**Dr. Seuss**

**From Wikipedia the free encyclopedia**

| **Born** | Theodor Seuss Geisel  
March 2, 1904  
Springfield, Massachusetts, U.S. |
|----------|--------------------------------------------------|
| **Died** | September 24, 1991 (aged 87)  
La Jolla, California, U.S. |
| **Pen name** | Dr. Seuss  
Theo LeSieg  
Rosetta Stone  
Theophrastus Seuss |
| **Occupation** | Children's author, political cartoonist, illustrator, poet, animator, screenwriter, filmmaker |
| **Education** | Dartmouth College (BA)  
Lincoln College, Oxford |
| **Genre** | Children's literature |
| **Years active** | 1921–1990[1] |
| **Spouse** | Helen Palmer Geisel  
(m. 1927; died 1967)  
Audrey Stone Dimond (m. 1968) |
| **Signature** | ![Signature](https://seussville.com) |
| **Website** | seussville.com |
Dr. Seuss ([ˈsuːs uːs] or [ˈsuːs ˈsuːs]) was an American cartoonist, illustrator, poet, animator, screenwriter, and filmmaker. He is known for his work writing and illustrating more than 60 books under the pen name Dr. Seuss ([ˈsuːs uːs]). His work includes many of the most popular children's books of all time, selling over 600 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 and as a graduate student at Lincoln College, Oxford. He left Oxford in 1927 to begin his career as an illustrator and cartoonist for Vanity Fair, Life, and various other publications. He also worked as an illustrator for advertising campaigns, most notably for FLIT and Standard Oil, and as a political cartoonist for the New York newspaper PM. 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 illustrate political cartoons, and he also worked in the animation and film department of the United States Army where he wrote, produced or animated many productions – both live-action and animated – including Design for Death, which later won the 1947 Academy Award for Best Documentary Feature.

After the war, Geisel returned to writing children's books, writing classics like If I 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, five feature films, a Broadway musical, and four television series.

Geisel won the Lewis Carroll Shelf Award in 1958 for Horton Hatches the Egg and again in 1961 for And to Think That I Saw It on Mulberry Street. Geisel's birthday, March 2, has been adopted as the annual date for National Read Across America Day, an initiative on reading created by the National Education Association.

Life and career

Early years

Geisel was born and raised in Springfield, Massachusetts, the son of Henrietta (née Seuss) and Theodor Robert Geisel. His father managed the family brewery and was later appointed to supervise Springfield's public park system by Mayor John A. Denison after the brewery closed because of Prohibition. Mulberry Street in Springfield, made famous in his first children's book And to Think That I Saw It on Mulberry Street is near his boyhood home on Fairfield Street. The family was of German descent, and Geisel and his sister Marnie experienced anti-German prejudice from other children following the outbreak of World War I in 1914.

Geisel attended Dartmouth College, graduating in 1925. At Dartmouth, he joined the Sigma Phi Epsilon fraternity and the humor magazine Dartmouth Jack-O'-Lantern eventually rising to the rank of editor-in-chief. While at Dartmouth, he was caught drinking gin with nine friends in his room. At the time, the possession and consumption of alcohol was illegal under Prohibition laws, which remained in place between 1920 and 1933. As a result of this infraction, Dean Craven Laycock insisted that Geisel resign from all extracurricular activities, including the Jack-O'-Lantern. To continue working on the magazine without the administration's knowledge, Geisel began signing his work with the pen name "Seuss". He was encouraged in his writing by professor of rhetoric W. Benfield Pressey, whom he described as his "big inspiration for writing" at Dartmouth.

Upon graduating from Dartmouth, he entered Lincoln College, Oxford, intending to earn a D.Phil. in English literature. At Oxford, he met Helen Palmer, who encouraged him to give up becoming an English teacher in favor of pursuing drawing as a career. She later recalled that Ted's notebooks were always filled with these fabulous animals. So I set to work diverting him; here was a man who could draw such pictures; he should be earning a living doing that.

