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Dr. Seuss.



Dr. Seuss

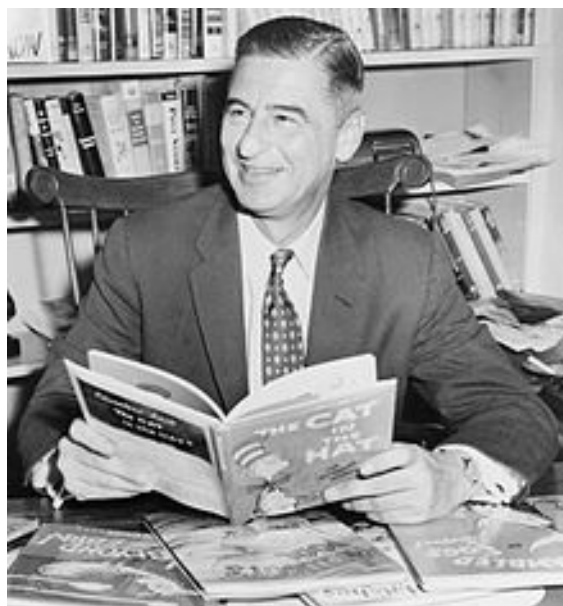
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"Theo Geisel" redirects here. For the physicist, see [Theo Geisel \(physicist\)](#).
with the last name Suess rather than Seuss, see [Suess \(disambiguation\)](#)

Dr. Seuss



Theodore Seuss Geisel in 1957

	Theodor Seuss Geisel
Born	March 2, 1904 <u>Springfield, Massachusetts</u> , U.S.
Died	September 24, 1991 (aged 87) <u>La Jolla, California</u> , U.S.
Pen name	<ul style="list-style-type: none">• Dr. Seuss• Theo LeSieg• Rosetta Stone• <u>Theophrastus</u> Seuss
Occupation	Writer, <u>political cartoonist</u> , animator, book publisher, artist, poet
Genre	Children's literature
Years active	1927â–1990
Spouse	<ul style="list-style-type: none">• <u>Helen Palmer Geisel</u> (m. 1927; her death 1967)• Audrey Stone Dimond (m. 1968; his death 1991)

Signature

Website

[seussville.com](#)

Theodor Seuss Geisel (/ˈtɛ.suːs ˈɛ.ʒɑːz/ [ⓘ] [listen](#));^[1] March 2, 24, 1991)^[2] was an American author, political cartoonist, poet, anim

publisher, and artist, best known for authoring [more than 60 children's books](#) under the pen name **Doctor Seuss** (abbreviated **Dr. Seuss**) (/ˈsuːɛs/).^[1] His several of the most popular children's books of all time, selling over 60 million copies and being translated into more than 20 languages by the time of his death.

Geisel adopted the name "Dr. Seuss" as an undergraduate at [Dartmouth College](#), a graduate student at the [University of Oxford](#). He left Oxford in 1927 to work in New York City as an illustrator and cartoonist for *Vanity Fair*, *Life*, and various other magazines. He also worked as an illustrator for [advertising campaigns](#), most notably for [Standard Oil](#), and as a [political cartoonist](#) for the New York newspaper *The New Yorker*. He published his first children's book *And to Think That I Saw It on Mulberry Street* in 1937. During [World War II](#), he took a brief hiatus from children's literature to work in an animation department of the [United States Army](#) where he produced several short films, including *Design for Death*, which later won the 1947 [Academy Award for Best Documentary Feature](#).^[4]

After the war, Geisel focused on children's books once again, writing *Ran the Zoo* (1950), *Horton Hears a Who!* (1955), *If I Ran the Circus* (1956), *The Cat in the Hat* (1957), *How the Grinch Stole Christmas!* (1957), and *Green Eggs and Ham* (1960). He published over 60 books during his career, which have spawned numerous [adaptations](#), including 11 television specials, four feature films, a [Broadway musical](#), and four television series.

Geisel won the [Lewis Carroll Shelf Award](#) in 1958 for *Horton Hatches at the Airport* and in 1961 for *And to Think That I Saw It on Mulberry Street*. Geisel's birthday, March 24, has been adopted as the annual date for [National Read Across America Day](#), an initiative on reading created by the [National Education Association](#).

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Life and career

Early years

Geisel was born and raised in [Springfield, Massachusetts](#), the son of (Dr. Seuss) and Theodor Robert Geisel.^{[5][6][7]} His father managed the factory was later appointed to supervise Springfield's public park system by [Denison](#)^[8] after the brewery closed because of [Prohibition](#).^[9] [Mulberry Street](#), Springfield, made famous in Dr. Seuss' first children's book *And to Think That One Day You Would Grow Up and Go to College*, is less than a mile southwest of his boyhood home on Mulberry Street. Geisel was raised a [Lutheran](#).^[10] He enrolled at [Springfield College](#) in 1917 and graduated in 1921. He took an art class as a freshman and was the manager of the school soccer team.^[11]

Geisel attended [Dartmouth College](#), graduating in 1925.^[12] At Dartmouth, he joined the [Sigma Phi Epsilon](#) fraternity^[5] and the humor magazine *Dartmouth Lantern*, eventually rising to the rank of editor-in-chief.^[5] While at Dartmouth, he was caught drinking [gin](#) with nine friends in his room.^[13] At the time, the consumption of alcohol was illegal under Prohibition laws, which ran from 1920 and 1933. As a result of this infraction, Dean [Craven LaRue](#) asked Geisel to resign from all extracurricular activities, including the college humor magazine.^[14] To continue work on the *Jack-O-Lantern* without the college's knowledge, Geisel began signing his work with the pen name "Seuss", which was encouraged in his writing by professor of rhetoric W. Benfield Pressey, who was described as his "big inspiration for writing" at Dartmouth.^[15]

