's note). It is interesting to note that in 1899 when Baum was writing the trade periodical The Show

Window, he had run an ad saying when he received a thousand orders for a manual of window-dressing, he would publish one. He got the thousand orders and the book was a success; not as big a success as this one, though.

The story was written during the highly successful run of the musical play The Wizard of Oz, starring Fred Stone as the Scarecrow and David Montgomery as the Tin Woodman, and was originally entitled "The Further Adventures of the Scarecrow and the Tin Woodman". Certain elements of this book are retained from the Wizard of Oz playscript, which was quite different from the book. These include the former King of Oz, Pastoria, who appears in the play, as well as an army of girls who were a great hit as a chorus line. One could speculate that the character of the Wogglebug was created with a musical comedy in mind.

The story opens with Tip, a small boy who lives with the wicked witch Mombi. While she is away, he makes a man out of a jack o'lantern and a frame of sticks to frighten her, and is surprised when Mombi returns from a visit to another magician and sprinkles magic dust on the figure to bring him to life. Tip runs away with his loyal creation, Jack, when Mombi informs him that she plans to turn Tip into a statue in the morning.

Together they use some more of the powder to create a magic saw-horse which runs like the wind, and arrive at Oz just in time to witness the overthrow of the Scarecrow's reign by General Jinjur and her army of girls. They all escape to the Tinman's palace on the back of the Sawhorse, and then return to Oz with the Tin Woodman and a dozen mice. They meet the Wogglebug, a human-sized and highly

educated insect, along the way. They succeed in ousting Jinjur from the throne, but become captives themselves in the palace, where Jinjur has enlisted a powerful ally to help her, Mombi the Witch. Deciding that the best plan is to flee and seek the help of Glinda the Good, they create a flying machine from a pair of chesterfields, some palm branches, and the stuffed head of a gump (a deer-like animal). Using the last of their magic powder to bring the creature to life, they fly to Glinda's palace. When the Scarecrow asks for her help to overthrow Jinjur, Glinda informs him that neither he nor the Wizard of Oz who ruled before him had a right to the throne. The Wizard had stolen the throne from the rightful heir of the old king Pastoria. This heir was a baby girl called Ozma, who has disappeared. Glinda has been able to trace the child to Mombi, who was visited by the Wizard at the time of his takeover, so she agreed to go to Oz and overthrow Jinjur, and question Mombi at the same time.

She captures Mombi, and learns the truth that Tip is really Ozma, whom Mombi transformed into a boy. The witch is forced to bring Ozma back, and is then stripped of her powers. Ozma restores peace to the land of Oz, and the Scarecrow returns to Winkie land with the Tin Woodman while the other characters remain in Oz at the Royal Court.

There are several delightful existential arguments between the characters, as they come to life and debate their characteristics and virtues. Jack Pumpkinhead is a faithful caricature of the country bumpkin whose logic is shrewd and inexorable; it is he who cuts to the heart of the problem in a number of situations. The Wogglebug is a perfect foil to him, with his pompous airs and inflated language. He is very fond of

puns, and it appears that Baum (who adored puns) was poking fun at his own habits when he has the Wogglebug defend his punning to the others, who threaten him with physical violence if he persists.

There is much debate over brains versus heart, experience versus wisdom, education versus simplicity, money versus riches. The book is full of dry humour and logical conundrums.

The Wogglebug Book. Illustrated by Ike Morgan. Chicago: Reilly and Britton,

1905. Rpt. in The Third Book of Oz. Illustrated by Eric Shanower, ed. Martin Williams. Savannah, Georgia: Armstrong State College Press, 1986.

Baum tried to follow the huge success of the musical Wizard with one based on the Wogglebug. Unfortunately, it was a failure, but his attempts to promote interest in both it and The Marvelous Land of Oz resulted in a series of full page colour comics in the newspapers from August 1904 to February 1905. The Oz characters, the Scarecrow, the Tinman, Jack Pumpkinhead, and the Wogglebug, went off to America in the Gump, searching for Dorothy. Each week there was an adventure ending with a puzzle or question, and the following week the thoroughly educated Wogglebug would give his answer. Local papers would run contests for the children to supply the answers, and there was great publicity under the banner "What did the Wogglebug say?"

In 1905 a lengthy sequel to these short adventures was published as an oversized picturebook, called The Wogglebug Book. The 1986 reprint gathers all

these separate adventures together, providing new illustrations, and allows us to appreciate not only the humour in these episodes, which were laden with puns and wordplay, since that was a specialty of the Wogglebug, but Baum's social commentary as well. The trip to America for this quartet of strange aliens was an amusing reversal of Dorothy's trip to Oz, and Baum uses it to point out to American children the many marvels in their own land, from the Louisiana Purchase Exhibition, which happened to be running at the time, to the hosts of new immigrants, and the mechanical marvels of automobiles and motion pictures.

The Wogglebug musical comedy opened in Chicago in June 1905, but didn't last a season.

Queen Zixi of Ix; or the Story of the Magic Cloak. Illustrated by Frederick

Richardson. New York: Century, 1905. Rpt. New York: Dover, 1971.

Baum thought this to be his best work at the time, and it is acclaimed by Wagenknecht as one of the best fairy tales ever written. In it appear the fairies of the Forest of Burzee, who decide to make a magic cloak that grants one wish to every mortal who wears it. They give it to the first unhappy mortal they see, who happens to be Fluff, a little orphan who with her brother Bud is travelling to Noland with their cantankerous Aunt Rivette. By a stroke of luck, the King of Noland has just died and the Counsellors are waiting for the forty-seventh person to walk through the gates, in order to crown that person the new ruler. It turns out to be Bud, and the fortunes of the two orphans are reversed.

Meanwhile the magic cloak passes from person to person, because Aunt Rivette had left it carelessly lying about. This was understandable, since she had put it on, unaware of its powers, and uttered the careless wish that she could fly, with the shocking result that she immediately sprouted two huge wings and took off into the air. The high counsellors, also unaware of its magic powers, utter a number of wishes while trying it on, and are astounded when they are granted. This results in a ten foot general, a talking dog, a counsellor who can reach anything and pick it by means of a telescoping arm, and a purse that never runs out of gold.

Many of these foolish wishes come in handy later, but the plot thickens when Queen Zixi of Ix, the good witch who rules the kingdom nearby, decides she must have the cloak. Zixi has prolonged her life for over six hundred years through her magic arts, but whenever she looks at herself in a mirror, she sees an ugly old hag. She determines to steal the cloak so she can wish to see herself as others do, unaware that noone who steals the cloak gets his wish fulfilled. She gets the cloak, but tosses it away when her wish is not granted. An old woman finds the cloak and cuts it up into patches to share with her friends.

When Noland is invaded by the Roly-Rogues, a cruel bunch who are shaped like big footballs, Bud and Fluff are forced to flee and they go to Ix to seek the help of Zixi. She gladly agrees, and confesses that she had stolen the cloak. They endeavour to find the cloak and put it together again, but one last piece of the cloak went to sea as a sailor's necktie, so they have to wait for his return for the magic to be restored. In the meantime, Zixi thinks of a plan to get rid of the Rolyrogues.

When the sailor returns, the Fairy also returns to reclaim the cloak, since the fairies have realized by this time that it has caused as much harm as good. She grants one more wish to Bud, who wishes that he may become the best king that Noland has ever had, and Zixi returns home reconciled to her fate. The foolish wishes are all cancelled, and everyone lives happily ever after.

John Dough and the Cherub. Illustrated by John R. Neill. Chicago: Reilly and Britton, 1906. Interlibrary loan, University of Victoria.

This book was originally published in serial form in the Washington Sunday Star, October 14 through December 30, 1906. It was publicised by asking the question whether Chick the Cherub, an incubator baby who had no parents, was a boy or a girl, and readers were asked to write in with their reasons for choosing one sex or the other. There was a ballot bound into the book, and a contest with prizes for the best explanation for choosing one sex or the other.

The story starts with the arrival of an Arab, pursued by several others of his race, arriving at the door of a bakery. The Baker's wife accepts from the Arab two vials of magic elixir which he presses on her to hide until he can shake his foes. He promises her one vial to cure her rheumatism if she will keep the other one, the elixir of life, for him. Of course, she gets them confused and leaves the elixir of life out on the table mixed in a bowl of water. The next day, the Baker gets up and unknowingly uses this water to make a special life-sized gingerbread man that he had planned as a

display for the Fourth of July. He is dismayed when John Dough comes to life after baking and gets up and walks away.

By holding on to a firecracker rocket during the Fourth of July celebrations, John is blasted away and lands on Phreex, the island of freaks, where he meets Chick the Cherub and a number of other unusual characters, mostly rather disagreeable. The Arab arrives by means of a magic charm, having found out what happened and still intent on eating John Dough so that he can live forever, so John and Chick flee the island in a flying machine.

They get to a new island, the island of Romance, where they are told they may only stay alive as long as they can tell stories to amuse the fifty ladies and fifty gentleman of the palace. When they run out of stories, they are to be dropped down a long tube into the bottom of the sea. Fortunately Chick has enough stories to keep them going until they escape through the roof again in their flying machine, just making it to the next island.

This is the island ruled by the Mifkits, rather nasty pear-shaped little goblin-like creatures. Here they are befriended by Pittypat the rabbit, Para Bruin the pure rubber bear, the King of the beavers, and the island Princess, who is a little shipwrecked girl whose parents have been made the slaves of the Mifkits.

Unfortunately the Arab shows up on the island again, using the last of two magic powders that he received from a witch, and he tells the Mifkits that John Dough is good to eat. Their troubles have begun in earnest now, because it seems everyone on the island is after John. He gives a piece of himself to the little Princess, who is

failing in health, and then they are rescued by the Fairy Beaver, who sends the little girl back to her parents after they fled in a boat. The beaver arranges for the flamingos to carry Chick, John Dough, and Para Bruin to the safety of another island. After a few more adventures they arrive at the island of Hiland and Loland, where there is an empty castle.

Chick goes out to investigate, since life is rather dangerous for John and Para Bruin is frightening to strangers, being rather bouncy, although harmless and good-natured. Chick discovers two beautiful countries, one inhabited by very tall people, the other by very short people, but both prosperous and happy. The castle is called Hilo, and is empty because the king died some time ago, and they are awaiting the arrival of a ruler who is prophesied to be wise and just, yet not made of flesh and blood. Chick decides that John will fill the bill, and returns to the palace to set John up as the king, Para Bruin as the Chief Counsellor, and himself as the Head Booleywag, "the one that rules the ruler" (309). After explaining how they all lived happily for countless years, and that "the King's most valuable assistant was the Head Booleywag, who grew up to be the especial favorite of all the inhabitants of the island", Baum slyly ends the book with the line "But, curiously enough, the Records fail to state whether the Head Booleywag was a man or a woman" (315).

Aunt Jane's Nieces. Pseud.. Edith Van Dyne. Chicago: Reilly and Britton, 1906.

This was the start of a very successful series of books for girls which Baum wrote under the pseudonym of Edith Van Dyne, because he wanted to keep the name

of Baum for his fantasies. He wrote ten in the Aunt Jane series, as well as two about The Flying Girl, and five in the Mary Louise series.

The heroines, three young girls named Louise Merrick, Beth de Graf, and Patricia Doyle, are invited to the estate of their elderly Aunt Jane, whom none of them have ever met. It seems that their aunt, who was not from a wealthy family, had been betrothed to marry a wealthy man. He died in an accident before they wedded, and left his estate to his fiance. She lived there all alone, a rich and bitter old woman, with only her garden and her lawyer as companions. As she became ill and prepared to die, she decided to meet her nieces, offspring of her scattered brothers and sisters who she had never stooped to help through all the years. She invited the girls to visit so that she could decide to which one she would give her estate.