Early career

Geisel left Oxford without earning a degree and returned to the United States in February 1927, where he immediately began submitting writings and drawings to magazines, book publishers, and advertising agencies. Making use of his time in Europe, he pitched a series of cartoons called Eminent Europeans to Life magazine, but the magazine passed on it. His first nationally published cartoon appeared in the July 16, 1927, issue of the Saturday Evening Post. This single $25 sale encouraged Geisel to move from Springfield to New York City later that year, Geisel accepted a job as writer and illustrator at the humor magazine Judge, and he felt financially stable enough to marry Helen. His first cartoon for Judge appeared on October 22, 1927, and the Geisels were married on November 29. Geisel's first work signed "Dr. Seuss" was published in Judge about six months after he started working there.

In early 1928, one of Geisel's cartoons for Judge mentioned Flit, a common bug spray at the time manufactured by Standard Oil of New Jersey. According to Geisel, the wife of an advertising executive in charge of advertising Flit saw Geisel's cartoon at a hairdresser's and urged her husband to sign him. Geisel's first Flit ad appeared on May 31, 1928, and the campaign continued sporadically until 1941. The campaign's catchphrase "Quick, Henry, the Flit!" became a part of popular culture. It was spawned as a punch line for comedians such as Fred Allen and Jack Benny. As Geisel gained notoriety for the Flit campaign, his work was in demand and began to appear regularly in magazines such as Life, Liberty, and Vanity Fair.

The money Geisel earned from his advertising work and magazine submissions made him wealthier than even his most successful Dartmouth classmates. The increased income allowed the Geisels to move to better quarters and to socialize in higher social circles. They became friends with the wealthy family of banker Frank A. Vanderlip. They also traveled extensively: by 1936, Geisel and his wife had visited 30 countries together. They did not have children, neither kept regular office hours, and they had ample money. Geisel also felt that traveling helped his creativity.

Geisel's success with the Flit campaign led to more advertising work, including for other Standard Oil products like Essomarine boat fuel and Essolube Motor Oil and for other companies like the Ford Motor Company, NBC Radio Network, and Holly Sugar. His first foray into books, Boners, a collection of children's sayings that he illustrated, was published by Viking Press in 1931. It topped The New York Times non-fiction bestseller list and led to a sequel, More Boners, published the same year. Encouraged by the books' sales and positive critical reception, Geisel wrote and illustrated an ABC book featuring "very strange animals" that failed to interest publishers.

In 1936, Geisel and his wife were returning from an ocean voyage to Europe when the rhythm of the ship's engines inspired the poem that became his first
Our Job in Japan

December 19, 2018, at the age of 97.

Dimond added that Geisel “lived his whole life without children and he was very happy without children.”

Although he devoted most of his life to writing children's books, Geisel had no children of his own, saying of children: “You have 'em; I'll entertain 'em.”

Geisel’s wife Helen had a long struggle with illnesses. On October 23, 1967, Helen died by suicide; Geisel married Audrey Dimond on June 21, 1968.

In 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. William Ellsworth Spaulding was the director of the education division at Houghton Mifflin (he later became its chairman), and he compiled a list of 348 words that he felt were important for first-graders to recognize. He asked Geisel to cut the list to 250 words and to write a book using only those words. Spaulding challenged Geisel to “bring back a book children can't put down.”

In 1956, Dartmouth awarded Geisel with an honorary doctorate, finally legitimizing the “Dr.” in his pen name.

As World War II began, Geisel turned to political cartoons, drawing over 400 in two years as editorial cartoonist for the left-leaning New York City daily newspaper, PM.[37] Geisel’s political cartoons, later published in Dr. Seuss Goes to War, denounced Hitler and Mussolini and were highly critical of non-interventionists (“isolationists”), most notably Charles Lindbergh, who opposed US entry into the war.[38] One cartoon depicted Japanese Americans being handed TNT after a “call from home”, while other cartoons deplored the racism at home against Jews and blacks that harmed the war effort.[40][41] His cartoons were strongly supportive of President Roosevelt’s handling of the war, combining the usual exhortations to ration and contribute to the war effort with frequent attacks on Congress,[42] especially the Republican Party,[43] and other offensives that he depicted as leading to disunity and helping the Nazis, intentionally or inadvertently.