Upon graduating from Dartmouth, he entered [Lincoln College, Oxford](#) to earn a PhD in English literature.^[16] At Oxford, he met [Helen Palmer](#), who encouraged him to give up becoming an English teacher in favor of pursuing drawing as a career.^[16]

Early career

Geisel left Oxford without earning a degree and returned to the United States in February 1927,^[17] where he immediately began submitting writings to newspapers, magazines, book publishers, and advertising agencies.^[18] Making use of his experience in Europe, he pitched a series of cartoons called *Eminent Europeans* to [The Saturday Evening Post](#); the magazine passed on it. His first nationally published cartoon appeared in the 16, 1927, issue of *The Saturday Evening Post*.^[19] This single \$25 sale convinced Geisel to move from Springfield to New York City.

Later that year, Geisel accepted a job as writer and illustrator at the [Holt](#)

Judge, and he felt financially stable enough to marry Helen.^[20] His first cartoon for *Judge* appeared on October 22, 1927, and the Geisels were married on October 23, 1927. Geisel's first work signed "Dr. Seuss" was published in *Judge* about six months later. He started working there.^[21]

In early 1928, one of Geisel's cartoons for *Judge* mentioned [FLIT](#), a car at the time manufactured by [Standard Oil of New Jersey](#).^[22] According to the wife of an advertising executive in charge of advertising FLIT saw Geisel at a hairdresser's and urged her husband to sign him.^[23] Geisel's first *Flit* cartoon appeared on May 31, 1928, and the campaign continued sporadically until 1941.^[24] The catchphrase "Quick, Henry, the Flit!" became a part of popular culture. It was a song and was used as a punch line for comedians such as [Fred Allen](#). Geisel gained notoriety for the FLIT campaign, his work was in demand and he began to appear regularly in magazines such as *Life*, *Liberty*, and *Vanity Fair*.

Geisel supported himself and his wife through the [Great Depression](#) by advertising for [General Electric](#), [NBC](#), [Standard Oil](#), [Narragansett Brewery](#) and many other companies. In 1935, he wrote and drew a short-lived cartoon called *Heiji*.^[25]

The increased income allowed the Geisels to move to better quarters in Manhattan's higher social circles.^[26] They became friends with the wealthy family of [A. Vanderlip](#). They also traveled extensively: by 1936, Geisel and his wife traveled to 15 countries together. They did not have children, neither kept regular hours, but they had ample money.^[27] Geisel also felt that the traveling helped him.

In 1936, the couple were returning from an ocean voyage to Europe when the ship's engines inspired the poem that became his first book: *And I Sailed on Mulberry Street*.^[28] Based on Geisel's varied accounts, the poem was published by between 20 and 43 publishers.^{[29][30]} According to Geisel, he was about to burn the manuscript when a chance encounter with an old Dartmouth classmate led to its publication by [Vanguard Press](#).^[31] Geisel wrote four more books before he entered World War II. This included *The 500 Hats of Bartholomew Cubbin* as well as *The King's Stilts* and *The Seven Lady Godivas* in 1939, all of which were atypically for him. This was followed by *Horton Hatches the Egg* in 1940. After the war, Geisel returned to the use of poetry.

Essomarine

Geisel gained a significant public profile through a program for motor boats produced by Standard Oil under the brand name Essomarine.^[32] He designed the program that [Harry Bruno](#), Ted Cook, and Verne Carrier worked with him at the 1935 Boat Show on exhibits referred to as the Seuss Navy.^[33]

In 1934, Geisel produced a 30-page booklet titled *Secrets of the Deep* by mail after June. At the January [boat show](#) for 1935, visitors filled out a card to receive *Secrets*. Geisel drew up a Certificate of Commission for visitor's ship deck called *SS Essomarine* provided the scene where photos of '

taken. That summer, Geisel released a second volume of *Secrets*. For sculpted Marine Muggs and designed a flag for the Seuss Navy.^{[[citati](#)]}

The following year featured "Little Dramas of the Deep", a six-act play with characters. According to Geisel's sister, "He plans the whole show with action and then, standing in a realistic [bridge](#), reels off a speech which is advertising with humor." For 1939, exhibitors made available the Navy and illustrated tide-table calendars.

A Seuss Navy Luncheon was held on January 11, 1940, at the [Waldorf Astor](#) that year's boat show, Geisel provided the Navigamarama exhibit and *Gazette*.

The final contribution to the Essomarine project was the [mermaid](#) Exhibit and her pet whale in 1941. The exhibit offered photos for a Happy Cruising

World War II-era work



[Play media](#)

"The Goldbrick", Private Snafu episode written by Geisel, 1943

As World War II began, Geisel turned to political cartoons, drawing over 10 years as editorial cartoonist for the left-leaning New York City daily *New York Daily Mirror*. Geisel's political cartoons, later published in *Dr. Seuss Goes to War*, caricatured [Hitler](#) and [Mussolini](#) and were highly critical of non-interventionists ("isolationists"), notably [Charles Lindbergh](#), who opposed US entry into the war.^{[[36\]](#)} He depicted all [Japanese Americans](#) as latent traitors or [fifth-columnists](#) and his cartoons simultaneously deplored the racism at home against [Jews](#) and [African Americans](#) that harmed the war effort.^{[[citation needed](#)]} His cartoons were strongly supportive of [President Roosevelt](#)'s handling of the war, combining the usual exhortation to help and contribute to the war effort with frequent attacks on Congress^{[[37\]](#)} and the [Republican Party](#),^{[[39\]](#)} parts of the press (such as the *New York Daily Tribune*, and *Washington Times-Herald*),^{[[40\]](#)} and others for criticism of aid to the Soviet Union,^{[[41\]](#)}^{[[42\]](#)} investigation of suspected [Communists](#),^{[[43\]](#)} and other offences that he depicted as leading to defeat or helping the Nazis, intentionally or inadvertently.

