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L. Frank Baum and the Technology of Love

Robert Bruce Goble

Eastern Illinois University

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L. Frank Baum and the Technology of Love

(TITLE)

BY

Robert Bruce Goble

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1978

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L. FRANK BAUM AND THE TECHNOLOGY OF LOVE

BY

ROBERT BRUCE GOBLE

B. A. in English, Eastern Illinois University, 1977

ABSTRACT OF A THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Arts at the Graduate school of
Eastern Illinois University

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1978

L. Frank Baum, throughout his books of fantasy, especially the Oz series, gradually resolves the conflict of pastoralism and technology by developing a technology managed by love. Baum uses magic as a representation of both pastoralism and technology. Fairy magic, the capacity for love, represents pastoralism, and ritual magic, the capacity for good or evil depending upon who wields it, represents technology. Baum deals with the ways in which ritual magic or technology can be misused through selfishness and ignorance and points out how destruction can be avoided if technology were managed by not greed for power and money but by love. Because of this idea, many critics of Baum have said that he is a utopian, but it seems to me that they have failed to take into account Baum's realistic depiction of the problems to be expected in the development of a technology of love.

These problems center around the conflict between reason and faith. Letting love control technology demands that we accept things which cannot be proved. Our scientific reason finds it difficult to relinquish control, and thus the main problem which Baum describes is the lack of faith. Baum suggests that we must learn to develop faith through the renunciation of the self and the realization that happiness lies in duty. His point is that if we do not use technology wisely with love, we will destroy ourselves. In other words, if we do not renounce the needs of the self and use technology wisely, technology will destroy us. But if, on the other hand, we do renounce our own needs for the needs of others and use technology wisely, technology will take care of all our needs.

Baum wished to write an American fairy tale, and he does succeed in capturing many American ideals, the most prominent being the behavioristic idea that all men are created equal and that environment determines behavior. Baum seems to be saying that a love-controlled technology would produce loving people, that if we learned to use technology with love, our needs would be assured by technology, and we would not have to struggle to survive. Without this struggle, man would be able to develop his capacity for love, and thus, in such an environment, grow up to be happier and more loving.

Baum brought to American literature for children a deep moral sense and a hopeful outlook. Children of today find themselves in a world growing ever more bleak. They look for love, but are unable to find it in their movies or television where although there maybe a depiction of companionship, there is often no commitment and, finally, no love. In Baum they find people who do love, and they find that they too must love. Baum leaves his readers with the hope that they can have the benefits of technology without the dangers if they can learn to love one another.

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"Those of us who are blamed when old for reading childish books
were blamed when children for reading books too old for us."

--C. S. Lewis

"On Three Ways of Writing for Children"

CHAPTER I

THE SCHOLAR IN OZ

I was pulling out the tenth sheet of paper from my typewriter and preparing to crumple it and toss it to the floor with nine other wads of my thesis entitled "L. Frank Baum and the Technology of Love" when the room jerked. I found myself in a great banquet hall. The first things I remember were the words, "It worked." I was still a little disoriented when a small girl rushed up to me and grabbed my hand. "Hi, I'm Dorothy Gale. We've been watching you on Ozma's Magic Picture ever since Glinda read about you in The Great Record Book and...."

"Dorothy, I think you are going too fast. He's not sure where he is just yet," a reedy voice piped. I was, of course, a bit dazed, but the man who said this appeared to be a scarecrow. I think I fainted.

Later I awoke to the words, "He's coming to." Before me were the girl I had met earlier and a little old man with a bald head and a wrinkled face. We seemed to be in some kind of study. The man bent towards me and said, "How are you feeling, son? Transportations sometimes leave one a wee bit dizzy."

"I'm fine, but where am I?"

"Don't you know? This, my boy, is the land of Oz."

I knew I had been working too hard on my Oz thesis, but I could not believe that I had finally lost touch with reality. The old man seemed to sense what I was thinking, or, perhaps, I

was thinking out loud for he said, "Lost touch with reality? Why, you've finally found it." He laughed and said, "Let me introduce myself. I am, of course, O.Z. Diggs, better known as the Wizard of Oz. And I believe you and Dorothy have already met."

"I hope you're all right," said Dorothy. "I didn't mean to startle you, but I was so excited that the Wizard was able to transport you so far over the Deadly Desert. Why don't you rest for awhile, and I'll call you later for dinner? Goodbye."

"Rest well, my boy," said the Wizard. They both left, and I was alone. Well, why not, I thought. Whatever was happening to me, I decided to observe it all and make as many notes as was possible. I was even looking forward to meeting my conceptions of the other Oz characters when I dozed off.

"Are you ready to meet the rest of the Ozmapolitans?" asked Dorothy.

"I guess so," I said, "but everything seems to be happening so quickly."

Dorothy replied, "Yes, but the citizens of Oz wouldn't have it any other way."

Dorothy led me to the giant banquet hall where I had been transported. In the hall was a long table surrounded by the various citizens of Oz. At the head of the table sat a lovely young girl who stood when I entered the room and introduced herself saying, "How do you do? I am Ozma, ruler of all Oz. Welcome." On Ozma's right sat the Scarecrow and on her left the Tin Woodman, who also

introduced themselves. I was also introduced to Aunt Em, Uncle Henry, Betsy Bobbin, Hungry Tiger, Shaggy Man, Trot, Cap'n Bill, Jack Pumpkinhead, the Patchwork Girl, Button Bright, who lost himself shortly after the introduction, Professor H. M. Wogglebug, and everyone else, it seemed, except for the Cowardly Lion, who was not present.

After the lengthy introductions, the Tin Woodman stood up and said to me, "My dear friend, I would be honored if you took my place next to Ozma." I tried to argue, but he insisted.

Since there had been an unusual amount of precipitation in Mo this year, the Monarch had sent Ozma a substantial quantity of popcorn and lemonade. We feasted on this.

Ozma said, "We've been very interested in the progress of your thesis and called you here to talk about it. You show such an interest in Oz we thought you might like to live here."

"Now?" I asked.

"Now is as good a time as then," said the Scarecrow.

"I don't know. I've got so much to do."

"Take your time to decide," said Ozma. "We did not mean to startle you or force you into a decision today. Sleep on it tonight and tell us your answer in the morning, but remember, we do not often let a new person into Oz, for if we did, the land would soon be crowded."

After dinner the Scarecrow, the Wizard, and Professor Wogglebug joined me in my study to engage in a scholarly discussion of my thesis.

