

and Theodor Robert Geisel, both of [German](#) descent^{[3][4]}. He had two sisters, Marnie and Henrietta. Henrietta died of pneumonia at 18 months old. He attended Fremont Intermediate School from age 12 to age 14. His father was a parks superintendent in charge of [Forest Park \(Springfield\)](#), a large park that included a zoo and was located three blocks from a library. Both Geisel's father and grandfather were brewmasters in Springfield, which may have influenced his views on [Prohibition](#). As a freshman member of the [Dartmouth College](#) class of 1925, he became a member of [Sigma Phi Epsilon](#). He also joined the *Dartmouth Jack-O-Lantern*, eventually rising to the rank of editor-in-chief. (He took over the post from his close friend, author [Norman MacLean](#).) However, after Geisel was caught throwing a drinking party (and thereby violating Prohibition laws), the school insisted that he resign from all extracurricular activities. In order to continue his work on the *Jack-O-Lantern* without the administration's knowledge, Geisel began signing his work with the pen name "Seuss" (which was both his middle name and his mother's maiden name). His first work signed as "Dr. Seuss" appeared after he graduated, six months into his work for humor magazine *The Judge* where his weekly feature *Birdsies and Beasties* appeared.^[5]

The Seuss family pronounced their family name as *Soice*, to rhyme with *voice*, in line with the German pronunciation of *eu* (Geisel's maternal grandparents had emigrated from Germany). Alexander Liang, who served with Geisel on the staff of the *Jack-O-Lantern* and was later a professor at Dartmouth, illustrated this point. However, though Geisel himself has been quoted^[citation needed] as saying that *Seuss* rhymes with *voice*, the name is often pronounced with an initial "s" sound and rhyming with "juice".^[6] Geisel also used the pen name "Theo. LeSieg" (Geisel spelled backwards) for books he wrote but others illustrated.

He entered [Lincoln College, Oxford](#), intending to earn a [D.Phil](#) in [literature](#). At [Oxford](#) he met his future wife [Helen Palmer](#); he married her in 1927, and returned to the [United States](#) without earning the degree. The "Dr." in his pen name is an acknowledgment of his father's unfulfilled hopes that Geisel would earn a doctorate at Oxford.

He began submitting humorous articles and illustrations to *Judge*, *The Saturday Evening Post*, *Life*, *Vanity Fair*, and *Liberty*. One notable "Technocracy Number" made fun of the [Technocracy movement](#) and featured satirical rhymes at the expense of [Frederick Soddy](#). He became nationally famous from his advertisements for [Flit](#), a common insecticide at the time. His slogan, "Quick, Henry, the Flit!" became a popular catchphrase. Geisel supported himself and his wife through the [Great Depression](#) by drawing advertising for [General Electric](#), [NBC](#), [Standard Oil](#), and many other companies. He also wrote and drew a short-lived comic strip called *Hejji* in 1935.^[5]

In 1937, while Geisel was returning from an ocean voyage to Europe, the rhythm of the ship's engines inspired the poem that became his first book, *And to Think That I Saw It on Mulberry Street* Geisel wrote three more children's books before [World War II](#) (see list of works below), two of which are, atypically for him, in [prose](#).

As World War II began, Geisel turned to political cartoons, drawing over 400 in two years as editorial cartoonist for the [left-wing New York City](#) daily newspaper, *PM*. Geisel's political cartoons, later published in *Dr. Seuss Goes to War*, opposed the viciousness of [Hitler](#) and [Mussolini](#) and were highly critical of isolationists, most notably [Charles Lindbergh](#), who opposed American entry into the war. One cartoon^[7] depicted all [Japanese Americans](#) as latent traitors or [fifth-columnists](#), while at the same time other cartoons deplored the racism at home against Jews and blacks that harmed the war effort. His cartoons were strongly supportive of President Roosevelt's conduct of the war, combining the usual exhortations to ration and contribute to the war effort with frequent attacks on Congress (especially the Republican Party), parts of the press (such as the [New York Daily News](#) and [Chicago Tribune](#)), and others for criticism of Roosevelt, criticism of aid to the Soviet Union, investigation of suspected Communists, and other offenses that he depicted as leading to disunity and helping the Nazis, intentionally or inadvertently. In 1942, Geisel turned his energies to direct support of the U.S. war effort. First, he worked drawing posters for the [Treasury Department](#) and the [War Production Board](#). Then, in 1943, he joined the [Army](#) and was commander of the Animation Dept of the [First Motion Picture Unit](#) of the [United States Army Air Forces](#), where he wrote films that included *Your Job in Germany*, a 1945 propaganda film about peace in Europe after World War II, *Design for Death*, a study of [Japanese culture](#) that [won](#) the [Academy Award](#) for Best [Documentary](#) in 1947, and the *Private Snafu* series of adult army training films. While in the Army, he was awarded the [Legion of Merit](#). Geisel's non-military films from around this time were also well-received; [Gerald McBoing-Boing](#) won the Academy Award for Best Short Subject (Animated) in 1950.