In 1942, Geisel turned his energies to direct support of the U.S. war effort

worked drawing posters for the [Treasury Department](#) and the [War Pr](#). Then, in 1943, he joined the Army as a [Captain](#) and was commander of the [Department of the First Motion Picture Unit](#) of the [United States Army](#) where he wrote films that included [Your Job in Germany](#), a 1945 propaganda film about peace in Europe after World War II; [Our Job in Japan](#); and the [Private](#) adult army training films. While in the Army, he was awarded the [Legion of Merit](#). [Our Job in Japan](#) became the basis for the commercially released film [The Japanese Lesson](#) (1947), a study of [Japanese culture](#) that won the [Academy Award for Best Feature](#).^[45] [Gerald McBoing-Boing](#) (1950) was based on an original story by Geisel and won the [Academy Award for Best Animated Short Film](#).^[46]

Later years

After the war, Geisel and his wife moved to [La Jolla, California](#), where he began writing children's books. He wrote many, including such favorites as [Horton Hears a Who!](#) (1950), [Horton Hears a Who!](#) (1955), [If I Ran the Circus](#) (1956), [The Cat in the Hat](#) (1957), and [Green Eggs and Ham](#) (1957), which won numerous awards throughout his career, but he won neither the [Caldecott Medal](#) nor the [Newbery Medal](#). Three of his titles from this period were, however, Caldecott runners-up (now referred to as Caldecott Honor books): [Moose Will Work for You](#) (1947), [Bartholomew and the Oobleck](#) (1949), and [If I Ran the Zoo](#) (1950). He also wrote the [musical and fantasy film](#) [The 5,000 Fingers of Dr. T.](#), which was released in 1953. The movie was a critical and financial failure, and Geisel never wrote another feature film. During the 1950s, he also published a number of illustrations, mostly in [Redbook Magazine](#). Some of these were later collected (in [The Sneetches and Other Stories](#)) or reworked into independent books ([The Sneetches and Other Stories](#) and [The Sneetches and Other Stories](#)). A number have never been reprinted since their original appearance.

In May 1954, [Life](#) magazine published a report on [illiteracy](#) among school children which concluded that children were not learning to read because the curriculum was boring. William Ellsworth Spaulding was the director of the educational department at Houghton Mifflin (he later became its chairman), and he compiled a list of 250 words that he felt were important for first-graders to recognize. He asked Geisel to write a book using only those words.^[47] Spaulding asked Geisel to "bring back a book children can't put down".^[48] Nine months later, Geisel completed [The Cat in the Hat](#), using 236 of the words given to him. In his simple drawing style, verse rhythms, and all the imaginative power of Geisel's illustrations, but, because of its simplified vocabulary, it could be read by beginning readers. [The Cat in the Hat](#) and subsequent books written for young children achieved international success and they remain very popular today. In 2009, [Green Eggs and Ham](#) sold 540,366 copies, [The Cat in the Hat](#) sold 452,258 copies, and [Fish, Red Fish, Blue Fish](#) (1960) sold 409,068 copies, "outselling the most published children's books."^[49]

Geisel went on to write many other children's books, both in his new simple vocabulary manner (sold as [Beginner Books](#)) and in his older, more elaborate style.

In 1956, Dartmouth awarded Geisel with an honorary doctorate, finally giving him the "Dr." in his pen name.

On April 28, 1958, Geisel appeared on an episode of the panel game *Truth*.^[50]

Geisel's wife Helen had a long struggle with illnesses, including cancer. She died of cancer in 1962, and Geisel spent a great deal of time and pain over Geisel's affair with Audrey Stone Dimond. On October 23, 1967, Helen committed suicide; Geisel married Dimond on June 21, 1968.^[51] Throughout most of his life to writing children's books, Geisel had no children of his own. He said of his children: "You have 'em; I'll entertain 'em."^[51] Dimond added that Geisel spent his whole life without children and he was very happy without children.

Geisel received the [Laura Ingalls Wilder Medal](#) from the [professional librarians](#) in 1980, recognizing his "substantial and lasting contribution to children's literature". At the time, it was awarded every five years.^[52] He won a [Prize](#) in 1984 citing his "contribution over nearly half a century to the enjoyment of America's children and their parents".^[53]

Illness, death, and posthumous honors

Geisel died of [oral cancer](#) on September 24, 1991 at his home in La Jolla, California.^{[54][55]} He was cremated and his ashes were scattered. On December 15, 2008, 17 years after his death, [University of California, San Diego](#)'s University Library was renamed [Geisel Library](#) in honor of Geisel and Audrey for the generous contributions that they made to the library and their devotion to improving literacy.^[56]

While Geisel was living in La Jolla, the [United States Postal Service](#) and [Dr. Hans Suess](#) were frequently confused with fellow La Jolla resident [Dr. Hans Suess](#). The two have been linked together posthumously: the personal papers of Hans Suess are housed at the Geisel Library.^[57]

