

**The Wizard Behind Oz and Other Stories:  
A Research Guide for L. Frank Baum**

By:

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## *Introduction:*

In 1900 Lyman Frank Baum published The Wonderful Wizard of Oz, a phenomenal literary success that inspired posthumous writings to continue the Oz series into more than 40 books (including the originals). Although Baum published several additional series of books (most pseudonymously written) and other individual writings, he is best known for The Wonderful Wizard of Oz. A considerable number of books, articles, dissertations, and electronic resources containing information about the Oz masterpiece are available, supplying a wealth of information for the curious Baum fan or avid Baum researcher.

To locate information about Baum and his writings I consulted several search engines, including ABELL, British Library Catalogue, Copac, DLB, MLAIB, Wilson, and WorldCat, as well as referred to footnotes in printed materials I obtained. I have provided references to the databases I located each of the materials in within the brackets at the end of the citation entries, allowing the reader to consult those databases if he/she so chooses to pursue further research. For those individuals who may be unfamiliar with the acronyms of some of the databases, ABELL is the Annual Bibliography of English Language and Literature, DLB is the Dictionary of Literary Biography, and MLAIB is the MLA International Bibliography. I also relied substantially on the services of Interlibrary Loan to secure materials that are not available in Evans Library at Texas A & M University, and I recommend the use of Interlibrary Loan in conducting research to allow for the acquisition of materials that would otherwise remain unobtainable.

I noticed when researching for the “Secondary Sources” portion of this guide that much of the Baum scholarship that exists concerns the film The Wizard of Oz, as well as political, economical, and cultural issues applicable to both the written and cinematic versions of the story. The breadth of this information has allowed me to assemble a well-rounded list of citations that are relative to significant modern research topics. I have also located several books that were particularly helpful in composing certain parts of this guide, including: To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz, Bibliographia Oziana: A Concise Bibliographical Checklist of the Oz Books by L. Frank Baum and His Successors, L. Frank Baum: The Wonderful Wizard of Oz, an Exhibition of His Published Writings, in Commemoration of the Centenary of His Birth, May 16, 1856, and The Musical Fantasies of L. Frank Baum, to name a few. To Please a Child is a thorough biography of Baum, and both Bibliographia Oziana and Exhibition of Published Writings are significant sources of bibliographical information to which Baum researchers refer.

For this guide I have attempted to provide a structure that is both functional and

logical. The guide is divided into four main sections: (I) “Biographies and Bibliographies,” (II) “Primary Works and Archives,” (III) “Secondary Sources,” and (IV) “Survey of Bibliographical and Textual Scholarship.” The “Biographies and Bibliographies” section is separated into “Biographies,” “Bibliographies,” and “Reference Works.” The information included under those headings is then generally arranged according to the length of the material. The “Primary Works and Archives” section is sorted according to: “Series Books” (which is further divided by the names of the series), “Other Children’s Books,” “Miscellaneous Books,” “Magazines and Newspapers,” “Plays,” “Screenplays,” “Correspondence (Letters and a Poem),” and “Archives” (which is separated into contact information for both the main library and additional libraries). I have used chronological order for the second part of the guide, organizing the series books according to when the first book of each series was published. For those series in which the first books were published during the same year, I have arranged them alphabetically by the title of the series. I chose to do this in order to maintain the books with their respective series and to have a sensible order that the reader will be able to follow. Following the brief note regarding archival material, I have included contact information for several libraries that contain archival holdings. I tried to provide as much information as possible concerning the libraries, including names of directors and those individuals in other relevant positions whom the reader of this guide may want to contact. It is important to note that the accuracy of that information may and probably will change, however, as this guide becomes outdated. The “Secondary Sources” component of this guide is arranged according to “Dissertations and Abstracts,” “Articles,” “Books,” and information pertaining to The Baum Bugle, the official journal of the International Wizard of Oz Club. The “Bibliographical and Textual Scholarship” portion is divided according to “Descriptive Bibliographies” and “Material Concerning the Composition, Revision, Transmission, and Reception of the Works of Baum.” These headings are then further divided into “Books,” “Articles,” and “Essays.”

Due to the overwhelming popularity of The Wizard of Oz, there is an abundant and rich array of literary material that could be included in this guide. I have chosen to limit the sources I have included, however, as a result of time constraints and to prohibit this guide from overreaching its intended purpose, which is to provide a somewhat brief, but thorough, account of available materials that are relevant to Baum scholarship. I have provided in the headnotes to the various sections explanations of the criteria by which I limited my citations, so the reader should consult those notes to better understand the methods of my research and guide compilation. I have annotated whenever possible, but the time constraints under which I assembled this guide did not allow me to include brief summaries for all of the citations. I also did not annotate for those sources I was unable to personally review. The reader may choose to refer to the writings for which there are no annotations or to conduct Internet searches to gather information regarding those works on his/her own.

## *Section I: Biographies and Bibliographies*

Born May 15, 1856, in Chittenango, New York, Lyman Frank Baum published more than fifty books throughout his lifetime, including a plethora of pseudonymously-written books for children. The popularity of his The Wonderful Wizard of Oz has prompted the writing of an abundance of material related to Baum and his work. Although having such a corpus of available information is advantageous to conducting research regarding Baum and his writings, it also requires examining an exhaustive array of books, articles, etc. to decipher which materials are more scholarly in nature. A consequence of wading through such a profound amount of material and attempting to compile a brief, but thorough research guide, is the necessity of excluding some works in order to include others.

To maintain brevity in the listings of biographies and bibliographies regarding Baum I have omitted writing aimed at more juvenile audiences, as well as material that is available in some form other than print or Internet, such as microfilm, audio, film, etc. I have referenced sources that feature brief mentions of Baum to demonstrate the range of material available, although I have limited the listing of those sources to include more academically substantive writings and information from The Baum Bugle, the official Oz journal that was originally published in 1957 and is still published three times a year. I found throughout my research a number of researchers who have written extensively on Baum, including Douglas G. Greene, Peter Hanff, Michael Patrick Hearn, Michael O. Riley, and others. I recommend consulting the writings of Hearn, in particular, as he is a leader in the production of material about L. Frank Baum.

The reader of this guide will notice that the format of this biographical and bibliographical section is divided into “Biographies” and “Bibliographies,” which are further subdivided into the captions “Books,” “Articles,” “Brief References,” and “Websites.” I chose to describe those materials that are five pages or fewer as brief references. Although there are a number of webpages that contain information related to Baum and his writings, I have restricted the entries for webpages to a select group of sources I feel are thorough and representative of the more academic scholarship available. Should the reader possess a need for further information about websites I suggest conducting a basic search about Baum or the particular material being sought through the search engine of the reader’s choice.

## Biographies:

### Books:

Baum, Frank Joslyn and Russell P. MacFall. To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz. Chicago: Reilly, 1961. [WorldCat]

In this book Baum and MacFall provide biographical information about L. Frank Baum, including details about his various careers and publication history. The final section of the book discusses the continuance of the Oz series by other authors following Baum's death in 1919.

Carpenter, Angelica Shirley and Jean Shirley. L. Frank Baum: Royal Historian of Oz. Minneapolis, MN: Lerner, 1992. [ABELL, LibCat, WorldCat]

Although this book attends to a less scholarly audience, it nonetheless contains valuable information regarding the life and career of L. Frank Baum. It provides biographical and bibliographical information, as well as includes pictures, such as family photos, book illustrations, and stills of scenes from theatrical productions of Baum's work.

Christian, Peggy. L. Frank Baum. Los Angeles, CA: Firm, 1973. [WorldCat]

Ferrara, Susan. The Family of the Wizard: The Baums of Syracuse. Princeton, NJ: Xlibris, 2000. [WorldCat]

Koupal, Nancy Tystad. Baum's Road to Oz: The Dakota Years. Pierre, SD: South Dakota State Hist. Soc., 2000. [ABELL, WorldCat]

Moore, Raylyn. Wonderful Wizard, Marvelous Land. Bowling Green, OH: Bowling Green U Popular P, 1974. [ABELL, British Library Catalogue, LibCat, MLAIB]

Rahn, Suzanne. The Wizard of Oz: Shaping an Imaginary World. New York: Twayne, 1998. [ABELL]

Riley, Michael O. Oz and Beyond: The Fantasy World of L. Frank Baum. Lawrence, KS: UP of Kansas, 1997. [British Library Catalogue, LibCat, MLAIB]

This book provides a thorough account of Baum's life and career, from his childhood through his death in 1919. Riley includes among the biographical material discussion of the various writings of Baum, providing information such as character

descriptions and plot summaries.

Rogers, Katharine M. L. Frank Baum: Creator of Oz. New York, NY: St. Martin's, 2002.  
[ABELL, WorldCat]

In this book Rogers discusses Baum's life and career, from his beginnings through the later years in which he had established himself as a famous writer of literature for children. Included among the subjects she addresses are Baum's education, hobbies, marriage, family life, and various writings.

Wagenknecht, Edward. Utopia Americana. Seattle: U of Washington Bookstore, 1929.  
[LibCat, WorldCat]

In this book Wagenknecht provides some biographical information related to Baum, including his start as a writer, his publication history, and his views toward writing. He also includes details regarding characters in the various Oz stories and draws symbolic connections between Oz and America.

### Articles:

Attebery, Brian. "Oz." The Fantasy Tradition in American Literature: From Irving to Le Guin. Bloomington: Indiana UP, 1980. 83-108. [WorldCat]

Although this essay tends to focus predominantly on an analysis of The Wonderful Wizard of Oz, it also includes some biographical material about Baum and information about his influences and writing style.

Billman, Carol. "L. Frank Baum: The Wizard Behind Oz." American History Illustrated 20.5 (Sept. 1985): 42-48. [Wilson]

In this article Billman discusses the life and career of Baum, beginning with his childhood and progressing to his interests, later marriage to Maud Gage, family, professions, publication history, perceptions of his work (particularly The Wonderful Wizard of Oz), and the cultural impact of his writing.

Chapman, Stepan. "The Man Who Built Half of Oz." SF Eye 14 (1996): 61-66. [ABELL]

Franklin, Jerry. "The Wizard of Children's Books." Firsts: Collecting Modern First Editions 3.12 (1993): 28-35. [MLAIB]

Gardner, Martin. "The Royal Historian of Oz." The Wizard of Oz & Who He Was. By Gardner and Russel B. Nye. East Lansing: Michigan State UP, 1957. 19-45.  
[ABELL, WorldCat]

In this essay Gardner provides biographical and bibliographical information regarding Baum, including discussion of Baum's foray into cinematic productions and his appreciation of and participation in theater.