The girls were spirited and somewhat resentful of the baldness of Jane's invitation, but they came with the exception of Patsy, who refused because her Aunt had refused to help her mother in years past, a neglect which may have contributed to her mother's illness and early death. This rejection by her niece fascinated the old woman to the point where she dispatched her lawyer to New York to fetch Patsy. In the meantime, her long-lost brother John showed up after many years on the west coast, looking rather like the itinerant tin-smith he was when he left.

One remaining piece of the puzzle was twenty year old Kenneth Forbes, the orphaned nephew of the former owner of the estate, who lived in one wing of the house, supported by the charity of Aunt Jane as requested in her former fiance's will,

but totally neglected and resented. He is surly and ill-mannered, his only friends in the world being the groom and the old lawyer.

The book is an interesting study of human personality, particularly that of young girls and women. Unlike the saccharine stories that abounded for girls in those days, these are real people of flesh and blood, full of resentment, ambition, hopes, and fears. Both Louise and Beth want the estate rather desperately, because their own lives and their own social stations in life are pretty desolate. Their better natures chide them for dissembling, and they are shocked at the selfishness and loneliness of their old aunt, particularly in her inhumane treatment of Kenneth, but they nonetheless get caught up in the temptations of riches.

It is the frank and irreverent Patsy who leads to change for the better in this struggle, first by confronting Aunt Jane and refusing to play in the competition, then by befriending Kenneth and Uncle John, the brother. Aunt Jane insists on leaving the fortune to Patsy, despite the fact that she has refused it. After the old lady's death, however, it turns out that there was a prior will of her fiance which left everything to his sister and her heirs after Jane's death.

The story takes a twist when they all go home again, no richer than before, but Patsy brings Uncle John with her, thinking he needs a home. After she and her father receive the gift of a fully furnished suite of apartments from an anonymous benefactor, followed by tutors for Patsy and a new job for the Major, they discover that Uncle John is a multi-millionaire. While his heart belongs to Patsy, he also gives a small fortune to each of the other girls' families, and the stage is set for a continuing series,

which, while named Aunt Jane's Nieces, should perhaps be called "Uncle John's Nieces."

Aunt Jane's Nieces Abroad. Pseud., Edith Van Dyne. Chicago: Reilly and Britton, 1906.

In the second book of this series, Uncle John takes his nieces on a trip to Europe. They arrive in Italy, where the volcano is erupting, and then travel on to Sicily. While there, they meet up with Kenneth and his friend the lawyer, but Uncle John and a young stranger they had met on the boat disappear. It turns out that they were kidnapped by a family of brigands who live in the hills, making their living extorting ransoms from rich foreign tourists. They had in fact met the mastermind of this plot on the boat which brought them over from New York, and it becomes clear that this figure known in Sicily as Il Duca, had researched the facts of Uncle John's fortune extensively.

There was a second motive in capturing the young man who calls himself Count Ferralti. He is the only son of a wealthy American railroad tycoon, who had himself been captured there many years ago and had escaped with Il Duca's sister, who fell in love with her captive. After living in an unhappy marriage for a few years in New York, she returned to the hidden camp to die, leaving her three year old son, Arthur Weldon (Ferralti) behind. Her mother, old and half-crazed but still the supreme ruler of the family, had demanded that he be ransomed and killed. When her son refuses to kill him after they capture him, but instead announces his intention to

quit the extortion business and take his little daughter away to be raised in the world outside, the old woman grabs the girl and threatens to drop her over a cliff. Ferralti seizes a gun from one of the brigands and fires at her, causing her to collapse and liberate Tato, the granddaughter, as she herself fell into the chasm.

In fact, Kenneth, Patsy, Louise and Beth, while raising the money and playing along with the robbers, manage to foil the plan and ambush Il Duca. It turns out that Beth is a crack shot with a pistol, and it is her skill that intimidates the brigands into submission. Later, back at the hotel, they are paid a visit by Il Duca and his daughter, the little trickster who, dressed as a boy, had deceived Uncle John in the first place and lured him to the hills. She had dressed as a boy, but now she attempts to apologise to the girls and become their adopted ward. Being soft-hearted, they welcome her into their midst, buy her clothes and take her on their trip. Needless to say, they felt doubly duped when she deceived them again and stole away with their money.

Ozma of Oz. Chicago: Reilly and Britton, 1907. Rpt. New York: William Morrow, 1989.

Dorothy and her Uncle Henry are sailing to Australia when a storm comes up and she is lost overboard. She clings to a chicken coop and is shipwrecked with a yellow hen, Billina, to a strange country. They are attacked by the Wheelers, nasty creatures with wheels for feet and hands. and the pair hide in the rocks where they find a mechanical man, Tik-Tok. He fights off the Wheelers after Dorothy rescues

him and winds him up. Tik-Tok suggests they find the ruler of this land of Ev, but a Wheeler tells them that the Royal family of Ev is imprisoned by the Nome King, and agrees to lead them to the palace to see Princess Langwidere who is ruling in their stead. The Princess Langwidere is a vain and selfish young woman whose principal amusement is her collection of heads, which she takes on and off at will. She wants Dorothy's head but the little girl naturally refuses to give it to her, even for a trade. She imprisons them, but they are rescued by Ozma, accompanied by Dorothy's old friends the Scarecrow, the Tinman, and the Cowardly Lion, with the Hungry Tiger, the Sawhorse, and Ozma's army. The Oz people have crossed the deadly desert on a magic carpet, to rescue the Royal family of Ev.

Together they travel to the underground land of Roquat, the Nome King, and are welcomed by him. He will not release his captives, who he has transformed into ornaments, because they were sold to him fair and square by the King of Ev in exchange for a long life. The King later committed suicide, but Roquat argued that was none of his concern. He is willing to bargain for the release of the captives: if Ozma and her companions are willing to risk being turned into ornaments themselves should they fail, they may each have eleven guesses as to which ornaments are the Royal family.

They agree to the bargain, but one by one they fail and are transformed. At the end of a long evening, the survivors who have not had their turn retire, leaving Billina roosting under the Nome King's chair. She overhears him gloating over the secret of his transformations. The next day while Dorothy is choosing, Billina lays an

egg, which she learns is poison to nomes. She refuses to remove it from his throne until he agrees to let her guess. Meanwhile, Dorothy has succeeded in guessing once, thus freeing a little prince and saving herself. After all the others have guessed, Billina takes her turn and rescues them all, except the Tinman, whom she cannot find.

The Nome King is furious, and refuses to keep his end of the bargain. He attacks them, but his magic does not work on the wooden Sawhorse, who kicks him, and the Scarecrow gains enough time to throw Billina's two eggs at Roquat. The hen has also heard that all his power is in his magic belt, so she tells Dorothy to steal the belt while he struggles with the eggs. They now have the belt, and frighten his army off by turning some of them into eggs.

Reluctantly they leave the underground kingdom without finding the Tin Woodman, but afterwards the Prince of Ev pulls a tin whistle from his pocket, and the wise Billina realizes what has happened and touches it, transforming it back to the Tinman. After restoring the Royal family to the throne, they return to Oz. Dorothy gives the magic belt to Ozma, who uses it to send her to Australia to be with Uncle Henry, and the remainder of the group stay in Oz.

Tik-Tok the mechanical man is introduced here. Baum is credited in Anatomy of Wonder: A Critical Guide to Science Fiction, as having created one of the first fully realized robots in children's literature (337).

There are several debates over brains versus mechanical brains (Tik-Tok's) and the heart. The delightful irony of the piece is that it is the "foolish hen" Billina who is the star of the book, rescuing them all through her quick thinking, her sharp eyes,

and her eggs. The rashness of Ozma's bargain is immediately apparent; obviously the young ruler has not attained the wisdom with which she is credited in later books. The episode is a dual caution against gambling and bargaining with the Devil, although Baum professed disbelief in the Devil in an editorial in the October 18, 1890 Saturday Pioneer (see Hearn, Annotated Wizard, 102).

Baum also plays with the feminism debate in this book. Billina insists that her name is Bill, which she was called as a chick, but Dorothy feminises the name. She beats up a rooster who tries to dominate her while imprisoned at Ev, and her bravery makes the army look very timid and afraid. As for the eggs, is Baum saying that fertility is the ultimate female weapon, the thing that men fear most? Interestingly, there are no female names.

The Boy Fortune Hunters in Egypt. Pseud., Floyd Akers. Reilly and Britton, 1908.

Interlibrary loan, Library of Congress.

Baum wrote a series of six adventure stories for boys under the name Floyd Akers, but they were never as successful as his girls' books. This one is full of treasure, cheating and double-crossing, and may have been based on a recent trip Baum and his wife had made to the Pyramids and up the Nile. The only rather interesting touch that sets it apart from other boys' action series of the day was the importance in the plot of an Arab princess who rides with the unscrupulous Bedouin guides, and who is not only more honest than her tribesmen, but a better horsewoman.

Dorothy and the Wizard in Oz. Chicago: Reilly and Britton, 1908. Rpt. New York: Dover, 1984.

Dorothy and her kitten Eureka are in California visiting her Uncle Hugson, when she, her cousin Zeb and his horse Jim are caught in an earthquake. They fall with Jim's cab into the centre of the earth, and land in a glass world with colored suns. Just after they arrive, the Wizard of Oz floats down in his balloon, having been caught in the same earthquake. This is the land of the Mangaboos, a vegetable people who grow on bushes and have no hearts. The Wizard is forced to compete in magic against their sorcerer. Although they are impressed by his tricks with nine pet piglets, he is eventually forced to kill their sorcerer in self defence. The Mangaboos calmly plant the Sorcerer in their garden, like a potato, to grow a new sorcerer. Eventually the Mangaboos force their visitors into a cave in the mountain.

The adventurers climb through the mountain and enter a land where the people are invisible. Here they are attacked by savage invisible bears, and narrowly escape up the steps on another mountain. They are attacked and imprisoned by the gargoyles, nasty wooden carvings with wings like shutters that they take off when they sleep. Zeb manages to steal some of the wings and attach them to the cab, then they fly off to another mountain cave, pursued by the gargoyles. In the next mountain, they find a family of young dragonettes, and escape from them only to find themselves locked in a dead-end cavern.

Although the others are giving themselves up for lost, Dorothy announces that her friend Ozma looks for her every day at four o'clock in her Magic Picture, and

will wish her to Oz if she makes the sign. Sure enough, Dorothy vanishes shortly after four o'clock, and the others soon follow.

Ozma is delighted to meet the Wizard, and explains the history of Oz. Mombi claimed in The Marvelous Land of Oz that the Wizard had usurped the throne, and brought Ozma to her to hide. Ozma now says that Mombi had already hidden the child when the Wizard arrived, and that the people welcomed him because they thought he was their long-lost ruler, since his initials were O.Z. He is invited to make his home there, and he gives Ozma one of his tiny piglets as a pet.

The book is a show case for the Wizard's magic tricks and the unusual places and people in various fairylands outside Oz. Beyond this, there is a serious tone to the situations in which they find themselves. They narrowly escape death a number of times. Ultimately, they fail to get out of the tomb-like underground cavern by themselves, and are reliant on Ozma's magic.

The animals also run into some trouble in Oz. Jim is rather offended when he meets the Sawhorse, and brags that he can beat him in a race. When the Sawhorse wins, Jim kicks him and is tackled by the Hungry Tiger. Jim apologises, but is no longer comfortable in Oz. Eureka, who has been trying to wheedle a piglet from the Wizard for her supper throughout the story, is accused of eating one when Ozma's pet disappears. She is put on trial, prosecuted by the Wogglebug, defended by the Tinman, and sentenced to death by a jury. At the last minute she is saved by the tender-hearted Tinman, who lies and produces another piglet, claiming it is the missing one. The unrepentant Eureka denies this, but disdainfully tells them where to

find the missing pig. She had tried to eat it, but it escaped and got stuck in a vase in Ozma's room.