In 2002, the [Dr. Seuss National Memorial Sculpture Garden](#) opened in [Springfield, Massachusetts](#), featuring sculptures of Geisel and of [Martin Luther King Jr.](#) On May 28, 2008, California Governor [Arnold Schwarzenegger](#) and First Lady [Michelle Schwarzenegger](#) announced that Geisel would be inducted into the [California Hall of Fame](#) located at [The California Museum for History, Women and the Arts](#). The ceremony took place December 15 and Geisel's widow Audrey accepted his place. On March 2, 2009, the [Web search engine](#) Google temporarily changed its [logo](#) to commemorate Geisel's birthday (a practice that it often follows on holidays and events).^[58]

In 2004, U.S. children's librarians established the annual [Theodor Seuss Geisel Award](#) to recognize "the most distinguished American book for beginning readers published in English in the United States during the preceding year". It should "develop the child's creativity and imagination to engage children in reading" from [pre-kindergarten](#) to [second grade](#).^[59]

At Geisel's alma mater of Dartmouth, more than 90 percent of incoming students participate in pre-registration [Dartmouth Outing Club](#) trips.

Hampshire wilderness. It is traditional for students returning from the overnight at Dartmouth's [Moosilauke Ravine Lodge](#), where they are served turkey and ham for breakfast in honor of Dr. Seuss. On April 4, 2012, the Dartmouth School was renamed the [Audrey and Theodor Geisel School of Medicine](#) in honor of their many years of generosity to the college.^[60]

Dr. Seuss's honors include two [Academy Awards](#), two [Emmy Awards](#), the [Laura Ingalls Wilder Medal](#), and the [Pulitzer Prize](#).

Dr. Seuss has a star on the [Hollywood Walk of Fame](#) at the 6500 block of [Boulevard](#).^[61]

Pen names and pronunciations

Geisel's most famous pen name is regularly pronounced [/suːs/](#),^[1] a pronunciation inconsistent with his German surname (the standard pronunciation is [\[zɛˈs\]](#)). He himself noted that it rhymed with the pronunciation being [/sɛˈs/](#). Alexander Laing, one of his collaborators on [Dartmouth Jack-O-Lantern](#),^[62] wrote of it:

You're wrong as the deuce
And you shouldn't rejoice
If you're calling him Seuss.

He pronounces it Soice^[63] (or Zoice)^[64]

Geisel switched to the anglicized pronunciation because it "evoked a more advantageous for an author of children's books to be associated with [Goose](#)"^[48] and because most people used this pronunciation. He added "(abbreviated Dr.)" to his pen name because his father had always wanted to practice medicine.^[65]

For books that Geisel wrote and others illustrated, he used the pen name "LeSieg", starting with [I Wish That I Had Duck Feet](#) published in 1965. "Geisel" spelled backward.^[66] Geisel also published one book under the name Stone, 1975's *Because a Little Bug Went Ka-Choo!!*, a collaboration with [Frith](#). Frith and Geisel chose the name in honor of Geisel's second wife, whose maiden name was Stone.^[67]

Political views

Main article: [Political messages of Dr. Seuss](#)

Geisel was a liberal [Democrat](#) and a supporter of President [Franklin D. Roosevelt](#) and the [New Deal](#). His early political cartoons show a passionate opposition to the New Deal and he urged action against it both before and after the United States entered World War II. His cartoons portrayed the fear of communism as overstated, and he criticized the threats in the [House Un-American Activities Committee](#) and those who had cut the United States' "life line"^[42] to Stalin and the USSR, whom he

a [porter](#) carrying "our war load".^[41]



Dr. Seuss 1942 cartoon with the caption 'Waiting for the Signal from Home'

Geisel supported the [internment of Japanese Americans](#) during World War II. His treatment of the Japanese and of Japanese Americans (between whom he sought to differentiate) has struck many readers as a [moral blind spot](#).^[68] On the subject of Japanese, he is quoted as saying:

But right now, when the Japs are planting their hatchets in our backs, it seems like a hell of a time for us to smile and warble: "Brothers and sisters, a rather flabby battle cry. If we want to win, we've got to kill Japs!" This depresses [John Haynes Holmes](#) or not. We can get palsy-walsy with those that are left.^[69]

After the war, though, Geisel overcame his feelings of animosity, using [Hears a Who!](#) (1954) as an [allegory](#) for the Hiroshima bombing and the post-war [occupation of Japan](#), as well as dedicating the book to a Japanese friend.

In 1948, after living and working in Hollywood for years, Geisel moved to California, a predominantly Republican community.^[71]

Geisel converted a copy of one of his famous children's books, [Marv the Magnificent](#), into a [polemic](#) shortly before the end of the 1970s [Watergate scandal](#), in which United States president [Richard Nixon](#) resigned, by changing the name of the main character everywhere that it occurred.^[72] "Richard Nixon: You Please Go Now!" was published in major newspapers through the efforts of his friend [Art Buchwald](#).^[72]

The line "a person's a person, no matter how small!!" from *Horton Hears a Who!* has been used widely as a slogan by the [pro-life](#) movement in the U.S., despite the objections of Geisel's widow. The line was first used in such a way in 1987 and demanded a retraction and received one.^[73]

In his books

Geisel made a point of not beginning to write his stories with a moral

that "kids can see a moral coming a mile off." He was not against writing however; he said that "there's an inherent moral in any story",^[74] and that he was "subversive as hell."^[75]

Many of Geisel's books express his views on a remarkable variety of social issues: *The Lorax* (1971), about environmentalism and anti-consumerism; *Sneetches* (1961), about racial equality; *The Butter Battle Book* (1984), about race; *Yertle the Turtle* (1958), about Adolf Hitler and anti-authoritarianism; *Grinch Stole Christmas!* (1957), criticizing the materialism and consumerism of the Christmas season; and *Horton Hears a Who!* (1954), about anti-isolationism and internationalism.^{[48][70]}