Hanff, Peter E. "L. Frank Baum: Success and Frustration." Baum Bugle: A Journal of Oz 21.3 (1977): 25-30. [MLAIB]

As the title suggests, Hanff focuses this article on the success of Baum's career and the more frustrated moments in Baum's struggle as an author. He comments particularly on the relationship between Baum and Emerson Hough, with whom Baum collaborated for some of his books. Hanff also discusses and reproduces some of the letters that Baum and Hough exchanged.

Hearn, Michael Patrick. Introduction. The Annotated Wizard of Oz: Centennial Edition: The Wonderful Wizard of Oz. By L. Frank Baum. New York: Potter, 2000. xiii-cii. [WorldCat]

In this introductory material Hearn discusses Baum's life and career, beginning with his childhood and continuing until his death in 1919. He mentions Baum's family life, business associations, professions, publication history, etc. Hearn also includes multiple pictures, ranging from photographs to stills from cinematic productions of some of Baum's works.

- - -. "L. Frank Baum." Dictionary of Literary Biography: American Writers for Children: 1900-1960. Ed. John Cech. Vol. 22. New York: Gale, 1983. 13-36. [DLB, LibCat]

In this source of fairly extensive information Hearn provides biographical details regarding such aspects of Baum's life as his childhood, professions, and family. He also includes a listing of Baum's writings and discusses components of those writings, such as characters, plots, and the success/failure of certain stories in the literary market.

- - -. "L. Frank Baum: Amateur Printer." Baum Bugle 30.1 (1986): 11-18. [MLAIB]

Hearn explores in this article the early writing and printing efforts of Baum, focusing particularly on Baum's newspaper, The Rose Lawn Home Journal. He provides descriptions of the newspaper and photocopies of some of the pages for reference. Hearn also discusses the contributions of Baum's family to writing for the paper and the continued interest of Baum in journalism and printing even after he ceased publishing The Rose Lawn Home Journal (examples of personal printing efforts include Saturday Pioneer, The Show Window, and By the Candelabra's Glare).

- - -. "When L. Frank Baum was 'Laura Bancroft.'" American Book Collector 8.5 (1987):

11-16. [MLAIB]

In this article Hearn discusses the publication of Baum's work, specifically that of his writings under the pseudonym Laura Bancroft. He explains why Baum wrote under the pseudonym, as well as the success of this publishing tactic. Hearn also provides minor biographical information and details regarding some of Baum's stories.

Koupal, Nancy Tystad. "The Wonderful Wizard of the West: L. Frank Baum in South Dakota, 1888-1901." Great Plains Quarterly 9.4 (1989): 203-215. [MLAIB]

Koupal focuses on Baum's early life before he wrote The Wonderful Wizard of Oz. She discusses Baum's various professions, his marriage to Maud Gage, his work in journalism, including the subjects he wrote about for newspapers, and also his political affiliation and views toward women. She emphasizes the importance of Baum's life in South Dakota in influencing his development and writing.

Mannix, Daniel P. "The Father of the Wizard of Oz." American Heritage 16.1 (1964): 36-47, 108-109. [MLAIB]

In this article Mannix provides biographical details concerning Baum's childhood, marriage to Maud Gage, children, professions, writing approach, and personality (and how it contrasted with that of W. W. Denslow, an illustrator with whom Baum collaborated). He also comments on the success of The Wonderful Wizard of Oz since its publication in 1900 and the international impact of the book.

Morey, Anne. "'A Whole Book for a Nickel?': L. Frank Baum as Filmmaker." Children's Literature Association 20.4 (1995/1996): 155-160. Rpt. in L. Frank Baum's World of Oz: A Classic Series at 100. Ed. Suzanne Rahn. Lanham, MD: Scarecrow, 2003. 111-126. [ABELL, MLAIB]

This article, as the title suggests, discusses Baum's cinematic endeavors, providing analysis of the films Baum made and comparing them, to some extent, to the book and theater versions of the works.

Moyer, David. "Oz in Egypt: The Nile Sojourn of Frank and Maud Baum." Baum Bugle 46.1 (2002): 6-13. [ABELL]

- - -. "Frank and Maud Baum's Grand Tour Abroad." Baum Bugle 46.2 (2002): 6-14. [ABELL]

Nye, Russel B. "An Appreciation." The Wizard of Oz & Who He Was. By Martin Gardner and Nye. East Lansing: Michigan State UP, 1957. 1-17.

[ABELL,WorldCat]

In this essay Nye includes biographical information about Baum, tracing the career of Baum through his early endeavors to his later works. The essay also describes Baum's use of satire and humor and provides a critical analysis of the value of Baum's literature for children.

Orestano, Francesca. "Searching for the Author in the Land of Utopia: L. Frank Baum, from the American Midwest to the Emerald City of Oz." Vite di Utopia. Ed. Vita Fortunati and Paola Spinozzi. Ravenna, It.: Longo, 2000. 179-185. [ABELL, MLAIB]

Richardson, Barbara. "L. Frank Baum and *The Wizard of Oz*." Book and Magazine Collector 201 (2000): 46-61. [ABELL]

Sale, Roger. "L. Frank Baum and Oz." Hudson Review 25.4 (1972): 571-592. [ABELL, MLAIB]

In this essay Sale discusses Baum's professions, publication history, and writing techniques and objectives. He also mentions the illustrations found in Baum's books, particularly the Oz series books, and the mass appeal of Baum.

St. John, Tom. "Lyman Frank Baum: Looking Back to the Promised Land." Western Humanities Review 36.4 (1982): 349-359. [ABELL, MLAIB]

St. John includes information concerning the early years of Baum's life, including education, professions, and the departure from Aberdeen for Chicago in 1891, in addition to Baum's professional transition into an author of literature for children. He also analyzes The Wonderful Wizard of Oz in terms of the symbolism of characters and other elements, the influence of certain ethnic groups on features of Baum's writing, and the inspirations Baum had for his writing.

Wagner, Sally Roesch. "The Wonderful Mother of Oz." Baum Bugle 47.3 (2003): 7-13. [ABELL]

Watson, Bruce. "The Amazing Author of Oz." Smithsonian 31.3 (2000): 112-120. [Wilson]

In this article Watson discusses the life and career of Baum, beginning with his childhood and continuing until his death in 1919. He includes information regarding such aspects of Baum's life as his interest in acting, his introduction and later marriage to Maud Gage, and his writing of numerous books, primarily for children, but also for

young adults and adults.

Wolstenholme, Susan. "The Wonderful Wizards behind the Oz Wizard." Syracuse University Library Associates Courier 32 (1997): 89-103. [MLAIB]

Although this article primarily discusses the collaboration between Frank Joslyn Baum and Russell P. MacFall in writing the book To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz, it also includes some minor biographical information about Baum.

**Brief References:**

Baum, Harry Neal. "My Father Was 'The Wizard of Oz': Memories and Anecdotes of a Famous Father." The Baum Bugle 29.2 (1985): 6-10. [MLAIB]

In this article Harry Baum discusses the personality, publication history, and various professions of his father, L. Frank Baum. He also includes remembrances of sentimental moments with his father.

- - -. "My Father Was 'The Wizard of Oz,' II." The Baum Bugle 29.3 (1985): 12-15. [MLAIB]

This sequel to Harry Baum's earlier article begins with a description of life at the summer cottage the Baums purchased at Macatawa Park in Michigan. Baum then transitions into discussion of The Wonderful Wizard of Oz, the later move of the Baums to California, the composition process Baum used for his writings, and the writing approach and style L. Frank Baum used for writing his literature for children.

Benét, Laura. "Lyman Frank Baum. Famous Storytellers for Young People. New York: Dodd, 1968. 113-115. [LibCat, WorldCat]

This article contains information about Baum regarding such subjects as his marriage to Maud Gage, professions, and publication history.

Brown, Sonia. "Was This the Wizard Who Was the Wizard of Oz?" The Baum Bugle 28.1 (1984): 5-7. [MLAIB]

D'Amato, Barbara and Brian D'Amato. "L. Frank Baum in Macatawa." Baum Bugle 46.3 (2002): 29-31. [ABELL]

Hearn, Michael Patrick. "L. Frank Baum: Chicken Fancier." The Baum Bugle 30.2 (1986): 23-25. [MLAIB]

This short essay discusses the life of Baum as a chicken farmer, specifically how Baum came to take care of chickens, his affiliation with the Empire State Poultry Association, and his writings about chickens, including his book The Book of the Hamburgs. It also provides descriptive bibliographical details regarding The Book of the Hamburgs.

Keller, Karl. "L. Frank Baum: The Wizard of Coronado." Seacoast and Upland: A New England Anthology 2 (1981): 52-55. [MLAIB]

Searles, Baird, Beth Meacham, and Michael Franklin. "L. Frank Baum." A Reader's Guide to Fantasy. New York: Facts on File, 1982. 9-12, 134-135. [WorldCat]

### Websites:

Intl. Wizard of Oz Club. "Oz Chronology: L. Frank Baum's Early Life and Career." 11 July 2005. 3 Dec. 2005 <<http://www.ozclub.org/reference/oztlfrm.htm>>. [Internet search]

This section of the website features a chronological listing of biographical information related to Baum. Although each listing is concise, the page nonetheless provides a significant amount of detail regarding Baum, his associates, and his career.

Kaupunginkirjasto, Kuunsankosken. "L(yman) Frank Baum (1856-1919)." 2002. 22 Sept. 2005 <<http://www.kirjasto.sci.fi/lfbaum.htm>>. [WorldCat]

This webpage features a brief biographical sketch of Baum, including information regarding Baum's family, education, professions, and writings. It also lists the various writings of Baum, including those published under Baum's pseudonyms.

McGovern, Linda. "The Man Behind the Curtain: L. Frank Baum and The Wizard of Oz." Literary Traveler. 2005. 3 Dec. 2005 <<http://www.literarytraveler.com/spring/west/baum.htm>>. [Internet search]

In this article the website features McGovern provides biographical information regarding the life and career of Baum, including details about Baum's childhood, careers, marriage to Maud Gage, publication history, etc.

Shepherd, Kenneth R. "L(yman) Frank Baum." Contemporary Authors Online. 24 Oct. 2001. 23 Sept. 2005 <<http://galenet.galegroup.com>>. [DLB]

In this author sketch Shepherd provides biographical information concerning Baum, as well as details about adaptations of his writings and references to additional sources of information for Baum.

## **Bibliographies:**

### **Articles and Books:**

Bloom, Harold, ed. "L. Frank Baum." Classic Fantasy Writers. New York: Chelsea, 1994. 1-13. [ABELL, LibCat, WorldCat]

This essay includes brief biographical information about Baum, followed by excerpts of criticisms of Baum and his writing by an anonymous author, Edward Wagenknecht, Marius Bewley, Fred Erisman, Roger Sale, Ben P. Indick, Brian Attebery, and William R. Leach.