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Geisel was awarded an honorary Doctor of Humane Letters (L.H.D.) from Whittier College in 1980.[57] He also received the Laura Ingalls Wilder Medal from the professional children's librarians in 1980, recognizing his "substantial and lasting contributions to children's literature". At the time, it was awarded every five years. [58] He won a special Pulitzer Prize in 1984 citing his "contribution over nearly half a century to the education and enjoyment of America's children and their parents".[59]

Illness, death, and posthumous honors

Geisel died of cancer on September 24, 1991, at his home in La Jolla, California, at the age of 87.[19][59] His ashes were scattered in the Pacific Ocean. On December 1, 1995, four years after his death, University of California, San Diego's University Library Building 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.[61]

While Geisel was living in La Jolla, the United States Postal Service and others frequently confused him with fellow La Jolla resident Dr. Hans Suess, a noted nuclear physicist.[62]

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).[63]

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 "demonstrate creativity and imagination to engage children in reading" from pre-kindergarten to second grade.[64]

At Geisel's alma mater of Dartmouth, more than 90 percent of incoming first-year students participate in pre-matriculation trips run by the Dartmouth Outing Club into the New Hampshire wilderness. It is traditional for students returning from the trips to stay overnight at Dartmouth's Moosilauke Ravine Lodge, where they are served green eggs for breakfast. On April 4, 2012, the Dartmouth Medical School was renamed the Audrey and Theodor Geisel School of Medicine in honor of their many years of generosity to the college.[65]

Dr. Seuss's honors include two Academy Awards, two Emmy Awards, a Peabody Award, the Laura Ingalls Wilder Medal the Inkpot Award[64] and the Pulitzer Prize.

Dr. Seuss has a star on the Hollywood Walk of Fame at the 6500 block of Hollywood Boulevard.[67]

Pen names and pronunciations

Geisel's most famous pen name is regularly pronounced /suːs/ an anglicized pronunciation inconsistent with his German surname (the standard German pronunciation is /ˈzoɪs/). He himself noted that it rhymed with 'voice' (his own pronunciation being /ˈzoɪs/). Alexander Laing, one of his collaborators on the Dartmouth Jack-O-Lantern[68] wrote of it:

You're wrong as the deuce
And you shouldn't rejoice
If you're calling him Seuss.
He pronounces it Soice[69] (or Zoice)[70]

Geisel switched to the anglicized pronunciation because it "evoked a figure advantageous for an author of children's books to be associated with Mother Goose"[52] and because most people used this pronunciation. He added the "Doctor (abbreviated Dr.) to his pen name because his father had always wanted him to practice medicine.[71]

For books that Geisel wrote and others illustrated, he used the pen name "Theo LeSieg", starting with Wish That I Had Duck Feet published in 1965. "LeSieg" is "Geisel" spelled backward.[72] Geisel also published one book under the name Rosetta Stone, 1975's Because a Little Bug Went Ka-Choo!, a collaboration with Michael K. Frith. Frith and Geisel chose the name in honor of Geisel's second wife Audrey, whose maiden name was Stone.[73]

Political views

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 fascism, 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, finding greater threats in the House Un-American Activities Committee and those who threatened to cut the United States' "life line"[40] to Stalin and the USSR, whom he once depicted as a porter carrying "our war load".[45]
Geisel supported the internment of Japanese Americans during World War II. 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.[74]

After the war, though, Geisel overcame his feelings of animosity, using his book *Horton Hears a Who!* (1954) as an allegory for the American post-war occupation of Japan,[75] as well as dedicating the book to a Japanese friend, though Ron Lamothe noted in an interview that even that book has a sense of "American chauvinism" and doesn’t mention the atomic bombings of Hiroshima and Nagasaki.[76]

In 1948, after living and working in Hollywood for years, Geisel moved to La Jolla, California, a predominantly Republican community.[77]

Geisel converted a copy of one of his famous children’s books, *Marvin K. Mooney Will You Please Go Now!* into a polemic shortly before the end of the 1972–1974 Watergate scandal, in which United States president Richard Nixon resigned, by replacing the name of the main character everywhere that it occurred.[78] "Richard M. Nixon, Will You Please Go Now!" was published in major newspapers through the column of his friend Art Buchwald.[79]

