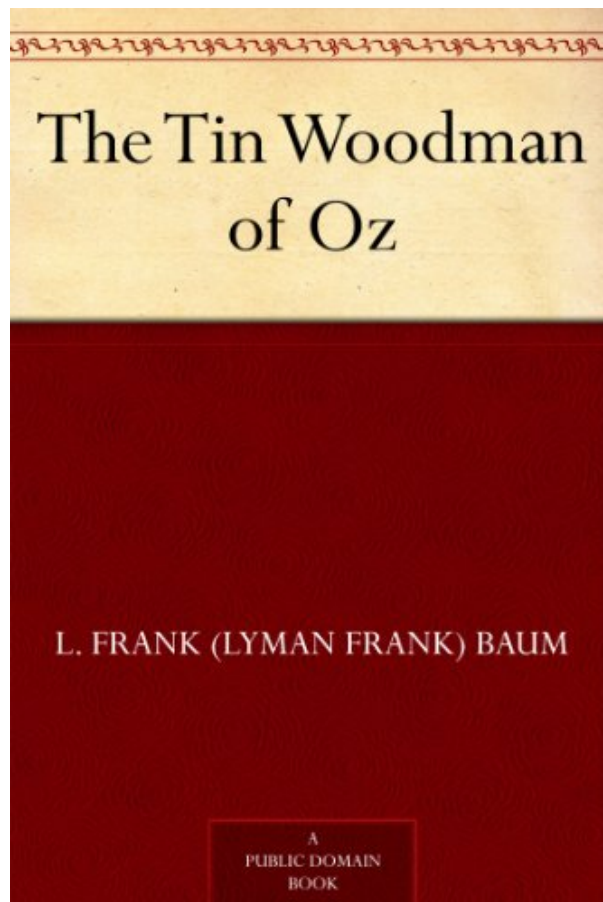
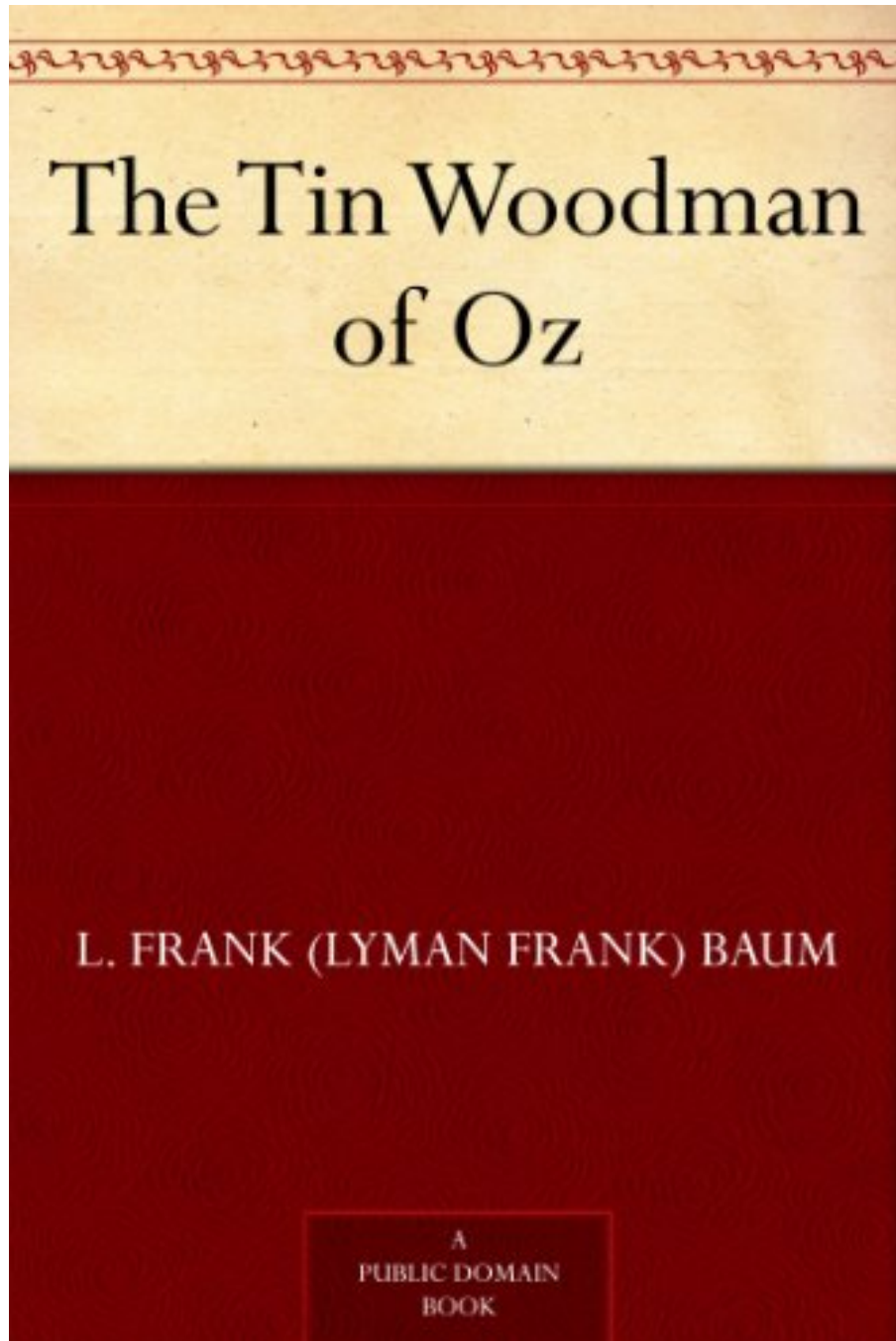