Hearn, Michael Patrick, ed. The Wizard of Oz. By L. Frank Baum. New York: Schocken, 1983. [LibCat, WorldCat]

In this book Hearn provides a collection of essays under the headings of "Early Opinions," "Librarians and Oz," and "Current Criticism." The essays are written by Russel B. Nye, Martin Gardner, Henry M. Littlefield, Ray Bradbury, Gore Vidal, and several others.

Rahn, Suzanne, ed. L. Frank Baum's World of Oz: A Classic Series at 100. Lanham, MD: Scarecrow, 2003. [ABELL, LibCat]

This book includes a varied range of material, incorporating essays of biographical significance in addition to scholarly criticisms. Rahn divides the book into three parts, "Origins of Oz," "The World of Oz," and "Oz on Stage and Screen," enabling her to include information that provides a broader understanding of both Baum and his work.

## **Reference Works:**

### **Books:**

Snow, Jack. Who's Who in Oz. 1954. New York: Bedrick, 1988. [WorldCat]

In this book Snow provides concise descriptions of more than six hundred Oz characters, including people, animals, and various creatures.

### **Articles:**

Algeo, John. "The Names of Oz: Onomastics in the Fantasies of L. Frank Baum." From Oz to the Onion Patch. Ed. Edward Callary. Dekalb, IL: North Central Name Soc.,

1986. 130-146. [MLAIB]

In this article Algeo discusses the various names that appear in the first six Oz books, explaining their origins and associations.

Eyles, Allen. "Profiles From the Land of Oz." The World of Oz. Tucson, AZ: HPBooks, 1985. 10-33. [ABELL, British Library Catalogue, MLAIB]

In this part of the book Eyles describes the land of Oz and the characters found in it.

Gardner, Martin. "Word Play in the L. Frank Baum Fantasies." Word Ways: The Journal of Recreational Linguistics 31.2 (1998): 137-138. [MLAIB]

In this article Gardner examines the names of characters, locations, and objects Baum created for his writings, as well as the wordplay associated with those names.

Haff, James E. "The Man Nobody Knows." Baum Bugle: A Journal of Oz 22.3 (1978): 2-9. [MLAIB]

In this brief article Haff poses the question of who the character the Soldier with the Green Whiskers is? He attempts to explain who the character is by tracing the appearances of the character throughout Oz books and later identifies him as Omby Amby, the Captain-General of Ozma's army.

Noot, Jim Vander. "Establishing Ozian Geography." Baum Bugle 35.1 (1991): 13-15. [ABELL]

This article discusses the land of Oz, including a map of the land of Oz as well.

Pike, Judy. "A Map of the Wonder City of Oz." Baum Bugle: A Journal of Oz 16.1 (1972): 5-10. [MLAIB]

In this article Pike discusses the descriptions of locations in the land of Oz and includes a map of the land.

Tobias, Jerry V. "Footnotes to Oz: Oz Etymology." Baum Bugle: A Journal of Oz 16.3 (1972): 16-17. [MLAIB]

Tobias focuses this brief article on an examination of the names of characters in Oz books and also discusses two of the theories surrounding the naming of the land of Oz.

### Website:

Gjovaag, Eric. The Wonderful Wizard of Oz: List of Frequently Asked Questions. 2002. 22 Sept. 2005 <"><http://www.eskimo.com/%7Etiktok/ozfaq.html>>.

This website features a variety of material to refer to concerning Baum and his writings, including sections that detail information about the land of Oz and the characters of Oz.

### *Section II: Primary Works and Archives*

L. Frank Baum is most popularly known for writing The Wonderful Wizard of Oz, but his prolific career involved numerous series books, miscellaneous books, magazines, plays, etc. The mass appeal of The Wonderful Wizard of Oz initiated his success as a writer, however, and motivated Baum to continue to focus the majority of his writings on entertaining children. The Oz series has remained a beloved collection of books since the death of Baum in 1919, so much so that other authors resumed writing the series for several years. I have chosen not to include the citations for the Oz books that have been written posthumously, however, due to the amount of books written and the preference to limit this section solely to what Baum wrote. I have also chosen to exclude listings for songs that Baum wrote the lyrics for due to the time constraints of compiling this guide and the difficulty of locating information for all of the songs for which Baum was responsible.

I have not acquired the copies of the original publications of the following materials and am therefore dependent upon the accuracy of citations in Angelica Shirley Carpenter and Jean Shirley's L. Frank Baum: Royal Historian of Oz, with regards to some publication dates, and L. Frank Baum: The Wonderful Wizard of Oz: An Exhibition of His Published Writings in Commemoration of the Centenary of His Birth, May 16, 1856, arranged by Joan Baum and Roland Baughman, concerning complete citation information and brief statements in the notes for some of the books. I have listed the page numbers of Exhibition of Published Writings to which I referred for information in parentheses at the conclusion of the notes. The reader will notice that I have mentioned when I used another text for citation information, specifically for the section regarding plays. Unless otherwise stated, the following information derives from the two highly informative books I have mentioned. For some of the entries in which I include notes I have commented on discrepancies between the information I found in the abovementioned works and that in Michael Patrick Hearn's author sketch in Dictionary of Literary Biography.

I have chosen to arrange the following series books in chronological order by the

publication date of the first book in each series. Thus, the series are arranged according to the date of the publication of the first book in each series, rather than in an overall chronological order. This is the result of the overwhelming number of series books published and the desire to maintain the order of the books within their respective collections. For instances in which the first books of two or more series were published during the same year I have arranged those series according to alphabetical order. The books in each series are arranged chronologically by year and, similar to how I arranged series that printed books during the same year according to alphabetical order, I arranged those books printed in the same year in a particular series according to alphabetical order. Those writings that are not part of a series are arranged chronologically, and alphabetically in circumstances in which two works share the same year.

The reader will notice that I have listed the pseudonyms under which Baum wrote various series books beside the titles of the respective series that use those pseudonyms. Baum employed several pseudonyms when writing many of his non-Oz series books, and rather than organize this list of primary works according to those writings Baum acknowledged having written and those he wrote pseudonymously (which would probably create unnecessary confusion), I have chosen to simply organize all of the works with the understanding that Baum wrote them and to supply the pseudonyms in parentheses beside the series' titles they accompany. This decision is an effort to provide recognition of the pseudonyms, but to avoid frustrating the reader in providing that information.

### *Series Books:*

#### *The Oz Series:*

The Wonderful Wizard of Oz. Chicago: Hill, 1900.

The Marvelous Land of Oz. Chicago: Reilly, 1904.

Ozma of Oz. Chicago: Reilly, 1907.

Dorothy and the Wizard in Oz. Chicago: Reilly, 1908.

The Road to Oz. Chicago: Reilly, 1909.

The Emerald City of Oz. Chicago: Reilly, 1910.

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

Tik-Tok of Oz. Chicago: Reilly, 1914.

The Scarecrow of Oz. Chicago: Reilly, 1915.

Rinkitink in Oz. Chicago: Reilly, 1916.

According to Hearn the title of this book is Rinkitinkin in Oz, although that could be an error in the text.

The Lost Princess of Oz. Chicago: Reilly, 1917.

The Tin Woodman of Oz. Chicago: Reilly, 1918.

The Magic of Oz. Chicago: Reilly, 1919.

Glinda of Oz. Chicago: Reilly, 1920.

Baum did not complete this book prior to his death, so the finished work was the result of the efforts of one of his sons (24).

***The Christmas Stocking Series:***

The books listed below are collections of fairy tales, each of which includes an identical introduction written by Baum. Part of the introduction was reprinted in Land of Play: Verses, Rhymes and Stories, arranged by Sara Tawney Lefferts, and published in New York by Cupples & Leon in 1911 (35).

Introduction. Animal A. B. C. A Child's Visit to the Zoo. Chicago: Reilly, 1905.

Introduction. Cinderella & Sleeping Beauty. Chicago: Reilly, 1905.

Introduction. Fairy Tales From Grimm. Chicago: Reilly, 1905.

Introduction. The Night Before Christmas. Chicago: Reilly, 1905.

Introduction. The Story of Little Black Sambo. Chicago: Reilly, 1905.

Introduction. Fairy Tales From Anderson. Chicago: Reilly, 1906.

***The Aunt Jane's Nieces Series (Published under the pseudonym Edith Van Dyne):***

Aunt Jane's Nieces. Chicago: Reilly, 1906.

Aunt Jane's Nieces Abroad. Chicago: Reilly, 1906.

Aunt Jane's Nieces at Millville. Chicago: Reilly, 1908.

Aunt Jane's Nieces at Work. Chicago: Reilly, 1909.

Aunt Jane's Nieces in Society. Chicago: Reilly, 1910.

Aunt Jane's Nieces and Uncle John. Chicago: Reilly, 1911.

Aunt Jane's Nieces on Vacation. Chicago: Reilly, 1912.

Aunt Jane's Nieces on the Ranch. Chicago: Reilly, 1913.

Aunt Jane's Nieces Out West. Chicago: Reilly, 1914.

Aunt Jane's Nieces in the Red Cross. Chicago: Reilly, 1915.

***The Sam Steele Series (Published under the pseudonym Capt. Hugh Fitzgerald):***

There are two titles included among this series, although the characters and situations found in these books were later incorporated into another series of adventure stories for boys known as the "Boy Fortune Hunters" series. The two books were reissued as the first two stories in the new adventure series (37-38).

Sam Steele's Adventures On Land and Sea. Chicago: Reilly, 1906.

Sam Steele's Adventures in Panama. Chicago: Reilly, 1907.

***The Twinkle Tales Series (Published under the pseudonym Laura Bancroft):***

The six books in this series, originally published individually, were later published in a single volume entitled Twinkle and Chubbins. This volume was published by Reilly & Britton in 1911, also under the pseudonym Laura Bancroft (36).

Bandit Jim Crow. Chicago: Reilly, 1906.

Mr. Woodchuck. Chicago: Reilly, 1906.

Prairie-Dog Town. Chicago: Reilly, 1906.

Prince Mud-Turtle. Chicago: Reilly, 1906.

Sugar-Loaf Mountain. Chicago: Reilly, 1906.

Twinkle's Enchantment. Chicago: Reilly, 1906.

***The Boy Fortune Hunters Series (Published under the pseudonym Floyd Akers):***

As noted above, the first two books in this series are actually reprints of the two books initially published in the Sam Steele series (38).

The Boy Fortune Hunters in Alaska. Chicago: Reilly, 1908.

The Boy Fortune Hunters in Egypt. Chicago: Reilly, 1908.

The Boy Fortune Hunters in Panama. Chicago: Reilly, 1908.

The Boy Fortune Hunters in China. Chicago: Reilly, 1909.

The Boy Fortune Hunters in Yucatan. Chicago: Reilly, 1910.

The Boy Fortune Hunters in the South Seas. Chicago: Reilly, 1911.

***The Daring Twins Series:***

The Daring Twins. Chicago: Reilly, 1911.

Phoebe Daring. Chicago: Reilly, 1912.

