
The Wizard of Oz: Parable on Populism

Author(s): Henry M. Littlefield

Source: *American Quarterly*, Vol. 16, No. 1 (Spring, 1964), pp. 47-58

Published by: The Johns Hopkins University Press

Stable URL: <http://www.jstor.org/stable/2710826>

Accessed: 21/11/2008 12:37

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=jhup>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit organization founded in 1995 to build trusted digital archives for scholarship. We work with the scholarly community to preserve their work and the materials they rely upon, and to build a common research platform that promotes the discovery and use of these resources. For more information about JSTOR, please contact support@jstor.org.



The Johns Hopkins University Press is collaborating with JSTOR to digitize, preserve and extend access to *American Quarterly*.

HENRY M. LITTLEFIELD

Mount Vernon High School, N. Y.

The Wizard of Oz: Parable on Populism

ON THE DESERTS OF NORTH AFRICA IN 1941 TWO TOUGH AUSTRALIAN BRIGADES
went to battle singing,

Have you heard of the wonderful wizard,
The wonderful Wizard of Oz,
And he is a wonderful wizard,
If ever a wizard there was.

It was a song they had brought with them from Australia and would soon spread to England. Forever afterward it reminded Winston Churchill of those "buoyant days."¹ Churchill's nostalgia is only one symptom of the world-wide delight found in an American fairy-tale about a little girl and her odyssey in the strange land of Oz. The song he reflects upon came from a classic 1939 Hollywood production of the story, which introduced millions of people not only to the land of Oz, but to a talented young lady named Judy Garland as well.

Ever since its publication in 1900 Lyman Frank Baum's *The Wonderful Wizard of Oz* has been immensely popular, providing the basis for a profitable musical comedy, three movies and a number of plays. It is an indigenous creation, curiously warm and touching, although no one really knows why. For despite wholehearted acceptance by generations of readers, Baum's tale has been accorded neither critical acclaim, nor extended critical examination. Interested scholars, such as Russel B. Nye and Martin Gardiner, look upon *The Wizard of Oz* as the first in a long and delightful series of Oz stories, and understandably base their appreciation of Baum's talent on the totality of his works.²

The Wizard of Oz is an entity unto itself, however, and was not originally written with a sequel in mind. Baum informed his readers in 1904

¹ Winston S. Churchill, *Their Finest Hour* (Cambridge, 1949), pp. 615-16.

² Martin Gardiner and Russel B. Nye, *The Wizard of Oz and Who He Was* (East Lansing, Mich., 1957), pp. 7 ff, 14-16, 19. Professor Nye's "Appreciation" and Martin Gardiner's "The Royal Historian of Oz," totaling some forty-five pages, present as definitive an analysis of Baum and his works as is available today.

that he had produced *The Marvelous Land of Oz* reluctantly and only in answer to well over a thousand letters demanding that he create another Oz tale.³ His original effort remains unique and to some degree separate from the books which follow. But its uniqueness does not rest alone on its peculiar and transcendent popularity.

Professor Nye finds a "strain of moralism" in the Oz books, as well as "a well-developed sense of satire," and Baum stories often include searching parodies on the contradictions in human nature. The second book in the series, *The Marvelous Land of Oz*, is a blatant satire on feminism and the suffragette movement.⁴ In it Baum attempted to duplicate the format used so successfully in *The Wizard*, yet no one has noted a similar play on contemporary movements in the latter work. Nevertheless, one does exist, and it reflects to an astonishing degree the world of political reality which surrounded Baum in 1900. In order to understand the relationship of *The Wizard* to turn-of-the-century America, it is necessary first to know something of Baum's background.