I said, "I would like to do some research on Oz while I'm here."

"Well, look around. Who's stopping you?" asked the Scarecrow.

"Where's your library?"

"We haven't exactly got a library," said the Scarecrow.

"Don't you have any books here?"

"Yes, I have a few." said Professor Wogglebug. "But I've finished coloring most of the pictures so they won't be of any use to you. You may look at the books though and admire how well I can stay within the lines."

"We haven't much need of books here since the Professor invented the learning pill," said the Wizard.

"Yes I'm quite a pill for doing that," said Professor Wogglebug. Everyone groaned.

I'd forgotten about the learning pill. What I'd give for that pill! Four seconds and I'd learn more than I learned in four years of college! I asked, "Could I have one of those pills?"

"All citizens of Oz may take the learning pill," said the Wizard. "If you decide to become a citizen, you may have one, but what you would learn from the pill would do you no good back at your school"

I still wanted the pill.

"Now about your thesis," said the Scarecrow. "I've been thinking. You're having trouble because you're going about it all wrong. You're worrying too much about how and what you say. You need at least thirty-five pages, and the easiest way to get that many

pages is to have nothing at all to say. Let me think." He crossed his legs and sat with his chin on his fist for a full five minutes. He said, "My brains are in good working order today. The secret to success is wide margins and long quotations."

"And lots of footnotes," added Professor Wogglebug.

"And Cliff's Notes," said the Wizard.

"Thank you," I stammered.

"Think nothing of it. We scholars and great brains must stick together," said the Scarecrow.

"Or we'll stick separately," said Professor Wogglebug.

Soon everyone left. As I fell asleep I wondered where the Cowardly Lion was--on some quest no doubt.

Morning came and with it the need for decision. I was almost taking this mind game too seriously, for I wondered what I should decide. Dorothy and the Scarecrow escorted me to Ozma's throne room. Standing next to Ozma's throne, the Wizard mixed various magical chemicals and substances into a small golden pot. Ozma said, "You have been a welcome guest here, but now you must decide whether you shall leave a welcome guest or remain a welcome citizen. The Wizard is ready to transport you back to your typewriter. The choice is yours."

"I want to stay, but I have things to do. My thesis..."

"My dear friend, you keep saying you want to capture the essence of Oz in your paper. Well, this is Oz. What more do you want? Stay here with us, for we all love you," said the Tin Woodman.

"Yes, stay here with me," said Dorothy. "Remember how much you loved me when you were a child and how you dreamed of walking with me through the Emerald City. I was what you wanted to be, and you can be with me forever now. I'm very young, but I can grow as old as I want to be, as old as you want me to be."

"You'll have all you need here," said the Scarecrow. "Love and Knowledge. You'll be living in that Technology of Love which none of your friends can seem to understand. You won't have to write your thesis; you'll live your thesis."

I almost believed, but I could not be convinced without the Cowardly Lion. "If this is truly Oz, then where is my favorite character, the Cowardly Lion?"

"He is dead," said Ozma.

"He can't be dead. Nothing dies in Oz."

"Everything dies, but we are immortal in Oz because when one of us dies someone else takes his place. Don't you see?" said Ozma. "You're the Cowardly Lion, and we need you for the story to survive."

"No, I can't believe any of this. This is a dream, and I want to wake up." The cloth, tin, vegetable, flesh, and God-knows-what-else faces no longer seemed so friendly. The only smiles I saw were the painted smile of the Scarecrow and the carved smile of Jack Pumpkinhead.

"Very well. Someone else will become the Cowardly Lion. You shall henceforth come here only in your books, unless you meet with a lucky cyclone." Ozma nodded towards the Wizard who made a few

passes over his magic potion.

The room began to waver, and I screamed, "Not yet--not yet.
I still need thirty-five pages."

CHAPTER II

L. FRANK BAUM AND THE TECHNOLOGY OF LOVE

Marius Bewley in his essay, "The Land of Oz: America's Great Good Place," states that Oz presents the "...tension between pastoralism and technology."¹ Using terminology borrowed from Leo Marx's book, The Machine in the Garden, Bewley sets up the contrast between the technological Kingdom of Power and the pastoral Kingdom of Love. Bewley writes:

Now the tension between pastoralism and technology is one of the things the Oz books are about, whether Baum was conscious of it or not. In the American literature of which Marx writes, technology seems to triumph despite the resistance the authors offer to it. The locomotive turns the garden into a desert. It is a distinguishing mark of the Oz books that a satisfactory resolution of the tension is achieved in them, and the Munchkins on their small farms in the East continue down to the time² that Baum wrote of them to exemplify an agrarian ideal.

Baum established the dichotomy of pastoralism and technology and then proceeds to unite the dichotomy forming a semi-utopia based on a technology of love, a technology managed not by greed for power but by love. Bewley and other Oz critics have noticed Baum's solution to the problem of technology and have classified Oz as a utopia, but this seems to me to be a failure to recognize Baum's realism in his depiction of Oz and its surrounding fairylands. Baum describes his world not as a world should be but as it is, a semi-utopia filled with danger as well as safety, with evil as well as with good. If he had not done so, there could have been no story. Baum's books do not portray a world which is a utopia but rather a world which is

becoming a utopia.

John C. Tower writes in his essay, "Age and Oz," "...the Oz books mirror a child-centered view of Utopia."³ American utopian literature written for adults usually depicts a utopia as being either a completely pastoral community or, as in much science fiction, a completely technological community. In other words, adults envision a utopia in terms of extremes, which might be due to the idea that it is not technology or pastoralism which is evil but rather the dichotomy formed by a mixture of the two which produces conflict and thus evil. But children, who seem holistic in their perceptions of the world, view a utopia as including both pastoral and technological elements. Baum in his Oz and non-Oz books of fantasy presents a society in the process of becoming a utopia by incorporating the Kingdom of Love and the Kingdom of Power united in a technology managed by love.

I do not want to suggest that all children's literature should be read with morals in mind or that Baum should be read specifically for a moral lesson, but it does seem to me that children's literature is among our most moralistic literature. Perhaps it is as Donnatae MacCann suggests in her essay, "Wells of Fancy, 1865-1965," "Fantasy authors can make social commentary without preaching."⁴ Baum is surely at times making social commentary, but even more important than this he deals with moral concepts.