Poetic meters

Geisel wrote most of his books in anapestic tetrameter, a poetic meter used by many poets of the English literary canon. This is often suggested as a reason that Geisel's writing was so well received.^{[76][77]}

Anapestic tetrameter consists of four rhythmic units called anapests, each of which is two weak syllables followed by one strong syllable (the beat); often, the first syllable is omitted, or an additional weak syllable is added at the end of the line. 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.^[78]

Some books by Geisel that are written mainly in anapestic tetrameter contain many lines written in amphibrachic tetrameter, such as these from *McGurkus*:

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 a strong syllable followed by a weak syllable, with four units per line (for example, the *Two Fish Red Fish Blue Fish*). Traditionally, English trochaic meter requires the first weak position in the line to be omitted, which allows both masculine and feminine rhymes.

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

Shuffle, duffle, muzzle, muff

They then switch to iambics for the oobleck spell:

Go **make** the **Oobleck** **tumble** **down**
On every street, in every town!^[79]

Artwork



This section **needs additional citations for [verification](#)**. Please [add citations to reliable sources](#). Unsourced content may be [challenged and removed](#). (September 2017) ([Learn how and when to remove this template message](#))



Geisel at work on a drawing of the [Grinch](#) for *[How the Grinch Stole Christmas!](#)* in 1957

Geisel's early artwork often employed the shaded texture of pencil drawings and [watercolors](#), but in his children's books of the postwar period, he generally used a starker medium—“pen and ink”—normally using just black, white, and a few colors. His later books, such as *[The Lorax](#)*, used more colors.

Geisel's style was unique—his figures are often “rounded” and somewhat stylized. For instance, the faces of [The Grinch](#) and [the Cat in the Hat](#) have rounded features. Buildings and machinery were devoid of straight lines when they were drawn. For example, in *[If I Ran the Circus](#)*, he drew a hoisting crane and a droopy [steam calliope](#).

Geisel evidently enjoyed drawing architecturally elaborate objects. He drew many buildings, but never rectilinear palaces, ramps, platforms, and free-standing structures. His most evocative creations were often imaginary machines. For example, the “tally machine” of the *[Audio-Telly-O-Tally-O-Count](#)*, from *[Dr. Seuss's Sleep Book](#)*, or the “sneetch machine” of Sylvester McMonkey McBean in *[The Sneetches](#)*. Geisel also drew outlandish arrangements of feathers or fur: for example, the 500th hair of [Cubbins](#), the tail of [Gertrude McFuzz](#), and the pet for girls who like to fish in *[One Fish, Two Fish, Red Fish, Blue Fish](#)*.

Geisel's illustrations often convey motion vividly. He was fond of a specific gesture in which the hand flips outward and the fingers spread slightly, with the thumb up. This motion is done by Ish in *[One Fish, Two Fish, Red Fish, Blue Fish](#)* when he creates fish (who perform the gesture with their fins), in the

the various acts of *If I Ran the Circus*, and in the introduction of the '[Cat in the Hat Comes Back](#). He was also fond of drawing hands with making it look as though his characters were twiddling their thumbs

Geisel also follows the [cartoon](#) tradition of showing [motion with line](#) sweeping lines that accompany Sneelock's final dive in *If I Ran the Circus*. These lines are also used to illustrate the action of the senses—sight, smell, and taste. In *The Big Brag*, and lines even illustrate "thought", as in the moment when Sneelock conceives his awful plan to ruin Christmas.

Recurring images

Geisel's early work in advertising and [editorial cartooning](#) helped him create "sketches" of things that received more perfect realization later in his children's books. Often, the expressive use to which Geisel put an image later on was completely different from the original.^[80] Here are some examples:

- An editorial cartoon from July 16, 1941^[81] depicts a whale resting on a mountain as a [parody](#) of American [isolationists](#), especially [Charles Lindbergh](#). This was later rendered (with no apparent political content) as the whale in *On Beyond Zebra* (1955). Seussian whales (cheerful and bald with long eyelashes) also occur in *McElligot's Pool*, *If I Ran the Circus*, and *The Cat in the Hat* books.
- Another editorial cartoon from 1941^[82] shows a long cow with udders representing the conquered nations of Europe being milked by [Hitler](#). This later became the Umbus of *On Beyond Zebra*.
- The tower of turtles in a 1942 editorial cartoon^[83] prefigures a [Yertle the Turtle](#). This theme also appeared in a *Judge* cartoon, a hieroglyphic message, and in Geisel's short-lived comic strip *Yertle*. Geisel stated that Yertle the Turtle was Adolf Hitler.^[84]
- Little cats A, B, and C (as well as the rest of the alphabet) who are wearing other's hats appeared in a [Ford Motor Company](#) 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 a man with a beard joined at the beard, *The 5,000 Fingers of Dr. T.*, which featured a man with a beard joined at the beard, and a political cartoon in which [Nazis](#) and [America First movement](#) are portrayed as "the men with the beards".
- Geisel's earliest elephants were for advertising and had somewhat more human features than real elephants do.^[85] With *And to Think That I Saw It on Mulberry Street!* (1937) and *Horton Hatches the Egg* (1940), the ears became somewhat like [angel](#) wings and thus appropriate to the saintly character of Horton. During World War II, the elephant image appeared as an emblem for *How to Succeed in Business Without Really Trying* editorial cartoons.^[86] Horton and similar elephants appear frequently in postwar children's books.
- While drawing advertisements for [FLIT](#), Geisel became adept at drawing insects with huge stingers,^[87] shaped like a gentle S-curve and with a small hook included a rearward-pointing barb on its lower side. Their faces are often depicted with a gleeful malevolence. These insects were later rendered

cartoon as a swarm of Allied aircraft^[88] (1942), and again as the *Beyond Zebra*, and yet again as the Skritz in *I Had Trouble in Getting to Solla-Wobble*.