***The Flying Girls Series (Published under the pseudonym Edith Van Dyne):***

The Flying Girl. Chicago: Reilly, 1911.

The Flying Girl and Her Chum. Chicago: Reilly, 1912.

***The Little Wizard Series:***

This series includes the six books listed below, although the publication information for the last book, The Scarecrow and the Tin Woodman, is not provided in Exhibition of Published Writings. It is not necessarily unreasonable to assume that the book was published in Chicago by Reilly & Britton, considering the frequency of this publication location and role of that publisher in printing Baum's works. However, because I lack confirmation of such information I am not including it in the citation.

Readers of this guide will notice that the titles of the following books share connections to the Oz series in that they feature characters from the popular books about Oz. The following books were written for a younger audience than that of the Oz books, featuring some recognizable figures, but incorporating them into books of shorter length. The books were later gathered into a single volume, though they continued to be printed in separate books as well (39).

The Cowardly Lion and The Hungry Tiger. Chicago: Reilly, 1913.

Jack Pumpkinhead and The Sawhorse. Chicago: Reilly, 1913.

Little Dorothy and Toto. Chicago: Reilly, 1913.

Ozma and The Little Wizard. Chicago: Reilly, 1913.

The Scarecrow and the Tin Woodman. N.p.: n.p., 1913.

Titktok and the Nome King. Chicago: Reilly, 1913.

Little Wizard Stories of Oz. Chicago: Reilly, 1914.

This book is a collection of the six stories that were individually published in the Little Wizard series (39).

***The Mary Louise Series (Published under the pseudonym Edith Van Dyne):***

This is a series of books published for girls, sometimes perceived as the follow-up series to Aunt Jane's Nieces due to the fact that the first book in the series was published a year after the last book in the Aunt Jane's Nieces series. Baum wrote the first five books of this series, though several others were published under the same pseudonym of Edith Van Dyne. The later books were written by Emma S. Sampson (40).

Mary Louise. Chicago: Reilly, 1916.

Mary Louise in the Country. Chicago: Reilly, 1916.

Mary Louise Solves a Mystery. Chicago: Reilly, 1917.

Mary Louise and the Liberty Girls. Chicago: Reilly, 1918.

Mary Louise Adopts a Soldier. Chicago: Reilly, 1919.

**The Snuggle Tales Series:**

Regarding the first four titles that follow, Hearn does not list “...and Other Stories” as part of the titles.

Little Bun Rabbit and Other Stories. Chicago: Reilly, 1916.

The Magic Cloak and Other Stories. Chicago: Reilly, 1916.

Once Upon a Time and Other Stories. Chicago: Reilly, 1916.

The Yellow Hen and Other Stories. Chicago: Reilly, 1916.

The Gingerbread Man. Chicago: Reilly, 1917.

Hearn lists the title of this book as The Ginger-bread Man.

Jack Pumpkinhead. N.p.: n.p., 1917.

Hearn indicates that Reilly was also responsible for publishing this book in Chicago, rather than that there is no clarification of place of publication or publisher.

**Other Children’s Books:**

Mother Goose in Prose. Chicago: Way, 1897.

Father Goose, His Book. Chicago: Hill, 1899.

The Songs of Father Goose For the Kindergarten, The Nursery and The Home. Chicago: Hill, 1900.

This book is a collection of seventy verses, twenty-six of which are accompanied by the music of Alberta N. Hall (26).

The Army Alphabet. Chicago: Hill, 1900.

The Navy Alphabet. Chicago: Hill, 1900.

A New Wonderland. New York: Russell, 1900.

American Fairy Tales. Chicago: Hill, 1901.

Dot and Tot of Merryland. Chicago: Hill, 1901.

The Master Key: An Electrical Fairy Tale. Indianapolis: Bowen, 1901.

The Life and Adventures of Santa Claus. Indianapolis: Bowen, 1902.

The Enchanted Island of Yew. Indianapolis: Bobbs, 1903.

The Surprising Adventures of the Magical Monarch of Mo and His People. Indianapolis: Bobbs, 1903.

The stories that appear in A New Wonderland are included in this book, with the exceptions that the valley of Phunnyland is renamed Mo and the first chapter is a rewritten version of the original first chapter (27).

Queen Zixi of Ix. New York: Century, 1905.

This story was originally published in serial form in the magazine St. Nicholas from November 1904 through October 1905 (31).

The Woogle-Bug Book. Chicago: Reilly, 1905.

Annabel, A Novel for Young Folks. Chicago: Reilly, 1906.

This was the first Baum book written for older girls and is the only one that Baum published under the pseudonym Suzanne Metcalf. The success of this book was actually responsible for motivating Reilly & Britton to publish the Aunt Jane's Nieces series (36).

John Dough and the Cherub. Chicago: Reilly, 1906.

Father Goose's Year Book, Quaint Quacks and Feathered Shafts for Children. Chicago: Reilly, 1907.

According to Hearn the title of this book is Father Goose's Year Book: Quaint Quacks and Feathery Shafts for Mature Children.

Policeman Bluejay. Chicago: Reilly, 1907.

This book was published under the pseudonym Laura Bancroft, the name Baum used for the books in his Twinkle Tales series (33).

Baum's American Fairy Tales. Indianapolis: Bobbs, 1908.

This book contains twelve stories from American Fairy Tales that have been reordered and includes three new stories (28).

L. Frank Baum's Juvenile Speaker. Chicago: Reilly, 1910.

This book includes excerpts from some of Baum's previous works (33).

Babes in Birdland. Chicago: Reilly, 1911.

This is the same book as Policeman Bluejay, but the title has been changed (33).

The Sea Fairies. Chicago: Reilly, 1911.

Baum's Own Book for Children. Chicago: Reilly, 1912.

This book is a reissued copy of L. Frank Baum's Juvenile Speaker, but the preface has been omitted (33).

Sky Island. Chicago: Reilly, 1912.

Jaglon and the Tiger Fairies. Chicago: Reilly, 1953.

Despite the claim in 1953 that this was a new book, this story was originally printed in serial form from January to September 1905 in The Delineator as part of the "Animal Fairy Stories" (34).

A Kidnapped Santa Claus. Indianapolis: Bobbs, 1961.

Hearn includes this title among Baum's writings, although I did not find it in Exhibition of Published Writings.

Animal Fairy Tales. Chicago: Intl. Wizard of Oz Club, 1969.

Similar to the title listed immediately above this citation, Hearn includes this work among Baum's writings, but I did not find it listed in Joan Baum and Roland Baughman's compilation.

### **Miscellaneous Books:**

Baum's Complete Stamp Dealers Directory. Syracuse: Baum, 1873.

Hearn lists this work in the author sketch he wrote about Baum for volume 22 of the Dictionary of Literary Biography, and I am dependent upon the accuracy of his citation because I have not secured a copy of this work for personal consultation.

The Book of the Hamburgs: A Brief Treatise Upon the Mating, Rearing and Management of the Different Varieties of Hamburgs. Hartford, CT: Stoddard, 1886.

Baum wrote this pamphlet to discuss his development of a new breed of Hamburg chickens that won numerous prizes at fairs and exhibitions. Baum raised Hamburg chickens during his younger years and continued to appreciate these birds throughout his life, raising Rhode Island Reds when he resided at Ozcot in Hollywood (42).

By the Candelabra's Glare. Chicago: Baum, 1898.

Baum privately printed 99 copies of this book of verse in his own workshop (44).

The Art of Decorating Dry Goods Windows and Interiors. Chicago: Show Window, 1900.

This is a handbook Baum published for window decorators, based on the monthly journal Show Window that he started in 1897 (45).

The Fate of a Crown. Chicago: Reilly, 1905.

This is the first book that Baum wrote for adults, and he published it under the pseudonym Schuyler Staunton. Baum chose to publish under a pseudonym because he considered children's literature his main genre (45).

Daughters of Destiny. Chicago: Reilly. 1906.

This is the second adult novel Baum wrote, also published under the pseudonym Schuyler Staunton (45).

Tamawaca Folks: A Summer Comedy. Macatawa, MI: Tamawaca, 1907.

Baum published this privately-printed short book under the pseudonym John Estes Cook (46). According to Hearn this book was published by Macatawa, not Tamawaca.

The Last Egyptian, a Romance of the Nile. Philadelphia: Stern, 1908.

Baum published this book, his last adult novel, anonymously (46).

L. Frank Baum's "Our Landlady". Mitchell, SD: Friends of the Middle Border, 1941.

This book features reprints of some of Baum's columns from Aberdeen Saturday Pioneer. The South Dakota Writers' Project is responsible for this collection (43).

### **Magazines and Newspapers:**

The Rose Lawn Home Journal. Syracuse: Baum. [1870?-?].

When they were teens, Baum and his brother, Harry, published this newspaper monthly during the summer (42).

The Aberdeen Saturday Pioneer. Aberdeen: Baum. Jan. 1890-Mar. 1891.

Baum leased this paper, originally known as the Dakota Pioneer, from John H. Drake. The paper features Baum's column "Our Landlady," which told of the livelihoods of a number of outlandish individuals residing in a boardinghouse (43).

The Show Window: A Magazine for Merchants. Chicago: Show Window, 1897-1902.

This magazine discusses the topic of window display, and Baum edited and significantly wrote for the journal until his books for children became highly popular. In 1902 the magazine changed names to The Merchants Record and Show Window, later becoming The Display World. The only known copy of the magazine is located in the Library of Congress (44).

### **Plays:**

I relied on Alla T. Ford and Dick Martin's The Musical Fantasies of L. Frank Baum for the following information concerning Baum's plays. Ford and Martin note that there were some plays proposed by Baum in collaboration with Paul Tietjens and W.W. Denslow, including The Octopus; or the Title Trust, Father Goose, Prince Silverwings, and The Pagan Potentate that never came to fruition. Baum wrote additional plays that were never staged, including The Pipes of Pan and The King of Gee Whiz, parts of which can be found in Ford and Martin's book. An interesting fact that Ford and Martin discuss in their book is that, during the later years of his life, Baum wrote and performed in several plays and operettas for the Los Angeles Uplifters. Included among those plays is The Uplift of Lucifer, a writing that has not been recovered.

For the purposes of limiting the length of this part of my research guide and the research guide in general I am encouraging the reader to pursue further information at

his/her own discretion. The reader will notice that I have provided either the date of the first performance or the year(s) during which a play was performed in the citation information for most of the plays. The variant is attributable to the availability of that information, particularly in Ford and Martin's book, to which I referred for this section.

Maid of Arran. Perf. Baum, Agnes Hallock, Genevieve Rogers, and Frank Aiken. Baum's Opera House, Pennsylvania. 1881.