Born near Syracuse in 1856, Baum was brought up in a wealthy home and early became interested in the theater. He wrote some plays which enjoyed brief success and then, with his wife and two sons, journeyed to Aberdeen, South Dakota, in 1887. Aberdeen was a little prairie town and there Baum edited the local weekly until it failed in 1891.⁵

For many years Western farmers had been in a state of loud, though unsuccessful, revolt. While Baum was living in South Dakota not only was the frontier a thing of the past, but the Romantic view of benign nature had disappeared as well. The stark reality of the dry, open plains and the acceptance of man's Darwinian subservience to his environment served to crush Romantic idealism.⁶

Hamlin Garland's visit to Iowa and South Dakota coincided with Baum's arrival. Henry Nash Smith observes,

Garland's success as a portrayer of hardship and suffering on North-western farms was due in part to the fact that his personal experience happened to parallel the shock which the entire West received in the later 1880's from the combined effects of low prices, . . . grasshoppers, drought, the terrible blizzards of the winter of 1886-1887, and the juggling of freight rates. . . .⁷

³ L. Frank Baum, *The Marvelous Land of Oz* (Chicago, 1904), p. 3 (Author's Note).

⁴ Gardiner and Nye, *Wizard*, pp. 5-7, 23.

⁵ *Ibid.*, pp. 20-22.

⁶ See Calton F. Culmsee, *Malign Nature and the Frontier* (Logan, Utah, 1959), VII, 5, 11, 14. The classic work in the field of symbolism in Western literature is Henry Nash Smith, *Virgin Land* (New York, 1961), pp. 225-26, 261, 284-90.

⁷ *Ibid.*, p. 287.

As we shall see, Baum's prairie experience was no less deeply etched, although he did not employ naturalism to express it.

Baum's stay in South Dakota also covered the period of the formation of the Populist party, which Professor Nye likens to a fanatic "crusade." Western farmers had for a long time sought governmental aid in the form of economic panaceas, but to no avail. The Populist movement symbolized a desperate attempt to use the power of the ballot.⁸ In 1891 Baum moved to Chicago where he was surrounded by those dynamic elements of reform which made the city so notable during the 1890s.⁹

In Chicago Baum certainly saw the results of the frightful depression which had closed down upon the nation in 1893. Moreover, he took part in the pivotal election of 1896, marching in "torch-light parades for William Jennings Bryan." Martin Gardiner notes besides, that he "consistently voted as a democrat . . . and his sympathies seem always to have been on the side of the laboring classes."¹⁰ No one who marched in even a few such parades could have been unaffected by Bryan's campaign. Putting all the farmers' hopes in a basket labeled "free coinage of silver," Bryan's platform rested mainly on the issue of adding silver to the nation's gold standard. Though he lost, he did at least bring the plight of the little man into national focus.¹¹

Between 1896 and 1900, while Baum worked and wrote in Chicago, the great depression faded away and the war with Spain thrust the United States into world prominence. Bryan maintained Midwestern control over the Democratic party, and often spoke out against American policies toward Cuba and the Philippines. By 1900 it was evident that Bryan would run again, although now imperialism and not silver seemed the issue of primary concern. In order to promote greater enthusiasm, however, Bryan felt compelled once more to sound the silver leitmotif in his campaign.¹² Bryan's second futile attempt at the presidency culminated in November 1900. The previous winter Baum had attempted unsuccessfully to sell a rather original volume of children's fantasy, but that April, George M. Hill, a small Chicago publisher, finally agreed to print *The Wonderful Wizard of Oz*.

⁸ Russel B. Nye, *Midwestern Progressive Politics* (East Lansing, Mich., 1959), pp. 63, 56-58, 75, 105. See also John D. Hicks, *The Populist Revolt* (Minneapolis, 1931), pp. 82, 93-95, 264-68.

⁹ See Ray Ginger, *Altgeld's America* (New York, 1958).

¹⁰ Gardiner and Nye, *Wizard*, p. 29.

¹¹ See William Jennings Bryan, *The First Battle* (Lincoln, Neb., 1897), pp. 612-29. Two recent studies are notable: Harold U. Faulkner, *Politics, Reform and Expansion* (New York, 1959), pp. 187-211 and Nye, *Politics*, pp. 105-20.