- There are many examples of creatures who arrange themselves in patterns, such as the "Two and fro walkers, who march in five Through-Horns Jumping Deer in *If I Ran the Circus*, and the birds which the protagonist of *Oh, the Places You'll Go!* walks. The narrator admonishes him to "... always be dexterous and deft, your right foot with your left."

Publications

Further information: [Dr. Seuss bibliography](#)

Geisel wrote more than 60 books over the course of his long career. Most were published under his well-known pseudonym Dr. Seuss, though he also published more than a dozen books as Theo LeSieg and one as Rosetta Stone. His books have appeared on many bestseller lists, sold over 600 million copies, and been translated into more than 20 languages.^[3] 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: *Green Eggs and Ham*, at number 4, *The Cat in the Hat*, at number 9, *One Fish, Two Fish, Red Fish, Blue Fish*, at number 13.^[89] In the years after his death, several additional books were published based on his sketches and notes: *Horton Hears a Who!*, *Diffendoofer Day!* and *Daisy-Head Mayzie*. *My Many Colored Days* was written in 1973 but was posthumously published in 1996. In September 2009, stories originally published in magazines during the 1950s were released in a book titled *The Bippolo Seed and Other Lost Stories*.^[90]

Geisel also wrote a pair of books for adults: *The Seven Lady Godivas* (1987), a retelling of the [Lady Godiva](#) legend that included nude depictions, and *Only Old Once!* (written in 1986 when Geisel was 82), which chronicled his journey through a clinic. His last book was *Oh, the Places You'll Go!*, published the year before his death and became a popular gift for graduates.^[91]

Adaptions

Theatrical films

Year	Film	Format	Director	Writer	Distributor	Length
1942	<i>Horton Hatches the Egg</i>	traditionally animated	Bob Clampett	Michael Maltese	Warner Bros. Pictures	10
1950	<i>Gerald McBoing-Boing</i>		Robert Cannon		UPA	
	<i>How the Grinch Stole Christmas</i>		Ron Clement	Jeffrey Price and Arthur Rosenthal	Universal	10

2000	<i><u>Stole Christmas</u></i>		<u>Howard</u>	<u>Peter S. Seaman</u>	<u>Pictures</u>	mi
		<u>live-action</u>		<u>Alec Berg, David Mandel, and Jeff Schaffer</u>	Universal Pictures and <u>DreamWorks Pictures</u>	82
2003	<i><u>The Cat in the Hat</u></i>		<u>Bo Welch</u>			
2008	<i><u>Horton Hears a Who!</u></i>		<u>Jimmy Hayward and Steve Martino</u>	<u>Cinco Paul and Ken Daurio</u>	<u>20th Century Fox</u>	86
2012	<i><u>The Lorax</u></i>	<u>computer-animated</u>	<u>Chris Renaud and Kyle Balda</u>			
2018	<i><u>The Grinch</u></i>		<u>Scott Mosier and Yarrow Cheney</u>	Michael LeSieur and <u>Tommy Swerdlow</u>	Universal Pictures	
TBA	<i><u>The Cat in the Hat</u></i>		â “	â “	Warner Bros. Pictures	

TV specials

Year	Film	Format	Director	Writer	Dis
1966	<i><u>How the Grinch Stole Christmas!</u></i>		<u>Chuck Jones</u>	Dr. Seuss, Irv Spector, and <u>Bob Ogle</u>	<u>MG</u>
1970	<i><u>Horton Hears a Who!</u></i>				
1971	<i><u>The Cat in the Hat</u></i>			Dr. Seuss	
1972	<i><u>The Lorax</u></i>				
1973	<i><u>Dr. Seuss on the Loose</u></i>				
1975	<i><u>The Hooper-Bloob Highway</u></i>	<u>traditionally animated</u>	<u>Hawley Pratt</u>		<u>CBS</u>
1977	<i><u>Halloween Is Grinch Night</u></i>				
1980	<i><u>Pontoffel Pock, Where Are You?</u></i>				
1982	<i><u>The Grinch Grinches the Cat in the Hat</u></i>				
1989	<i><u>The Butter Battle Book</u></i>		<u>Ralph Bakshi</u>		<u>Tur</u>

1995 [*Daisy-Head
Mayzie*](#)

[Turner](#)

TV series

Year	Film	Format	Director	Writer	Dis
1996â1998	<i>The Wubbulous World of Dr. Seuss</i>		Turner	TV series	
2010â2012	<i>The Cat in the Hat Knows a Lot About That!</i>			TV series	

Adaptations



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

For most of his career, Geisel was reluctant to have his characters made outside of his own books. However, he did permit the creation of several cartoons, an art form in which he had gained experience during World War II. Geisel gradually relaxed his policy as he aged.

The first adaptation of one of Geisel's works was a cartoon version of [*the Egg*](#), animated at [Warner Bros.](#) in 1942 and directed by [Bob Clampett](#), presented as part of the [Merrie Melodies](#) series and included a number of elements present in the original narrative, including a fish committing suicide and a [Hepburn](#) imitation by Mayzie.