According to Ford and Martin, Baum wrote this play as an adaptation of William Black's A Princess of Thule. Baum was a central performer in the drama, assuming the role of Hugh Holcomb. Ford and Martin do not provide an exact date of the first performance of the play, but inform their readers that later performances occurred in Syracuse and in New York City during the spring of 1882.

Matches. Opera House, Syracuse. 19 May 1883.

Ford and Martin provide no other details than what I have listed, with the exception of mentioning the short-lived success of the play and its structure as three acts.

Kilmourne. Syracuse. 1884.

Ford and Martin refer to this play in relation to two others Baum wrote during the same time, The Mackrummins and The Queen of Killarney. According to these authors, Kilmourne was briefly performed in Syracuse during 1884, but The Queen of Killarney was never staged, probably due to the death of the producer for whom it was written. The Mackrummins was also not produced and probably remained unfinished.

The Wizard of Oz. Music by Paul Tietjens. Perf. Anna Laughlin, Fred Stone, David Montgomery, Arthur Hill, and John Slavin. Grand Opera House, Chicago. 16 June 1902.

The Woggle-Bug. Music by Frederick Chapin. Perf. Blanche Deyo, Fred Mace, Hal Godfrey, and Mabel Hite. Garrick Theatre, Chicago. 18 June 1905.

Ford and Martin mention that this play was a failure, only performed until July 12, less than a month after its first showing.

The Tik-Tok Man. Perf. James Morton, Frank Moore, Leonora Novasio, Beatriz Michelena, Charlotte Greenwood, and Fred Woodward. Music by Louis Gottschalk. Majestic Theatre, Los Angeles. Mar. 1913.

This play, in contrast to The Woggle-Bug, met with greater success. After

premiering in Los Angeles it had additional performances in San Francisco and Chicago, later going on tour.

### **Screenplays:**

The information for this section of the guide is derived from Michael Patrick Hearn's author sketch in volume 22 of the Dictionary of Literary Biography. I have not found these titles listed in other sources, nor have I secured them for personal consultation to validate the following information.

The Fairylogue and Radio-Plays. Grand Rapids, MI: Sept. 1908.

His Majesty, the Scarecrow of Oz. 1914.

According to Hearn this was later released in 1915 as The New Wizard of Oz.

The Last Egyptian. 1914.

The Magic Cloak of Oz. 1914.

The Patchwork Girl of Oz. 1914.

### **Correspondence (Letters and a Poem):**

During my research I did not locate any sources that provide a collection of published letters. Although some sources include references to letters and occasionally photocopies or summaries of letters, I have not discovered a source that actually compiles various Baum letters and reproduces them. I do not deny the possibility that such a source exists, but admit that I have been unable to find it during the time I have devoted to this project. The reader will notice in the citation information accompanying the following letters and poem the words "Lent by" at the conclusion of the entries. This refers to the items being lent by the respective individuals to Joan Baum and Roland Baughman for the purposes of compiling Exhibition of Published Writings, to which I referred for the following information about correspondence materials.

"To Mary Louise Brewster." Unpublished letter, 3 Oct. 1897. Lent by Mr. and Mrs. Solton Engel.

In this four-page letter Baum writes to his sister about beginning his magazine The Show Window and about his upcoming books Mother Goose in Prose and A New Wonderland (44).

“To Dr. Harry C. Baum.” Unpublished letter, 8 Apr. 1900. Lent by the Arents Tobacco Collection of the New York Public Library.

In this letter to his brother Baum discusses the publication of several of his books and the changing attitudes of the publishers responsible for printing those books (9).

“To W. W. Ellsworth.” Unpublished letter, 4 Sept. 1904. Lent by Howard S. Mott.

In this letter Baum discusses the illustrations Frederick Richardson prepared for Queen Zixi of Ix (31).

“To W. F. Clarke.” Unpublished letter, 13 Nov. 1904. Lent by Howard S. Mott.

In this letter Baum articulates his gratitude for the first appearance of Queen of Zixi of Ix in the November edition of St. Nicholas (31).

“To Mr. W. W. Ellsworth.” Unpublished letter, 19 Nov. 1906. Lent by Roland Baughman.

In this letter Baum tells Mr. Ellsworth of the Century Company about his book The Last Egyptian and his hope that the company will approve the writing for publication (46).

“To Mrs. C. B. Boothe.” Unpublished poem, 26 June 1910. Lent by Howard S. Mott.

In this six-stanza poem Baum thanks Mrs. Boothe for preparing some homemade cheese for him (46).

### **Bibliographies of Primary Works:**

#### **Books:**

Baum, Joan and Roland Orvil Baughman. L. Frank Baum: The Wonderful Wizard of Oz: An Exhibition of His Published Writings, in Commemoration of the Centenary of His Birth, May 16, 1856. New York: Columbia U Lib., 1956. [British Library Catalogue, Copac, WorldCat]

In this book Joan Baum and Roland Baughman provide a thorough listing of L. Frank Baum’s writings, including his Oz series books, other series books for children, young adults, and adults, newspapers, poems, and plays. The book also contains details concerning items such as collections of drawings, games, maps of Oz and its surrounding areas, and film adaptations of Baum’s work.

Ford, Alla T. and Dick Martin. The Musical Fantasies of L. Frank Baum. Chicago: Wizard, 1958. [British Library Catalogue]

This book discusses the various plays and musicals Baum wrote, some of which he wrote lyrics for and some of which he never finished. The conclusion of the book features a bibliography that includes listings for the plays, books, pseudonymous books, and literary contributions of Baum.

Greene, David L. and Dick Martin. The Oz Scrapbook. New York: Random, 1977. [ABELL, British Library Catalogue, LibCat]

Greene and Martin present a fascinating compilation of Oz-related materials in this book, describing the various Oz books, both those Baum wrote and those of his successors, and including a plethora of images to accompany the text. At the conclusion of the book they present a basic listing of the forty Oz books, divided according to author (Baum, Ruth Plumly Thompson, John R. Neill, Jack Snow, Rachel R. Cosgrove, and Eloise Jarvis McGraw and Lauren McGraw Wagner), as well as some listings for books other than the original forty of the Oz series.

Hanff, Peter E. and Douglas G. Greene. Bibliographia Oziana: A Concise Bibliographical Checklist of the Oz Books by L. Frank Baum and His Successors. Kinderhook, IL: Intl. Wizard of Oz Club, 1976. [WorldCat]

As the title suggests, this book features listings of the various Oz books Baum and his successors wrote.

Hinke, C. J. Oz in Canada: A Bibliography. Vancouver: Hoffer, 1982. [British Library Catalogue, MLAIB]

In this book Hinke provides listings and descriptions of the Canadian publications of several of Baum's writings, including Oz books and series books printed under Baum's pseudonyms.

Schiller, Justin G. The Distinguished Collection of L. Frank Baum and Related Oziana, Including W.W. Denslow. New York, NY: Swann Galleries, 1978. [WorldCat]

Although this compilation is a catalog for an auction sale, it contains an overview of Baum's works as well as citations and descriptive bibliographical details.

### Articles:

Dempsey David. "The Wizardry of L. Frank Baum." Bibliophile in the Nursery: A Bookman's Treasury of Collectors' Lore On Old and Rare Children's Books. Ed. William Targ. 1957. Metuchen, NJ: Scarecrow Rpt., 1969. 387-391. [British Library Catalogue, Copac]

Greene, David L. "L. Frank Baum's Later Oz Books, 1914-1920." Baum Bugle 16.1 (1972): 17-20. [MLAIB]

This article discusses Baum's Aunt Jane's Nieces series, the Oz books written between 1914-1920, Father Goose's Party (a book for which all that is known is the description of it, as a copy has not been found), and includes reproductions of correspondence between Baum and Reilly, one of his publishers from the firm Reilly & Britton.

Greene, Douglas G. "The Periodical Baum: An Annotated Checklist." Baum Bugle: A Journal of Oz 9.2 (1975): 3-9. [MLAIB]

Nagel, James, and Gwen L. Nagel, eds. Facts On File: Bibliography of American Fiction: 1866-1918. New York: Manly-Facts On File, 1993. 64-67. [LibCat, WorldCat]

This brief mention contains a concise, but thorough, listing of the various writings of Baum, including some reprints of the original works.

### Archives:

The seemingly main collection of archival material is located in the Butler Library of Columbia University. One part of the collection contains 320 items that include correspondences, manuscripts, and papers written by and about Baum, mainly associated with the centenary Baum exhibition held at the Columbia University Libraries in 1956. The collection of Engel Solton is also available at the Butler Library and features 76 items, ranging from transcripts, manuscripts, autograph letters, and drawings. The International Wizard of Oz club has contributed approximately 1600 items to the Baum material available at the Butler Library, including correspondence items and information relevant to The Baum Bugle.

Additional substantial archive locations include the Eskstrom Library at the University of Louisville, the Alexander Mitchell Public Library, and the Syracuse University Library. The Eskstrom Library holds more than 100 volumes of Baum material, including all of the writings in the Oz, Aunt Jane's Nieces, and Mary Louise series books. It also contains the later Oz books Ruth Plumly Thompson wrote and a few

other items. The Alexander Mitchell Public Library maintains more than 300 Baum materials, including books (some of which Baum autographed), photographs, letters, artifacts, etc. Lastly, Syracuse University Library contains several of the original works by Baum in addition to some Baum papers.

Various other libraries hold collections of Baum material, including: Arizona State University Library, Chester Fritz Library at the University of North Dakota, Ohio State University Library, Albert & Shirley Small Special Collections Library at the University of Virginia, University of Wisconsin Library, Cushing Library at Texas A & M University, and the Beinecke Rare Book & Manuscript Library at Yale University. Due to limitations of length concerning this research guide I have chosen not to include specific details about the collections at these locations or the contact information similar to that listed below for the more sizeable collections. That information is available, however, through accessing the websites of the libraries. The sources I referred to in order to discover these collections are *ArchivesUSA* and <http://www.halcyon.com/piglet/books9.htm>, though I also searched RILIN. Additional Baum material presumably is held by private collectors, though I have not provided information pertaining to those sources.