Despite his numerous awards, Geisel never won the [Caldecott Medal](#) nor the [Newbery](#). Three of his titles were chosen as Caldecott runners-up (now referred to as Caldecott Honor books): [McElligot's Pool](#) (1947), *Bartholomew and the Oobleck* (1949), and *If I Ran the Zoo* (1950).

After the war, Geisel and his wife moved to [La Jolla, California](#). Returning to children's books, he wrote what many consider to be his finest works, including such favorites as *If I Ran the Zoo*, (1950), *Scrambled Eggs Super!* (1953), *On Beyond Zebra!* (1955), *If I Ran the Circus* (1956), and *How the Grinch Stole Christmas!* (1957).

At the same time, an important development occurred that influenced much of Geisel's later work. In May 1954, *Life* magazine published a report on [illiteracy](#) among school children, which concluded that children were not learning to read because their books were boring. Accordingly, Geisel's publisher made up a list of 400 words he felt were important and asked Geisel to cut the list to 250 words and write a book using only those words. Nine months later, Geisel, using 220 of the words given to him, completed *The Cat in the Hat*. This book was a *tour de force*—it retained the drawing style, verse rhythms, and all the imaginative power of Geisel's earlier works, but because of its simplified vocabulary could be read by beginning readers. A rumor exists, that in 1960, [Bennett Cerf](#) bet Geisel \$50 that he couldn't write an entire book using only fifty words. The result was supposedly [Green Eggs and Ham](#). The additional rumor that Cerf never paid Geisel the \$50 has never been proven and is most likely untrue. These books achieved significant international success and remain very popular.

Geisel went on to write many other children's books, both in his new simplified-vocabulary manner

(sold as "Beginner Books") and in his older, more elaborate style. In 1982 Geisel wrote [Hunches in Bunches](#)". The Beginner Books were not easy for Geisel, and reportedly he labored for months crafting them.

At various times Geisel also wrote books for adults that used the same style of verse and pictures: [The Seven Lady Godivas](#); [Oh, The Places You'll Go!](#); and [You're Only Old Once](#).

On [October 23, 1967](#), during a very difficult illness, Geisel's wife, Helen Palmer Geisel, committed suicide. Geisel married Audrey Stone Dimond on [June 21, 1968](#). Geisel himself died, following several years of illness, in [La Jolla, California](#) on [September 24, 1991](#).

On [December 1, 1995](#) UCSD's University Library Building was renamed [Geisel Library](#) in honor of Geisel and Audrey for the generous contributions they have made to the library and their devotion to improving literacy.^[8]

Geisel was frequently confused, by the US Postal Service among others, with Dr. Seuss ([Hans Suess](#)), his contemporary living in the same locality, [La Jolla](#). Their names have been linked together posthumously: the personal papers of Hans Suess are housed in the [Geisel Library](#) at [UC San Diego](#).^[6]

In 2002, the [Dr. Seuss National Memorial Sculpture Garden](#) opened in his birthplace of [Springfield, Massachusetts](#); it features sculptures of Geisel and of many of his characters.

California Governor [Arnold Schwarzenegger](#) and First Lady [Maria Shriver](#) announced on [May 28, 2008](#) that Geisel will be inducted into the California Hall of Fame, located at The California Museum for History, Women and the Arts. The induction ceremony will take place December 10th and his widow, Audrey will accept the honor in his place.

Though he devoted most of his life to writing children's books, he never had any children himself.

Political views



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Geisel's early political cartoons show a passionate opposition to [fascism](#), and he urged Americans to oppose it, both before and after the entry of the United States into World War II. In contrast, his cartoons tended to regard the fear of [communism](#) as overstated, finding the greater threat in the [Dies Committee](#) and those who threatened to cut America's "life line" to Stalin and Soviet Russia, the ones [carrying "our war load"](#).)