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 United States. Geisel and later his widow Audrey objected to this use; according to her attorney, "She doesn't like people to hijack Dr. Seuss characters or material to front their own points of view."[79] In the 1980s Geisel threatened to sue an anti-abortion group for using this phrase on their stationery, according to his biographer, causing them to remove it.[80] The attorney says he never discussed abortion with either of them,[79] and the biographer says Geisel never expressed a public opinion on the subject.[81] After Seuss’ death, Audrey gave financial support to Planned Parenthood.[81]

In his books
Many of Geisel's books express his views on a remarkable variety of social and political issues: *The Lorax* (1971), about environmentalism and anti-consumerism; *The Sneetches* (1961), about racial equality; *The Butter Battle Book* (1984), about the arms race; *Yertle the Turtle* (1958), about Adolf Hitler and anti-authoritarianism; *How the Grinch Stole Christmas!* (1957), criticizing the materialism and consumerism of the Christmas season; and *Horton Hears a Who!* (1954), about anti-isolationism and internationalism.\[52\]\[76\]

Poetic meters

Geisel wrote most of his books in anapestic tetrameter, a poetic meter employed by many poets of the English literary canon. This is often suggested as one of the reasons that Geisel's writing was so well received.\[84\]\[85\]

Anapestic tetrameter consists of four rhythmic units called anapests, each composed of two weak syllables followed by one strong syllable (the 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.\[86\]

Some books by Geisel that are written mainly in anapestic tetrameter also contain many lines written in amphibrachic tetrameter wherein each strong syllable is surrounded by a weak syllable on each side. Here is an example 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 a strong syllable followed by a weak syllable, with four units per line (for example, the title of *One Fish Two Fish Red Fish Blue Fish*). Traditionally, English trochaic meter permits the final 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 for 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, 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

They then switch to iambs for the oobleck spell:

Go make the Oobleck tumble down
On every street, in every town.\[87\]

Artwork

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

Find sources:"Dr. Seuss" – news • newspapers • books • scholar • JSTOR (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 or watercolors, but in his children's books of the postwar period, he generally made use of a starker medium—pen and ink—normally using just black, white, and one or two colors. His later books, such as *The Lorax*, used more colors.

Geisel's style was unique – his figures are often "rounded" and somewhat droopy. This is true, for instance, of the faces of the Grinch and the Cat in the Hat. Almost all his buildings and machinery were devoid of straight lines when they were drawn, even when he was representing real objects. For example, *If I Ran the Circus* shows a droopy hoisting crane and a droopy steam calliope.

Geisel evidently enjoyed drawing architecturally elaborate objects, and a number of his motifs are identifiable with structures in his childhood home of Springfield, including examples such as the onion domes of its Main Street and his family's brewery. His endlessly varied but never rectilinear palaces, ramps, platforms, and free-standing stairways are among his most evocative creations. Geisel also drew complex imaginary machines, such as the Audio-Telly-O-Tally-O-Count, from *Dr. Seuss's Sleep Book*; or the "most peculiar machine" of Sylvester McMonkey McBean in *The Sneetches*. 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, Red Fish, Blue Fish*.

Geisel's illustrations often convey motion vividly. He was fond of a sort of "voilà" gesture in which the hand flips outward and the fingers spread slightly backward 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 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, making it look as though his characters were twiddling their thumbs.
Geisel also follows the cartoon tradition of showing motion with lines, like in the sweeping lines that accompany Sneelock’s final dive in If I Ran the Circus. Cartoon lines are also used to illustrate the action of the senses—sight, smell, and hearing—in The Big Brag, and lines even illustrate “thought”, as in the moment when the Grinch conceives his awful plan to ruin Christmas.

Recurring images

Geisel’s early work in advertising and editorial cartooning helped him to produce “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 quite different from the original.[89] Here are some examples:

- An editorial cartoon from July 16, 1941[90] 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[91] 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[92] 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.[93]
- Little cats A, B, and C (as well as the rest of the alphabet) who spring from each other’s hats appeared in 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 two goats joined at the beard, The 5,000 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[94] 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.[93] 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 [96] shaped like a gentle S-curve and with a sharp end that included a rearward-pointing bar 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[97] (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.
- There are many examples of creatures who arrange themselves in repeating patterns, such as the “Two and fro walkers, who march in five layers”, and the Through-Horns Jumping Deer in If I Ran the Circus and the arrangement of birds which the protagonist of Oh, the Places You’ll Go! walks through, as the narrator admonishes him to “… always be dexterous and deft, and never mix up your right foot with your left.”

