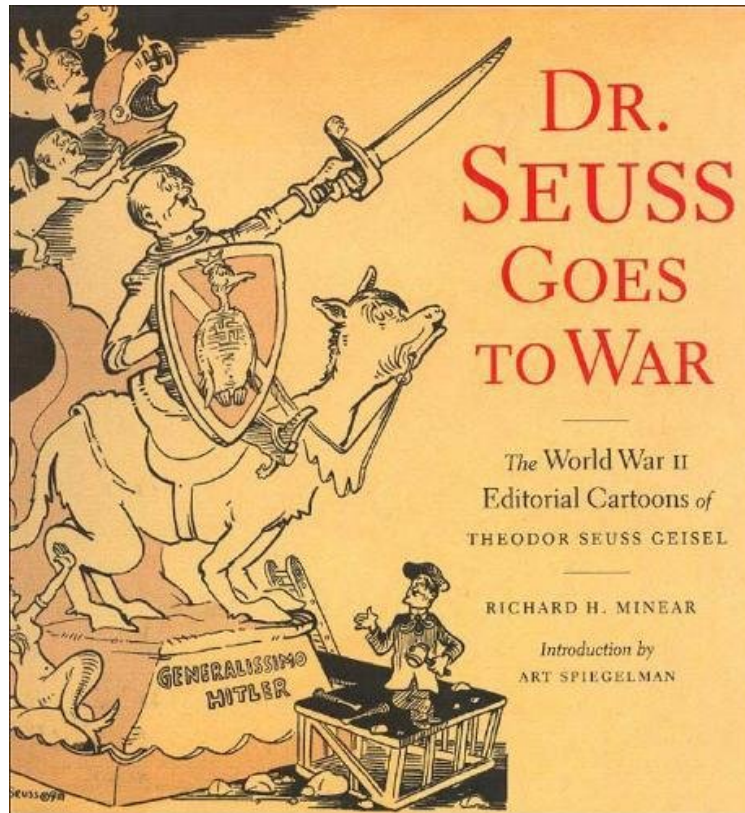


(Mobile pdf) Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel

Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel

Richard H. Minear

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Richard H. Minear : Dr. Seuss Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel
before purchasing it in order to gage whether or not it would be worth my time, and all praised Dr. Seuss Goes to War:
The World War II Editorial Cartoons of Theodor Seuss Geisel:

1 of 1 people found the following review helpful. An unexpected findBy D. Andrew KilleThe book is a collection of cartoons by Theodore "Dr. Seuss" Geisel in the period up to and just following the US entry in to WWII in December of 1941. Full page versions of the cartoons are accompanied by a detailed commentary by Richard Minear, retired professor of history at UMass Amherst. It's an intriguing collection, demonstrating many of the styles and characters that Seuss developed in his children's books (he had already published several, like "To Think That I Saw It On Mulberry Street," "The 500 Hats of Bartholomew Cubbins," "Horton Hatches the Egg," and "The Seven Lady Godivas"), and a more pointed and political kind of commentary that informed his later work but was much less vocal. Well worth a look for (adult) fans of Dr. Seuss who also have an interest in history and the WWII era.1 of 1 people found the following review helpful. A True Eye OpenerBy Autumn SkyLike most people, I grew up reading Dr. Seuss books and I read them to my kids. It's odd to see the familiar drawings dealing with such grim material, but it gave me a better idea how he became such a wise author and why so many of his stores have that evil-gets-you-no-where

theme. All wars are terrible, but WWII will always stand out as one of the most tragic and evil chapters in human history and this author saw it all and understood it. This book gave me a greater understanding of how badly Dr. Seuss wanted to teach very young children how to get along, be fair, overlook differences and just learn to live and accept other so that there will be no more wars, no more discrimination. The social messages of *The Sneetches*, *Yertle the Turtle*, *The Lorax*, *Horton Hears a Who*, etc. now mean so much more to me. I am looking forward to being a grandmother so that I can read these stories again...And this time give deeper and very different answers to what it all means. 3 of 3 people found the following review helpful. "Horton Hears A Heil" By David R. Anderson Theodore Seuss Geisel working as Dr. Seuss created 400 editorial cartoons for PM, the short-lived "popular front" (read radical) New York City daily newspaper from January, 1941 to January 1943. This authoritatively annotated selection of 210 examples culled from the paper's archives by University of Massachusetts History Professor Richard H. Minear follows Geisel's work as he made the case for U.S. entry into the war against the Axis, and, once the war started, as he called for its the all-out support. In his introduction, Art Spiegelman, our foremost editorial cartoon critic, writes that "In some happier alternate universe...Dr. Seuss [would have been] awarded a Pulitzer Prize for his anti-Fascist PM cartoons." Others have compared Geisel's WW II work to that of Herblock in this country and to that of David Low in Britain. For much of the period, Geisel's cartoons appeared every day, sometimes twice. Minear concluded that, with one or two possible exceptions, Geisel always came up with his own ideas, a luxury he was afforded by PM's editor Ralph Ingersol whose editorial stance -- "[w]e are against people who push other people around" -- suited Geisel just fine. He took on the America Firsters, isolationists, profiteers, slackers, anti-Semites, and the military's Jim Crow practices as well as Hitler, the Japanese leaders, and Mussolini. The artwork got better as it went along and the creatures he created would, in some cases, show up years later in his children's book work. To summarize, Geisel's record as an editorial cartoonist would, by itself, assure him a hallowed place in the history of American journalism. That we have largely overlooked it is a function, not of its lack of significance, but of the weight and importance of his work as a children's book author and illustrator. WW II is history, our need to raise children who can read well will always be with us. Fortunately, "The Cat in the Hat" and "Horton The Who" and all of the other wonderful Dr. Seuss books are there to help us. End note: For more on Geisel, see the reviews (including mine) of "Theodore SEUSS Geisel" by Donald E. Pease in the Oxford University Press "Lives and Legacies" series (2010). Art Spiegelman's introduction also ran as a "Notebook" piece in the New Yorker under the title I have borrowed for this review.