Geisel's cartoons also called attention to the early stages of [the Holocaust](#) and denounced discrimination in America against [black people](#) and [Jews](#), but he supported the [Japanese American internment](#) during [World War II](#). Geisel himself experienced anti-semitism: in his college days, he was refused entry into certain circles because of a misperception that he was Jewish. Geisel's racist treatment of the Japanese and of Japanese Americans, whom he often failed to differentiate between, has struck many readers as a moral blind spot.^[9] On the issue of the Japanese he is quoted as saying:

But right now, when the Japs are planting their hatchets in our skulls, it seems like a hell of a time for us to smile and warble: "Brothers!" It is a rather flabby battle cry. If we want to win, we've got to kill Japs?, whether it depresses John Haynes Holmes or not. We can get palsy-walsy afterward with those that are left.
— *Theodor Geisel, quoted in Dr. Seuss Went to War, by Dr. Richard H. Minear*

After the war, though, Seuss was able to end his feelings of animosity, using his book [Horton Hears a Who](#) as a [parable](#) for the American post-war [occupation of Japan](#), as well as dedicating the book to a Japanese friend.^[10]

In 1948, after living and working in Hollywood for years, Geisel moved to La Jolla, California. It is said that when he went to register to vote in La Jolla, some [Republican](#) friends called him over to where they were registering voters, but Geisel said, "You my friends are over there, but I am going over here [to the Democratic registration]." Geisel had since been a lifelong [Democrat](#).^[clarify]

Many of Geisel's books express his views on a myriad of social and political issues:

- [The Lorax](#) (1971) strikes many readers as fundamentally an [environmentalist](#) tract. It is the tale of a ruthless and greedy industrialist (the "Once-ler") who so thoroughly destroys the local environment that he ultimately puts his own company out of business. The book is striking for being told from the viewpoint (generally bitter, self-hating, and remorseful) of the Once-ler himself. In 1989, an effort was made by [lumbering](#) interests in [Laytonville, California](#), to have the book banned from local school libraries, on the grounds that it was unfair to the lumber industry.^[citation needed]
- [The Sneetches](#) (1961) is commonly seen as a satire of racial discrimination.^[citation needed]
- [The Butter Battle Book](#) (1984) written in Geisel's old age, is both a parody and denunciation of the [nuclear arms race](#). It was attacked by conservatives as endorsing [moral relativism](#) by implying that the difference between the sides in the Cold War were no more than the choice between how to butter one's bread.^[11]
- [The Zax](#) can be seen as a parody of all political hardliners.^[citation needed]
- [Yertle the Turtle](#) (1958) is often interpreted as an allegory of tyranny. It also encourages political activism, suggesting that a single act of resistance by an individual can topple a corrupt system.^[citation needed]
- Shortly before the end of the [Watergate scandal](#) in which president Nixon resigned, Geisel converted one of his famous children's books into a [polemic](#). "[Richard M. Nixon, Will You Please Go Now!](#)" was published in major newspapers through the [column](#) of his friend [Art Buchwald](#).^[citation needed]

- Geisel's values also are apparent in the much earlier *How the Grinch Stole Christmas!* (1957), which can be taken (partly) as a polemic against [materialism](#).^[*citation needed*] The Grinch, thinking he can steal [Christmas](#) from the Whos by stealing all the Christmas gifts and decorations, attains a kind of enlightenment (as indicated by his heart growing three sizes) when the Whos prove him wrong.
- *Thidwick the Big-Hearted Moose* (1948) is often considered to be making a statement about [hunting](#).^[*citation needed*]
- *Horton Hears a Who!* (1954) is said to be an allegory for supporting democracy in post-WWII Japan.^[*citation needed*] Also, one of its lines, "A person is a person, no matter how small," has been used as rhetoric by pro-life groups. However, Seuss threatened to sue an anti-abortion group for their use of the phrase, and his widow, also strongly pro-choice, has reiterated these criticisms; in 2001, a lawsuit was filed in Canada on the issue.^[*citation needed*]

Poetic meters

Geisel wrote most of his books in [anapestic tetrameter](#), a [poetic meter](#) also employed by many poets of the English literary canon. This characteristic style of writing, which draws and pulls the reader into the text, is often suggested as one of the reasons that Geisel's writing was so well-received.^{[12][13]}

Anapestic tetrameter consists of four rhythmic units, [anapests](#), each composed of two [weak beats](#) followed by one strong beat; often, the first weak syllable is omitted, or an additional weak syllable is added at the end. An example of this meter can be found in Geisel's "Yertle the Turtle", from [Yertle the Turtle and Other Stories](#):

"And **today** the Great **Yertle**, that **Marvelous he**
Is **King** of the **Mud**. That is **all** he can **see**."^[14]

Geisel generally maintained this meter quite strictly, until late in his career, when he no longer maintained strict rhythm in all lines. The consistency of his meter was one of his hallmarks; the many [imitators](#) and [parodists](#) of Geisel are often unable to write in strict anapestic tetrameter, or are unaware that they should, and thus sound clumsy in comparison.