Publications

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 authored more than a dozen books as Theo LeSieg and one as Rosetta Stone. His books have topped many bestseller lists, sold over 600 million copies, and been translated into more than 20 languages.[7] 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.[98] In the years after his death in 1991, two additional books were published based on his sketches and notes: Hoory for Diffendoofer Day! and Daisy-Head Mayzie. My Many Colored Days was originally written in 1973 but was posthumously published in 1996. In September 2011, seven stories originally published in magazines during the 1950s were released in a collection titled The Bippolo Seed and Other Lost Stories.[99]

Geisel also wrote a pair of books for adults: The Seven Lady Godivas (1939; reprinted 1987), a retelling of the Lady Godiva legend that included nude depictions; and You’re Only Old Once! (written in 1986 when Geisel was 82), which chronicles and old man’s journey through a clinic. His last book was Oh, the Places You’ll Go!, which was published the year before his death and became a popular gift for graduating students.[100]

List of screen adaptations

Theatrical Shorts films

<table>
<thead>
<tr>
<th>Year</th>
<th>Film</th>
<th>Format</th>
<th>Director</th>
<th>Writer</th>
<th>Distributor</th>
<th>Length</th>
<th>Budget</th>
<th>Ref(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1942</td>
<td>Horton Hatches the Egg</td>
<td>traditionally animated</td>
<td>Bob Clampett</td>
<td>Michael Maltese and Rich Hogan</td>
<td>Warner Bros. Pictures</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>1943</td>
<td>The 500 Hats of Bartholomew Cubbins</td>
<td>stop motion</td>
<td>George Pal</td>
<td>–</td>
<td>Paramount Pictures</td>
<td>10 min.</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>1944</td>
<td>And to Think That I Saw It on Mulberry Street</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>1950</td>
<td>Gerald McBoing-Boing</td>
<td>traditionally animated</td>
<td>Robert Cannon</td>
<td>Phil Eastman and Bill Scott</td>
<td>UPA and Columbia Pictures</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
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</table>

Theatrical feature films

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<th>Year</th>
<th>Film</th>
<th>Format</th>
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<th>Writer</th>
<th>Distributor</th>
<th>Length</th>
<th>Budget</th>
<th>Ref(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>How the Grinch Stole Christmas</td>
<td>live-action</td>
<td>Ron Howard</td>
<td>Jeffrey Price and Peter S. Seaman</td>
<td>Universal Pictures</td>
<td>104 min.</td>
<td>$123 million</td>
<td>[101]</td>
</tr>
<tr>
<td>2003</td>
<td>The Cat in the Hat</td>
<td>–</td>
<td>Bo Welch</td>
<td>Alec Berg, David Mandel, and Jeff Schaffer</td>
<td>Universal Pictures and DreamWorks Pictures</td>
<td>82 min.</td>
<td>$109 million</td>
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Adaptations

Seuss Landing at Islands of Adventure in Orlando, Florida

For most of his career, Geisel was reluctant to have his characters marketed in contexts outside of his own books. However, he did permit the creation of several animated cartoons, an art form in which he had gained experience during World War II, and he 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 Bros. in 1942 and directed by Bob Clampett. It was presented as part of the *Merrie Melodies* series and included a number of gags not present in the original narrative, including a fish...
As part of 

For more information about Dr. Seuss, see the

See also

References

^ "The Beginnings of Dr. Seuss".

^ How to Mispronounce "Dr. Seuss" It is true that the middle name of Theodor Geisel — "Seuss," which was also his mother's maiden name — was pronounced "Zoice" by the family, and by Theodor Geisel himself. So, if you are pronouncing his full given name, saying "Zoice" instead of "Soose" would not be wrong. You'd have to explain the pronunciation to your listener, but you would be pronouncing it as the family did.
Most of Geisel's books point a moral, though he insists that he never starts with one. 'Kids,' he says, 'can see a moral coming a

"The head eats.. the rest gets milked"

"You can't kill an elephant with a pop gun!"