Jim is an old, bony, and worn-out horse whose days are beginning to be numbered. He was very shaken after the race, since it proved that he was inferior to the Sawhorse. He wants to return to America, although it is clear that he is reaching the end of his earth days. Similarly, the Wizard is getting old and tired of his role as circus humbug; there are tears in his eyes when he learns he is welcome to a good home in Oz. Yet the arrival of the earth people in Oz upsets the balance; Eureka cannot be induced to stop wanting to kill and eat the piglets, and forces Ozma to invoke the death sentence herself.

Peace and harmony are restored, but Dorothy takes Eureka with her when she goes back to Kansas, and Zeb and Jim return to California at the same time. There is also a very serious passage about death at the beginning of the book when they are in the land of the Mangaboos. The Prince says that the most unpleasant thing in their vegetable lives is "that while we are in our full prime we must give way to another, and be covered up in the ground to sprout and grow and give birth to other people" (63). The message is clear that we differ from them only in the order of our sprouting and giving birth. Only in Oz can one escape that fate, but few earth creatures seem to be able to adjust.

Aunt Jane's Nieces at Millville. Pseud., Edith Van Dyne. Chicago: Reilly and Britton, 1908. Rare, purchased copy.

This is the third in the series, and finds Uncle John determined to spend the summer in the country rather than in hot downtown New York, so they decide to move to a farm he has acquired in upstate New York. When the three girls get out to the farm with him they discover a mystery, and Louise sets about to unravel it.

The house belonged to a retired ship's Captain named Wegg, who moved there with his wife, his former Bosun and his wife, who was blind. Mrs. Wegg, who was sad and retiring, had a baby and died soon afterwards, and the reclusive Captain brought his son up himself, in the company of his former shipmate who became his hired man. When the story opens, Captain Wegg had died recently of a sudden heart attack, and it appeared that the fortune everyone believed he owned disappeared at the same time. His only known associate, a relatively well-to-do farmer, coincidentally went mad and became paralysed at the same time, and his savings also disappeared.

This is too much for Louise, who amuses herself with solving the mystery while her more practical cousins are enjoying farming and gardening. She manages to involve all the others, including Uncle John and the Major, when Captain Wegg's young son returns, injured and down on his luck. Together, they find out what happened before his father's death, and track down some missing deeds for timberland which ensure the young boy's fortune.

The Road to Oz. Chicago: Reilly and Lee, 1909. Rpt. New York: Ballantine, 1979.

Dorothy meets a tramp on the road, dressed in shaggy clothes, who asks the way to Butterfield. She goes to take him, and they get lost. The shaggy man has a

piece of metal he calls a "love magnet", which makes everyone love him. Together they set out on one of the many roads at the corner, and meet Button-Bright, a little boy who is lost. They decide to bring him along, since he is too young to be left alone.

They come to a town of foxes, where the soldiers try to arrest them, but are soon charmed by the love-magnet. They meet the ruler, King Dox, who knows all about Dorothy and would like her to get him an invitation to Ozma's birthday party. It seems they are in a land not far from Oz. Dox is so captivated with Button-Bright's cleverness (Shaggy and Dorothy don't share this opinion) that he transforms him, giving him the head of a fox, the ultimate compliment. All three are very distressed by this, but the fox king is unable, as well as unwilling, to undo the charm. They are now determined to find Ozma to get her help.

After being entertained in Foxville, they proceed down the road and meet a beautiful young girl dancing. She is Polychrome, the Rainbow's daughter, who strayed too close to the earth while dancing on the Rainbow, and can't get back to the clouds. She decides to come along with them. They soon arrive at Dunkiton, a land of donkeys, and meet their King Kik-abray. He in turn becomes so fond of the Shaggy Man that he gives him the head of a donkey. Shaggy Man is understandably upset, but their host can do nothing to reverse the charm, so they set out on their way after promising they would try to get an invitation for Kik-abray to Ozma's party as well.

After meeting a man along the road who plays music all the time, sounding like he swallowed an accordion, their next adventure is to be captured by a gang of scoodlers. These are queer flat people shaped like jumping-jacks, who walk sideways and flip around from back to front. The travellers were captured when the creatures took their heads off and threw them at them. They want to make the prisoners into soup, so they take them to their Queen. The Queen of the Scoodlers, a figure reminiscent of Lewis Carroll's Queen of Hearts, orders that they be locked up overnight, and sliced up the next morning for soup. Clearly the love magnet is not helping them here; the scoodlers love them so much they want to eat them.

Shaggy Man decides to fight for their lives, and tricks the jailer into throwing his head at him, which Shaggy then puts in a potato sack. Now that the jailer is blind, they get past him and run over a bridge before the other scoodlers catch on. They all throw their heads at them, and while the others run on, Shaggy catches the heads and throws them into the pit below. It is an interesting twist on Carroll's Queen of Hearts' famous "Off with their heads!"

Soon they reach the Deadly Desert which surrounds the Land of Oz, and are discouraged because they can't cross it. Shaggy Man thinks of the answer, though, and summons his friend Johnny Dooit with the love magnet. Johnny immediately appears with his tool chest, and decides that the answer to their problem is a sand-boat, running on runners and propelled by a sail. He proceeds to make them one, then vanishes. They cross the desert in the boat, and land in the country of the

Winkies, where they find the truth pond. Button-Bright falls in and loses his fox-head, and Shaggy jumps in too and is transformed to himself again.

They continue along the road, where they meet Tik-Tok and Billina, who have been sent out by Ozma to meet them. They carry on to the Tin Woodman's castle, and go on a regular tour of Oz, meeting all Dorothy's old friends until they arrive at Ozma's palace. Here they are made welcome, and discover that it was Ozma who had enchanted the roads at the crossroads back in Kansas, so that they could come for her birthday party.

When they meet Ozma, Shaggy confesses to her that he stole the love magnet from a girl who was loved by so many young men that they quarrelled over her. Shaggy stole it from her because no one loved him, and the girl was better off without it because she married one man who really loved her, and stopped all the fighting. Shaggy asks if he can stay there, and offers to give up the love magnet. Ozma agrees, and they hang the magnet over the gate of the city.

Ozma has invited not only the Fox King and the Donkey King, but most of the fantasy characters that Baum had created in his other books, such as John Dough the ginger-bread man, the Queen of Merryland, Queen Zixi of Ix, and Santa Claus. There is a huge banquet, and the Wizard of Oz entertains with tricks afterwards. Finally, he creates huge soap bubbles, and Santa Claus magically sends them all home in these bubbles. Naturally he knows where Button-Bright comes from, and sends him home to his parents. Dorothy is not keen on the bubbles, so Ozma wishes her home with the magic belt that they took from the Nome King.

While there are some interesting characters and debates in this book, the plot is among the weakest of his books, and the medley of characters at the birthday dinner could easily be seen as a cynical attempt to promote Baum's other children's books. He was bored of Oz, and wanted to stop and move on to other themes.

The Emerald City of Oz. Chicago: Reilly and Britton, 1910. Rpt. New York: Dover, 1988.

In this book, the Emerald City is threatened by the combined forces of the Nome King and three other evil kingdoms, who unite to invade Oz, plunder it and enslave the occupants. The story opens with Dorothy back in Kansas with Uncle Henry and Aunt Em, who have had a series of hard times and are about to lose the farm to the bank because they can't pay the mortgage. (Baum had to file for bankruptcy himself in 1911, because of severe losses incurred in touring the country with his fairy-logue plays.) Dorothy offers to go to Ozma for help, and they reluctantly agree that Dorothy would be better off in her fairyland than in the poorhouse with them.

They are surprised when she disappears at four o'clock that day, by making the sign to Ozma to wish her in Oz. They are even more surprised when they land there themselves, and Ozma invites them to stay. They settle in fairly well, although it takes Aunt Em a while to get used to Billina the talking chicken. They set out on a tour of Oz, with the Wizard, the Sawhorse, Omby Amby, Shaggy Man, Toto and Billina.

Meanwhile, the Nome King is plotting revenge on Ozma for the loss of his magic belt. He discusses with his advisors the possibilities of invading Oz to recover the belt and conquer Ozma, and throws away General Blug for telling him it can't be done. Roquat tries then to make Kaliko, his Chief Steward, become his new General, but Kaliko refuses. He feeds another General to the seven-headed dogs for telling him he can't succeed in his plan to tunnel under the Deadly Desert and attack Ozma. Finally Guph volunteers to be General, because "I hate good people; I detest happy people; I'm opposed to anyone who is contented and prosperous" (42). He decides they must enlist the help of other evil powers, and offers to go and secure their assistance while Roquat starts digging the tunnel.

Guph sets out to enlist the Whimsies, a group of powerful fighters with tiny heads and little brains. They have pasteboard heads that they make to disguise their own tiny ones. They agree to help when Guph promises that Roquat will transform them and give them regular heads. Next he goes to the Growleywogs, tall, skinny, but enormously strong people who are surly and unsociable, hating all other people. They lock Guph up and torture him, but they agree to his proposal on the promise of 20,000 slaves. They also intend to steal the magic belt themselves, and enslave Roquat. They are not the only ones planning a double-cross; Guph intends to take over after the battle, with the help of his new allies.

Suspense builds as Dorothy and her friends go on their pleasant tour of the happy, productive lands of Oz, unknowing that powerful evil forces were mustering to attack them. Chapters alternate between the travellers' adventures and the Nomes

plotting. Baum shows us a parade of fanciful creatures, from the chicken who swallowed the elocution pill at Professor Wogglebug's university, to the land of live paper dolls at Miss Cuttenclip's. Guph goes to enlist the aid of the Phantasms, the most powerful and evil of his allies, and Dorothy goes to the Fuddles, jigsaw people who are always falling apart and have to be put back together like puzzles.

Throughout their travels, there is an interesting debate between the practical and hardworking Uncle Henry and Aunt Em, who are amusing themselves and enjoying the sights of the world around them for the first time in their lives, and the other Oz characters. There are many messages in this book, but one emerges loud and clear in this passage with the Fuddles, when Aunt Em criticises them for falling apart. The Lord High Chigglewitz answers: "Madam, you have perhaps noticed that every person has some peculiarity. Mine is to scatter myself. What your own peculiarity is I will not venture to say; but I shall never find fault with you, whatever you do" (137-38). Henry laughs and replies, "This is a queer country, and we may as well take people as we find them." If there is one key statement of Baum's American philosophy, this has to be it, and he chooses a mid-western farmer to state it.

Guph reports back to Roquat, who has the tunnel nearly built. Roquat is a little uneasy about the powerful evil forces Guph has enlisted, knowing they would cheerfully do to him what they propose for Ozma. Meanwhile, Dorothy and Billina get astray from their party, and are captured by the Utensils and brought before King Kleaver for judgement. The chapter is greatly reminiscent of Lewis Carroll's Alice in

Wonderland, for the King greets her while reclining on a butcher's block, smoking a pipe, and is as languid as the caterpillar in Alice (67). This is a showcase for puns on cooking implements, as the King banters back and forth with Dorothy and his subjects, in much the same way as the March Hare, the Mad Hatter and others do. The prisoners are eventually released and go to Bunbury, a land of baked goods, where Toto disgraces them by eating some of the populace.

While checking on Dorothy in the Magic Picture, Ozma discovers that Roquat is digging a tunnel to her door. She is quietly concerned, and monitors the situation. Dorothy continues her adventures, visiting the land of Bunnybury, which is clearly a Baum version of the white rabbit episodes in Alice in Wonderland.

After meeting up with the Wizard, Dorothy and the others proceed to the Rigmaroles, who make long involved speeches about nothing, and the Flutterbudgets, who worry about disasters that aren't even remotely likely to happen. This is in striking contrast to Ozma, who is calmly watching the advance of Roquat in his tunnel. The travellers proceed to the Tin Woodman's palace, where they learn the bad news about Roquat. They go at once to the Scarecrow's new house that is shaped like an ear of corn, and proceed to the Emerald City with Jack Pumpkinhead.