Some books by Geisel that are written mainly in anapestic tetrameter also contain many lines written in [amphibrachic tetrameter](#), such as these from *If I Ran the Circus*:

"All **ready** to **put** up the **tents** for my **circus**.
I **think** I will **call** it the **Circus McGurkus**.

"And **NOW** comes an **act** of **Enormous Enormance!**
No **former performer's performed** this **performance!**"

Geisel also wrote verse in [trochaic tetrameter](#), an arrangement of four units of a strong followed by a weak beat (for example, the title of *One Fish Two Fish Red Fish Blue Fish*). The formula for trochaic meter permits the final weak position in the line to be omitted, which facilitates the construction of rhymes.

Geisel generally maintained trochaic meter only for brief passages, and for longer stretches typically mixed it with [iambic tetrameter](#), which consists of a weak beat followed by a strong, and is generally considered easier to write. Thus, for example, the magicians in *Bartholomew and the Oobleck* make their first appearance chanting in [trochees](#) (thus resembling the witches of [Shakespeare's Macbeth](#)):

"**Shuffle, duffle, muzzle, muff**"

then switch to [iambs](#) for the oobleck spell:

"Go **make** the **Oobleck tumble down**
On **every street**, in **every town!**"^[15]

Artwork

Geisel's earlier artwork often employed the shaded texture of pencil drawings or watercolors, but in children's books of the postwar period he generally employed the starker medium of pen and ink, normally using just black, white, and one or two colors. Later books such as *The Lorax* used more colors.

Geisel's figures are often rounded and somewhat droopy. This is true, for instance, of the faces of the Grinch and of the [Cat in the Hat](#). It is also true of virtually all buildings and machinery that Geisel drew: although these objects abound in straight lines in real life, for buildings, this could be accomplished in part through choice of architecture. For machines, for example, *If I Ran the Circus* includes a droopy hoisting crane and a droopy steam calliope.

Geisel evidently enjoyed drawing architecturally elaborate objects. His endlessly varied (but never rectilinear) palaces, ramps, platforms, and free-standing stairways are among his most evocative creations. Geisel also drew elaborate imaginary machines, of which the Audio-Telly-O-Tally-O-Count, from *Dr. Seuss's Sleep Book*, is one example. Geisel also liked drawing outlandish arrangements of feathers or fur, for example, the 500th hat of *Bartholomew Cubbins*, the tail of *Gertrude McFuzz*, and the pet for girls who like to brush and comb, in *One Fish Two Fish*.

Geisel's images often convey motion vividly. He was fond of a sort of "voilà" gesture, in which the hand flips outward, spreading the fingers slightly backward with the thumb up; this is done by Ish, for instance, in *One Fish Two Fish* when he creates fish (who perform the gesture themselves with their fins), in the introduction of the various acts of *If I Ran the Circus*, and in the introduction of the Little Cats in *The Cat in the Hat Comes Back*. He was also fond of drawing hands with interlocked fingers, which looked as though the character was twiddling their thumbs.

Geisel also follows the cartoon tradition of showing motion with lines, for instance in the sweeping lines that accompany Sneelock's final dive in *If I Ran the Circus*. Cartoonist's lines are also used to illustrate the action of the senses (sight, smell, and hearing) in *The Big Brag* and even of thought, as in the moment when the Grinch conceives his awful idea.

Recurring images

Geisel's early work in advertising and editorial cartooning produced sketches that received more perfect realization later in the children's books. Often, the expressive use to which Geisel put an image later on was quite different from the original.^[16]