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Most helpful customer reviews

5 of 5 people found the following review helpful.

The More I Wander The Less I Find I Know

By The Wingchair Critic

L. Frank Baum's 'The Tin Woodman Of Oz' is one of the more engaging novels in the famous series. When restless boy hero Woot The Wanderer happens upon the Tin Woodman's palace in the yellow Winkie country and learns of the emperor's origin and history, his question concerning the fate of Tin Woodman's one-time Munchkin fiancé, Nimmie Amee, spontaneously hatches a plot to discover her fate.

Joined by the Scarecrow, the three set out on a journey through the amazing and perilous kingdoms of Oz. Uninvited, the three unwisely enter a castle in the purple Gillikin country and are captured by its giant

resident, Mrs. Yoop. There they find old friend Polychrome, daughter of the rainbow, already imprisoned and transformed into a canary for the sorceress's amusement.

Yookoohoo sorceress Mrs. Yoop, placid and regal, is one of Baum's more terrifying villains, showing as she does an undiluted sociopathic and amoral indifference to the fates of others, who she physically manipulates to suit her fancies.

Beautiful and poised, Mrs. Yoop, who lives alone in a dead valley, uses her spell-casting talents to provide herself with sustenance; water, pebbles, and bundles of weeds become coffee, 'fish-balls,' and buttered biscuits with a wave of her hand. When Mrs. Yoop tells the journeyers she is displeased with their present forms and will transform them to her liking in the morning, the unsubtle suggestion that they may be her next meal is clear.

Mrs. Yoop is not only one in a long line of fairytale cannibal giants, but her gigantism and prim, coldly polite manners make clear she is also a figurative as well as a literal devouring mother.

Archetypal motifs abound throughout, their subtexts driving the narrative and creating its sometime disturbing moods and moments. Woot magically degenerates into a green monkey, a form the text makes clear he finds atavistically embarrassing and unpleasant. In a scene fairly brazen for several reasons, agricultural demi-god the Scarecrow sacrifices his body to gain the gorge-spanning services of a straw-eating monster for his companions, only to be imperfectly 'resurrected' on the far side.

The recounting of the Tin Woodman's slow transformation from a healthy Munchkin male into a man of tin underscores the multiple amputations that necessitated the slow replacement of his human limbs with those of metal, allowing Baum free reign to discourse on the nature of identity, though the theme of violence goes undressed.

The book might have been called 'The Tin Woodmen Of Oz,' as by its second half there are two tin men, original Winkie king Nick Chopper and a second, soldier Captain Fyter, who was also once a man and became metal through exactly the same violent process.

Both 'tin twins' have courted Nimmie Amee, and both been plagued by the Wicked Witch of the West in the period before Dorothy's house dropped upon her from the sky.

It's doubtful that readers of the series ever wondered whatever became of Nick Chopper's 'meat' limbs after they were severed from his body, but this volume answers that question.

Together with those of Captain Fyter, the mismatched limbs have been magically glued back together to create errant oddball homunculus Chopfyt, who, perhaps not unreasonably, is aggressive and ill-tempered.

Where does Nick Chopper's humanity and being begin and end? The question comes in for special consideration when, revisiting his place of transformation from human to tin, he discovers his ungroomed human head alive, listless, and able to speak in a blacksmith's cabinet.

Which of these creatures, if any, has a right to Nimmie Amee's hand in marriage? Has Nick, limited to a kind but not a loving heart, a right to invite her to become his bride and the Empress of the Winkies if he can only offer her dutiful companionship?