As Laurence Gagnon points out in his essay, "Philosophy and Fantasy," Fantasy worlds "...can be utilized in testing the tensile strength of concepts."⁵ Baum's books are a cumulative testing out

of the concept of a love-controlled technology, but nowhere is there the suggestion that Oz is a utopia. It is rather a place becoming a utopia as David L. Greene writes in his essay, "The Concept of Oz:"

Oz is surely not Utopian in a visionary sense. Rather it is a proving ground for various personages who learn through dangers and conflicts. Frequently these adventures raise complex philosophical and psychological questions centering around reality and pretense. Oz can be heady fare for young readers.⁶

Greene does not go ahead and point out the questions raised by Baum, but the biggest question does center around the technology of love and how to use it to bring about an American utopia.

Baum wished to write an American fairy tale to take the place of the European fairy tales which he felt no longer applied.

Baum writes:

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 bloodcurdling incidents devised by their authors to point a fearsome moral....The Wonderful Wizard of Oz....aspires to be a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out.⁷

Baum succeeded, for his fairyland is distinctly American. In fact, the whole idea of a technology of love is American and ties in with the primary distinction between the American fairy tale and the European fairy tales. Heredity and fate play a great role in European fairy tales, and this is perhaps obvious in its development when one considers European politics with its emphasis on blood lines and heredity. In America, though, the opposite is true. Our political system is based on the idea that all men are created equal. In America environment plays a great role, and

we blame evil not on bad blood but on bad environment. Americans have always felt that they could better themselves, be more happy by finding a new environment, creating it either by revolution as in 1776 or by moving to a new place as in the 1800's. Baum's Oz and surrounding fairylands are American in this idea that environment determines behavior much more than heredity does. Baum's idea is that if one were surrounded by a technology managed by love, one would be happy and free from the evil normally associated with technology. Baum suggests that the city which develops because of technology is not evil innately and that if it were managed according to love-based tenets and not tenets based on greed, the city would be a beautiful place to live. Though Baum's solution to the problem of technology may seem simplistic, Baum is realistic in his description of the problems involved in the creation of this technology of love.

In Baum technology finds its representation in magic. As David L. Greene points out in his essay, "The Concept of Oz," "Oz magic is not so much an art as it is a science, arrived at through experimentation and often dependent on special equipment."⁸ The Wizard carries with him at all times a little black bag like a doctor's bag filled with various magical devices. One such instrument is a strangely technological-sounding machine called a "skeropythrope."⁹ As the Wizard says to Glinda in the book, Glinda of Oz, "'Yes, I always carry one in my bag,' replied the Wizard. He opened his black bag of magical tools and took out a

brightly polished skeropythrope..."¹⁰ Both the Wizard and Glinda, the two main practitioners of magic in Oz, are dependent on special equipment. Experimentation is also often necessary since magic does not always work. The Wizard has to try various types of magic in the book, The Magic of Oz, in his attempt to free Trot and Cap'n Bill from the Magic Island. Glinda is unable through repeated attempts to raise the island of Coo ee oo in the book Glinda of Oz. In fact, a description of the island itself is more mechanical than it is magical:

In the center of a broad, low room, stood a mass of great cog-wheels, chains and pulleys, all interlocked and seeming to form a huge machine...

This machine which raises and lowers the island is triggered by magical words, but it is a technological machine nonetheless. This fusion of the magic of the word and the technology of the machine further emphasizes Baum's symbolism.

Even an idea as magical as a dragon is described by Baum in technological terminology:

The dragon's big eyes were like headlights on an automobile and illuminated the Tube far ahead of them. Also he curled his tail upward so that the electric light on the end of it enabled them to see one another quite clearly.¹²

As Bewley puts it, "Magic is the science or technology of Oz."¹³

Even our own technology in the real world is described by Baum in terms of magic. In the book, Tik-Tok of Oz, Betsey Bobbin meets various fairies one of whom is the fairy of electricity, Electra. The following conversation takes place between Betsey and the Queen of the Fairies:

"I s'pose." she said to the Queen, "that Miss Electra is the youngest of all these girls."

"Why do you suppose that?" inquired Erma, with a smile.

"Cause electric'ty is the newest light we know of. Didn't Mr. Edison discover it?"

"Perhaps he was the first mortal to discover it," replied the Queen. "But electricity was a part of the world from its creation, and therefore my Electra is as old as Daylight or Moonlight, and equally beneficent to mortals and fairies alike."¹⁴

Something as new as electricity was in Baum's day is treated by Baum as having elements of magic, and thus he is better able to fuse magic and technology. As the Monarch of Mo says, "'Anything we can not find a reason for must be due to Magic."¹⁵ Throughout his books Baum describes technology in terms of magic and magic in terms of technology so that the two which seem at first diverse meld together into a single entity.

Baum's description of technology as magic and magic as technology helps to develop the idea that technology is neither good nor bad. Technology is not bad in itself as Hugh Pendexter points out in his essay, "The Magic of Oz,"

Baum's magic differs from traditional magic because Baum normally saw magic as neither intrinsically good nor bad. Whoever possesses and understands the Nome King's magic belt can wield its powers either for good or bad. Similarly, Ugu the Shoemaker could steal the Wizard's and Glinda's magic and use it against them. Thus, most magic in Baum is an occult branch of technology. Just as good men can light cities with atomic power and evil ones can blow up cities with it, so good characters could use Baum's magic for good and evil characters could use it for evil.¹⁶

The same magic can be used for good as well as for evil as exemplified by the magic word, PYRZQXGL, in the book, The Magic of Oz. This word enables a magician to transform himself or anyone else into anything. The Gnome King uses this word in attempt to

capture the Emerald City, and later the Wizard uses the very same word to save Cap'n Bill and Trot. In fact, this word, which is made to appear so evil throughout the book, is the only type of magic which will save Cap'n Bill and Trot. In The Wonderful Wizard of Oz the winged monkeys, like the magic word, are made to appear as villains, but they are evil only when under the control of the wicked witch. As soon as Dorothy commands them, they are good. In both of these instances Baum is emphasizing that technology is neutral and can be used for both good and evil depending upon who is using it.