As part of the Puppetoon theatrical cartoon series for [Paramount Pictures](#), Geisel's works were adapted into stop-motion films by George Pal. The film [*Hats of Bartholomew Cubbins*](#)", was released in 1943^[92] and nominated for an Academy Award for "Short Subject (Cartoon)" the following year.^[93] The film [*to Think I Saw It on Mulberry Street*](#)", with a title slightly altered from the original, was released in 1944.^[94]

In 1959, Geisel authorized [Revell](#), the well-known plastic model-maker, to make a series of "animals" that snapped together rather than being glued. These could be assembled, disassembled, and re-assembled "in thousands" and the series was called the "Dr. Seuss Zoo" and included Gowdy the Dowdy Graceland, Bashful Blinket, Tingo the Noodle Topped Stroodle, and Roscoe the

The basic body parts were the same and all were interchangeable, and possible for children to combine parts from various characters in various ways in creating their own animal characters (Revell encouraged this). Norval, and Tingo together in a "Gift Set" as well as individually). Revell's conventional glue-together "beginner's kit" of *The Cat in the Hat*.

In 1966, Geisel authorized eminent cartoon artist [Chuck Jones](#) – his colleague from the war – to make a cartoon version of *How the Grinch Stole Christmas*. Geisel was credited as a co-producer under his real name Ted Geisel. The cartoon was narrated by [Boris Karloff](#), who also provided the voice. It was very faithful to the original book, and is considered a classic to this day. It is often broadcast as an annual [Christmas television special](#). Jones directed an adaptation of *Horton Hears a Who!* in 1970 and produced an adaptation of *The Cat in the Hat* in 1971.

From 1972 to 1983, Geisel wrote six animated specials that were produced by [Frederic Freleng](#): *The Lorax* (1972); *Dr. Seuss on the Loose* (1973); *The Hoopster* (1975); *Halloween Is Grinch Night* (1977); *Pontoffel Pock, Where Are You Now, Dr. Seuss?* (1979); *The Grinch Grinches the Cat in the Hat* (1982). Several of the specials have won [Emmy Awards](#).

A Soviet [paint-on-glass-animated](#) short film was made in 1986 called *How the Grinch Stole Christmas*, an adaptation of *Thidwick the Big-Hearted Moose*. The last adaptation he worked on before he died was *The Butter Battle Book*, a television special based on the book of the same name, directed by adult animation legend [Ralph Bakshi](#).

A television film titled *In Search of Dr. Seuss* was released in 1994, which featured a mix of Seuss's stories. It uses both live-action versions and animated versions of the characters and stories featured; however, the animated portions were mostly recycled versions of previous animated television specials and, in some cases, live-action versions.

After Geisel died of cancer at the age of 87 in 1991, his widow Audrey Geisel was in charge of all licensing matters. She approved a live-action feature film adaptation of *How the Grinch Stole Christmas* starring [Jim Carrey](#), as well as a Seuss Broadway musical called *Seussical*, and both premiered in 2000. *The Grinch* had limited engagement runs on Broadway during the Christmas season 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 film was released, this time an adaptation of *The Cat in the Hat* that featured the title character. Audrey Geisel has spoken critically of the film, especially of Myers as the Cat in the Hat, and stated that she would not allow any more live-action adaptations of Geisel's books.^[95] However, a first animated CGI adaptation of *Horton Hears a Who!* was approved, and was eventually released on March 14, 2008, to critical acclaim. A second CGI-animated feature film adaptation of *The Lorax* was released by [Universal](#) on March 2, 2012 (on what would have been Seuss's 108th birthday). A third CGI-animated feature film adaptation of *The Cat in the Hat* will be released by [Universal](#) on November 9, 2018.

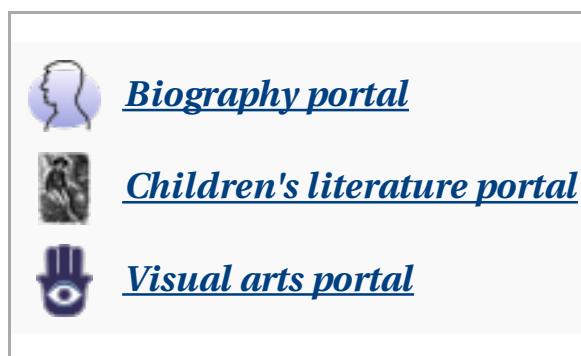
Four television series have been adapted from Geisel's work. The first, *Boing*, was an animated television adaptation of Geisel's 1951 cartoon *Boing! Boing!* and lasted three months between 1956 and 1957. The second, *World of Dr. Seuss*, was a mix of live-action and puppetry by [Jim Hen](#)

the producers of [The Muppets](#). It aired for one season on [Nickelodeon](#) in the United States, from 1996 to 1997. The third, [Gerald McBoing-Boing](#), is a remade series.^[96] Produced in Canada by [Cookie Jar Entertainment](#) (now [Dolby Digital](#)) in North America by [Classic Media](#) (now [DreamWorks Classics](#)), it ran from 1999 to 2001. The fourth, [The Cat in the Hat Knows a Lot About That!](#), produced by [Entertainment Inc.](#), began on August 7, 2010, in Canada and September 14, 2010, in the United States and is currently still showing.^[when?]

Geisel's books and characters are also featured in [Seuss Landing](#), one of the [Islands of Adventure](#) theme parks in [Orlando, Florida](#). In an attempt to replicate Geisel's visual style, there are reportedly "no straight lines" in Seuss Landing.

[The Hollywood Reporter](#) has reported that [Warner Animation Group](#) and [Entertainment Enterprises](#) have struck a deal to make new animated movies based on the works of Seuss. Their first project will be a fully animated version of [The Cat in the Hat](#).