**Main Collection Library Contact Information:**

Butler Library, 6<sup>th</sup> Fl. East  
University Libraries  
Columbia University  
535 W. 114<sup>th</sup> St.  
New York, NY 10027  
Phone: (212) 854-5153  
Fax: (212) 854-1365  
E-mail: [rbml@libraries.cul.columbia.edu](mailto:rbml@libraries.cul.columbia.edu)  
Director: Jean Ashton, (212) 854-2232  
Public Services & Programs: Jennifer Lee, (212) 854-4048

**Additional Library Contact Information:**

Rare Books & Special Collections  
Eskstrom Library  
University of Louisville Library  
2301 S. Third St.  
University of Louisville  
Louisville, KY 40292  
Phone: (502) 852-6757  
Senior Clerk: Ann Collins, [ahcol01@louisville.edu](mailto:ahcol01@louisville.edu)

Alexander Mitchell Public Library  
Special Collections  
519 S. Kline St.  
Aberdeen, SD 57401  
Phone: (605) 626-7097  
E-mail: [ampl@sdl.net](mailto:ampl@sdl.net)  
Director: Pam Lingor

Rare Book Collection  
Special Collections Research Center  
Syracuse University Library  
222 Waverly Ave.  
Syracuse, NY 13244  
Phone: (315) 443-2093  
Director: Christian Yves Dupont, [cydupont@syr.edu](mailto:cydupont@syr.edu)

### *Section III: Secondary Sources*

Due to the popular appeal of The Wonderful Wizard of Oz, numerous dissertations, articles, and books have been written focusing on the work and its broader applications. In order to provide a brief, but thorough listing of secondary sources concerning this well-known literature, I have chosen to limit the following citations to include only those of writings accepted (pertaining to dissertations) or published after 1995. I have also restricted citations to those works that discuss specific cultural concerns, such as identity formation, political innuendos, spiritual issues, and economic commentary. I found during my research that those dissertations and abstracts written after 1995 tend to focus particularly on the film adaptation of the book rather than solely on the written format. For this reason, and to supply the reader some familiarity with material concerning the film version of the story, I am including dissertations that refer to the cinematic production in the “Dissertations and Abstracts” section of this guide that immediately follows this note. I have also included some citations for film-related material in the sections for the articles and books. The information the annotations below include derives from summarizing abstracts as found online through the databases that I have used in my research and listed in brackets beside the citations. The reader will notice that I have organized the following entries according to the headings “Dissertations and Abstracts,” “Articles,” “Books,” and “Journal.” The materials listed in these sections are arranged in alphabetical order, with the exception of the portion of this guide devoted to journals. The Baum Bugle is the official journal produced by the International Wizard of Oz Club and the only listing included in the “Journal” caption. Therefore, it was unnecessary to establish any kind of alphabetical organization for the

“Journal” section.

**Dissertations and Abstracts:**

Bunch, Charles K. “Myth and Metaphor in Counseling, Background Concepts and Demonstration Using the Film The Wizard of Oz.” Diss. Union Inst., 2000. DAI 61.5 (2000): 1750A. [MLAIB]

This dissertation discusses the function of myth, archetype, metaphor, and symbolism in counseling sessions. Bunch articulates the projection of significant life themes, conflicts, etc. of the film The Wizard of Oz, as well as some of the archetypes the movie presents.

Contos, Aristi Dimitriou. “Dorothy’s Discovery of Her Self in L. Frank Baum’s ‘The Wizard of Oz.’” MA thesis. California State U, Long Beach, 1998. Ann Arbor: UMI, 1998. AAT 1391610. [ProQuest]

This thesis discusses the emergence of Dorothy’s new self following the death of the Wicked Witch of the West, which symbolically represents the shedding of Dorothy’s former self.

Ferguson, Thomas S. “Behind the Curtain: Publishing The Wonderful Wizard of Oz.” Diss. Pace U, 2004. [WorldCat]

Greaves, Sharron T. “A Cultural Interrogation of the Film, ‘The Wiz.’” Diss. Arizona State U, 2003. Ann Arbor: UMI, 2003. AAT 3109561. [ProQuest, WorldCat]

This dissertation explores the cultural, racial, and social factors that influenced the 1978 film The Wiz, which was inspired by film and stage adaptations of the book The Wonderful Wizard of Oz.

Groch, John R. “Corporate Reading, Corporate Writing: MGM and CBS in the Land of Oz.” Diss. U of Iowa, 1996. Ann Arbor: UMI, 1996. AAT 9629659. [MLAIB, ProQuest]

This dissertation focuses on the relationship between cultural issues and the popularization of the classic film The Wonderful Wizard of Oz, specifically in terms of three historical times during which the film was released and circulated.

Swartz, Mark E. “Before the Rainbow: L. Frank Baum’s ‘The Wonderful Wizard of Oz’ On Stage and Screen to 1939.” Diss. New York U, 1996. Ann Arbor: UMI, 1996. AAT 9621838. [MLAIB, ProQuest]

This dissertation examines the progression of The Wonderful Wizard of Oz from the written form to that of stage and screen, exploring the means by which the story has cemented its position as a profound work in children's literature.

**Articles:**

Bellin, Joshua David. "‘I Don't Know How It Works': The Wizard of Oz and the Technology of Alienation." Arizona Quarterly: A Journal of American Literature, Culture, and Theory 60.4 (2004): 65-97. [MLAIB]

Chaston, Joel. "Baum, Bakhtin, and Broadway: A Centennial Look at the Carnival of Oz." The Lion and the Unicorn 25.1 (2001): 128-149. [Project MUSE]

In this article Chaston examines the critical reception of The Wizard of Oz and its sequels, the harsh criticisms the sequels, in particular, have received, and also discusses the evolution of The Wizard of Oz from book to stage.

Dee, Michel. "Not in Kansas Anymore: The Appeal of Oz for Gay Males." The Baum Bugle 46.1 (2002): 31-38. [ABELL]

Dietrich, Bryan. "The Age of Baum: Toward a Semiotic Understanding of Child's-Tale-Turned-New-Nuclear-Parable." Semiotics 1993. Ed. Robert S. Corrington and John Deely. New York: Lang, 1995. 123-132. [MLAIB]

Doty, Alexander. "‘My Beautiful Wickedness': The Wizard of Oz as Lesbian Fantasy." Hop on Pop: The Politics and Pleasures of Popular Culture. Ed. Henry Jenkins, Tara McPherson, and Jane Shattuc. Durham, NC: Duke UP, 2002. 138-157. [MLAIB]

Doty examines the characters of the film The Wizard of Oz and the various identifications she formed with them when watching the movie as an adolescent. She discusses sexual orientation and interpretations of the movie according to differing sexual contexts, personally perceiving the film as a lesbian narrative.

Erisman, Fred. "L. Frank Baum and the American Political Tradition." South Dakota History 31.2 (2001): 162-168. [MLAIB]

In this article Erisman comments on Baum's politics and his awareness of the political events that were occurring around him at the time of his publication of The Wonderful Wizard of Oz. He also describes Baum's beliefs in relation to concepts put forth by Emerson.

Flynn, Richard. "Imitation Oz: The Sequel as Commodity." The Lion and the Unicorn 20.1 (1996): 121-131. [Project MUSE]

Flynn discusses in this article the progression of the Oz series from The Wonderful Wizard of Oz to the several additional books published after Baum's death, commenting that the sequels published posthumously were the results of commercial motivation.

Franson, J. Karl. "From Vanity Fair to Emerald City: Baum's Debt to Bunyan." Children's Literature: Annual of The Modern Language Association Division on Children's Literature and The Children's Literature Association 23 (1995): 91-114. [MLAIB, Wilson]

In this article Franson discusses the influence of John Bunyan's Pilgrim's Progress on Baum's The Wonderful Wizard of Oz, claiming that Baum's story is essentially a reincarnation, or at the least an inspired product, of Bunyan's work.

Friedman, Bonnie. "Relinquishing *Oz*: Every Girl's Anti-Adventure Story." Michigan Quarterly Review 35.1 (1996): 9-28. Rpt. in The Movies: Texts, Receptions, Exposures. Ed.

Laurence Goldstein and Ira Konigsberg. Ann Arbor, MI: U of Michigan P, 1996. 41-59. [MLAIB]

In this article Friedman discusses the female version of the coming-of-age story and analyzes The Wizard of Oz in terms of the struggle women face in establishing their identities.

Gallardo-Torrano, Pedro. "From Fantasy to Science Fiction: L. Frank Baum's the *Oz* Stories." Proceedings of the 20<sup>th</sup> International AEDEAN Conference. Ed. P. Guardia and J. Stone. Barcelona, Sp.: U de Barcelona. 459-464. [MLAIB]

Gallardo-Torrano comments on the combination of fantasy and science fiction in The Wonderful Wizard of Oz, specifically discussing the characters of the Tin Woodman and Tik-Tok as representational of this intermingling of genres.

Gessel, Michael. "The Wizard of Oz as Urban Legend." South Dakota History 31.2 (2001): 146-153. [MLAIB]

In this article Gessel explores the theory that The Wonderful Wizard of Oz is an allegory for the challenges farmers and industrial workers confronted at the beginning of

the 20<sup>th</sup> century. He discusses the evolution of the theory, which he states can never be disproved, though Baum, his biographers, and his descendants have denied the validity of the claim.

Gilman, Todd S. “‘Aunt Em: Hate You! Hate Kansas! Taking the Dog, Dorothy’: Conscious and Unconscious Desire in The Wizard of Oz.” Children’s Literature Association Quarterly 20.4 (1995-1996): 161-167. Rpt. in L. Frank Baum’s World of Oz: A Classic Series at 100. Ed. Suzanne Rahn. Lanham, MD: Scarecrow, 2003. 127-145. [ABELL, MLAIB]

Gilman assumes a psychoanalytic approach to interpret the film The Wizard of Oz as indirectly projecting a sense of Dorothy’s unconscious and conscious desires. He presents examples of how his argument applies to the film through mentioning various encounters Dorothy has and through presenting a Freudian analysis of those events.

Hamelman, Steven. “The Deconstructive Search for Oz.” Literature Film Quarterly 28.4 (2000): 312-319. [MLAIB]

Hamelman provides a deconstructionist examination of The Wizard of Oz in this article, explaining the symbolism of the quest and characters in relation to dreams, truth, meaning, etc.

Hansen, Bradley A. “The Fable of the Allegory: The Wizard of Oz in Economics.” Journal of Economic Education 33.3 (2002): 254-264. [ProQuest, Web of Knowledge, Wilson]

In this article Hansen refutes the idea that Baum maintained Populist views and wrote The Wonderful Wizard of Oz as economic commentary.

Hark, Ina Rae. “Moviegoing, ‘Home-leaving’, and the Problematic Girl Protagonist of The Wizard of Oz.” Sugar, Spice, and Everything Nice: Cinemas of Girlhood. Ed. Frances Gateward and Murray Pomerance. Detroit, MI: Wayne State UP, 2002. 25-38. [ABELL]

In this article Hark discusses the film version of The Wonderful Wizard of Oz in terms of how it portrays the home-leaving fantasy and the issue of the female protagonist. She examines the relationships between male and female characters according to the storyline and asserts that the film essentially “accomplishes its ends in placing woman where it wants her” (33).

Hearn, Michael Patrick. “Toto, I’ve a Feeling We’re Not in Kansas City Anymore—or Detroit—or Washington, DC!” The Horn Book 77.1 (2001): 16-34. [Wilson]

In this article Hearn examines the controversy that has surrounded The Wonderful Wizard of Oz, beginning two years after the original publication of the story and continuing into current time. He discusses the arguments librarians have launched against the book and the censorship the book has endured, as well as how some modern fundamentalists still reject the book as an inappropriate work for children.