In contrast to the neutral magic, representative of technology and the Kingdom of Power, is another type of magic as is pointed out by Pendexter in the above-mentioned essay. He makes the distinction between ritual magic, representative of technology, and fairy magic which is innate and incapable of evil.¹⁷ In Glinda of Oz, Ozma, the ruler of all Oz and the main practitioner of fairy magic, says to Dorothy when asked if she were happy, "'Yes, dear, because I can use my fairy powers to make others happy.'"¹⁸ Ozma's magic is not a neutral, technological magic, but rather it is a natural magic which comes from being born a member of the unspoiled pastoral kingdom. I suppose here heredity does play a great role in Ozma's character, but she can not do without ritual magic as she herself confesses:

"Also, you must realize that while I am a more powerful fairy than any other inhabitant of Oz, I am not as powerful as Glinda the Sorceress, who has studied many arts of magic that I know nothing of. Even the little Wizard of Oz can do some

things I am unable to accomplish, while I can do things unknown to the Wizard. This is to explain that I am not all-powerful, by any means. My magic is simply fairy magic, and not sorcery or wizardry."¹⁹

Although fairy magic is powerful, it can not do without technological magic, as is demonstrated in Glinda of Oz. Ozma and Dorothy find themselves trapped on the island of Coo ee oh which has sunken by magical means. The fairy magic of Ozma is unable to raise the island, and Glinda is finally needed to use her technological magic. Fairy magic is finally shown to be the capacity for love which can never be used for selfish reasons.

Ritual magic, on the contrary, can be used for selfish reason as exemplified by the Wizard in The Wonderful Wizard of Oz. According to Jordan Brotman in his essay, "A Late Wanderer in Oz," "...if you are a man from the country who has made good in the city, you have to be a humbug to have done it."²⁰ The Wizard is surely this. In an attempt to survive, the Wizard, though a good man, has had to use technology for selfish reasons because he is forced by the commands of the people of the city. His environment has turned him into a humbug as he points out when he says, "'How can I help being a humbug...when all these people make me do things that everyone knows can't be done?'"²¹ The Wizard is a good man who is forced into using deception because of the expectations of his environment. Magic in the Kingdom of Power, although wielded by a good man, becomes bad. Eventually the influence of the city corrupts the Wizard, and he not only survives but thrives. His actions, while not entirely evil, are not above suspicion. He does

kidnap Ozma, the rightful ruler of Oz, so that he is not a completely good person.

In The Wonderful Wizard of Oz the following conversation concerning the Wizard's goodness takes place between Dorothy and Glinda:

"Is he a good man?" inquired the girl, anxiously.
 "He is a good Wizard. Whether he is a man or not I cannot tell you, for I have never seen him."²²

Here it is important to Dorothy that the Wizard be a good man before he be a good wizard. In her innocence she sees that technology can be good only in the hands of good people. But later, after she comes under the influence of the environment of the Kingdom of Power, she forgets this as is shown by the following conversation between the Wizard and Dorothy:

"I think you are a very bad man," said Dorothy.
 "Oh, no, my dear; I'm really a very good man; but I'm a very bad Wizard I must admit."²³

When Dorothy is under the influence of her natural environment, the Kingdom of Love, she is able to separate the ideas of a good person and a good whatever that person is supposed to be. But when she comes under the influence of the Emerald City, she is unable to separate the man from the role. The above quotation compares well with a statement made by the Hungry Tiger in Ozma of Oz, "'I am a good beast, perhaps, but a disgracefully bad tiger,'"²⁴ The tiger, a member of the Kingdom of Love, the country, separates the role and the person, but Dorothy forgets how to do this. According to her, to be a good man, the Wizard must be a good wizard although he is

forced to use trickery to do so. In other words, appearance is important in the Kingdom of Power, for there what we appear to be, we become.

In The Wonderful Wizard of Oz, the Emerald City is based upon appearance. The city is not really made of emeralds, but the spectacles which everyone is required to wear make the city appear to be. Dorothy and her companions are told the following of the spectacles, "...if you did not wear spectacles the brightness and glory of the Emerald City would blind you. Even those who live in the city must wear spectacles night and day."²⁵ This is not the truth but merely an illusion as the Wizard later explains, "My people have worn the green glasses on their eyes so long that most of them think it really is an Emerald City, and it certainly is a beautiful place abounding in jewels and precious metals, and every good thing that is needed to make one happy."²⁶ Here it is important to notice two things. First, environment influences the people in the city to see emeralds. And second, the Wizard's idea of happiness is based on principles of the Kingdom of Power, money jewels, and wealth, not on principles of the Kingdom of Love and the lasting values of the spirit.

Even the conditions of the Yellow Brick Road suggest the decay and loss of value of the city. "After a few hours the road began to be rough, and the walking grew so difficult, that the Scarecrow often stumbled over the yellow bricks, which were here very uneven."²⁷ The decay of the road suggests a lack of concern for things outside the narrow sphere of the city. Here is another

example to show that Oz can not quite be called a utopia. The Wizard's magic is a technological magic based on illusion and appearance, but it is also a magic which results in a momentary happiness, for the Wizard is concerned about his people. Although his magic has elements of self-aggrandizement, it is not completely evil, for the Wizard is not completely evil. He is just ignorant and frightened of being a stranger in an even stranger land. Under the influence of the environment of the Kingdom of Power, the Wizard becomes semi-evil, and under his guidance the Emerald City is a temporary place of humbuggery.

However, as soon as Ozma takes over in the second book of the series, The Land of Oz, the Emerald City begins to become a utopia. As Fred Erisman points out in his essay, "L. Frank Baum and the Progressive Dilemma," "The course of the books suggest that as Baum saw his ideals crushed by the urban world, his delineation of Oz became more perfect."²⁸ The Emerald City, representative of technological magic, is taken over by Ozma, representative of fairy magic, giving us the beginning of the working out of a love-controlled technology, the Kingdom of Power placed under the auspices of the Kingdom of Love. Glinda is a perfect symbol of this synthesis. She combines the learned skill of ritual magic and the natural altruism of fairy magic and is, in a sense, a manifestation of the combination of love and technology. Not being born a fairy, she has to impose upon herself the skills of both magic and love. Later in the series she tutors the Wizard in true magic, and they both become rulers of the technology of Oz. Finally in the series, ritual

magic can be practiced by only Glinda and the Wizard. Baum seems to be suggesting that technology should be put into the hands of only those few who meet altruistic qualifications and that we, in America, should put strict government restrictions on technology to guard against its misuse. Marius Bewley writes in his essay, "The Land of Oz: America's Great Good Place,"

The Ozites understood the necessity of bringing this source of energy and power under the control of the central government, and only Glinda the Good, the Wizard, and Ozma herself were entitled to practice magic legally. By this prohibition, which placed government restrictions on promiscuous and uncontrolled "technological" experimentation, Oz retained her pastoral landscape and guaranteed her people's happiness,²⁹

Although Bewley does mention the fact that there were occasional criminal offenders and practitioners of magic in Oz, he does not dwell on the fact. But Baum does. Baum spends much of his time working out the problems involved in his system for saving the Kingdom of Love while at the same time retaining the Kingdom of Power.