- An editorial cartoon of [July 16, 1941](#)^[17] depicts a [whale](#) resting on the top of a mountain, as a [parody](#) of American [isolationists](#), especially [Charles Lindbergh](#). This was later rendered (with no apparent political content) as the Wumbus of *On Beyond Zebra* (1955). Seussian whales (cheerful and balloon-shaped, with long eyelashes) also occur in *McElligot's Pool*, *If I Ran the Circus*, and other books.
- Another editorial cartoon from 1941^[18] shows a long cow with many legs and udders, representing the conquered nations of Europe being milked by [Adolf Hitler](#). This later became the Umbus of *On Beyond Zebra*.
- The tower of turtles in a 1942 editorial cartoon^[19] prefigures a similar tower in *Yertle the Turtle*. This theme also appeared in a *Judge* cartoon as one letter of a hieroglyphic message, and in Geisel's short-lived comic strip *Hejji*. Geisel once stated that Yertle the Turtle was Adolf Hitler.^[20]
- Little cats A B and C (as well as the rest of the alphabet) who spring from each other's hats appeared in a [Ford](#) ad.
- The connected beards in *Did I Ever Tell You How Lucky You Are?* appear frequently in Geisel's work, most notably in *Hejji*, which featured two goats joined at the beard, *The 5000 Fingers of Dr. T*, which featured two roller-skating guards joined at the beard, and a political cartoon in which [Nazism](#) and the [America First movement](#) are portrayed as "the men with the Siamese Beard."
- Geisel's earliest [elephants](#) were for advertising and had somewhat wrinkly ears, much as real elephants do.^[21] With *And to Think that I Saw it on Mulberry Street* (1937) and *Horton Hatches the Egg* (1940), the ears became more stylized, somewhat like [angel](#) wings and thus appropriate to the saintly Horton. During World War II, the elephant image appeared as an emblem for [India](#) in four editorial cartoons.^[22] Horton and similar elephants appear frequently in the postwar children's books.
- While drawing advertisements for [Flit](#), Geisel became adept at drawing insects with huge stingers,^[23] shaped like a gentle S-curve and with a sharp end that included a rearward-pointing barb on its lower side. Their facial expressions depict gleeful malevolence. These insects were later rendered in an editorial cartoon as a swarm of Allied aircraft^[24] (1942), and again as the Sneedle of *On Beyond Zebra*, and yet again as the Skritz in *I Had Trouble in Getting to Solla Sollew*.

Publications

Over the course of his long career, Geisel wrote over forty books; though most were published under his well-known pseudonym, Dr. Seuss, he also wrote over a dozen books as Theo. LeSieg, and one as Rosetta Stone. As one of the most popular children's authors of all time, Geisel's books have topped many bestseller lists, sold over 222 million copies, and been translated into more than 15 languages.^[25] In 2000, *Publishers Weekly* compiled a list of the [best-selling children's books](#) of all time; of the top 100 hardcover books, 16 were written by Geisel, including *Green Eggs and Ham*, at number 4, *The Cat in the Hat*, at number 9, and *One Fish Two Fish Red Fish Blue Fish*, at number 13.^[26] In various years after his death in 1991, several additional books were published based on his sketches and notes; these included *Hooray for Diffendoofer Day!* and *Daisy-Head Mayzie*. Though they were all published under the name Dr. Seuss, only *My Many Colored Days*, originally written in 1973, was entirely by Geisel.

As Dr. Seuss

- [And to Think I Nat I Saw It on Mulberry Street](#) (1937)
- [The 500 Hats of Bartholomew Cubbins](#) (1938)
- [The King's Stilts](#) (1939)
- [The Seven Lady Godivas](#) (1940)
- [Horton Hatches the Egg](#) (1940)
- [McElligot's Pool](#) (Caldecott Honor Book, 1947)
- [Thidwick the Big-Hearted Moose](#) (1948)
- [Bartholomew and the Oobleck](#) (Caldecott Honor Book, 1949)
- [If I Ran the Zoo](#) (Caldecott Honor Book, 1950)
- [Scrambled Eggs Super!](#) (1953)
- [Horton Hears a Who!](#) (1954)
- [On Beyond Zebra!](#) (1955)
- [If I Ran the Circus](#) (1956)
- [How the Grinch Stole Christmas!](#) (1957)
- [The Cat in the Hat](#) (1957)
- [The Cat in the Hat Comes Back](#) (1958)
- [Yertle the Turtle and Other Stories](#) (1958)
- [Happy Birthday to You!](#) (1959)
- [Green Eggs and Ham](#) (1960)
- [One Fish Two Fish Red Fish Blue Fish](#) (1960)
- [The Sneetches and Other Stories](#) (1961)
- [Dr. Seuss's Sleep Book](#) (1962)
- [Dr. Seuss's ABC](#) (1963)
- [Hop on Pop](#) (1963)
- [Fox in Socks](#) (1965)
- [I Had Trouble in Getting to Solla Sollew](#) (1965)
- [The Cat in the Hat Song Book](#) (1967)
- [The Foot Book](#) (1968)
- [I Can Lick 30 Ligers Today! and Other Stories](#) (1969)
- [My Book about ME](#) (Illustrated by [Roy McKie](#), 1970)
- [I Can Draw It Myself](#) (1970)
- [Mr. Brown Can Moo! Can You?: Dr. Seuss's Book of Wonderful Noises!](#) (1970)
- [The Lorax](#) (1971)
- [Marvin K. Mooney Will You Please Go Now!](#) (1972)
- [Did I Ever Tell You How Lucky You Are?](#) (1973)
- [The Shape of Me and Other Stuff](#) (1973)
- [There's a Wocket in My Pocket!](#) (1974)
- [Great Day for Up!](#) (Illustrated by [Quentin Blake](#), 1974)
- [Oh, the Thinks You Can Think!](#) (1975)
- [The Cat's Quizzer](#) (1976)
- [I Can Read with My Eyes Shut!](#) (1978)
- [Oh Say Can You Say?](#) (1979)
- [Hunches in Bunches](#) (1982)
- [The Butter Battle Book](#) (1984)
- [You're Only Old Once! : A Book for Obsolete Children](#) (1986)
- [I Am NOT Going to Get Up Today!](#) (Illustrated by James Stevenson, 1987)
- [Oh, the Places You'll Go!](#) (1990)
- [Daisy-Head Mayzie](#) (Posthumous, 1995)
- [My Many Colored Days](#) (Posthumous, illustrated by Steve Johnson with Lou Fancher, 1996)
- [Hooray for Diffendoofer Day!](#) (Posthumous, from notes, with [Jack Prelutsky](#) and [Lane Smith](#), 1998)
- [Gerald McBoing-Boing](#) (Posthumous, based on [story and film](#), 2000)