¹² See Richard Hofstadter's shattering essay on Bryan in *The American Political Tradition* (New York, 1960), pp. 186-205. Nye, *Politics*, pp. 121-22; Faulkner, *Reform*, pp. 272-75.

Baum's allegiance to the cause of Democratic Populism must be balanced against the fact that he was not a political activist. Martin Gardiner finds through all of his writings "a theme of tolerance, with many episodes that poke fun at narrow nationalism and ethnocentrism." Nevertheless, Professor Nye quotes Baum as having a desire to write stories that would "bear the stamp of our times and depict the progressive fairies of today."¹³

The Wizard of Oz has neither the mature religious appeal of a *Pilgrim's Progress*, nor the philosophic depth of a *Candide*. Baum's most thoughtful devotees see in it only a warm, cleverly written fairy tale. Yet the original *Oz* book conceals an unsuspected depth, and it is the purpose of this study to demonstrate that Baum's immortal American fantasy encompasses more than heretofore believed. For Baum created a children's story with a symbolic allegory implicit within its story line and characterizations. The allegory always remains in a minor key, subordinated to the major theme and readily abandoned whenever it threatens to distort the appeal of the fantasy. But through it, in the form of a subtle parable, Baum delineated a Midwesterner's vibrant and ironic portrait of this country as it entered the twentieth century.

We are introduced to both Dorothy and Kansas at the same time:

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty-looking cooking stove, a cupboard for the dishes, a table, three or four chairs, and the beds.

When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.

When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to

¹³ Gardiner and Nye, *Wizard*, pp. 1, 30.

her, Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at.

Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke.

It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him, and loved him dearly.¹⁴

Hector St. John de Crèvecoeur would not have recognized Uncle Henry's farm; it is straight out of Hamlin Garland.¹⁵ On it a deadly environment dominates everyone and everything except Dorothy and her pet. The setting is Old Testament and nature seems grayly impersonal and even angry. Yet it is a fearsome cyclone that lifts Dorothy and Toto in their house and deposits them "very gently—for a cyclone—in the midst of a country of marvelous beauty." We immediately sense the contrast between Oz and Kansas. Here there are "stately trees bearing rich and luscious fruits . . . gorgeous flowers . . . and birds with . . . brilliant plumage" sing in the trees. In Oz "a small brook rushing and sparkling along" murmurs "in a voice very grateful to a little girl who had lived so long on the dry, gray prairies" (p. 20).

Trouble intrudes. Dorothy's house has come down on the wicked Witch of the East, killing her. Nature, by sheer accident, can provide benefits, for indirectly the cyclone has disposed of one of the two truly bad influences in the Land of Oz. Notice that evil ruled in both the East and the West; after Dorothy's coming it rules only in the West.

The wicked Witch of the East had kept the little Munchkin people "in bondage for many years, making them slave for her night and day" (pp. 22-23). Just what this slavery entailed is not immediately clear, but Baum later gives us a specific example. The Tin Woodman, whom Dorothy meets on her way to the Emerald City, had been put under a spell by the Witch of the East. Once an independent and hard working

¹⁴ L. Frank Baum, *The Wonderful Wizard of Oz*, pp. 11-13. All quotations cited in the text are from the inexpensive but accurate Dover paperback edition (New York, 1960).

¹⁵ Henry Nash Smith says of Garland's works in the 1890s, "It had at last become possible to deal with the Western farmer in literature as a human being instead of seeing him through a veil of literary convention, class prejudice or social theory." *Virgin Land*, p. 290.

human being, the Woodman found that each time he swung his axe it chopped off a different part of his body. Knowing no other trade he "worked harder than ever," for luckily in Oz tinsmiths can repair such things. Soon the Woodman was all tin (p. 59). In this way Eastern witchcraft dehumanized a simple laborer so that the faster and better he worked the more quickly he became a kind of machine. Here is a Populist view of evil Eastern influences on honest labor which could hardly be more pointed.¹⁶

There is one thing seriously wrong with being made of tin; when it rains rust sets in. Tin Woodman had been standing in the same position for a year without moving before Dorothy came along and oiled his joints. The Tin Woodman's situation has an obvious parallel in the condition of many Eastern workers after the depression of 1893.¹⁷ While Tin Woodman is standing still, rusted solid, he deludes himself into thinking he is no longer capable of that most human of sentiments, love. Hate does not fill the void, a constant lesson in the Oz books, and Tin Woodman feels that only a heart will make him sensitive again. So he accompanies Dorothy to see if the Wizard will give him one.