Junko, Yoshida. "Uneasy Men in the Land of Oz." Children's Literature and the Fin de SiÈcle. Ed. Roderick McGillis. Westport, CT: Praeger for the Intl. Research Soc. for Children's Lit., 2003. 157-68. [ABELL]

Karp, Andrew. "Utopian Tension in L. Frank Baum's Oz." Utopian Studies 9.2 (1998): 103-121. [Wilson]

Karp comments on the political and philosophical issues of Baum's fourteen Oz books as representations of the struggle between the individual and the community to coexist in a harmonious, balanced relationship. He asserts that Baum's writing indicates a conflict between emphasizing individual rights and the collective good of society while maintaining a unified community, in spite of the differences of individuals.

Kim, Helen M. "Strategic Credulity: *Oz* as Mass Cultural Parable." Cultural Critique 33 (1996): 213-233. [MLAIB]

This article discusses the film adaptation of The Wizard of Oz as commentary on consumerism, particularly American consumerism, and Baum's career as a further reflection of this subject.

Koupal, Nancy Tystad. "Add a Pinch of Biography: Seasoning the Populist Allegory Theory with History." South Dakota History 31.2 (2001): 153-162. [MLAIB]

In this article Koupal examines the Populist theory regarding The Wonderful Wizard of Oz and claims that Henry M. Littlefield used questionable biographical research to support the theory. She provides examples of inadequate conclusions Littlefield drew and details concerning Baum's political affiliation and causes, specifically his Republican stance and appreciation (but not support of Populist ideologies).

Lurie, Alison. "The Oddness of Oz." The New York Review of Books 47.20 (2000): 16-24. [Wilson]

In this article Lurie examines the innovations found in The Wonderful Wizard of Oz, as well as the feminist commentary of the book. As Lurie articulates, some critics

view the book as representative of a socialist society in which women exercise significant control due to the references to female dominion over communities in Oz and Princess Ozma's rule over all of the lands of Oz.

Mitrokhina, Xenia. "The Land of *Oz* in the Land of the Soviets." Children's Literature Association Quarterly 21.4 (1996-1997): 183-188. [MLAIB]

Mitrokhina discusses the differences between Baum's The Wonderful Wizard of Oz and Alexander M. Volkov's The Wizard of the Emerald City to explain the types of ideological ideas the Soviets were articulating through children's literature during the early 20<sup>th</sup> century. She asserts that Volkov's book exemplifies Soviet policy and perceptions of adequate role models for children.

Nesbet, Anne. "In Borrowed Balloons: The Wizard of Oz and the History of Soviet Aviation." Slavic and East European Journal 45.1 (2001): 80-95. [MLAIB, Web of Knowledge, Wilson]

In this article Nesbet discusses Aleksandr Melentievich Volkov, a Soviet professor of metallurgy who published revised and rewritten editions of Baum's classic story. Volkov emphasized the importance of imagination over politics, a significant standpoint during a time of Soviet creation and innovation.

Paige, Linda Rohrer. "Wearing the Red Shoes: Dorothy and the Power of the Female Imagination in The Wizard of Oz." Journal of Popular Film and Television 23.4 (1996): 146-153. [ABELL, MLAIB, Wilson]

Paige focuses this article on an examination of the symbolism of the film The Wizard of Oz, asserting that Dorothy's journey represents a search for self-discovery and that the red shoes are demonstrative of imagination. She claims that Dorothy makes a wrong decision in returning home because it causes her to relent to patriarchal forces and to reject her imaginative capabilities.

Parker, David B. "The Fork in the Yellow Brick Road." 49<sup>th</sup> Parallel: An Interdisciplinary Journal of North American Studies 5 (2000): n.p. [MLAIB]

In this article Parker discusses the changes America was undergoing at the time Baum published his classic book, specifically the shift from agricultural to industrial economic focus. He explains that individuals argue that Baum supported this modifying of society, whereas others oppose the idea. Parker also comments on the differences between the written and cinematic versions of the story.

"The Politics of *Oz*: A Symposium." Spec. issue of South Dakota History 31.2 (2001):

146-168. [MLAIB]

This special issue contains the articles written by Erisman, Gessel, and Koupal, for which I have provided citations prior to this entry.

Reid, Davis. "What WOZ: Lost Objects, Repeat Viewings, and the Sissy Warrior." Film Quarterly 55.2 (2001-2002): 2-13. [ABELL, MLAIB, Web of Knowledge]

This article primarily examines the role of the Lion as a type of effeminate figure in the film version of The Wizard of Oz, drawing associations between this cinematic representation and homosexuality.

Richardson, Barbara. "L. Frank Baum and The Wizard of Oz." Book and Magazine Collector 201 (2000): 46-61. [ABELL]

Ritter, Gretchen. "Silver Slippers and a Golden Cap: L. Frank Baum's The Wonderful Wizard of Oz and Historical Memory in American Politics." Journal of American Studies 31.2 (1997): 171-202. [MLAIB, Wilson]

In this article Ritter examines the popularity of Baum's story, particularly in the context of political, economic, and racial conditions that individuals claim the work reflects.

Stern, Jeffrey. "Cyclones, Bi-cycles, and Psychoanalysis: The Witch-of-Us? Complex and The Wizard of Oz." Journal of the American Psychoanalytic Association 51.4 (2003): 1241-1261. [Web of Knowledge]

Stern uses this article to discuss the possibility of whether a piece of art, such as the film The Wizard of Oz, is capable of offering insight into female psychosexuality. He also explores issues such as female castration, menopause, and fantasies.

Taylor, Quentin. "Money and Politics in the Land of Oz." Independent Review 9.3 (2005): 413-426. [Wilson]

In this article Quentin discusses The Wonderful Wizard of Oz as an allegory on Populism, claiming that the book is representative of the Populist movement as well as a book for children. Quentin lauds Baum's ability to create a story that functions as political commentary and also as adolescent entertainment.

Ziaukas, Tim. "Baum's Wizard of Oz as Gilded Age Public Relations." Public Relations Quarterly 43.3 (1998): 7-11. [Wilson]

Ziaukas examines The Wonderful Wizard of Oz as representative of a piece of public relations writing, specifically in terms of its function as commentary on the Populist movement and the financial questions that arose during the 1890s concerning the gold standard. He claims that Baum's audience at the time of Populism would have been aware of the connection between the book and economic concerns, though the story assumed the reputation of being a literary work for children.

Zornado, Joseph. "Swaddling the Child in Children's Literature." Children's Literature Association Quarterly 22.3 (1997): 105-112. [MLAIB]

In this article Zornado examines the parent-child relationship as presented in literature for children, specifically how that association often requires the child to either succumb to demands or to face destruction. He assumes a psychoanalytic approach in discussing this issue, mostly commenting on the film version of Baum's story and writings by other authors.

### **Books:**

Bausch, William J. The Yellow Brick Road: A Storyteller's Approach to the Spiritual Journey. Mystic, CT: Twenty-Third, 1999. [WorldCat]

In this book Father Bausch employs the characters from The Wizard of Oz as guides in the pursuit of spiritual understanding and incorporates several storylines in discussing that pursuit.

Dighe, Ranjit S., ed. The Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory. Westport, CT: Praeger, 2002. [ABELL, British Library Catalogue, MLAIB, WorldCat]

This book contains information concerning the issue of The Wonderful Wizard of Oz as a political and monetary allegory, an annotated version of The Wonderful Wizard of Oz, William Jennings Bryan's "Cross of Gold" speech, and a description of the quantity theory of money.

Green, Joey. The Zen of Oz: Ten Spiritual Lessons From Over the Rainbow. Los Angeles, CA: Renaissance, 1998. [WorldCat]

This book provides a spiritual interpretation of The Wonderful Wizard of Oz, characterizing Glinda, the Good Witch of the North, as a Zen master, and Dorothy as a girl on a journey to attain satori, the experience of "awakening," which she eventually does at the conclusion of the story.

L. Frank Baum and *The Wizard of Oz: The Collection of Jerry V. Tobias, with Additions*. San Francisco, CA: Pacific Book Auction Galleries, 1997. [WorldCat]

Main, Darren John. *Spiritual Journeys Along the Yellow Brick Road*. Scotland, UK: Findhorn, 2000. [British Library Catalogue, WorldCat]

Main undertakes a spiritual exploration of The Wizard of Oz in this book, prompting self-reflection and articulating insightful views concerning life.

Morena, Gita Dorothy. *The Wisdom of Oz: Reflections of a Jungian Sandplay Therapist*. Berkeley, CA: Frog, 2000. [British Library Catalogue, WorldCat]

In this book Morena relates her association with the character of Dorothy and employs psychoanalysis and meditation theories to comment on the central ideas of the story. She separates her writing into three sections, ranging from discussion of The Wizard of Oz and Baum to sandplay therapy.

Parrish, Maxfield and E.Y. Harburg. *Over the Rainbow*. New York: Welcome, 2000. [WorldCat]

This book presents visual interpretations, created by Parrish, to accompany the lyrics of “Over the Rainbow.”

Rahn, Suzanne. *L. Frank Baum’s World of Oz: A Classic Series at 100*. Lanham, MD: Scarecrow, 2003. [WorldCat]

This book includes a collection of essays that comment on an array of subjects about The Wizard of Oz, such as the themes of family and home, the humor of the book, and the famous film adaptation of the story.

- - -. *The Wizard of Oz: Shaping an Imaginary World*. New York: Twayne, 1998. [ABELL, WorldCat]

In this book Rahn discusses the criticism of The Wizard of Oz and the sequels that followed.

Spencer, Lawrence R. *The Oz Factors: “The Wizard of Oz” as an Analogy to the Mysteries of Life*. Bloomington, IN: 1<sup>st</sup> Books Lib., 1999. [WorldCat]

Stewart, Jesse. *Secrets of the Yellow Brick Road: A Map for the Modern Spiritual Journey Based on The Wizard of Oz*. Hygiene, CO: Sunshine, 1997. [WorldCat]

Swartz, Mark Evans. Oz Before the Rainbow: L. Frank Baum's *The Wonderful Wizard of Oz* on Stage and Screen to 1939. Baltimore, MD: Johns Hopkins UP, 2000.  
[ABELL, British Library Catalogue, LibCat, MLAIB, WorldCat]

This title is also listed above in the "Dissertations and Abstracts" section of the guide. Swartz later published his dissertation in book format, although I have not viewed the dissertation or book to see whether any differences exist between the two.

### **Journal:**

The Baum Bugle is the official journal of the International Wizard of Oz Club, and was first published in June 1957. It has continued to be published since that time, printed three times each year (Spring, Autumn, and Winter editions), and includes articles on subject matter such as characters, locations, film and stage adaptations, etc. pertaining to The Wizard of Oz, the sequels (written by both Baum and his successors), and other Baum publications, as well as additional topics. Information regarding The Baum Bugle can be found at <http://www.ozclub.org/bbugle.asp>.