"You can't build a substantial V out of turtles!"

And to Think that He Saw It in Springfield!

Bartholomew and the Oobleck

The Washington Post

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Bunzel, Peter (April 6, 1959). "The Wacky World of Dr. Seuss Delights the Child—and Adult—Readers of His Books" Life. Chicago: Time Inc. ISSN 0024-3019. OCLC 1643958. "Most of Geisel's books point a moral, though he insists that he never starts with one. 'Kids,' he says, 'can see a moral coming a mile off and they gag at it. But there's an inherent moral in a story."


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Further reading


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Dr. Seuss

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- Seussville site
- Dr. Seuss at the Internet Broadway Database
- Dr. Seuss at Internet Off-Broadway Database
- Dr. Seuss biography on Lambiek Comiclopedia
- Dr. Seuss Went to War: A Catalog of Political Cartoons by Dr. Seuss
- The Advertising Artwork of Dr. Seuss
- The Register of Dr. Seuss Collection


- Dr. Seuss / Theodor Geisel artwork can be viewed at American Art Archives web site
- Dr. Seuss on IMDb
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- Register of the Dr. Seuss Collection, UC San Diego
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Dr. Seuss

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- The Grinch
- Horton the Elephant
- Bartholomew Cubbins
- The Lorax

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- The Seven Lady Godivas
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- 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!
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- The Shape of Me and Other Stuff
- There's a Wocket in My Pocket
- Great Day for Up!
- Wacky Wednesday
- Oh, the Thinks You Can Think!
- The Cat's Quizzer
- I Can Read with My Eyes Shut!
- Oh Say Can You Say?
- Hunches in Bunches
- The Butter Battle Book
- You're Only Old Once!
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- Oh, the Places You'll Go!
- Daisy-Head Mayzie
- My Many Colored Days
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- Horton and the Kwuggerbug and More Lost Stories
- What Pet Should I Get?
- Horse Museum
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  - episodes
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- In Search of Dr. Seuss (1994)
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- The Grinch (2000)
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- Welcome (Russian short film)
- Seussical (musical)
- Dr. Seuss’ How the Grinch Stole Christmas! The Musical
- "You're a Mean One, Mr. Grinch" (song)
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- Read Across America
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Dr. Seuss's *The Cat in the Hat* (1957)

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<td><em>The Cat in the Hat</em> (2009 play)</td>
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<td><em>I Can Lick 30 Tigers Today! and Other Stories</em></td>
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Dr. Seuss's *How the Grinch Stole Christmas!*

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<td>&quot;You’re a Mean One, Mr. Grinch&quot; (1966)</td>
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<td><em>Music Inspired by Illumination &amp; Dr. Seuss' The Grinch</em> (2018)</td>
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<td><em>Halloween Is Grinch Night</em> (1977, TV special)</td>
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<td><em>The Grinch Grinches the Cat in the Hat</em> (1982, TV special)</td>
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<td><em>Dr. Seuss’ How the Grinch Stole Christmas! The Musical</em> (1994)</td>
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<td><em>The Grinch</em> (2000 video game)</td>
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Related

Pulitzer Prize Special Citations and Awards

*(Letters)*
Dr. Seuss was born Theodor Geisel in Springfield, Massachusetts on March 2, 1904. After attending Dartmouth College and Oxford University, he began a career in advertising. His advertising cartoons, featuring Quick, Henry, the Flit! appeared in several leading American magazines. Dr. Seuss's first children's book, And To Think That I Saw It On Mulberry Street, hit the market in 1937, and the world of children's literature was changed forever! Theodor Seuss Geisel, a.k.a. Dr. Seuss, began his career as a little-known editorial cartoonist in the 1920s. His intriguing perspective and fresh concepts ignited his career, and his work evolved quickly to deft illustrations, modeled sculpture, and sophisticated oil paintings of elaborate imagination. Geisel single-handedly forged a new genre of art that falls somewhere between the surrealist movement of the early 20th century and the inspired nonsense of a child's classroom doodles. Houghton Mifflin and Random