Oz itself is a magic oasis surrounded by impassable deserts, and the country is divided in a very orderly fashion. In the North and South the people are ruled by good witches, who are not quite as powerful as the wicked ones of the East and West. In the center of the land rises the magnificent Emerald City ruled by the Wizard of Oz, a successful humbug whom even the witches mistakenly feel "is more powerful than all the rest of us together" (p. 24). Despite these forces, the mark of goodness, placed on Dorothy's forehead by the Witch of the North, serves as protection for Dorothy throughout her travels. Goodness and innocence prevail even over the powers of evil and delusion in Oz. Perhaps it is this basic and beautiful optimism that makes Baum's tale so characteristically American—and Midwestern.

Dorothy is Baum's Miss Everyman. She is one of us, levelheaded and human, and she has a real problem. Young readers can understand her quandary as readily as can adults. She is good, not precious, and she thinks quite naturally about others. For all of the attractions of Oz Dorothy desires only to return to the gray plains and Aunt Em and Uncle Henry. She is directed toward the Emerald City by the good Witch of the North, since the Wizard will surely be able to solve the problem

¹⁶ Hicks declares that from the start "The Alliance and Populist platforms championed boldly the cause of labor. . . ." *Revolt*, p. 324. See also Bryan's Labor Day speech, *Battle*, pp. 375-83.

¹⁷ Faulkner, *Reform*, pp. 142-43.

of the impassable deserts. Dorothy sets out on the Yellow Brick Road wearing the Witch of the East's magic Silver Shoes. Silver shoes walking on a golden road; henceforth Dorothy becomes the innocent agent of Baum's ironic view of the Silver issue. Remember, neither Dorothy, nor the good Witch of the North, nor the Munchkins understand the power of these shoes. The allegory is abundantly clear. On the next to last page of the book Baum has Glinda, Witch of the South, tell Dorothy, "Your Silver Shoes will carry you over the desert. . . . If you had known their power you could have gone back to your Aunt Em the very first day you came to this country." Glinda explains, "All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go" (p. 257). William Jennings Bryan never outlined the advantages of the silver standard any more effectively.

Not understanding the magic of the Silver Shoes, Dorothy walks the mundane—and dangerous—Yellow Brick Road. The first person she meets is a Scarecrow. After escaping from his wooden perch, the Scarecrow displays a terrible sense of inferiority and self doubt, for he has determined that he needs real brains to replace the common straw in his head. William Allen White wrote an article in 1896 entitled "What's the Matter With Kansas?" In it he accused Kansas farmers of ignorance, irrationality and general muddle-headedness. What's wrong with Kansas are the people, said Mr. White.¹⁸ Baum's character seems to have read White's angry characterization. But Baum never takes White seriously and so the Scarecrow soon emerges as innately a very shrewd and very capable individual.

The Scarecrow and the Tin Woodman accompany Dorothy along the Yellow Brick Road, one seeking brains, the other a heart. They meet next the Cowardly Lion. As King of Beasts he explains, "I learned that if I roared very loudly every living thing was frightened and got out of my way." Born a coward, he sobs, "Whenever there is danger my heart begins to beat fast." "Perhaps you have heart disease," suggests Tin Woodman, who always worries about hearts. But the Lion desires only courage and so he joins the party to ask help from the Wizard (pp. 65-72).