As Theo. LeSieg

- [Ten Apples Up on Top!](#) (Illustrated by [Roy McKie](#), 1961)
- [I Wish That I Had Duck Feet](#) (Illustrated by B Tobey, 1965)
- [Come over to My House](#) (Illustrated by Richard Erdoes, 1966)
- [The Eye Book](#) (Illustrated by Joe Mathieu/Roy McKie, 1968)
- [I Can Write](#) (Illustrated by Roy McKie, 1971)
- [In a People House](#) (Illustrated by Roy McKie, 1972)
- [Wacky Wednesday](#) (Illustrated by George Booth, 1974)
- [The Many Mice of Mr. Brice](#) (Illustrated by Roy McKie, 1974)
- [Would You Rather Be a Bullfrog?](#) (Illustrated by Roy McKie, 1975)
- [Hooper Humperdink...? Not Him!](#) (Illustrated by Charles E. Martin, 1976)
- [Please Try to Remember the First of October!](#) (Illustrated by Art Cummings, 1977)
- [Maybe You Should Fly a Jet! Maybe You Should Be a Vet!](#) (Illustrated by Michael J. Smollin, 1981)
- [The Tooth Book](#) (Illustrated by Joe Mathieu/Roy McKie, 1989)

As Rosetta Stone

- [Because a Little Bug Went Ka-choo](#) (Illustrated by Michael Frith, 1975)

Adaptations

For most of his career, Geisel was reluctant to have his characters marketed in contexts outside of his own books. However, he did allow for the creation of several animated cartoons, an art form in which he himself had gained experience during the [second World War](#), and gradually relaxed his policy as he aged.

The first adaptation of one of Geisel's works was a cartoon version of [Horton Hatches the Egg](#), animated at Warner Brothers in 1942. Directed by [Robert Clampett](#), it was presented as part of the [Looney Tunes](#) series, and included a number of gags not present in the original narrative, including a fish committing suicide and an affinity by Lazy Mayzie for [Katharine Hepburn](#).

In 1966, Geisel authorized the eminent cartoon artist [Chuck Jones](#), his friend and former colleague from the war, to make a cartoon version of [How the Grinch Stole Christmas!](#) Geisel was credited as a co-producer, along with Jones, under his real name, "Ted Geisel". The cartoon was very faithful to the original book, and is considered a classic by many to this day; it is often broadcast as an annual [Christmas television special](#). In 1970, an adaptation of [Horton Hears a Who!](#) was directed by Chuck Jones for [MGM](#).

From 1971 to 1982, Geisel wrote seven television specials, which were produced by DePatie-Freleng Enterprises and aired on [CBS](#): [The Cat in the Hat](#) (1971), [The Lorax](#) (1972), [Dr. Seuss on the Loose](#) (1973), [The Hooper-Bloob Highway](#) (1975), [Halloween is Grinch Night](#) (1977), [Pontoffel Pock, Where Are You?](#) (1980), and [The Grinch Grinches the Cat in the Hat](#) (1982). Several of the specials were nominated for and won multiple [Emmy Awards](#).