Baum dwells on the various types of technological misuses and classifies them into two main types, as exemplified by Mr. Smith and Mister Tinker in Ozma of Oz. The following conversation takes place between Tik-Tok and Dorothy concerning Mr. Smith and Mister Tinker:

"Mr. Smith was an art-ist, as well as an in-ventor, and he paint-ed a pic-ture of a riv-er which was so nat-ur-al that, as he was reach-ing a-cross it to paint some flow-ers on the op-po-site bank, he fell in-to the water and was drowned."

"Oh, I'm sorry for that!" exclaimed the little girl.

"Mis-ter Tin-ker," continued Tik-Tok, "made a lad-der so tall that he could rest the end of it against the moon, while he stood on the high-est rung and picked the lit-tle stars to set in the points of the king's crown. But when he got to the moon Mis-ter Tink-er found it such a love-ly place that he de-cid-ed to live there, so he pulled up the ladder after him and we have nev-er seen him since."³⁰

Mr. Smith creates a picture of a river so real that he drowns in it. This picture represents technology which is destructive in spite of its beauty and practicality. Baum is here emphasizing that care must be taken with all forms of technology, especially with those which, at first, seem appealing. Mister Tinker's ladder is destructive because he uses it for selfish reasons. Notice that he is to use the ladder to get stars for the king's crown. This is symbolic of the use of technology for political motives and perhaps is a satire of those scientists who let themselves be used by governments.. At any rate, Mister Tinker uses his ladder for selfish reasons and according to Baum, a selfish use of technology is the most harmful kind of usage.

Many other characters in Baum are reminiscent of Mister Tinker in their wishes to isolate themselves from their fellow man. In The Scarecrow of Oz Pessim, a man living alone on an island where Cap'n Bill and Trot are shipwrecked at the beginning of the book, says, "'If you don't like me--and I'm sure you don't, for no one else does--why don't you go away and leave me to myself?'"³¹ While we don't know Mister Tinker's motives for isolation, we can be fairly sure that they are similar to Pessim's. The Lonesome Duck in The Magic of Oz parallels Pessim. The Lonesome Duck says, "'I can't make friends because everyone I meet--bird, beast, or person--is disagreeable to me'"³² What is especially bad about the Lonesome Duck's choice to isolate himself is that he, like Mister Tinker, possess powers which go unshared. As he says, "'I'm the great Forest Magician, as any beast can tell you!"³³ In this respect

he and Mister Tinker are similar to Reera the Red in Glinda of Oz.

The following is an excerpt from Glinda of Oz describing Reera the Red:

"The cottage is the home of a powerful Yookoohoo, named Reera the Red, who assumes all sorts of forms, sometimes changing her form several times a day, according to her fancy. What her real form may be we do not know. This strange creature cannot be bribed with treasure, or coaxed through friendship, or won by pity. She has never assisted anyone, or done wrong to anyone, that we know of. All her wonderful powers are used for her own selfish amusement."³⁴

This power to change is, of course, a manifestation of the wish to hide one's true self from the world, but the power is more than this. It could be a great source of help and inspiration, but Reera the Red lives by herself practicing her magic for her own enjoyment only. Roger Sale in his essay, "L. Frank Baum and Oz," calls Reera the Red, "...a recluse who is a good person strangely beyond the touch of the need of others."³⁵ She is similar to the stereotype of the scientist who lives only to practice his science and who believes that he is beyond the needs of others. Such men are often tricked into helping the wrong people, as is, perhaps, Mister Tinker who tries to obtain stars for a king's crown. At any rate, Reera the Red misuses her technology because she uses it for selfish reasons. She is, in this sense, similar to the Arab in John Dough and the Cherub who possesses an elixir of life which his family has hoarded for centuries. The following conversation takes place between the baker's wife and the Arab after he has learned that a gingerbread man has accidentally been baked from the elixir:

"It is no wonder," said the Arab, dolefully, "for within him was enough of the Great Elixir to bring a dozen men to life, and give them strength and energy for many years. Ah, Monsieur and Madame, think of what your stupidity has cost the world!"

"I do not comprehend" said the Madame, firmly, "how the world has ever been benefitted by the Great Elixir which you and your selfish countrymen have kept for centuries corked up in a golden flask."³⁶

This elixir which is almost a source of immortality is of no value unless it is used. As Ak, the Master Woodsman, says in The Life and Adventures of Santa Claus in defense of his proposition to bestow immortality on Santa Claus, "'Of what use is a Mantle of Immortality unless it is worn?...What will it profit any one of us to allow it to remain in its lonely shrine for all time to come?'"³⁷ To contrast with the Arab's selfish wish to hoard the elixir appears a character named John Dough, the gingerbread man, made accidentally from the Great Elixir. He sacrifices his own hand containing the elixir to save the life of The Island Princess.

Technological misuse comes not only from selfishness but, as with Mr. Smith, from ignorance. In The Wonderful Wizard of Oz Dorothy goes through many trials to get home, and the paradox is that all along the way she has the power to return home, but she does not know it. Glinda says:

"Your silver shoes will carry you over the desert," replied Glinda. "If you had known their power you could have gone back to your Aunt Em the very first day you came to this country."³⁸

Henry M. Littlefield writes in his essay, "The Wizard of Oz: Parable on Populism," "...while goodness affords a people ultimate protection against evil, ignorance of their capabilities allows

evil to impose itself upon them."³⁹ Dorothy is naturally good and thus will not use the technology of the silver shoes for evil, but she is also unaware of their power and cannot use them for good either. Because of this ignorance, the Wicked Witch of the West is able to trouble her. Baum's point is that we should fear the ignorance of technology, not the technology itself. He seems to suggest that for the pastoral country to survive, the people who live there will have to learn all about technology, the good and the evil, so that they can deal with the approach of technology into their region. For the country to survive the approach of the machine, everyone should know of technology and how to use it selflessly. In other words, there should be no ignorance and no self-aggrandizement. In Oz this problem is taken care of by placing technology in the hands of a highly select group, Glinda and the reformed Wizard. This may seem a simplistic solution, but Baum does not overlook the inevitable conflicts. In fact he dwells upon them.