The Lion represents Bryan himself. In the election of 1896 Bryan lost the vote of Eastern labor, though he tried hard to gain their support. In Baum's story the Lion, on meeting the little group, "struck at the Tin Woodman with his sharp claws." But, to his surprise, "he could make no impression on the tin, although the Woodman fell over in the road and lay still." Baum here refers to the fact that in 1896 workers were often

¹⁸ Richard Hofstadter (ed.), *Great Issues in American History* (New York, 1960), II, 147-53.

pressured into voting for McKinley and gold by their employers.¹⁹ Amazed, the Lion says, "he nearly blunted my claws," and he adds even more appropriately, "When they scratched against the tin it made a cold shiver run down my back" (pp. 67-68). The King of Beasts is not after all very cowardly, and Bryan, although a pacifist and an anti-imperialist in a time of national expansion, is not either.²⁰ The magic Silver Shoes belong to Dorothy, however. Silver's potent charm, which had come to mean so much to so many in the Midwest, could not be entrusted to a political symbol. Baum delivers Dorothy from the world of adventure and fantasy to the real world of heartbreak and desolation through the power of Silver. It represents a real force in a land of illusion, and neither the Cowardly Lion nor Bryan truly needs or understands its use.

All together now the small party moves toward the Emerald City. Coxey's Army of tramps and indigents, marching to ask President Cleveland for work in 1894, appears no more naively innocent than this group of four characters going to see a humbug Wizard, to request favors that only the little girl among them deserves.

Those who enter the Emerald City must wear green glasses. Dorothy later discovers that the greenness of dresses and ribbons disappears on leaving, and everything becomes a bland white. Perhaps the magic of any city is thus self imposed. But the Wizard dwells here and so the Emerald City represents the national Capitol. The Wizard, a little bumbling old man, hiding behind a facade of papier mâché and noise, might be any President from Grant to McKinley. He comes straight from the fair grounds in Omaha, Nebraska, and he symbolizes the American criterion for leadership—he is able to be everything to everybody.

As each of our heroes enters the throne room to ask a favor the Wizard assumes different shapes, representing different views toward national leadership. To Dorothy, he appears as an enormous head, "bigger than the head of the biggest giant." An apt image for a naive and innocent little citizen. To the Scarecrow he appears to be a lovely, gossamer fairy, a most appropriate form for an idealistic Kansas farmer. The Woodman sees a horrible beast, as would any exploited Eastern laborer after the trouble of the 1890s. But the Cowardly Lion, like W. J. Bryan, sees a "Ball of Fire, so fierce and glowing he could scarcely bear to gaze upon it." Baum then provides an additional analogy, for when

¹⁹ Bryan, *Battle*, pp. 617-18, "During the campaign I ran across various evidences of coercion, direct and indirect." See Hicks, *Revolt*, p. 325, who notes that "For some reason labor remained singularly unimpressed" by Bryan. Faulkner finds overt pressure as well, *Reform*, pp. 208-9.

²⁰ Faulkner, *Reform*, pp. 257-58.

the Lion "tried to go nearer he singed his whiskers and he crept back tremblingly to a spot nearer the door" (p. 134).

The Wizard has asked them all to kill the Witch of the West. The golden road does not go in that direction and so they must follow the sun, as have many pioneers in the past. The land they now pass through is "rougher and hillier, for there were no farms nor houses in the country of the West and the ground was untilled" (p. 140). The Witch of the West uses natural forces to achieve her ends; she is Baum's version of sentient and malign nature.

Finding Dorothy and her friends in the West, the Witch sends forty wolves against them, then forty vicious crows and finally a great swarm of black bees. But it is through the power of a magic golden cap that she summons the flying monkeys. They capture the little girl and dispose of her companions. Baum makes these Winged Monkeys into an Oz substitute for the plains Indians. Their leader says, "Once . . . we were a free people, living happily in the great forest, flying from tree to tree, eating nuts and fruit, and doing just as we pleased without calling anybody master." "This," he explains, "was many years ago, long before Oz came out of the clouds to rule over this land" (p. 172). But like many Indian tribes Baum's monkeys are not inherently bad; their actions depend wholly upon the bidding of others. Under the control of an evil influence, they do evil. Under the control of goodness and innocence, as personified by Dorothy, the monkeys are helpful and kind, although unable to take her to Kansas. Says the Monkey King, "We belong to this country alone, and cannot leave it" (p. 213). The same could be said with equal truth of the first Americans.