In a council that night, the Cz people watch the invaders in the magic picture, as they quarrel about who would get the loot from Oz, and prepare to march all night and attack at dawn. The tunnel has been completed, right up to Ozma's courtyard, where the Forbidden Fountain stands. Ozma is unwilling to fight and destroy even enemies as wicked as these, so they all prepare for defeat. The Scarecrow thinks of a

plan, however, and during the night Ozma enchants the tunnel to make it very hot and dusty. The evil armies arrive in the Courtyard, beside the Forbidden Fountain of Oblivion, whose waters erase the memories of those who drink from it. They all rush over and drink, and forget why they came. Roquat is persuaded to march back the way he came, and the other invaders are wished back to their homes by means of the magic belt.

Ozma closes up the tunnel with the magic belt, but she is worried about how close they came to disaster, and asks Glinda to enchant Oz and make it invisible to the outside world. Glinda agrees, and the Historian of Oz receives a short note from Dorothy, saying that she is cut off forever from the rest of the world, and can tell him no more Oz stories. In this way, Baum thought he could avoid writing more Oz stories, of which he had tired. It didn't work, however, for the children wrote and clamored for more, and his other books never equalled their popularity.

Aunt Jane's Nieces in Society. Pseud., Edith van Dyne. Chicago: Reilly and Britton, 1910. Rare, purchased copy.

In this book, the rather pretentious and tiresome mother of Louise challenges Uncle John to put his nieces forth in New York society, as their station befits. Reluctantly, Uncle John asks the favor of an established aristocrat who is somewhat down on his luck, to introduce them through his daughter, Diana Von Taer. Baum evidently gives his own view of high society through the words of Patsy, when she is invited by the haughty and calculating Miss Von Tael to a party:

Society at large is the main evidence of civilization, and all decent folk are members of it. But certain classes have leagued together and excluded themselves from their fellows, admitting only those of their own ilk. The people didn't put them on their pedestals - they put themselves there. Yet the people bow down and worship these social gods and seem glad to have them. The newspapers print their pictures and the color of their gowns and how they do their hair and what they eat and what they do, and the poor washwomen and shop-girls and their like read these accounts more religiously than they do their bibles. (57-58)

Despite the Major's advice to leave society alone, they proceed with their usual gusto in this new adventure. The plot soon thickens as Louise's friend Arthur Weldon appears, and is coveted by Miss Von Tael. She begins an elaborate plan to discredit Louise and win him herself, involving a fake jewelry theft which she attempts to pin on Louise, and a plot with a disreputable cousin, Charlie Mershon, to seduce Louise. Eventually she decides to have Louise kidnapped and held at their old country estate, in the middle of a snowstorm. Weldon hires a detective, Fogerty, and the hunt is on to find Louise.

Charlie had intended to join her at the secluded estate and persuade her to have him, but his plans were foiled by the hotel detective who saw him stage a fight to get Arthur out of the way. Instead of Arthur being imprisoned, as he had planned, Charlie winds up in jail and by the time he is bailed out, Fogerty is on his tail. All works out in the end, of course, with Weldon and Louise getting married, but although the whole sordid affair makes a good mystery, it remains an indictment of so-called high society.

The Daring Twins: A Story for Young Folk. Illustrated by Pauline M. Batchelder.

Chicago: Reilly and Britton, 1911. University of Colorado, interlibrary loan.

This is the only non-fairy tale that Baum wrote in his own name, and there is evidence that he wished to continue it as a series. It was one of six books published in 1911, the year that he filed for personal bankruptcy in a Los Angeles Court, largely because of the expensive and not very successful Radio Plays or Fairylogues which he had taken on the road in 1908 and 1909 with his son Frank. Interestingly, it deals with the adventures of a family of five orphans, whose wealthy father had died shortly after losing his sugar business to his rivals, because he refused to join a cartel. (Baum's father was pushed out of the oil business by the early oil cartels, and his own film business failed later partly because of distribution problems associated with the early rise of the movie giants.) The two eldest twins, Phoebe and Phil, struggle to take charge of the family, when they move into their maternal grandfather's house after the estate was settled and their old house sold to cover debts. They now are living on the charity of their old, paralysed grandfather, who fought with their father many years ago, and who is guarded jealously by his old housekeeper Miss Hathaway. There is a mystery, in that Grandpa Eliot used to be a rich man, and is now living in poverty, but since he is paralysed and speechless, they have no way of finding out what happened to his money.

Phil gives up his dreams of college and takes a job in the bank as a teller, and Phoebe takes in typing, but the family is really being held together on the savings of their faithful old servant Hyacinth. They are rescued when their cousin Judith, a successful artist, arrives from Europe to come and look after them. A number of adventures befall the children, largely centred around growing up and accepting their

fall from riches to poverty, a transition made particularly painful by the ungraciousness of old Miss Hathaway, and the fact that they must watch a family of snobs from Boston move into their former home across the road. Phil is very nearly swindled at the bank by his friend the banker's son, who steals to cover his gambling debts and tries to blame it on Phil. Phoebe manages to foil the plot by discovering what Grandpa Eliot did with all his money. Miss Hathaway had found his secret hoard of gold long before, and Phoebe discovers that the strange noises she had been hearing at night was Miss Hathaway counting the money as she took it from the secret hiding place in her room. Phoebe took the money needed to cover the theft at the bank, and in so doing is confronted by Miss Hathaway. When Grandpa Eliot suddenly dies Miss Hathaway attempts to flee with the money and hide the old man's dead body in his own tomb, but she is foiled by a combination of talent in Phoebe, Phil, and the family lawyer. All ends happily when the family inherit the estate of their grandfather after all.

The Sea Fairies. Illustrated by John R. Neill. Chicago: Reilly and Britton, 1911.

Rpt. New York: Books of Wonder.

Baum regarded The Sea Fairies as the finest thing he had written, and it is with great reluctance that he returned to the Oz series in 1914. He incorporated Trot and Cap'n Bill, the heroes of this fairy tale, into The Scarecrow of Oz. The story is set in California, where the little girl, daughter of a sea Captain, lives with her mother and her father's old shipmate, the one-legged Cap'n Bill. One day while out for a row in

their boat, the pair are approached by the sea fairies, who had heard Cap'n Bill telling Trot that no one had ever seen a mermaid and lived to tell the tale. Determined to educate the pair about the beauties of their underwater realm, they invite them to take the tails of fishes for a while, and come and visit them. They do, although the old Captain is still fearful and wary, and the two explore the mermaids' beautiful underwater castle, and meet their friend Anko, a sea monster who is King of the Seas.

While exploring the underwater wonders, they are captured by an evil magician Zog, a creature who is part fish, part man, part beast, and part serpent. Cast into the sea by men on earth, he had waged a terrible war against Anko years before but had been beaten and driven into hiding in his enchanted castle. Zog intends to kill them, solely to cause grief to Anko, whom he still hopes to kill. Fortunately for Trot and Bill, however, he intends to take his time and enjoy it, since he gets few occasions to wreak such vengeance, and he entertains them nobly while they await their fate.

Here they meet Bill's long-lost brother Joe, whose ship went down many years earlier and whom Zog had rescued to be his slave. He has hundreds of such human slaves, magically equipped with fish gills to breathe underwater, and the captives soon befriend them. They enlist their help against Zog, who is universally hated. The captives make a breakaway, armed with a golden sword that one of his slaves has forged for the Queen of the mermaids, but Zog gets wind of their escape and pursues them. Just in the nick of time, Anko arrives and crushes Zog.

They return to dry land after visiting Anko, leaving the slaves running their own little democracy under the leadership of Joe. The book ends with Trot saying to

Bill: "Oh, Cap'n Bill, how little we mortals know!" To which he replies, "True enough, mate, ...but we're a-learnin' something ev'ry day" (240).

Aunt Jane's Nieces and Uncle John. Pseud., Edith van Dyne. Chicago: Reilly and Britton, 1911.

In this book, Patsy, Beth, Uncle John and the Major decide to go out west to California for the winter, going by train to Denver and hiring a car and chauffeur there to take them through the mountains. On the train they meet a young crippled girl whom they befriend and take with them. The chauffeur whom they hire is a character, a metis from Quebec who is quite fearless.

They have a number of adventures, with coyotes, rattlesnakes, Indians, and cowboys who kidnap them in order to force them to party with them. Wampus, the chauffeur, proves as invaluable as he thinks himself, though, and they get away again and make it to the Hotel Coronado on the ocean in California. This is the hotel where Baum and his wife, once successful, stayed every winter until they moved to Hollywood.

Here they meet again with a melancholic man whom Myrtle, the crippled girl, had prevented from committing suicide at the Grand Canyon. Once again she prevents him from jumping, this time off a rock ledge into the sea. Later, he tries to kill himself back at the hotel with a revolver. Warming to life a little, he talks with Uncle John who discovers that this is the long lost Uncle Anson whom the orphaned Myrtle had gone out west to seek, and the two lonely ones are united. This somewhat

maudlin plot is fortunately leavened by the comic relief of Wampus, and Baum as usual has interesting things to say about what makes people happy.

Sky Island: Being the Further Adventures of Trot and Cap'n Bill after Their Visit to the Sea Fairies. Illustrated by John R. Neill. Chicago: Reilly and Britton, 1912. Rpt. New York: Books of Wonder.

In this story, Trot and Cap'n Bill travel to an island in the sky with their little friend Button-Bright, by means of his magic umbrella. Button-Bright is a complete stranger to them, having flown in from Philadelphia by means of his magic umbrella, but even the sceptical Cap'n Bill has to believe his story when they see the umbrella in action. They arrive on the island quite by accident, since they had intended to go on a picnic just to a little island off the coast which they called Sky Island among themselves. Little did they know, when they ordered the umbrella to take them there, that there was a real Sky Island way up in the sky.

They land in a blue kingdom full of tall blue-skinned people with long necks and legs, and round bodies. They are taken prisoner by the cantankerous and mean ruler, the Boolooroo, who steals their umbrella and makes them slaves. They make friends with the Major Domo, who is next in line for the throne, but they have to escape before the Boolooroo catches them and "patches" them, a peculiar punishment which he inflicts on his subjects. The victim is cut in half, and the two halves are matched with the two cut halves of someone else, preferably as different as possible, in order to heighten the sadistic pleasure of the ruler in observing the dismay of the

victim. Of course, the agonies are not just physical, as one side is usually shorter or weaker, but psychological, since each half may have entirely different tastes and preferences. There are several patched people in the kingdom, and they always seem to be disagreeing with themselves; one person refers to itself as we instead of I, and generally the disharmony is lamentable. Is this Baum's comment on arranged marriages?

The trio flee through the wall of mist which separates the blue country from the land of the pinkies, their sworn enemies. The pinkies are short, fat, and pink, and are much more friendly and courteous than their neighbours. Nonetheless, when the trio are brought before their fair and just queen, to decide their fate, she calls a council to decide what to do with the visitors, the first they have ever had. It is a tie vote, half wishing to push them off the edge of the island, and half wishing to welcome them as guests. The deciding vote is left to Rosalie, a good witch, who decides to push them off the island for the sole reason that she has discerned that they are under the protection of powerful fairies, and she would like to find out who by putting them in peril.

This seems a foolhardy plan, particularly if the fairies happen to be the vengeful sort, but fortunately for all, as the trio are about to be pushed off, a rainbow appears, and Polychrome, Daughter of the Rainbow, appears to help them out. She knows Button-Bright from his adventures in The Road to Oz, and is pleased to see him again. She sorts out the situation by checking in the pinkies' own law books, discovering that they must provide accommodation for any visitors who are not blues.

She even gets Trot crowned Queen, because she is the fairest of complexion there, and the law states that the person with the lightest skin is to be Queen.