In this technology of love the main conflict seems to be between the heart and the head as exemplified by the constant debates between the Scarecrow and the Tin Woodman. The head is the king of the kingdom of Power, and the heart is the king of the Kingdom of Love. In the creation of a love-controlled technology it is hard for the head to relinquish its control. Baum tries to show that a technology guided by the head alone is dangerous, for, as we all know so well, it is pure intellect which created nuclear weapons. For technology to be successful, the heart must guide the head.

As the Tin Woodman says in The Wonderful Wizard of Oz, "'...Once I had brains and a heart also, so, having tried them both, I should much rather have a heart.'"⁴⁰ Much of the problem of the domination of the heart by the head is taken care of in Oz by magic. Those who live in the fairyland can devote themselves to the development of their hearts because the development of their brains is taken care of automatically through the use of Professor Wogglebug's "learning pills."⁴¹ Perhaps here Baum is hinting that an environment of intellectualism can produce evil, for one can easily intellectualize one's selfishness. At any rate, there appears to be some anti-intellectualism in Baum. In Glinda of Oz the Flatheads own cans of brains, one can to each person, until the ruler usurps some cans and becomes superior. Baum seems to be suggesting that intellectual superiority breeds selfish attitudes and that only the equality of intellect will breed complete equality.

Often the intellect overcomes the heart in Oz and is completely logical in its cruelty. As the Gardener of the Rose Kingdom says in an overly intellectualized definition of duty, "'No true man will neglect his duty for the sake of love'"⁴² Although he loves Shaggy Man, a citizen of the Emerald City who unwittingly enters the Rose Kingdom during his search for his brother, the Gardener still feels that he must do his duty, for his intellect tells him that the law must be obeyed by all or it will be obeyed by none. He says, "'It breaks my heart to tell you this bad news, but the laws say that all strangers must be condemned by the ruler to die the death.'"⁴³

The Gnome King makes a similar statement in Rinki-Tink of Oz. In this book King Gos has captured the family of King Kitticut and has hidden them in the domain of the Gnome King. King Kitticut pleads with the Gnome King for their release, but the Gnome King says, "'In my heart, King Kitticut, I sympathize with you, but as a matter of business policy we powerful kings must stand together.'"⁴⁴ The Gnome King will not let his heart control his head, and thus while committing no legal wrong, he commits a moral wrong.

The Private Citizen, ruler of the Tubekins, when placed in a similar situation does not do the same. When Tik-Tok and his comrades are tricked into falling down the Tube, an action for which the penalty is death, the Private Citizen does not act according to the dictates of his intellect alone. Because it was an accident he says, "'It is wise to disregard laws when they conflict with justice.'"⁴⁵ This idea of the heart's rule is hard for our modern world to accept.

Paul Gallico states of this idea with bitter irony intended:

One sets out to seek a vast treasure or conquer new lands, worlds, or planets, but to wish and search for nothing more than a dear and tender heart that can beat for others and be filled with love and compassion, what kind of stuff is that to set before a child of today?⁴⁶

Gallico is here satirizing the tendency of the modern world to accept only that which can be proven physically, such as new lands or treasures. This idea is similar to the Wizard's conception of the Emerald City. Yet, most characters in Baum do not seek for treasure, and, perhaps, this is a distinctly American trait as is pointed out by Selma G. Lanes in her book, Down the Rabbithole:

Possible the most strikingly American quality about Baum's Oz books...is their idealism. The essence of the old-time fairy tale, as Mary McCarthy perceptively noted in The Stones of Venice, is its complete and unabashed venality: the shameless pursuit of gold, jewels, wealth, and power. Yet, in no Baum tale is the quest of his characters for material possessions. (This held no exotic charm for American readers. It was too readily attainable in life.) Rather they see courage, knowledge, a heart, adventure, or simply to find the route back home.⁴⁷

To seek the intangible requires faith, and the crisis of the Twentieth Century in Baum's time and even more in our time is a crisis of faith. Baum recognized that the hardest obstacle to overcome in the development of a technology managed by love would be the obstacle of a lack of faith. Baum in no way ignores this problem; instead, he concentrates upon it as he develops a world becoming a utopia.

James E. Higgins writes in his book, Beyond Words: Mystical Fancy in Children's Literature, "There comes a time in all human experience when one must content himself with believing or not believing, without ever having sufficient scientific evidence to certify either decision."⁴⁸ Trust is not inherent in the use of the intellect as it is in the use of the heart. We reside in a culture demanding proofs our heart cannot give.

As Helen Lourie puts it, "The current image of Western man is now that of a rational creature slow to believe in anything that cannot be demonstrably proved; the password by which he gains credence, 'working hypothesis.'"⁴⁹ The Tin Woodman errs when he says:

"You people with hearts...have something to guide you and need never do wrong; but I have no heart, and so I must be very careful. When Oz gives me a heart of course I needn't mind so much."⁵⁰

The Tin Woodman seeks certainty where no certainty can ever be found. The Cowardly Lion is similar in this respect, too. He says, "'To others I may have seemed brave, at times, but I have never been in any danger that I was not afraid.'" Although the Cowardly Lion's actions show bravery, although the Scarecrow's actions show thoughtfulness, and although the Tin Woodman's actions show kindness, they all have not the faith in themselves, and they seek symbols of achievement. Appearance is still more important to them than actualities. This whole lack of faith is the main problem in the development of a technology of love.

Baum was, although a writer of fantasy, realistic in his portrayal of Oz and the lack of faith to be expected in any world. Baum lives up to a statement made by Lloyd Alexander, "...writers of fantasy must be, within their own frame of work, hardheaded realists."⁵² This lack of faith in Baum finds its representation in the fear of strangers prevalent in the lands of and surrounding Oz. Most of Baum's imaginary countries have laws which require the death of any stranger who comes to the country. This writer has already mentioned such a country in my discussion of the Rose Kingdom. Another such country appears in Glinda of Oz. The king of the Flatheads tells Dorothy and Ozma, "'You have broken our laws by coming here.'"⁵³ In John Dough and the Cherub, John Dough and Chick encounter a similar law in the Palace of Romance. Here they

are told, "'Our laws oblige us to destroy strangers...It grieves us very much to tell you this; but our laws can not be changed.'"⁵⁴

The reason for such a law in the Palace of Romance is that the Palace will support only a certain number of people. Like the Palace of Romance every other kingdom seems to have very logical reasons for their laws against strangers, but the Wheelers, a tribe of people who have wheels instead of feet and hands, probably best express the real reason; "'Being so helpless, our only hope is to make people afraid of us, by pretending we are fierce and terrible!'"⁵⁵