### ***Section IV: Survey of Bibliographical and Textual Scholarship***

While conducting research for this section of the guide I found that there are several sources available that contain descriptive bibliographical information. Although I have not referred to international printings throughout my guide, I have chosen to include a bibliography concerning Canadian printings of Baum's writing, Oz in Canada: A Bibliography, because of the significance of its contribution to Baum scholarship and the thoroughness of its material. I have also included some auction guides that contain relevant descriptive bibliographical details. The reader will notice that this portion of the research guide is divided according to the headings of "Descriptive Bibliographies" and "Material Concerning the Composition, Revision, Transmission, and Reception of the Works of Baum," which are further divided into "Books," "Articles," and "Essays." I found during my research that although there are numerous editions of Baum's writings, particularly of The Wonderful Wizard of Oz, there is a lack of critical editions. The sole authoritative critical edition of Baum's The Wonderful Wizard of Oz that I located is Michael Patrick Hearn's The Annotated Wizard of Oz: A Centennial Edition. It is this edition that seems to function as the reference critical edition and that appears in footnotes throughout sources of material pertinent to Baum, and although it is deservedly a well-recognized edition, the lack of similar materials is disappointing.

## *Descriptive Bibliographies:*

### *Books:*

Baum, Joan and Roland Baughman. L. Frank Baum: The Wonderful Wizard of Oz: An Exhibition of His Published Writings, in Commemoration of the Centenary of His Birth, May 16, 1856. [New York]: Columbia U Lib., 1956. [British Library Catalogue, Copac, WorldCat]

Although this book is not specifically a descriptive bibliography, it does contain descriptive bibliographical information for some of the listings it includes. Baum and Baughman provide details about such aspects as binding, illustration, publisher imprint, and inscription for several of the entries.

Books of Wonder. The Wonderful World of Oz: The Works of L. Frank Baum, His Successors and Illustrators. New York, NY: Books of Wonder, 1983. [Copac, WorldCat]

Books of Wonder provides brief, but thorough, descriptive bibliographical information for the various books and other materials it includes, as well as some illustrations (both black-and-white and color) for reference.

Greene, Douglas G. and David L. The Douglas G. & David L. Greene Collection of L. Frank Baum and Related Oziana. New York, NY: Swann Galleries, 1993. [WorldCat]

This collection of Baum and Oz-related material for auction includes concise descriptive bibliographical information for the various works listed throughout its pages.

Hanff, Peter E. and Douglas G. Greene. Bibliographia Oziana: A Concise Bibliographical Checklist of the Oz Books by L. Frank Baum and His Successors. N.p.: Intl. Wizard of Oz Club, 1976. [British Library Catalogue, Copac, WorldCat]

This book includes a dictionary of bibliographical terms, visual images and written explanations of publisher imprints, and descriptive bibliographical information for the Oz books.

Hinke, C. J. Oz in Canada: A Bibliography. Vancouver, Can.: Hoffer, 1982. [British Library Catalogue, Copac, WorldCat]

As the title suggests, this book contains bibliographical information about the Canadian printings of the Oz books. It also includes descriptive bibliographical

information for the writings it cites, and provides interesting visual replications of publisher imprints in the appendices.

Schiller, Justin G. The Distinguished Collection of L. Frank Baum and Related Oziana Including W.W. Denslow. New York, NY: Swann Galleries, 1978. [British Library Catalogue, Copac, WorldCat]

Although this is an auction listing for materials that were written by Baum, as well as other Baum-related items, it contains descriptive bibliographical information for some of the works, including Baum books such as The Wonderful Wizard of Oz, The New Wizard of Oz, and Ozma of Oz, among others.

Sherman, Fraser A. The Wizard of Oz Catalog: L. Frank Baum's Novel, Its Sequels and Their Adaptations for Stage, Television, Movies, Radio, Music Videos, Comic Books, Commercials and More. Jefferson, NC: McFarland, 2005. [British Library Catalogue, WorldCat]

This book is a thorough collection of material regarding the Oz books written by Baum and his successors, as well as of the adaptations of the Oz stories. It also contains descriptive bibliographical information for most of the Oz books that it lists.

### Articles:

Dick, Martin. "Bibliographia Baumiana: Mother Goose in Prose." The Baum Bugle 25.3 (1981): 16-18. [MLAIB]

In this article Dick discusses the book Mother Goose in Prose and its various printings. He also provides descriptive bibliographical details about the printings.

Greene, Douglas G. "Bibliographia Baumiana: The Posthumous Books." The Baum Bugle 29.1 (1985): 13-18. [MLAIB]

In this article Greene provides descriptive bibliographical details about The Musical Fantasies of L. Frank Baum, The High-Jinks of L. Frank Baum, The Uplift of Lucifer, A Kidnapped Santa Claus, Nelebel's Fairyland, Strange Tale of Nursery Folk, The Runaway Shadows, The Christmas Stocking, The Runaway Shadows and Other Stories, and Scenario of Prince Silverwings.

- - -. "Bibliographia Baumiana: Our Landlady." The Baum Bugle 29.2 (1985): 20. [MLAIB]

This brief article discusses Baum's newspaper Saturday Pioneer and the column,

“Our Landlady,” that he regularly wrote for it. Greene also provides descriptive bibliographical details about the book version of the column.

Haff, James E. “Bibliographia Pseudonymiana: Edith Van Dyne: The Aunt Jane’s Nieces Series.” The Baum Bugle 25.3 (1981): 13-14. [MLAIB]

Haff focuses this article on Baum’s Aunt Jane’s Nieces series, particularly the book Aunt Jane’s Nieces and Uncle John. He provides descriptive bibliographical details regarding that singular work in the series.

- - -. “Bibliographia Pseudonymiana: Correction.” The Baum Bugle 25.3 (1981): 15. [MLAIB]

This is a short paragraph that reveals a couple of errors in the bibliographical detail Haff provides in the article that is listed above this citation.

**Material Concerning the Composition, Revision, Transmission, and Reception of the Works of Baum:**

**Books:**

Baum, Frank Joslyn and Russell P. MacFall. To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz. Chicago: Reilly, 1961. [British Library Catalogue, Copac, WorldCat]

Although not the specific main objective of this book, this work contains some information regarding the composition, descriptive bibliographical elements, and reception of the writings of Baum.

Carpenter, Angelica Shirley and Jean Shirley. L. Frank Baum: Royal Historian of Oz. Minneapolis: Lerner, 1992. [ABELL, British Library Catalogue, Copac, LibCat, WorldCat]

Carpenter and Shirley offer information about the composition and reception of some of the writings of Baum in this book.

Greene, David L. and Dick Martin. The Oz Scrapbook. New York: Random, 1977. [ABELL, British Library Catalogue, Copac, LibCat]

Green and Martin provide some details concerning the inspiration for and reception of the writings of Baum, as well as information about the relationship between Baum and his publishers and also between Baum and illustrators.

Hearn, Michael Patrick, ed. The Annotated Wizard of Oz: Centennial Edition. By L. Frank Baum. New York: Norton, 2000. [British Library Catalogue, Copac, WorldCat]

As the title suggests, Hearn annotates The Wonderful Wizard of Oz in this book, providing details such as corruptions in text and reasons behind the decisions of Baum to include certain descriptions or elements in The Wonderful Wizard of Oz. Hearn also discusses the approach of Baum to his writing, the relationship between Baum and his publishers, the relationship between Baum and illustrators, and the reception of the works of Baum.

Riley, Michael O. Oz and Beyond: The Fantasy World of L. Frank Baum. Lawrence, KS: UP of Kansas, 1997. [ABELL, British Library Catalogue, Copac, LibCat, MLAIB]

Riley provides information about how Baum developed ideas for his stories, the collaborations between Baum and illustrators, and the receptions of the various books written by Baum.

Rogers, Katharine M. L. Frank Baum: Creator of Oz. New York, NY: St. Martin's, 2002. [ABELL, Copac, WorldCat]

Rogers includes both biographical and bibliographical information in this book, providing details about the life of Baum, from his early careers through his success as a writer of children's literature, and about his writings, such as his motivations for and methods of composition, revision, descriptive bibliographical details, critical and public reception, and interactions with publishers and illustrators.

### Essays:

Baum, L. Frank. "Modern Fairy Tales." The Advance (Aug. 1909): 236-237. Rpt. in The Wizard of Oz. By Baum. Ed. Michael Patrick Hearn. New York: Schocken, 1983. 137-140. [British Library Catalogue, Copac, WorldCat]

In this essay Baum explains his personal views concerning what the content of fairytales should include, such as his interpretation of what is appropriate subject material for children readers.

Gardner, Martin. "The Royal Historian of Oz." The Wizard of Oz & Who He Was. By Gardner and Russel B. Nye. East Lansing: Michigan State UP, 1957. 19-45. [ABELL, British Library Catalogue, Copac, WorldCat]

In this essay Gardner discusses some brief details regarding the composition of writings by Baum and relations between Baum and his publishers.

- - -. "Why Librarians Dislike Oz." American Book Collector (Dec. 1962): 14-16. Rpt. In The Wizard of Oz. By Baum. Ed. Michael Patrick Hearn. New York: Shocken, 1983. 187-191. [British Library Catalogue, Copac, WorldCat]

In this essay Gardner proposes possible reasons for why librarians are against or indifferent to the writings of Baum, particularly The Wonderful Wizard of Oz.

Hearn, Michael Patrick. Preface. The Wizard of Oz. By L. Frank Baum. Ed. Michael Patrick Hearn. New York: Shocken, 1983. ix-xiv. [British Library Catalogue, Copac, WorldCat]

In this preface Hearn discusses the reception of some of the writings of Baum, including the banning of Oz books from some libraries (apparently initiated by Anne Carroll Moore, who pulled the Oz series books from the Children's Room of the New York Public Library) and additional criticisms.

Nye, Russel B. "An Appreciation." The Wizard of Oz & Who He Was. By Martin Gardner and Nye. East Lansing: Michigan State UP, 1957. 1-17. [ABELL, British Library Catalogue, Copac, WorldCat]

Nye includes brief information regarding the inspiration of Baum to write literature for children and discussion of the reception of works by Baum.

Swartz, Mark Evan. Introduction. Oz Before the Rainbow: L. Frank Baum's *The Wonderful Wizard of Oz* on Stage and Screen to 1939. By Swartz. Baltimore, MD: Johns Hopkins UP, 2000. 1-24. [ABELL, British Library Catalogue, Copac]

In this introductory material, Swartz includes some information concerning the philosophy of Baum toward literature for children, the motivation for Baum to write The Wonderful Wizard of Oz and later books, and critical interpretations of The Wonderful Wizard of Oz.