See also



- "[The Sidewinder Sleeps Tonite](#)" â a 1992 [R.E.M.](#) song referring to Seuss.

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- [Dr. Seuss](#) at [Library of Congress](#) Authorities, with 190 catalog records
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Dr. Seuss

Characters

- [The Cat in the Hat](#)
- [The Grinch](#)
- [Horton the Elephant](#)
- [Bartholomew Cubbins](#)

- [And to Think That I Saw It on Mulberry Street](#)
- [The 500 Hats of Bartholomew Cubbins](#)
- [The King's Stilts](#)
- [The Seven Lady Godivas](#)
- [Horton Hatches the Egg](#)
- [McElligot's Pool](#)
- [Thidwick the Big-Hearted Moose](#)
- [Bartholomew and the Oobleck](#)
- [If I Ran the Zoo](#)
- [Scrambled Eggs Super!](#)
- [Horton Hears a Who!](#)
- [On Beyond Zebra!](#)
- [If I Ran the Circus](#)
- [How the Grinch Stole Christmas!](#)
- [The Cat in the Hat](#)
- [The Cat in the Hat Comes Back](#)
- [Yertle the Turtle and Other Stories](#)
- [Happy Birthday to You!](#)
- [Green Eggs and Ham](#)
- [One Fish, Two Fish, Red Fish, Blue Fish](#)
- [The Sneetches and Other Stories](#)
- [Dr. Seuss's Sleep Book](#)
- [Dr. Seuss's ABC](#)
- [Hop on Pop](#)
- [Fox in Socks](#)
- [I Had Trouble in Getting to Solla Sollew](#)
- [I Wish That I Had Duck Feet](#)¹
- [Come over to My House](#)¹
- [The Foot Book](#)
- [I Can Lick 30 Tigers Today! and Other Stories](#)
- [My Book about ME](#)
- [Mr. Brown Can Moo! Can You?: Dr. Seuss's Book of Noises!](#)
- [The Lorax](#)
- [Marvin K. Mooney Will You Please Go Now!](#)
- [Did I Ever Tell You How Lucky You Are?](#)
- [The Shape of Me and Other Stuff](#)
- [There's a Wocket in My Pocket](#)
- [Great Day for Up!](#)
- [Wacky Wednesday](#)¹
- [Oh, the Thinks You Can Think!](#)
- [The Cat's Quizzer](#)
- [I Can Read with My Eyes Shut!](#)
- [Oh Say Can You Say?](#)

Bibliography

Adaptations

Television series

- [Hunches in Bunches](#)
- [The Butter Battle Book](#)
- [You're Only Old Once!](#)
- [I Am Not Going to Get Up Today!](#)
- [Oh, the Places You'll Go!](#)
- [Daisy-Head Mayzie](#)²
- [My Many Colored Days](#)²
- [Hooray for Diffendoofer Day!](#)²
- [The Bippolo Seed and Other Lost Stories](#)²
- [Horton and the Kwuggerbug and More Lost S](#)
- [What Pet Should I Get?](#)²

Television specials

- [The Gerald McBoing-Boing Show](#)
- [The Wubbulous World of Dr. Seuss](#) (episodes)
- [Gerald McBoing-Boing](#) (2005â07)
- [The Cat in the Hat Knows a Lot About That!](#) (2010âpresent) (episodes)
- [Green Eggs and Ham](#) (2018)
- [Dr. Seuss' How the Grinch Stole Christmas](#)
- [Horton Hears a Who!](#) (1970)
- [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?](#) (1978)
- [The Grinch Grinches the Cat in the Hat](#) (1980)
- [The Butter Battle Book](#) (1989)
- [In Search of Dr. Seuss](#) (1994)
- [Daisy-Head Mayzie](#) (1995)

Film

- [Horton Hatches the Egg](#) (short; 1946)
- [Gerald McBoing-Boing](#) (short; 1950)
- [How the Grinch Stole Christmas](#) (1966)
- [The Cat in the Hat](#) (2003)
- [Horton Hears a Who!](#) (2008)
- [The Lorax](#) (2012)
- [The Grinch](#) (2018)
- [The Cat in the Hat](#) (TBA)

Other media

- [Welcome](#) (Russian short film)
- [Seussical](#) (musical)
- [Dr. Seuss' How the Grinch Stole Christmas: The Musical](#)
- [The Grinch](#) (video game)
- [Dr. Seuss: How the Grinch Stole Christmas](#) (video game)
- ["You're a Mean One, Mr. Grinch"](#) (play)
- [The Lorax](#) (play)

Other works

- [*Private Snafu*](#)
- [*The Pocket Book of Boners*](#)
- [*Your Job in Germany*](#)
- [*Our Job in Japan*](#)
- [*Design for Death*](#)
- [*The 5,000 Fingers of Dr. T.*](#)
- [*Hejji*](#)
- [*Society of Red Tape Cutters*](#)
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- [*A Fish out of Water*](#)
- [*Amazing World of Dr. Seuss Museum*](#)
- [*Beginner Books*](#)
- [*Dr. Seuss Goes to War*](#)
- [*The Secret Art of Dr. Seuss*](#)
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¹ as "Theo. LeSieg". ² Posthumous.

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Dr. Seuss' [*The Cat in the Hat*](#) (1957)

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Related

- [In Search of Dr. Seuss](#) (1994)

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Characters

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Music

Adaptations

Related

Dr. Seuss's [How the Grinch Stole Christmas!](#)

- [Grinch](#)
- [How the Grinch Stole Christmas!](#) (1957)
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