Polychrome then returns to her rainbow, and Trot leads an attack on the blues, guided by the witch Rosalie as chief counsellor. In the ensuing struggle, Cap'n Bill is caught again and very nearly patched, but Trot manages to rescue him, with the assistance of the goat with whom the Boolooroo had intended he be united, and the gates of the city are thrown open to the pink army. This is the first time the pinks and the blues have ever met one another, and although they reluctantly get along at the behest of their new ruler, Queen Trot of Sky Island, it is obvious that the sooner they retire to their respective kingdoms, the happier they will be. The Boolooroo is deposed, since it turns out that he has ruled for longer than the law allows, and the rightful King, Ghip-Ghisizzle, the friendly Major Domo, is set on the throne.

They lead the pinks back to their own country, install Rosalie on the throne, since the old ruler Tourmaline no longer wants the job, and fly home again with the magic umbrella.

The Flying Girl and Her Chum. Pseud., Edith van Dyne. Chicago: Reilly and Britton, 1912. Interlibrary loan, Fort Hays State University, Fort Hays, Kansas.

This is the second book in the Flying Girl series, which Baum wrote under the name Edith van Dyne. Orissa Kane, the young heroine, has learned much from her brother, a young inventor and aviator. She can not only fly, she repairs her own

plane, fortunately, since in this adventure she winds up cast away on a deserted island with one of her chums, and has to camp out and look after them. This is an adventure story like the Floyd Akers series, except for the original twist that the heroine is a highly independent, capable female. The series books made famous by Stratemeyer and others like him were in their heyday, and this book fits in that tradition.

The Patchwork Girl of Oz. Chicago: Reilly and Lee, 1913.

This book was written at the suggestion of a little girl who wrote Baum, asking why he didn't try re-establishing contact with Dorothy and the Land of Oz through the new wireless telegraph which had been invented. Baum explains in his prologue how he took lessons in telegraphy and sent messages until Ozma permitted Shaggy Man, who knew telegraphy, to answer.

The story opens in a remote part of Munchkin Land, where a small boy Ojo lives with his very un-talkative uncle, Nunkie. They are poor and eventually run out of food, and decide to get out of their little cottage and travel beyond the Blue Woods where they live. First they visit their nearest neighbour Dr. Pipt, the same magician who gave Mombi the powder of life in The Marvelous Land of Oz. He is busy making more powder of life, so that he can bring to life a patchwork doll that his wife has made to be a servant.

He already has a Glass Cat that he made to catch mice, but the creature is so vain of her ruby heart and her pink brains which show through her crystal body, that she won't work. His wife Margolette plans to make her patchwork girl with less

brains, so she won't have the wit to answer back. Ojo takes pity on the creature-to-be, and adds a healthy mixture of assorted intelligence to the doll's brain when Margolette's back is turned. When the powder of life is sprinkled on, she comes to life so suddenly that a jar of liquid of petrification is knocked over. It falls on Uncle Nunkie and Margolette, who turn to statues.

The rest of the powder of life falls on a gramophone, so Dr. Pipt immediately starts the four year process to make another batch and sends Ojo, the Glass Cat, and the Patchwork Girl out to get the ingredients for an antidote to the liquid of petrification. They need to find a six-leaved clover, a yellow butterfly, a gill of water from a dark well, three hairs from a Woozy's tail, and a drop of oil from a live man's body. The magician gives Ojo a basket of bread and cheese that is never exhausted, and some charms, and they set out.

As usual with creatures that come to life in Oz, there is some nice philosophical discussion as Scraps discovers the world about her, and her own rather wonderful body. She is full of the joy of living and rather crazy, whether from the overdose of brains Ojo gave her, or from the crazy quilt from which she is made. After meeting a variety of people and creatures along the road, including the magic phonograph who followed them and had to be sent away because it made such a racket, they come to a sign, "Beware of the Woozy." They climb over the fence, and meet the Woozy, a rather amiable block-shaped animal who agrees to give them the only three hairs he has in his tail. When they can't pull them out, he agrees to come along with them, if they can help him escape the pen in which the Munchkins

imprisoned him for eating their honey-bees. Discovering that his eyes will flash fire when he's annoyed, they annoy him and burn a hole in the fence.

Walking through a forest, the party are caught by some monstrous plants that wrap them up in their leaves. Fortunately for them, the Shaggy Man comes along just then and cuts them all down. He joins them, and after having a few other adventures, they are joined by the Scarecrow on the Sawhorse. The Patchwork Girl and the Scarecrow, being somewhat similarly constructed, are very attracted to one another.

The Scarecrow advises Ojo not to pick any six-leaved clovers in Oz, since it is against the law, and suggests they take their problem to Ozma, rather than continue looking for magical ingredients, since it is illegal to practise magic in Oz. Ojo ignores this advice, being filled with concern for Unc Nunkie, and picks a clover outside the gate. He is arrested by the Guardian of the gate and imprisoned in a beautiful little house, where he is looked after by Tollydiggle, a very nice lady who is the jailer. Here the Oz philosophy of prison reform is expounded: "Ozma thinks that one who has committed a fault did so because he is not strong and brave; therefore she puts him in prison to make him strong and brave. When that is accomplished, he is no longer a prisoner, but a good and loyal citizenit is kindness that makes one strong and brave; and so we are kind to our prisoners" (200).

Ojo is honest when he appears before Ozma, and explains why he picked the clover. He is forgiven, and they continue on their errand, with Dorothy and the Scarecrow, the Patchwork Girl and Toto. They soon arrive at the land of the Tottenhots, who love to play and rough-house. They throw the Scarecrow and Scraps

around until Dorothy slaps a few of them, and Toto snaps at them. Then they let the travellers sleep in peace in their little houses while they play all night. Next they come to a people-eating giant who had been caged up, Mr. Yoop. They get past him by letting him catch the Scarecrow, while the others run past. Furious when he finds him made of straw, he throws him after the others and they all escape.

They soon come to the adjoining lands of the Hoppers and the Horners, who are at war over a pun. The Hoppers, a serious people who have only one leg and get about by hopping, have declared war on the Horners, a nation of jokers with horns on their heads. One of the Horners had joked that the Hoppers had less understanding than the Horners because they only had one leg. Dorothy helps make peace, by explaining the joke to the serious Hoppers, and their patience is rewarded when they discover that there is a dark well in Horner land, to which their new friends are happy to lead them. Baum, whose sense of humour and sensitivity never failed him, may have been making a comment about humour and tragedy here, as he wrote this delightfully up-beat story while his son went off to the war.

Having secured the water, they need only the yellow butterfly, and the drop of oil. After a few adventures on a river that reversed its direction, they arrived at the Tin Woodman's castle. As soon as Ojo meets the Woodman, he realizes where he can get the drop of oil, and catches one from the Tin Woodman's knee-joint. Here his luck ends, though, for the yellow butterflies are under the protection of the Tin Woodman, and he refuses to let one be sacrificed. Ojo is broken-hearted, convinced he is unlucky, and that he will never see Unc Nunkie alive.

They all return to the Royal City, where Ozma and Glinda have been conferring, and have brought Dr. Pipt and the two marble statues. The Wizard has been empowered by Glinda to deprive Dr. Pipt of his magic powers, and straighten him out literally, which he does. He also brings the two statues back to life, and Ojo is rewarded with a nice house just outside the walls of the city, where he and his uncle will live.

Little Wizard Stories of Oz. Chicago: Reilly and Britton, 1914. (Reprint of six small volumes published as a series in 1913.) Rpt. New York: Bantam, 1988.

This is a series of six short stories which introduce the major characters in the Oz books. Each is bed-time story length, and they were evidently intended for young readers, to introduce them to the Oz series. There is one each on the Cowardly Lion and the Hungry Tiger, Dorothy and Toto, Tik-Tok and the Nome King, Ozma and the Wizard, Jack Pumpkinhead and the Sawhorse, and the Scarecrow and the Tin Woodman.

Tik-Tok of Oz. Chicago: Reilly and Lee, 1914. Rpt. New York: Ballantine, 1980.

This work borrows many incidents and characters from the musical play The Tik-Tok Man of Oz, and is dedicated to Louis Gottschalk, who wrote the music for the successful 1913 production.

Queen Ann Soforth of the tiny land of Oogaboo, tired of doing housework, sets out to conquer the world with a reluctant army which she commandeers from the

farms of Oogaboo. Since everything, from buns to books to swords grows on trees in this land, the farmers were content and not anxious to fight. Queen Ann is not content, though, so she sets out for Oz. Glinda is watching her, and anxious to avoid confrontation, she enchants the mountain pass between Oogaboo and Oz, and sets them headed in the wrong direction.

Meanwhile, Betsy Bobbin and Hank the mule are shipwrecked and cast ashore in the land of the Roses. They were not made welcome by the Roses or their gardener, and neither is the next visitor, the Shaggy Man, who falls through the greenhouse and lands beside them. Shaggy has left Oz to seek his brother, who is missing and presumed a captive of the Nome King. The three of them are condemned to death by the Gardener, but are taken to the Royal Rose Garden, where people grow on bushes until they are ripe and full-grown. A princess is ready to be picked to rule the proud and heartless roses, but her subjects do not want a girl ruler, so they refuse to pick her. Shaggy and Betsy do it anyway, so she comes to life. She is rejected and thrown out of the kingdom with them. The rose princess is called Ozga, and is a distant cousin of Ozma.

Next they meet Polychrome, the Rainbow's daughter, who has danced too near the earth again and fallen off her rainbow, as she did in The Road to Oz. She agrees to go with them to Ruggedo's underground land, and they set out for the hills. Hank looks down a well, and who should they find but Tik-Tok, who was sent out by Ozma to tell them that Shaggy's brother is indeed a prisoner of Ruggedo. The Nome King caught Tik-Tok and threw him down the well.

They set out on the road and come face to face with the army of Oogaboo. Queen Ann has some difficulty mustering her troops to conquer the travellers; the one soldier who would fight, Private Files, resigned and went over to shake hands with Shaggy and Tik-Tok. After Shaggy produces the Love Magnet, Queen Ann gives up, and Shaggy persuades her to join their party and try to conquer Ruggedo instead. They need a new private, or fighting force, since Files was the only one, so Tik-Tok takes the job.

The Nome King is watching them, and decides, against the advice of Kaliko his Chamberlain, to bounce them down the Hollow Tube, a tunnel leading to the other side of the world and the land of Tititi Hoochoo. They fall through an invisible door, and slide through the earth at great speed for a long time, ultimately landing on the other side of the world. Here they are greeted by one visible man wearing a crown, and a host of invisible ones. They are escorted to see the Private Citizen, or the great Tititi Hoochoo, since they have broken the law by using the tunnel.

On hearing Tiktok's story, which of course must be true, since he is programmed to tell only the truth, Private Citizen decides that Ruggedo is to blame and must be punished. The party is entertained in the land of light, while he thinks of a plan. They find that they are in a marvelous and powerful fairyland, ruled by a just but stern leader, who like all the others, can be visible or invisible at will.

The Jinjin decides to send a young dragon who has misbehaved, Quox, to carry out his sentence on Ruggedo and escort the others back to their own world. The dragon is to strip Ruggedo of his powers, and set him to wander on the face of the

earth. Quox, a loquacious, sky-blue dragon carries them back in comfortable seats on his back, which disappear when they disembark.