The inability to trust is the source of such laws against strangers, and this same inability causes many of the problems of Oz. John Dough and Chick find Hiland and Loland, two countries next to each other with laws forbidding the two countries to mingle. Chick realizes that this is the source of the prejudice he encounters in each country. Baum writes:

Chick decided this queer law was to blame for the misunderstanding between the two nations, for, as neither country knew anything at all about the other one, a feeling of mutual contempt and indifference had arisen between them.⁵⁶

Ozma attempts to unite these many separate countries, but Baum realizes that the fairyland is so big that such a task is impossible. Most of the countries in Oz are so isolated that they have never even heard of Ozma and are unaware of the technology of love. Baum is probably here depicting America and its immense size, emphasizing his own realistic attitude towards his conceptions and pointing to the problems of uniting such a large country under a single system of technology. Each of Baum's books is a movement towards that

utopia which he envisions as possible.

Each Baum book is a quest story, and as James E. Higgins puts it, "The symbolism of the quest story enables the writer to give concreteness to moral abstractions."⁵⁷ Roger Sale in his essay, "Child reading and Man Reading," writes of the Oz books, "Each one started off with a different situation and often a different set of characters, such that it seemed a totally distinct book, and then each became an Oz book."⁵⁸ In other words, each quest ended in the same place, the Emerald City, that concrete symbol for the moral abstraction of a love-centered technology. Each Baum book is a movement towards the Emerald City, a quest in search of the technology of love. But letting love control technology and life is not easy. As Higgins writes, "Love, after all does demand total commitment. It does indeed curtail one's freedom."⁵⁹ The Emerald City under the control of Ozma works because all Ozmapolitans have a sense of duty. Ozma says, "'It is always wise to do one's duty, however unpleasant that duty may seem to be."⁶⁰ Fred Erisman writes of Oz, "...work is an end in itself, and its chief benefits come as much from the effort as from the achievement."⁶¹ When Dorothy thinks how happy she would be if she could have everything at the wave of a wand, Ozma says to her:

"No, no Dorothy, that wouldn't do at all. Instead of happiness your plan would bring weariness to the world. If everyone could wave a wand and have his wants fulfilled there would be little to wish for. There would be no eager striving to obtain the difficult, and the pleasure of earning something longed for, and only to be secured by hard work and careful thought, would be utterly lost. There would be nothing to do, you see, and no interest

in life and in our fellow creatures. That is all that makes life worth our while--to do good deeds and to help those less fortunate than ourselves."⁶²

A love-controlled technology is not achievement oriented, not materialistically concerned with the new lands and treasures mentioned by Paul Gallico. The happiness found in Oz comes from the denial of the self for others and is reminiscent of a statement from James E. Higgin's book, Beyond Words: Mystical Fancy in Children's Literature, "Man's happiness lies not in freedom, but in the acceptance of a duty."⁶³ This idea closely parallels the idea of renunciation. Bewley points this out and compares it with the preoccupation of Hawthorne and James with renunciation:

...virtually all of Hawthorne's stories and novels revolve around the theme of "the magnetic chain of humanity," by which he means the unselfish and disinterested love of humanity, and this is also one of the principal subjects of Henry James's fictions. Selflessness and loving kindness constitute the very air of Oz.⁶⁴

Renunciation in Baum comes through the proper reaction to the burden of work and hunger or through the renunciation of physical needs for spiritual ones. In The Life and Adventures of Santa Claus, Ak, the Master Woodsman, says, "'Sometimes...when they are very young--children, the mortals call them--I have stopped to rescue them from misery. The men and women I dare not interfere with; they must bear the burdens Nature has imposed upon them."⁶⁵ That burden is the burden of hunger and the subsequent burden of work arising out of hunger. Man is doomed to be forever hungry, perhaps, in a sense weighed down by his body.

In Ozma of Oz the Hungry Tiger describes this fate when he says, "'Hungry I was born, and hungry I shall die. But I'll not have any cruel deeds on my conscience to be sorry for.'"⁶⁶ The Hungry Tiger not only symbolizes man's burdens, but he also symbolizes the proper reaction to these burdens. He realizes that due to his physical nature he shall remain hungry in spite of his actions. The tiger sees that he shall die hungry and decides to live with the hope that his soul will not be burdened by cruel deeds. He decides to live with his hunger in such a way that he might live again with a clear conscience, if there is such a thing as an afterlife.

This idea that man will hunger without surcease and then possibly die without an afterlife is almost enough to provoke a nihilistic selfishness. But Ak brings up a cryptic idea in The Life and Adventures of Santa Claus which, I suppose, is the hope of all men, "'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.'"⁶⁷ What does this mean? It cannot mean immortality in the scheme of this particular book, for there is only one cloak of immortality, and that is bestowed upon Santa Claus. Does this suggest reincarnation or just immortality in the memory of those who live on after one's death? Notice, too, that Baum does not say anything about good men, only helpful men as if that were a definition of a good man, one who is helpful. At any rate, Ak's statement describes the hope of all men and the main motivation for the doing of good.

In the Oz books, however, the situation is different, for all born there are subject not to death although, perhaps, to occasional destruction:

Since Oz became a fairyland, no man, woman, or child ever dies in that land nor is anyone ever sick. Likewise the beasts of the forests never die, so that long years add to their cunning and wisdom, as well as to their size and strength. It is possible for beasts--or even people--to be destroyed, but the task is so difficult that it is seldom attempted.⁶⁸

In a sense the technology of Oz makes all who are born there immortal. Kind actions, then, come not from the thought of an afterlife but from a selfless devotion born of necessity. Perhaps Baum was envisioning the day when technology might make us all but immortal. An enormous life span would give one the chance to develop his capacity for love as well as carry out long range plans for improvement. In Queen Zixi of Ix, Zixi has lived long enough to accomplish much good in her kingdom: "The witch-queen had reigned there so many centuries that she found plenty of time to carry out her ideas; and the gardens, shrubbery, and buildings were beautifully planned and cared for."⁶⁹ And even more importantly, an enormous life span would not be possible without an enormous capacity for renunciation. Take for instance our present day fuel problem. Many people waste fuel because they do not realize that someday the fuel supplies will be exhausted. If these same people were to live longer lives, they would be able to see into the future because of a concern for themselves. Then, they would not waste as much fuel. Self-denial and renunciation are necessary if technology is to continue without being destructive.