For decades, readers throughout the world have enjoyed the marvelous stories and illustrations of Theodor Seuss Geisel, better known as Dr. Seuss. But few know the work Geisel did as a political cartoonist during World War II, for the New York daily newspaper PM. In these extraordinarily trenchant cartoons, Geisel presents "a provocative history of wartime politics" (Entertainment Weekly). *Dr. Seuss Goes to War* features handsome, large-format reproductions of more than two hundred of Geisel's cartoons, alongside "insightful" (Booklist) commentary by the historian Richard H. Minear that places them in the context of the national climate they reflect. Pulitzer Prize-winner Art Spiegelman's introduction places Seuss firmly in the pantheon of the leading political cartoonists of our time.

.com Before *Yertle*, before *The Cat in the Hat*, before *Little Cindy-Lou Who* (but after *Mulberry Street*), Dr. Seuss (Theodor Geisel) made his living as a political cartoonist for New York newspaper PM. Seuss drew over 400 cartoons in just under two years for the paper, reflecting the daily's New Deal liberal slant. Starting in early 1941, when PM advocated American involvement in World War II, Seuss savaged the fascists with cunning caricatures. He also turned his pen against America's internal enemies--isolationists, hoarders, complainers, anti-Semites, and anti-black racists--and urged Americans to work together to win the war. The cartoons are often funny, peopled with bowler-hatted "everymen" and what author Art Spiegelman calls "Seussian fauna" in his preface. They are also often very disturbing--Seuss draws brutally racist images of the Japanese and even attacks Japanese Americans on numerous occasions. Perhaps most disturbing is the realization that Seuss was just reflecting the wartime zeitgeist. *Dr. Seuss Goes to War* marks the first time most of these illustrations have appeared in print since they were first published. Richard H. Minear's introduction and explanatory chapters contextualize the 200 editorial cartoons (some of whose nuances might otherwise be lost on the modern reader). Those who grew up on Seuss will enjoy early glimpses of his later work; history buffs will enjoy this new--if playful and contorted--angle on World War II. --Sunny Delaney From Library Journal Few fans of Dr. Seuss's whimsy are likely to be aware that before authoring *The Cat in the Hat* Theodor Seuss Geisel penned editorial cartoons for the New York daily PM. This new collection presents approximately half the newspaper cartoons that Geisel drafted for the pro-New Deal paper from the start of 1941 (when his main targets were the isolationists who opposed U.S. intervention in European and Asian affairs) until 1943 (when he accepted a commission in the U.S. Army). Minear (history, Univ. of Massachusetts) has done a fine job of selecting, arranging in thematic order, and providing historical commentary for these cartoons, which are full of Geisel's expected visual wit; seeing the early development of his eccentric animal menagerie is a special treat. As Art Spiegelman notes in his introduction, Geisel's Uncle Sam seems to have been practice for what would become the Cat in the Hat. "The prototype for the cat's famous headgear is actually...Uncle Sam's red-and-white-striped top hat! The

Cat in the Hat is America!" writes Spiegelman. Recommended for larger libraries. AKent Worcester, Marymount Manhattan Coll., New York Copyright 1999 Reed Business Information, Inc. "Scathing, fascinating stuff. . . . A provocative history of wartime politics. Grade: A."—Entertainment Weekly "Vigorous, trenchant, and vividly memorable, Geisel's cartoons, accompanied by Minear's helpful commentary, are a salutary reminder of an era in which patriotism and liberalism went hand in hand."—The Christian Science Monitor "Great cartooning. . . . Minear's text gives solid context to the drawings resurrected in this collection."—Atlantic Monthly "Succeeds as both a dark-humored history lesson and a glimpse into the artistic development that would carry into Seuss's best known books."—Mother Jones