A [Soviet](#) paint-on-glass-animated short film called *Welcome* (an adaptation of *Thidwick the Big-Hearted Moose*) was made in 1988. The last adaptation of Geisel's work before he died was *The*



Seuss Landing at [Islands of Adventure](#) in [Orlando](#).

Hearded Moose) was adapted in 1986. The last adaptation of Geisel's works before he died was *ne Butter Battle Book*, a television special based on the book of the same name, directed by adult animation legend **Ralph Bakshi**. Geisel himself called the special "the most faithful adaptation of his work."^[*citation needed*]

After Geisel died of cancer at the age of 87 in 1991, his widow Audrey Geisel was placed in charge of all licensing matters. She approved a live-action feature film version of *How the Grinch Stole Christmas!* starring **Jim Carrey**, as well as a Seuss-themed *Broadway musical* called *Seussical*, and both premiered in 2000. *The Grinch* has had limited engagement runs on Broadway during the Christmas season, after premiering in 1998 (under the title *How the Grinch Stole Christmas*) at the *Old Globe Theatre* in San Diego, where it has become a Christmas tradition. In 2003, another live-action film was released, this time an adaptation of *The Cat in the Hat* that featured **Mike Myers** as the title character. Audrey Geisel was vocal in her dislike of the film, especially the casting of Myers as the Cat in the Hat, and stated that there would be no further live-action adaptations of Geisel's books.^[*?*] However, an animated *CGI* feature film adaptation of *Horton Hears a Who!* was approved, and was eventually released on **March 14, 2008**, to critical acclaim.

Two television programs have been adapted from Geisel's work. The first, *The Wubbulous World of Dr. Seuss*, was a mix of live-action and puppetry by **Jim Henson Television**, the producers of *The Muppets*. It aired for one season on *Nickelodeon* in the *USA*, from 1996 to 1997. The second, *Gerald McBoing-Boing*, is an animated television adaptation of Geisel's 1951 cartoon *of the same name*.^[*?*] Produced in *Canada* by **Cookie Jar Entertainment**, it ran from 2005 to 2007.

Geisel's books and characters also feature in Seuss Landing, an "island" at the *Islands of Adventure theme park* in *Orlando, Florida*. In an attempt to match Geisel's visual style, there are reportedly "no straight lines in Seuss Landing".^[*?*]

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- ↑ The Political Dr. Seuss Springfield Library and Museums Association
- ↑ On the World War II political cartoons: did Geisel come to regret some of the racism displayed in those pieces? Interview with filmmaker Ron Lamothe about The Political Dr. Seuss
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- ↑ Mensch, Betty; Alan Freeman (1987). *Getting to Solla Sollew: The existentialist politics of Dr. Seuss. "In opposition to the conventional—indeed, hegemonic—iambic voice, his metric triplets offer the power of a more primal chant which quickly draws the reader in with its relentless repetition."*
- ↑ Fensch, Thomas (ed.) (1997). *Of Sneetches and Whos and the Good Dr. Seuss*. *Jefferson, North Carolina*: McFarland & Company. ISBN 0786403888. *OCLC* 37418407.
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- ↑ Dr. Seuss. "You can't build a substantial V out of turtles!"^[4] *PM. March 21 1942*: p.nn.
- ↑ *CNN.com* (October 17, 1999). *Serious Seuss: Children's author as political cartoonist*.
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- ↑ Theodor Geisel. *India List*.
- ↑ Theodor Geisel. *Flit kills!*
- ↑ Theodor Geisel. "Try and pull the wings off these butterflies, Benito!"^[5] *PM. November 11 1942*: p.nn.
- ↑ Dr. Seuss Enterprises, L.P. "Seussville: Biography". *Seussville.com*. Accessed **April 23, 2008**.
- ↑ Debbie Hochman Turvey (2001-12-17). All-Time Bestselling Children's Books. *Publishers Weekly*. Retrieved on 2008-04-23.
- ↑ *Associated Press* (February 26, 2004). *Seussennial: 100 years of Dr. Seuss*. *msnbc.com*. Retrieved on **April 6, 2008**.
- ↑ Abby Ellin (2005-10-02). The Return of . . . Gerald McBoing Boing?.*nytimes.com*. *The New York Times*. Retrieved on 2008-04-07.
- ↑ *Universal Orlando.com*. *The Cat in the Hat ride*. Retrieved on **April 6, 2008**.