In Baum's fairylands, renunciation is easier accomplished than in the natural world because the needs of the self are taken care of by the magic/technology of the land. In Ozma of Oz, Betsey does not have to toil for her food, for she gets her meals from a "lunch bucket tree."⁷⁰ Physical safety is almost guaranteed in Baum's fairylands as pointed out in the above paragraph. In The Wonderful Wizard of Oz. Glinda says to Dorothy, "...I will give you my kiss, and no one will dare injure a person who has been kissed by the Witch of the North."⁷¹ Dorothy is safe from injury and can thus devote more time to others. Perhaps Baum is here envisioning the day when all our physical needs will be supplied by technology. When these needs are finally assured, selfishness should disappear. As Baum and this writer have tried to stress, of course, such a technology can only work if selfishness does disappear enough that the force of technology is not misused for destructive consequences.

Baum seems to suggest at times that evil and selfishness are more the result of environment than of heredity, and that a love-controlled technology would produce an environment forming selfless and loving people. In The Magic of Oz, the Gnome King, an influential denizen of evil throughout the Oz books, is made to drink the Waters of Oblivion, which will cause him to forget his past. Then, he is made to live in the Emerald City because as Ozma puts it, "Here he can learn no evil and will always be as innocent of guile as our own people."⁷² Even in the Emerald City itself there is an environmental agent which causes love, the Love Magnet, "...a charming little enchantment that wins the heart of everyone who

looks upon it."⁷³ Here is a completely technological source of love; surely, this is behavioristic.

At any rate, environment does play an important role in Baum. He seems to state that an environment of the struggle for food and the self produces people ever trying to have more than enough so that they will never have less than enough. Santa is a perfect example of the idea that a good environment makes for a good man. In The Life and Adventures of Santa Claus, Santa is found by fairies when but an infant and raised under their nurture. Ak says to Santa:

"Yet one thing must not be forgotten. Having been adopted as a child of the Forest and the playfellow of the nymphs, you have gained a distinction which forever separates you from your kind."⁷⁴

Under the nurture of the fairies Santa has escaped the burden of suffering and work, but when he learns of suffering he decides to leave the forest. As he puts it, "...man's lot is my lot!"⁷⁵ As a mission he chooses to ensure the happiness of children so that they will grow up to better people. He leaves the forest but can not completely escape its influence, for would he have left it so selflessly had he not been raised in it, would he have sacrificed such a life had not its influence molded his character? And besides, the denizens of the forest supply him with his physical needs:

"Fret not, friend Claus. The great Ak has spoken to us of you. There is better work for you in life than to labor for food, and though not being of the Forest, Ak has no command over us, nevertheless are we glad to favor one he loves. Live, therefore, to do the good work you are resolved to undertake. We, the Field Ryls, will attend to your food supplies."⁷⁶

Santa is in the position of a man who has his physical needs fulfilled by technology and who is able to concentrate fully upon his spiritual needs. Santa does what a man in that position should do, the only thing a man in that position can do, "...leave the world better, in some sense, than he found it."⁷⁷

That happiness lies in duty is readily apparent in The Wonderful Wizard of Oz. Dorothy's home, Kansas, symbolized by gray, is contrasted with Oz, symbolized by bright colors, as pointed out by Henry M. Littlefield in his essay, "The Wizard of Oz: Parable on Populism."⁷⁸ Yet the whole time she is there she wishes to go home. Baum writes, "It was Toto that made her laugh, and saved her from growing as gray as her surroundings."⁷⁹ Toto is Dorothy's best friend, and he is with her in Oz; yet she still wishes to go home. Oz can not be a utopia for Dorothy because she has unfulfilled commitments and duties. As Dorothy puts it, "No matter how dreary and gray our homes are, we people of flesh and blood would rather live there than in any other country, be it ever so beautiful."⁸⁰ One is reminded of our present world and how our misuse of technology will soon make the world gray with pollution. Many people are even thinking of leaving this world for some kind of utopia in space. Baum seems to have envisioned this situation, and he points out that this is our home. We must love this world, or it and ourselves will perish.

Baum points out that the perfection of Oz can not satisfy those committed to others outside of Oz; Oz can not be a perfect utopia

then. Oz is not so much an escape from duty as it is an escape to duty. As Jordan Brotman points out in his essay, "A Late Wanderer in Oz," the children who come to Oz are often orphans, as is Dorothy.⁸¹ An orphan is not bound by the inborn duty to the parents. Yet all the children who come to Oz seem to come to learn commitment, and because they are orphans, these commitments are shown to be stronger by the very fact that they are not imposed by nature but rather chosen by the free will of the individual. This, perhaps, symbolizes our present condition. Many of us, if not most of us, are orphans of nature. We are separated from our mother Earth at birth and thus have no natural ties. But it is up to us to choose to further the pastoral elements of life, or our world will disappear completely. We must learn to use our technology in a selfless and productive manner. The quest of each Baum book ends in an act of free will and a realization of duty. Each book ends a step closer to a love-controlled technology.

We readers of Baum, both young and old, can learn much of our destinies from his books. He may seem simple, but what he asks us to do is not so simple. It is not easy to give of oneself as freely as he would have us do, to love with no thought of return, and to live for duty to others. Baum is much deeper than he is thought to be, and in writing the American fairy tale, he brought to children's literature a deep moral sense. The children of today seek him out for the hope and meaning he offers. They look for love and duty, something which they cannot find in most modern movies and television.

There they might find a depiction of companionship, but it is almost always a companionship without commitment and, finally, without a lasting love. Their world seems so gray, and they seek for a reason to live in it. In Baum they find people who truly do love each other, and even more important than that, they find that they, too, must love one another. After all, that is all he really asks us to do. He says, in effect, technology cannot destroy the world if we love one another. If that sounds too simple, then why is it so hard to practice?

L. Frank Baum, throughout his books, develops this idea that to survive in a technological society we will have to learn love and duty. A technology managed by love is our only hope. As we are now, we can not go back to an earlier time. We must have technology or die, and, thus, if we must have technology, let it be a technology guided by the heart, a technology of love.

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59. Higgins, p. 97.
60. Baum, Glinda, p. 279.
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63. Higgins, p. 97.
64. Bewley, p. 266.
65. Baum, Santa Claus, p. 8.

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67. Baum, Santa Claus, pp. 31-32.
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70. Baum, Ozma, p. 28.
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