Dorothy presents a special problem to the Witch. Seeing the mark on Dorothy's forehead and the Silver Shoes on her feet, the Witch begins "to tremble with fear, for she knew what a powerful charm belonged to them." Then "she happened to look into the child's eyes and saw how simple the soul behind them was, and that the little girl did not know of the wonderful power the Silver Shoes gave her" (p. 150). Here Baum again uses the Silver allegory to state the blunt homily that while goodness affords a people ultimate protection against evil, ignorance of their capabilities allows evil to impose itself upon them. The Witch assumes the proportions of a kind of western Mark Hanna or Banker Boss, who, through natural malevolence, manipulates the people and holds them prisoner by cynically taking advantage of their innate innocence.

Enslaved in the West, "Dorothy went to work meekly, with her mind made up to work as hard as she could; for she was glad the Wicked Witch had decided not to kill her" (p. 150). Many Western farmers have held

these same grim thoughts in less mystical terms. If the Witch of the West is a diabolical force of Darwinian or Spencerian nature, then another contravening force may be counted upon to dispose of her. Dorothy destroys the evil Witch by angrily dousing her with a bucket of water. Water, that precious commodity which the drought-ridden farmers on the great plains needed so badly, and which if correctly used could create an agricultural paradise, or at least dissolve a wicked witch. Plain water brings an end to malign nature in the West.

When Dorothy and her companions return to the Emerald City they soon discover that the Wizard is really nothing more than "a little man, with a bald head and a wrinkled face." Can this be the ruler of the land?

Our friends looked at him in surprise and dismay.

"I thought Oz was a great Head," said Dorothy. . . . "And I thought Oz was a terrible Beast," said the Tin Woodman. "And I thought Oz was a Ball of Fire," exclaimed the Lion. "No; you are all wrong," said the little man meekly. "I have been making believe."

Dorothy asks if he is truly a great Wizard. He confides, "Not a bit of it, my dear; I'm just a common man." Scarecrow adds, "You're more than that . . . you're a humbug" (p. 184).

The Wizard's deception is of long standing in Oz and even the Witches were taken in. How was it accomplished? "It was a great mistake my ever letting you into the Throne Room," the Wizard complains. "Usually I will not see even my subjects, and so they believe I am something terrible" (p. 185). What a wonderful lesson for youngsters of the decade when Benjamin Harrison, Grover Cleveland and William McKinley were hiding in the White House. Formerly the Wizard was a mimic, a ventriloquist and a circus balloonist. The latter trade involved going "up in a balloon on circus day, so as to draw a crowd of people together and get them to pay to see the circus" (p. 186-87). Such skills are as admirably adapted to success in late-nineteenth-century politics as they are to the humbug wizardry of Baum's story. A pointed comment on Mid-western political ideals is the fact that our little Wizard comes from Omaha, Nebraska, a center of Populist agitation.²¹ "Why that isn't very far from Kansas," cries Dorothy. Nor, indeed, are any of the characters in the wonderful land of Oz.

The Wizard, of course, can provide the objects of self-delusion desired by Tin Woodman, Scarecrow and Lion. But Dorothy's hope of going

²¹ Professor Nye observes that during 1890 (while Baum was editing his Aberdeen weekly) the Nebraska Farmer's Alliance "launched the wildest campaign in Nebraska history." *Politics*, p. 64-65. Bryan was a Senator from Nebraska and it was in Omaha that the Populist party ratified its platform on July 4, 1892. See Henry Steele Commager (ed.), *Documents of American History* (New York, 1958), II, 143-46.

home fades when the Wizard's balloon leaves too soon. Understand this: Dorothy wishes to leave a green and fabulous land, from which all evil has disappeared, to go back to the gray desolation of the Kansas prairies. Dorothy is an orphan, Aunt Em and Uncle Henry are her only family. Reality is never far from Dorothy's consciousness and in the most heart-rending terms she explains her reasoning to the good Witch Glinda,

Aunt Em will surely think something dreadful has happened to me, and that will make her put on mourning; and unless the crops are better this year than they were last I am sure Uncle Henry cannot afford it. (p. 254)

The Silver Shoes furnish Dorothy with a magic means of travel. But when she arrives back in Kansas she finds, "The Silver Shoes had fallen off in her flight through the air, and were lost forever in the desert" (p. 259). Were the "her" to refer to America in 1900, Baum's statement could hardly be contradicted.

