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Charles M. Schulz

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Charles M. Schulz : The Complete Peanuts 1957-1958 (Vol. 4) (The Complete Peanuts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Complete Peanuts 1957-1958 (Vol. 4) (The Complete Peanuts):

4 of 4 people found the following review helpful. Rerun takes the leadBy Frederick WiegandCharles M. Schulz goes out the way he came in--with solid characters, quirky humor, and a wry social commentary. After several decades of relegating Rerun Van Pelt, younger brother of Lucy and Linus, to the back seat of their mother's bicycle, Schulz in the last two or three years started to develop the character into one of the shrewdest and funniest of the entire cast. Rerun questions everything, including long-standing traditions such as his brother Linus' blanket habit and the fact that of all of the kids in the neighborhood, Charlie Brown is the only one with a dog. Rerun develops a strong affinity for Snoopy and despite the fact that his mother won't let him have a dog of his own, a true camaraderie arises between Rerun and Snoopy. This serves to make Snoopy more dog-like and it makes Rerun very sympathetic, which has not always been the case with other members of his family. But this book is about much more than Rerun. Every major character who was current with the cast at the time is represented here--Lucy, Linus, Schroeder, Peppermint Patty, Marcie, Franklin, Snoopy, and Woodstock. We even get the final chapter in the Football saga--where Lucy tries one last time to pull the ball away when Charlie Brown is about to kick it--but this time around, there is a plot twist that may surprise the reader. The book also includes the final Sunday and the final daily strips that closed out the run of Peanuts, with the author's farewell. Unfortunately, there appears to have been a printer's error with the Sunday finale strip, because most of the images are missing and there is a lot of blank space. Hopefully future editions will rectify this error. The complete last Sunday strip can be seen correctly rendered on the last page of the book "Peanuts 2000."This book also features a foreword by none other than the President of the United States, comprising a reverent and tasteful tribute. It is rounded out by the complete run of "Li'l Folks", Schulz' pre-Peanuts single-panel gag strip that shows a prototype of what would evolve into the Peanuts comic strip that is known and loved today. If you have not been collecting this

Fantagraphics series of Peanuts reprints, this volume makes a good place to start. Once you have read this, you will want to collect the rest. If you have been collecting them, congratulations--you now have a copy of every Peanuts comic strip! (with the one exception noted above)14 of 15 people found the following review helpful. Superb - But we Need a Slipcase for the Next and Final Volume Too!By Kevin J. RobertsAnother superb edition, in a wonderful slipcase! Schulz was able to maintain his quality right through his later years.I am certain that there are many collectors who have purchased every one of the slipcased editions and display them proudly. But the announcement that Fantagraphics will publish the final book (Volume 25) in this series without a slipcase leaves me greatly disappointed. Will it just be an appendage on your shelf of 12 slipcased sets? This is hard to believe. I hope Fantagraphics will provide a slipcase for the final volume. They are a company for collectors, after all. I will write to them, and I hope others will as well.4 of 4 people found the following review helpful. a must have, plain and simple.By C. GregoryA Great collection, I have all the books from the 1950s to 1990 and eagerly am awaiting the rest of the collection. (last strip came in 2000). You really can't go wrong with Peanuts, intelligent and fun humor it will simultaneously take you back to your own childhood and take you deeper into the experiences of Schulz's life. These characters are icons, and the humor/art is a template that many others have tried to emulate and only a few can pull off. Snoopy could have easily been considered "jumping the shark" in the hands of a lesser cartoonist, but in Schulz's hands it's a stroke of genius. A bit sad at times, but always clever, anyone who enjoys comic strips and wants to make life a little better needs to own these books. They have definitely been a bright spot in my life. and I look forward to passing them down to my own kids some day....a great way to do something as a family. Either by sharing the books or reading them aloud, the characters jump off the page, and the writing will have you looking deeper into your own psyche and laughing at the same time.