Further reading

- Theodor Seuss Geisel: The Early Works, Volume 1* (Checker Book Publishing, 2005; ISBN 1-933160-01-2), Early Works Volume 1 is the first of a series collecting various political cartoons, advertisements, and various images drawn by Geisel long before he had written any of his world-famous books.
- Dr. Seuss From Then to Now* (New York: Random House, 1987; ISBN 0-394-89268-2) is a biographical retrospective published for the exhibit of the same title at the *San Diego Museum of Art*
- Dr. Seuss & Mr. Geisel* (a biography by close friends Judith and Neil Morgan (1995, Random House)
- The Secret Art of Dr. Seuss* by Audrey Geisel (New York: Random House, 1995; ISBN 0-679-43448-8) contains many full-color reproductions of Geisel's private, previously unpublished artwork.
- Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel* a selection with commentary by Richard Minnear (New Press, 2001; ISBN 1-56584-704-0).
- Oh, the Places He Went*, a story about Dr. Seuss by Maryann Weidt (Carolrhoda Books, 1995; ISBN 0-87614-627-2)

The Seuss, the Whole Seuss and Nothing But the Seuss: A Visual Biography of Theodor Seuss

- *The Seuss, the whole Seuss and nothing but the Seuss. A visual biography of Theodor Seuss Geisel* by Charles Cohen (Random House Books for Young Readers, 2004; ISBN 0-375-82248-8).
- *Dr. Seuss: American Icon* by Philip Nel (Continuum Publishing, 2004; ISBN 0-8264-1434-6)
- *The Annotated Cat: Under the Hats of Seuss and His Cats* by Philip Nel (Random House, 2007; ISBN 978-0-375-83369-4)
- *The Tough Coughs as he Ploughs the Dough: Early Writings and Cartoons by Dr. Seuss* edited and with an introduction by Richard Marschall (also includes autobiographical material); ISBN 0-688-06548-1
- *The Boy on Fairfield Street* by Kathleen Krull. It tells about the childhood of Dr. Seuss and shows the sources of many of his inspirations.

External links



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- [Seussville site](#) Random House
- [Dr. Seuss biography](#) on Lambiek Comicipedia
- [The Register of Dr. Seuss Collection](#) UC San Diego
- [The Advertising Artwork of Dr. Seuss](#) UC San Diego
- [Dr. Seuss Went to War: A Catalog of Political Cartoons](#) UC San Diego
- [Dr. Seuss' Commencement Speech](#) Lake Forest College
- Dr. Seuss at the [Internet Movie Database](#)

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s Dr. Seuss, Theo LeSieg and, in one case, Rosetta Stone. He published 46 children's books, which were often characterized by imaginative characters, rhyme, and frequent use of trisyllabic meter. Foot (prosody). Green Eggs and Ham is a best-selling and critically acclaimed book by Dr. Seuss, first published on August 12, 1960. As of 2001, according to Publishers Weekly, it was the fourth-best-selling English-language children's book of all time. , The Cat in the Hat. The Cat in the Hat. Dr. Seuss The Unofficial Encyclopedia. Wikipedia.Org Book Extract One Fish Two Fish Red Fish Blue Dr. Seuss, The Juice and Fair Use: How the Grinch Silenced a Parody. Dr. Seuss: Dr. Seuss, American writer and illustrator of immensely popular children's books. Alternative Titles: Doctor Seuss, Theodor Seuss Geisel. Dr. Seuss, pseudonym of Theodor Seuss Geisel, (born March 2, 1904, Springfield, Massachusetts, U.S.—died September 24, 1991, La Jolla, California), American writer and illustrator of immensely popular children's books, which were noted for their nonsense words, playful rhymes, and unusual creatures. Early career and first Dr. Seuss books.

In 2002, the Dr. Seuss National Memorial Sculpture Garden opened in Springfield, Massachusetts , featuring sculptures of Geisel and of many of his characters. In 2008 he was inducted into the California Hall of Fame . On March 2, 2009, the Web search engine Google temporarily changed its logo to commemorate Geisel's birthday (a practice that it often performs for various holidays and events). Theodor Seuss Geisel, better known as Dr. Seuss , published over 60 children's books over the course of his long career. Though most were published under his well-known pseudonym, Dr. Seuss, he also authored over a dozen books as Theo. LeSieg and one as Rosetta Stone.Â Theodor Seuss Geisel was an American children's author, political cartoonist, illustrator, poet, animator, screenwriter, and filmmaker. He is known for his work writing and illustrating more than 60 books under the pen name Doctor Seuss.