Baum was unusually sensitive to the details and nuances of his plots, but here unaccountably overlooks a

change of gender.

Since Mrs. Yoop's strange Yookoohoo magic cannot be changed or undone by even the most powerful forces in Oz, Ozma, the land's fairy ruler, once a boy herself, comes to the conclusion that the stalwart Woot can only regain his original young man's form if another Ozian creature agrees to take on the form of the green monkey.

Since readers are led to believe that Woot as the green monkey is still a male, Baum trips himself up when a female character is tricked into assuming the monkey's form.

Baum fails to acknowledge that she has not only unhappily regressed into a beast, but now also inhabits a male body.

In an interesting expository section, Oz Royal Historian Baum provides the reader with new facets of Oz's history and its magical rules and regulations.

Once a part of the larger world, Oz, which has always been surrounded by an impassable desert, was enchanted by "the fairy band of Queen Lurline" sometime in the distant past.

From that moment, no one has ever died or grown older in Oz. The young stay young, the old remain old. "Children remain children always, and play and romp to their hearts' content...while babies live in their cradles, are tenderly cared for and never grow up."

Thus Oz is not so very different from Barrie's Never-Never Land (Oz was created roughly four years after Peter Pan debuted on the British stage), especially since children from America--and presumably other parts of Earth--occasionally find their way there.

Dorothy, by the time of 'The Tin Woodman Of Oz' a permanent Oz resident, like Peter Pan, will now never grow older, though she may evolve and mature as a personality. Like Peter Pan, she will never know puberty, sexuality, adulthood, parenthood--or death.

Always more than what they seem, the Oz books entertain, spellbind, and fascinate. 'The Tin Woodman Of Oz,' full of eccentric undertones and undertows, tugs at its readers with its strange siren call and is certain to leave children and adult readers perplexed, questioning, somewhat wiser, and anxiously reaching for the next volume.

3 of 3 people found the following review helpful.

One of the Best in the Oz Series

By F. Orion Pozo

Nick Chopper, the famous Tin Woodman of the land of Oz, was once a flesh and blood man. He fell in love with a beautiful Munchkin girl who worked for the wicked witch. The witch tried to break up the couple by enchanting his ax. As his bewitched ax cut off parts of his body, Nick would get the parts replaced with tin prostheses by a tinsmith. He ended up totally tin after his ax split his trunk in half. We all know how he rusted in a sudden rainstorm only to be rescued by Dorothy Gale and an animated Scarecrow, and how the Wizard of Oz granted his wish by giving him a velvet heart.

This book begins years later when a young wanderer named Woot, asks the Tin Man why, after he got his heart from the Wizard of Oz, he never went back to marry that Munchkin lass. The Woodman decides that he owes it to the young woman to go back and fulfill his promise to marry her. So he, the Scarecrow and Woot go off to find the Munchkin woman so he can propose to her. On the way they are captured by a giantess,

meet their old friend Polychrome, the Rainbow's daughter, and are transformed into a tin owl, a straw-stuffed bear, and a green monkey. They also run into a second tin man and have a reunion with the Munchkin tinsmith. Who is this second tin man? Will they regain their true forms? Will the Tin Woodman find his sweetheart and marry her? The story is well-developed and fun to read. It is an Oz adventure that all will enjoy.

0 of 0 people found the following review helpful.

The Tin Man gets his chance to shine

By Billie Rae Bates

For his 12th book in the Oz series, L. Frank Baum gives the limelight to a character that hasn't had a lot of it in the previous 11: our friend the Tin Woodman, the former Nick Chopper and the current emperor of the Winkies. Indeed, even the Scarecrow, another of the beloved original characters from the first book, has had more airtime in this series, even though he's been largely on the periphery of the storylines.

For the Tin Man's turn, Baum rightly addresses an unresolved issue from Nick's past: Whatever happened to that sweet Munchkin girl he fell in love with as a "meat" man, Nimmie Amee, and shouldn't he do right by her faithfulness to him amid his part-by-part transformation to a tin body, courtesy of the evil enchantment of the since-deceased Wicked Witch of the East? Shouldn't he reward Nimmie by marrying her, making her an empress, even though he doesn't have the same loving heart he used to as a flesh-and-blood man and doesn't really "love"-her-love-her these days?

A new character, a young lad named Woot the Wanderer, becomes so enthralled by the Tin Woodman's back story that he convinces the emperor, along with his best friend Scarecrow, to journey to Munchkin Country and find Nimmie Amee. And so the adventure begins.

Baum gets special praise in this one for explaining how Oz came to be a fairyland, as well as just why the Wicked Witch of the East shriveled up and scattered to dust when she had that fateful meeting with Dorothy's house.

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