Current historiography tends to criticize the Populist movement for its "delusions, myths and foibles," Professor C. Vann Woodward observed recently.²² Yet *The Wonderful Wizard of Oz* has provided unknowing generations with a gentle and friendly Midwestern critique of the Populist rationale on these very same grounds. Led by naive innocence and protected by good will, the farmer, the laborer and the politician approach the mystic holder of national power to ask for personal fulfillment. Their desires, as well as the Wizard's cleverness in answering them, are all self-delusion. Each of these characters carries within him the solution to his own problem, were he only to view himself objectively. The fearsome Wizard turns out to be nothing more than a common man, capable of shrewd but mundane answers to these self-induced needs. Like any good politician he gives the people what they want. Throughout the story Baum poses a central thought; the American desire for symbols of fulfillment is illusory. Real needs lie elsewhere.

Thus the Wizard cannot help Dorothy, for of all the characters only she has a wish that is selfless, and only she has a direct connection to honest, hopeless human beings. Dorothy supplies real fulfillment when she returns to her aunt and uncle, using the Silver Shoes, and cures some of their misery and heartache. In this way Baum tells us that the Silver crusade at least brought back Dorothy's lovely spirit to the disconsolate plains farmer. Her laughter, love and good will are no small addition to that gray land, although the magic of Silver has been lost forever as a result.

²² C. Vann Woodward, "Our Past Isn't What It Used To Be," *The New York Times Book Review* (July 28, 1963), p. 1; Hofstadter, *Tradition*, pp. 186-205.

Noteworthy too is Baum's prophetic placement of leadership in Oz after Dorothy's departure. The Scarecrow reigns over the Emerald City, the Tin Woodman rules in the West and the Lion protects smaller beasts in "a grand old forest." Thereby farm interests achieve national importance, industrialism moves West and Bryan commands only a forest full of lesser politicians.

Baum's fantasy succeeds in bridging the gap between what children want and what they should have. It is an admirable example of the way in which an imaginative writer can teach goodness and morality without producing the almost inevitable side effect of nausea. Today's children's books are either saccharine and empty, or boring and pedantic. Baum's first Oz tale—and those which succeed it—are immortal not so much because the "heart-aches and nightmares are left out" as that "the wonderment and joy" are retained (p. 1).

Baum declares, "The story of 'the Wonderful Wizard of Oz' was written solely to pleasure children of today" (p. 1). In 1963 there are very few children who have never heard of the Scarecrow, the Tin Woodman or the Cowardly Lion, and whether they know W. W. Denslow's original illustrations of Dorothy, or Judy Garland's whimsical characterization, is immaterial. *The Wizard* has become a genuine piece of American folklore because, knowing his audience, Baum never allowed the consistency of the allegory to take precedence over the theme of youthful entertainment. Yet once discovered, the author's allegorical intent seems clear, and it gives depth and lasting interest even to children who only sense something else beneath the surface of the story. Consider the fun in picturing turn-of-the-century America, a difficult era at best, using these ready-made symbols provided by Baum. The relationships and analogies outlined above are admittedly theoretical, but they are far too consistent to be coincidental, and they furnish a teaching mechanism which is guaranteed to reach any level of student.

The Wizard of Oz says so much about so many things that it is hard not to imagine a satisfied and mischievous gleam in Lyman Frank Baum's eye as he had Dorothy say, "And oh, Aunt Em! I'm so glad to be at home again!"