Ruggedo learns that they are coming, by ordering the Long Eared Hearer to listen at the tunnel, and by checking with his magic spyglass. He tries to seize the travellers as they arrive, but fails, and the nomes flee. Soforth orders her army to attack, arrogantly believing she can defeat Ruggedo by herself. The dragon chuckles and settles down for a nap while she tries. Ruggedo manages to separate the party, and things are soon looking grim enough that Polychrome, herself untouchable by the nomes, runs back to get Quox. Eventually she manages to wake him up, but he is caught by a chain at the entrance to Ruggedo's chamber. Confidently, Ruggedo surveys his victim, little knowing that the sight of the pink ribbon around the dragon's neck is charmed to deprive him of all his powers of magic. Now helpless, Ruggedo runs out of his kingdom when Quox opens a silver box around his neck and releases six magic eggs which roll after Ruggedo. He escapes to the surface, as the Jinjin decreed, and the eggs mount guard at the entrance to the kingdom. Quox breaks the chain around his own neck, releases the prisoners, and makes Kaliko King of the Nomes.

Quox returns to his own country, and the group set out to find Shaggy's brother, who has been transformed into a hideously ugly person and hidden in the metal forest. They are still missing Soforth and her army, who escaped from an underground prison on their own. They search for the secret entrance to the metal forest, and who should they find but Ruggedo, who is sneaking back in to fill his

pockets with jewels, as Jinjin had said he could. He is a much humbler Ruggedo, and tells them the charm to release Shaggy's brother from enchantment, the kiss of a fairy. Polychrome kisses him, and he returns to normal. Kaliko takes pity on Ruggedo and lets him stay in Nome land, if he promises to be good.

Queen Ann shows up with her army, very bedraggled and fed up with conquering. She heartily wishes she and her army were back in Oogaboo, so Ozma, who is watching all this in her magic picture, grants her wish. The rose princess goes with her, since she and Files have become close friends, and when Polychrome returns to her father in the sky, the rest are whisked off to Oz. Shaggy's brother, Betsy, and Hank the Mule are all allowed to stay in Oz, so all ends happily, as usual.

Aunt Jane's Nieces Out West. Pseud., Edith van Dyne. Chicago: Reilly and Britton, 1914. Interlibrary loan, Harvard College Library.

In this adventure, Beth and Patsy are out in California staying at a hotel on the sea, and they meet their cousins who have become Hollywood actresses. A mysterious stranger shows up at the hotel, rather sickly and ailing, and cousin Maud rescues him from drowning. The group, including Uncle John, Louise and her husband Arthur, now a rancher, befriend the young man and help him when he is mistaken for a jewel thief and arrested. They find him a lawyer but lose the case, because the judge does not care to really listen and judge on the evidence given. Baum takes the opportunity to comment at length about the frailty of the justice system, where one mere man has so much power to decide a person's fate. Although

he was sentenced to be extradited to Austria to stand trial, at the last minute the real thief was apprehended.

The Scarecrow of Oz. Chicago: Reilly and Lee, 1915. Rpt. Toronto: Copp Clark.

In the forward to this book, Baum explains that he wrote it to respond to requests from his readers to bring Trot and Cap'n Bill, whom they knew from The Sea Fairies (1911) and Sky Island (1912), to meet Dorothy in Oz. Although Baum personally thought these two books among his best, they were never as popular as the Oz series.

The story opens with Trot and Cap'n Bill, a one-legged sailor who boards with Trot's family, taking a row in their boat on a bright summer's day. They get sucked down a whirlpool, and land in a cavern under the sea. Here they meet up with an Ork, a large bird-like creature with four legs, four rubbery wings, and a tail like a propeller. They share their food with the Ork, and together they walk through tunnels out of the cavern. After walking all day with the aid of a candle, they finally see daylight, and find themselves at the bottom of a well. The Ork flies up the well with them hanging on, and they find themselves back on the surface on dry land.

They discover that they are on an island with no other inhabitants but an extremely disagreeable fellow called Pessim. He claims to own the island and resents their being there, but they impose upon his hospitality anyway. There are plenty of nuts and berries to eat on the island, but the Ork unluckily eats some berries which shrink him to the size of a bumblebee. Pessim is decent enough to explain where to

find berries which will reverse the effect, and they gather some of each berry for future use. This incident gives them the idea of how to escape the island, since the Ork can fly away with them if Trot and Cap'n Bill shrink. They do so, and get Pessim to tie them in Trot's bonnet around the Ork's neck.

Off they go, landing in the land of Mo, where they resume their own size and meet up with the Mountain Ear. He is hospitable to them, and when they go outside his cabin after a snowstorm (snow is popcorn in Mo), they find Button-Bright buried in a pile of popcorn. They feed their three remaining growth berries to three birds, who agree to fly them over to Jinxland on their backs. Here they meet King Krewel, who feigns hospitality but plots their downfall and separates them.

Krewel has stolen the throne from King Phearse, who in turn inherited it from the Princess Gloria's father when she was a baby. King Krewel does not know it, but the son of this man whom he had cast into a pit is Pon, the Gardener's boy. Krewel is trying to get his niece, the Princess Gloria, to marry a rich old man called Googly-Goo who is bribing him. She is in love with Pon, the Gardener's boy, and he with her. Krewel hires the wicked witch Blinkie to freeze Gloria's heart and make her forget Pon.

Thinking that Cap'n Bill is a wizard, Blinkie turns him into a grasshopper, and Button-Bright and Trot are thrown out of the castle, not knowing what has happened to Cap'n Bill. They seek refuge in Pon's cottage. Button-Bright manages to get lost again first thing in the morning, so Trot and Pon set out to look for him, and come upon Krewel on the way to the witch's house with Gloria. They sneak up to the

witch's cottage in time to see her and three other hags freeze Gloria's heart, but the scheme backfires on Krewel because she is so cold afterwards she will marry no one, and certainly not his friend.

Meanwhile, Glinda has learned of these happenings through her magic book of records, and has sent the Scarecrow to help Trot and Bill. They find Cap'n Bill, but are unable to transform him back. The Ork finds Button-Bright and returns, so the entire group are together, and plan a strategy to depose Krewel and get Gloria back her throne. The Scarecrow naively goes to Krewel and demands that he surrender in the name of Ozma, but this doesn't work and he prepares to burn the Scarecrow. Their old friend the Ork returns with fifty of his Ork friends just in time to save the Scarecrow. Then they capture Blinky, whom the Scarecrow forces to break the spell on Cap'n Bill and the Princess, because he has a magic powder from Glinda which causes the witch to shrink away to nothing. She performs the reversals of her spells just in time to avoid disappearing altogether, and when the Scarecrow puts the antidote powder on her, she loses all her power.

The Scarecrow asks the people of the country to pick a ruler, and they pick the princess. He crowns her, and they leave her to rule the country with Pon. The Orks fly the whole party over the mountains to the quadling country, where they proceed to Glinda's castle. Here Betsy and Dorothy arrive to meet them with the Sawhorse, and they go on to the Emerald City. Trot and Cap'n Bill are made welcome, and remain in the Land of Oz.

This is the only Oz book where there is a love story, and such as it is, it is certainly not glamorized. As the Ork points out, the young lady might have done better than to love the wretched Pon, who has few qualities of distinction. In striking contrast to the romances of the day, Baum's stories all show girls and young women with a mind of their own and lives of their own, which are not empty and meaningless, awaiting the fulfillment only a man can bring. Although Gloria has a mind of her own, and a job to do in running her kingdom, she demonstrates an infatuation which is not typical of an Oz heroine. Baum may also be satirizing the undue emphasis on the heart so prevalent in his day, when he has Dorothy say to Gloria while consoling her about not being allowed to love Pon, "Hunt around, and I'm sure you'll find someone worth your love." To this, Gloria responds "You don't understand, my dear....When you are older you will realize that a young lady cannot decide whom she will love, or choose the most worthy. Her heart alone decides for her, and whomsoever her heart selects, she must love, whether he amounts to much or not" (152-53).

Aunt Jane's Nieces in the Red Cross. Pseud., Edith van Dyne. Chicago: Reilly and Britton, 1915. Interlibrary loan, Library of Congress.

During the war, Baum's eldest son Frank was off in Europe in the army. Baum Sr.'s health was starting to fail, but he was busy churning out books nonetheless, and this was his Aunt Jane's Nieces volume for 1915. In it, the girls decide to go to Belgium to help with the Red Cross effort, and Uncle John and the

Major go with them, with enough supplies and equipment for a small hospital. They meet up with the usual assortment of characters, from a hen-pecked Belgian who is wandering around the front lines, fleeing not the enemy but his nagging wife and her wretched children by an earlier marriage, to a young Doctor whose features are so disfigured that he feels he has no courage (shades of the cowardly lion).

Rinkitink in Oz. Chicago: Reilly and Lee, 1916. Rpt. New York: Ballantine, 1980

Next to the land of the Nome King, and bordering on the Nonestic Ocean, is the land of Rinkitink. Four days' journey by boat is the Island of Pingaree, where the most beautiful pearls in the world are found. Pingaree is ruled by the good King Kitticut and his wife Garee, and they live peacefully there with their son Inga at the opening of this story. One day King Rinkitink, whose kingdom thrives on the pearl trade with Pingaree, paid Kitticut an extended visit. Rinkitink is a jolly fellow who laughs, jokes, tells stories, and sings songs to the point of being tiresome. Detesting the work of being a King, he had run away from his subjects with his pet talking goat Bilbil.

South of Pingaree are a fierce and warlike people on the islands of Regos and Coregos. These people had invaded Pingaree in times past, but the Queen of the Mermaids had given Kitticut's father three magic pearls in return for rescuing her one time, and this magic enabled them to defeat the enemy. The blue pearl gives the bearer immense strength, the pink pearl gives protection, and the white pearl speaks words of wisdom. Kitticut shows these pearls to Inga, in case he should ever need

them. When Inga doubts his words, the white pearl responds, "Never question the truth of what you fail to understand, for the world is filled with wonders"(9). This is a message that rings loud and clear throughout the Oz canon, for all characters with wisdom show an open mind above all else, but nowhere else does Baum come out and state it so clearly.

While Kitticut is enjoying the company of his fat and good-natured guest Rinkitink, the islands are invaded by the men of Regos. Kitticut is captured while trying to get the pearls from their hiding place under the floor, but Inga escapes because he is asleep up one of his favorite trees. He remains there while the men capture all the people and take them to Regos to be their slaves, after destroying the castle. When he explores the wreckage, he finds that Rinkitink has fallen down a well and been overlooked, along with his bad-tempered goat whom they didn't want. Together they set out to rescue Inga's people, after he collects the magic pearls from their hiding place.

When they arrive at Regos, they terrify the men who run away to the island of Coregos, because weapons bounce off Inga and his friends, and his strength is so immense he can push the door of the city down. They take over the castle, but Inga still does not share the secret of his pearls with Rinkitink. This proves unfortunate, because he has hidden one pearl in each of his shoes, and Rinkitink throws a shoe out the window at a cat during the night, little knowing it holds their power. When they go to look for it, they lose the other, which the chamber-maid throws into the dustbin. They are left with only the white pearl, which Inga still had around his neck.

The Queen of Coregos was not pleased to be entertaining all of her husband's warriors, and could not believe that they had been defeated by a small boy. She goes over with four warriors, and grabs the boy, who is now helpless. Keeping him and Rinkitink as her personal slaves, she returns to her palace.

Meanwhile, the shoes which had disappeared were found by a poor charcoal-burner Nikobob, who gave them to his daughter Zella. She shows up at the palace to sell honey to the Queen, just when things are looking grim for Inga and Rinkitink. Inga spots the shoes and persuades her to trade for the ones he is wearing, and he overthrows the Queen, who flees to the other island. The white pearl advises them to take a magic boat and go to the mines of King Gos to liberate the slaves, which he does. Unfortunately though, King Gos had already been there and taken King Kitticut away with him. Apparently both the King and Queen have fled, taking Kitticut and Garee as hostages.

Inga freed all the people, set Captain Buzzub in charge of his unruly warriors, and sent Nikobob the wise charcoal-burner to take the people of Pingaree back to their own land, and to be in charge of reconstruction. Inga, Rinkitink, and Bilbil set out in the magic boat to pursue King Gos and Queen Cor, who had taken their captives to the Nome King to guard and hide.

When they arrive at the underground kingdom of the Nomes, Kaliko refuses to free his captives, because he had promised to guard them well in exchange for money. He warns them to give up, but Inga refuses to leave without his parents, so Kaliko separates the three and tries to destroy them through magic. Fortunately, Inga gave

Rinkitink the pink pearl to protect him, and they both manage to survive Kaliko's magic tricks.

Meanwhile over in Oz, Dorothy was visiting Glinda and discovered the trials of Inga and Rinkitink in the magic record book. With Glinda's blessing, she sets out to help them, accompanied by the Wizard of Oz, and carrying a basket of Billina's eggs. They arrive just after the three friends are reunited, and she orders Kaliko to release the prisoners or face the eggs. He reluctantly agrees, and there is a tearful reunion. During this, the Wizard discovers Bilbil's secret, that he is the long-lost Prince of Boboland, who was transformed by a wicked sorcerer into a goat. Although the Wizard cannot break this powerful enchantment, he believes Glinda can, so they all return to the Emerald City. The grouchy goat is transformed into the handsome Prince Bobo, and after a celebration, the travellers return home to find their land beautifully rebuilt under the stewardship of Nikobob. Since King Gos and Queen Cor were lost at sea, the only unhappy note to this story is that eventually the subjects of King Rinkitink show up to claim their errant monarch, and he is forced to leave his friends at Pingaree. The loyal Prince Bobo stays with him, however.

The Lost Princess of Oz. Chicago: Reilly and Lee, 1917. Rpt. New York:

Ballantine, 1980.

This story opens with the mysterious disappearance of Ozma. When her friends try to look for her in the Magic Picture, they discover that it too has

disappeared. It soon becomes apparent that all of the magic equipment in the Emerald City and at Glinda's castle has also been stolen.

Down in the southwest corner of Oz in the land of the Winkies live the Yips. Here another theft has occurred, unknown to the friends of Ozma. Cayke the Cookie Cook has lost her gold diamond-studded dishpan, which is her secret to baking success. She sets out with the Frogman, the Yips' chief advisor, to find it.

Dorothy, the Wizard, Betsy, Trot, Button-Bright, Hank the Mule, the Cowardly Lion, Toto, the Patchwork Girl and the Woozy all set out with the Sawhorse and wagon to find Ozma. They head toward the Winkie country while other Oz people go to the other four corners of the country. Their first adventure is to cross the Merry-Go-Round Mountains, which toss them from one peak to the next as they whirl around. Next they come to the city of Thi, where the Thists live behind a huge stone wall which is merely an illusion. They eat thistles and drive around in chariots drawn by mechanical dragons, but they can't help the travellers find Ozma.

Leaving there, the friends travel on until they come to an orchard, where Button-Bright wanders off and gets lost, as usual. He is looking for a peach tree, and eventually finds one with a single, beautiful peach on it. He eats the peach, and is surprised to find that it has a golden pit, which he puts in his pocket. Immediately some birds come up to him and tell him that he is in trouble now, because he ate the enchanted peach of Ugu the Shoemaker. A group of rabbits also come up and tell him the same thing. He is soon found by the others again, and they resume their journey.

The next place they come to is Herku, a city where a small, weak-looking race of people control Giants and keep them for their slaves. The secret of their power is a magic potion which gives them tremendous strength. The Czarover, their leader, gives the Wizard six doses in a bottle to take with them for emergencies. It is here that they hear about Ugu the Shoemaker, a powerful magician who used to live with them, until he became so powerful that he moved away from them and built his own wicker castle. Admitting that it could easily be Ugu who has stolen Ozma, the Czarover warns them not to go there, but they are determined to do so.

Meanwhile the Frogman and Cayke have come upon the truth pond, where the Frogman unwittingly took a swim. Formerly a pompous beast who told everyone how wise he was, he now finds that he cannot speak anything but the truth, and will have to admit that he is no more wise than any other person. As they proceed on their journey, while walking in the forest, they are captured by a stuffed bear. He takes them to see his leader, the Lavender Bear, who conjures up the image of the dishpan. He also has a magical wind-up Pink Bear, who will answer any question about the past or present which you put to him if you wind his crank. The Pink Bear tells them that Ugu the Shoemaker has stolen the dishpan.

Cayke and the Frogman would like to borrow the Pink Bear, but since it is the most powerful bit of magic he owns, the Lavender Bear does not like to lend him. Instead he agrees to go with them, so they set out for Ugu's wicker castle. It so happens that they camp on one side of a hill, while Dorothy and her party are camped on the other side, and they meet up and join forces. The Lavender Bear conjures up

the image of Ugu, and they discover that he is watching them in Ozma's Magic Picture, so he sees them looking at him at the same time as they see him. Now they know that he is expecting them.

It seems that Ugu had tired of being a Shoemaker, and longed to be a magician and a person of importance, as his father and ancestors before him had been. He found his family's ancient books of sorcery in the house one day, and gave up shoe-making to study magic. He decided he wished to be the most powerful magician on earth, so Glinda and Ozma, with their Magic Picture and book of records, were a threat to him since they would soon learn of his activities and try to stop him. He found out about Cayke's magic dishpan, which could grow until it was big enough to sit in, and would carry a person to anywhere within the borders of the Land of Oz. So he set out to the Yip country, stole the dishpan from Cayke, and used it to travel to Glinda's castle and Ozma's palace to steal all their magic treasures. When Ozma arose and confronted him, he was forced to kidnap her and return with her to his wicker castle, where he performed a magic incantation on her and got her out of the way.

Although Ugu uses many of his newly stolen magic tricks to confound them, the friends soon find their way into Ugu's castle, where he imprisons them in his throne room by turning the room upside down on them. Dorothy breaks the spell with her magic belt, and when Ugu returns she uses it to transform him into a dove. After a fierce struggle with the frogman, he escapes in Cayke's dishpan to the other side of the Quadling country. The Oz folk are now in possession of their own magic items,

and set out to find Ozma. The Pink Bear had already told them she was in a hole in the ground, where they found only Button Bright; later he said that she was among them, but they refused to believe the Pink Bear anymore, much to the loyal Lavender Bear's annoyance. The Lavender Bear is persuaded to ask him one more time, and he says that she is in Button-Bright's pocket, so they empty his pockets and find the golden peach pit, which he had forgotten to mention to anyone. The Wizard prys it open, and Ozma emerges from a pink cloud. It seems that the Pink Bear had been right all along.

They all return to the Emerald City for the celebration, and soon the Scarecrow and the Tin Woodman show up with the dishpan, which they found under a tree in the Quadling country. Eventually Ugu the Shoemaker flies into the royal gardens at Oz, and alights near Dorothy, where he asks her forgiveness. He apologises for his misdeeds, and she offers to transform him back, but he refuses, saying he is much happier as a pretty bird than he was as an ugly man. He flies off, more contented than he had ever been as a man.

The Tin Woodman of Oz. Chicago: Reilly and Lee, 1918. Rpt. New York:

Ballantine, 1981.

The Tinman is visited by a boy, Woot the Wanderer, whom he entertains with the Scarecrow. The boy asks him how he came to be made of tin, and he told him the story of how he had fallen in love with Nimmie Amee, the servant of the Wicked Witch of the East. They were to be married, but the witch enchanted his axe, so that

he chopped off one part of his body after another. Each time he had a tinsmith named Ku-klip make a replacement part out of tin. Eventually he was all tin, but Nimee Amee still wanted to marry him, so the witch arranged for a rainstorm which rusted him in one spot. When Dorothy rescued him, he was anxious to get a heart, because the tinsmith never gave him one, and he had never been back to find Nimmie Amee.

Woot asked him why he didn't go back to find Nimmie Amee now that he has a heart, since she may still be waiting for him. The Tinman is dumbfounded, because he never thought of it, and he begins to wonder if his wonderful heart is perhaps lacking after all. He decides to go search for her, with Woot and the Scarecrow.

They set out on their journey, and have a number of adventures on the way. They arrive at Yoop castle, the castle of a giant which the Scarecrow had met earlier in The Patchwork Girl of Oz. In that adventure he had been caged up, so they entered the castle, thinking it deserted. They discover that they are the captives of the giant's wife, who has already captured Polychrome, the Rainbow's daughter, and transformed her into a canary in a cage. The wicked giantess Mrs. Yoop turns the Tinman into a tin owl, the Scarecrow into a stuffed brown bear, and Woot into a green monkey. They manage to steal her magic apron which opens doors and escape with Polychrome, but are unable to revert to their own shapes.

They decide to visit Glinda and enlist her help, so stop off at Jinjur's house on the way. She comes in and finds them there unexpectedly, and drives Woot up the chimney with her broom before they get a chance to explain their situation. Jinjur apologises and makes them welcome, and she is busy scrubbing the soot off Woot

when Dorothy and Ozma arrive with the Sawhorse to help them, having seen them in the Magic Picture.

Ozma succeeds in reversing the enchantments of the Tinman and the Scarecrow, but the monkey is more difficult, and they have to trade by transforming Mrs. Yoop into the monkey. This seems a just punishment, and Woot is restored to himself. The four continue on their quest to find Nimmie Amee, and Ozma returns to the Emerald City with Dorothy.

As they enter the country around Nick Chopper's old home, they come upon an exact replica of Nick Chopper, rusted in place with a sword in his hand. They oil him up, and he comes to life and tells them his story. He had been a soldier called Captain Fyter, and he had fallen in love with Nimmie Amee. She still loved Nick Chopper, and was waiting for him to come and marry her. The soldier didn't give up, because the Tin Woodman had disappeared. Unfortunately the Wicked Witch discovered that he wished to marry her servant, and became furious, enchanting his sword so that it started to cut off his legs and arms. He replaced them with tin ones, made by Ku-klip the tinsmith, and Nimmie Amee began to take an interest in him. Finally she agreed to marry him, but it rained on the day of their wedding, and he rusted right where they found them.

Now that he is alive again, he wants to do the honourable thing and marry her. He has a tin heart that the tinsmith gave him, but finds it doesn't really work well. Nick Chopper admits that he doesn't love her as he did before he became tin, and says he won't stand in the Tin Soldier's way if he wants to marry her. Polychrome

suggests that they let Nimmie Amee take her pick, so they agree and set out to find her.

They arrive at Nimmie Amee's old house and find it deserted, so proceed to Ku-klip's house. He was not at home, but they go inside, and what should Nick Chopper find but his old head sitting in the cupboard. Since people never die in Oz, the head is still alive, albeit somewhat bored, and it has an interesting conversation with the Tinman. He asks it if it remembers loving Nimmie Amee, and it replies that it doesn't; heads are made to think and hearts to love, and it is without a heart. After the head is rather rude to them, saying it would rather be left alone, the tinsmith comes home and makes them welcome. He relates to the two tinmen how he found the old witch's super glue, and decided to take their body parts and put together a man out of them, picking the head at random and adding a tin arm since only one meat one remained. After nearly eating him out of house and home, the new meat man, whom he called Chopfyt, left to see the world.

He also tells them that Nimmie Amee now lives on the top of Mount Munch, so they set out once again. After a few more adventures, they arrive there only to find that she has put a solid air wall around her house, using an old enchantment of the Wicked Witch. A kind rabbit lets them use his rabbit hole to get to the other side of the wall, and they get Polychrome to shrink them so they can walk through. They are both stunned to discover that Nimmie Amee is married, to none other than Chopfyt. He is rather cold and insolent to them, and they offer to cut him up again and let her choose between them, but she tells them that she is contented with him,

since she has him well trained, and she does not wish to break in a new husband.

They return to Ozma somewhat relieved, having done their duty and escaped the servitude which seems to be the lot of Chopfyt. The Tin Soldier joins Ozma's army, and she sends him off to patrol the wilder areas of Gillikin country.

The Magic of Oz. Chicago: Reilly and Lee, 1919. Rpt. New York: Ballantine, 1981.

The Hyups are people who live on the top of Mount Munch, cut off from the rest of the world. Bini Aru is a wise old man who discovers one day the secret of instant transformation. There is only one word to be said, Pyrzoqxl, but it must be pronounced right. Baum is so confident that no one will be able to figure out how to pronounce it that he thinks it is safe enough to print it in the story. At any rate, Bini Aru did not use this discovery, since he knew that it was against the law to practise magic, but he hid the incantation, just in case he should ever have occasion to use it, or magic should ever become legal.

Unfortunately, his discontented son Kiki found the magic word one day, and decided to use it to get down from Mount Munch, escape across the Deadly Desert and explore the world. He turns himself into a hawk, and flies over to Noland, then changes to a dove and proceeds to the land of Ev. Here he takes the form of a magpie in order to steal some money which he needs for food and lodging, and then reverts to his own form. He is berated for this thieving and use of magic by a sparrow, who saw the whole thing, and when he declares that he was glad to be doing

something wicked, who should be listening but old Ruggedo the Nome King, who has been kicked out of his kingdom again.

Ruggedo tries to persuade Kiki that they should team up and attack his old enemies, Ozma and the people of the Emerald City. Kiki is reluctant, but is willing to fly to Oz and look it over. He turns them into eagles, carefully keeping out of earshot of Ruggedo, who he realizes is trying to steal his secret.

Meanwhile the Oz people are planning a birthday party for Ozma, and each person is trying to find a unique present. Trot, Cap'n Bill and the Glass Cat set out for an island in the Munchkin country where a magic flower grows in a pot. The flower continually changes, from one lovely kind to another, never wilting or dying. Dorothy and the Wizard set out for the wild forests of the Gillikin country, where they hope to persuade a dozen monkeys to let themselves be shrunken in size, and leap out of Ozma's cake doing tricks.

The two eagles, Kiki and Ruggedo, land in the forest of Ugu, and Kiki transforms them into Li-mon-eags, combination creatures with the heads of lions, the bodies of monkeys, the wings of eagles, and tails of wild asses with golden balls on them. They approach the wise leopard king of the forest, Gugu, and his counsellors Bru the bear, Rango the Gray Ape, and Loo the Unicorn. They claim that they have come to warn them that the Oz people are coming to invade them and make them their slaves. They propose to march on Oz first, transforming the people to animals and the animals to people. They demonstrate by turning the Unicorn into a clown, and he has

a wonderful time jumping around as a human. Gugu is reserving judgement, and calls a council to make a decision.

Trot and Bill arrive at the island of the magic flower, but when they step on the island their feet grow roots, and they can't move. The Glass Cat is not affected, being glass, so they send her back to the Wizard for help.

Back in the forest of Ugu, the beasts are holding a council to discuss Ruggedo's plan. Just as they are arguing, Dorothy arrives, riding on the Cowardly Lion, with the Wizard on the Hungry Tiger. Gugu welcomes the guests, and Kiki becomes very nervous and starts transforming the whole party, for fear he will be discovered by the Wizard. The Wizard becomes a fox, Dorothy a lamb, the lion a little boy, Ruggedo a goose. The Hungry Tiger saw who was doing the transformations, and pounces on him just as he is being transformed into a rabbit. Gugu followed him, but was transformed into to a fat Gillikin woman for his pains. A stampede ensued, as all the beasts tried to get away, and Kiki Aru climbed up a tree with the Wizard's black bag. Ruggedo waddled off looking for Kiki and the black bag.

The Glass Cat tracked the Wizard to the Forest of Gugu, and met the transformed ones. They decide to search for the goose, hoping that he will help them, since his friend turned against him and transformed him as well. Ruggedo has already persuaded Kiki to change him back, however, and to change fifty monkeys into giant soldiers so they can proceed to attack Oz. The Wizard is hidden in a hollow tree, being a fox, and happens to hear Kiki doing the transformations, which must be done

individually. The Wizard learns the magic word and turns the two Li-mon-eags into nuts, which he puts in his pocket. He returns all his friends to their natural state, and the Glass Cat finds the magic bag. At this point the Cat remembers what it came for, and they set out at full speed to rescue Trot and Bill, after freeing the monkeys and arranging to borrow a dozen for Ozma's party.

By the time they reach Trot and Bill, the pair have shrunk to half their normal size, and are getting worried. The Wizard finally manages to transform them into bumblebees, and they fly off the island, where he transforms them back to normal. They return to the Emerald City, where they have a lovely birthday party and give Ozma all their presents. While recounting their adventures, Ozma inquires of the fate of the Li-mon-eags, and the Wizard remembers that he is carrying them around in his pocket as nuts.

They decide to bring them back to life beside the waters of oblivion, and make them thirsty into the bargain, so that they will drink and forget their magic and evil ways. They are surprised to see Ruggedo, since they have already tried to reform him several times, and agree that this time they will not send him back to his country to re-learn his evil ways. He stays in Oz as a happy, harmless old man. Kiki stays as well, and they are greatly puzzled at how such a nice little munchkin boy came into possession of such powerful magic.

It's rare that Baum paints a character all black or all white; usually, when a character is obnoxious, there is also a side to them that is useful or admirable in some way. The Glass Cat, who has been described as selfish, vain, and haughty in The

Patchwork Girl of Oz, is in her own way a hero in this book, since she leads Trot and Bill to the magic flower, finds the Wizard's bag, and guides him back to rescue them. Although she maintains her haughty and proud demeanour, she is shown to have some feelings and intelligence, and to benefit from having a role to play on the team. Similarly the Lonesome Duck, whom Trot and Bill meet on the island, is not a totally unlikable character, nor is he without self-knowledge. Although cross, lonely, and refusing friendly overtures, the duck has enough decency to create two toadstools for Trot and Bill to sit on while imprisoned on the island. The duck proves himself a bit of a philosopher in his exchange with Dorothy (175); when Dorothy admires the diamond house of which he is so proud, she notes that it's no better than a plain one if you live in it all alone, and he responds, "You're not supposed to understand that...but...a home of any sort should be beautiful to those who live in it, and should not be intended to please strangers."

This is one of the features that distinguish an Oz fairy tale from the European fairy tales, the multi-dimensional nature of the characters. Practically every character has a little bit of wisdom or charity, even the foolish and the corrupt.

Glinda of Oz. Chicago: Reilly and Lee, 1920. Rpt. New York: Ballantine, 1981

While visiting Glinda one day with Ozma, Dorothy glanced through the magic book and discovered that the Skeezers and the Flatheads, two groups of people in the land of the Gillikins, had declared war on one another, and were practising the magic arts. She and Ozma set out to put a stop to this.

After a few adventures, they arrive at Flathead Mountain, on top of which is the Flathead town. They find their way past an invisible wall, and climb up a long series of steps. At the top they are arrested by the Flatheads, queer people whose heads are flat at the top, as if they were cut off above the eyes. They meet the Supreme Dictator, who explains to them that they are at war with the Skeezers because their Queen has turned his wife into a golden pig. He says that the Flatheads like to fish in the lake, but the Skeezers have forbidden them to do so. His wife had concocted a magic poison to kill all the fish in the lake in revenge, and the Queen of the Skeezers transformed her into a pig just as she was putting it in the lake.

He also explains that because they have no room in their heads for brains, they used to be quite stupid. However, the fairies took pity on them and gave them each a can of brains. He has stolen two extra cans, and is very smart, whereas his wife had stolen four, and had become a powerful sorceress. He knew enough of fairy lore to know who Ozma was, and told her to make the Skeezers transform his wife again and let them take fish from the lake. She replied that she would see that his wife was transformed, but the Skeezers had the right to rule their own lake. He ordered his guards to lock them up, but they became invisible and escaped down to the lake.

In the lake is a beautiful island covered by a glass dome. A bridge extends to let them come to the island, and they are welcomed by Queen Coo-ee-oh (strange names abound in Oz, but this one is, coincidentally, a midwest pig call). She refuses to accept Ozma as ruler of Oz, declaring that she is the only Krumbic witch in the

world, and her power is supreme. She intends to destroy the Flatheads, and imprisons the Oz party in the house of Lady Aurex.

Lady Aurex, who is terrified of her ruler like everyone else on the island, tells them the history of the struggle. The Flatheads used to be ruled by three girls who were adepts at magic, and wise, kind rulers. They gave them their brains, taught them how to do many things, and also taught Coo-ee-oh how to create the wonderful island with its glass domes. She became jealous of their power, stole their magic equipment, and transformed them into fishes, one silver, one gold, and one bronze. She would have left them to die out of water, but they told her that if one of them died she would lose her magic power and shrivel up. She put them in the lake, and proceeded to rule her people cruelly and arrogantly.

The Flatheads were furious when they heard what she had done, but the Su-dic used it to his advantage by stealing other Flatheads' brains, while his wife used the magic instruments that had been left behind on the mountain. They decided to kill one of the fishes so that Coo-ee-oh would lose her power, which is why they were trying to poison the lake.

The next morning Coo-ee-oh sank the domed island under the lake through her magic arts, and went out in a magic submarine to attack the Flatheads, who were on the shore. Su-dic outwitted her though, and pouring a potion on her, transformed her into a diamond swan. She swims off, captivated with her own beauty, and totally disinterested in the fate of her subjects, trapped beneath the lake.

Ozma tries to discover the secret in Coo-ee-oh's magic apparatus, but there is little to help her. Dorothy sent the signal to Glinda with her magic ring that they were in trouble, and Glinda held a council in Oz with all Ozma's friends, to seek ideas. The Patchwork Girl suggests, in the middle of a lively debate on the problem, that they pump the water out of the lake, but no one takes her seriously.

A rescue party sets out, consisting of Glinda, the Wizard, Betsy, Trot, the Glass Cat, Button Bright, Ojo, the Patchwork Girl, and just about everyone else in Oz. Meanwhile at the lake the four young men who had accompanied Coo-ee-oh in the submarine were drifting around the lake helplessly. The three fishes pop up beside the boat and tell the leader, Ervic, that they will help him rescue his people if he will promise to do as they say. They tow the boat to shore, and instruct him to catch them in a bucket and take it to a little purple cottage over the meadows.

When Glinda and her party arrive at the lake, the three companions of Ervic, who were asleep when he left, come forward and tell all they know. They tried to figure out a way to rescue the Skeezers, Ozma and Dorothy, and decided to try to summon the fishes. Little did they know that the fishes were in the purple cottage of Reera the Sorceress, with Ervic. Ervic's task was to try to discover the secret of the transformations which Reera performed constantly to amuse herself. The cottage fairly crawled with creatures of all descriptions, from crocodiles to spiders. Ervic manages to trick Reera the Yookoohoo, who appears to him as a monkey, into transforming the fishes into the form of girls, and the adepts regain their natural form.

Back at the lake, Glinda is having little success getting into the dome. The

three adepts join forces with her, but they still hadn't come up with a plan when Scraps again suggests that they dry up the lake. They decide that while they couldn't dry up the whole lake, for the sake of the creatures in it, they could lower the level a few feet and get into the dome. This accomplished, they soon figure out how to raise the island, and refill the lake. The liberated people elect Aurex their Queen, with Ervic as Prime Minister, and the Adepts go back to rule the Flatheads.

They capture the Su-dic, and transform all the Flatheads by putting their brains into their heads and giving them a normal top to their heads to cover them. Su-dic and his wife reform, once they are rendered normal with only one brain apiece, and the Oz folk return to the Emerald City leaving all in harmony.

This was Baum's last book, written during the prolonged illness which kept him bed-ridden from the time of his gall-bladder operation in December 1917 until his death in May 1919. He emerged from his final coma long enough to whisper "Now we can cross the Shifting Sands", and then he died (To Please a Child, 275).

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