Peanuts definitively enters its golden age. Linus becomes more eloquent, and more neurotic; Charlie Brown cascades further down the hill to loserdom; but the rising star is master mimic and blanket thief Snoopy. As the 1950s close down, Peanuts definitively enters its golden age. Linus, who had just learned to speak in the previous volume, becomes downright eloquent and even begins to fend off Lucy's bullying; even so, his security neurosis becomes more pronounced, including a harrowing two-week "Lost Weekend" sequence of blanketlessness. Charlie Brown cascades further down the hill to loserdom, with spectacularly lost kites, humiliating baseball losses (including one where he becomes "the Goat" and is driven from the field in a chorus of BAAAAs); at least his newly acquired "pencil pal" affords him some comfort. Pig-Pen, Shermy, Violet, and Patty are also around, as is an increasingly Beethoven-fixated Schroeder. But the rising star is undoubtedly Snoopy. He's at the center of the most graphically dynamic and action-packed episodes (the ones in which he attempts to grab Linus's blanket at a dead run). He even tentatively tries to sleep on the crest of his doghouse roof once or twice, with mixed results. And his imitations continue apace, including penguins, anteaters, sea monsters, vultures and (much to her chagrin) Lucy. No wonder the beagle is the cover star of this volume. 730 b/w comic strips

.com In the fourth volume in Fantagraphics Books' Complete Peanuts series, Snoopy continues to develop as a character, and the worm--Linus--turns against his fussbudget sister, Lucy. Sure, she's still a fierce intimidator of her little brother and Charlie Brown, but he's learned to strike back with a deft pair of pliers, a huge sand castle or snow dinosaur, or merely the will to walk up and change the channel. Lucy also continues her pursuit of the oblivious musician, Schroeder (contrary to the advice of Dear Agnes). Snoopy continues his impersonations (vulture, penguin, etc.), plays baseball and football, angsts over being called "fuzzy-face" or "dime a dozen," and dances gleefully on Schroeder's piano. Charlie Brown, of course, has very little glee, especially when he has to manage a dysfunctional baseball team that only wins if he's sick or when the championship is riding on his catching a simple pop fly. But at least he has his pencil pal. Charles M. Schulz by this time was comfortably in his routine of multi-day stories, and there's a bit of foreshadowing when Schroeder, wildly inventing names of imaginary pianists, comes up with "Joseph Schlabotnik," which would later become the name of CB's baseball hero. The volume has an introduction by author Jonathan Franzen and a Sunday strip from May 3, 1953, which was discovered after the 1953-54 volume was printed. --David HoriuchiFrom Publishers WeeklyStarred . In this fourth volume of Fantagraphics' wildly successful chronological reprinting of Peanuts, the comic strip begins to slide into its most popular form. In these pages, Snoopy is becoming most Snoopy-like, with a wondrously funny vulture sequence; Charlie Brown is hapless and often hopeless while his war with Lucy moves into high gear, and of course Pig-Pen, Patty, and Schroeder are all kicking around. Schulz evolved his characters from week to week, letting their idiosyncratic musings, pratfalls and jokes accumulate. It's possible to flip back a few dozen pages and understand Charlie Brown's emotional evolution. The humanity of both the characters and their creator is the subject of Jonathan Franzen's insightful introductioncertainly the best yet published in the series. Deftly putting to rest the rather trendy theory that Schulz's inner torment gave vent to the psychological dramas in Peanuts, Franzen convincingly makes the case that Schulz was able to accomplish what he did because of a surfeit of love and family. After one has read these pages, full of well-rounded, humane characters, Franzen's theory seems just about right: to create characters so essential and so loveable, Schulz could only have

emerged from just such a milieu. (Oct.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist The best-known, most-beloved "kid strip" is, of course, Peanuts, which graced newspaper comics sections for 50 years until artist Charles Schulz's death in 2000. This volume in Fantagraphics' series reprinting the strip's entire run covers 1957 and 1958, by which time its essentials were well established. The characters are what they would continue to be for four more decades: Lucy, bossy and selfish; Linus, quiet and grave; Snoopy, humbly whimsical; and, most important, Charlie Brown, utterly Charlie Brownish. Take that back a bit about Snoopy, who, as novelist Jonathan Franzen points out in the introduction, here begins his transition from recognizably canine ball fetcher and people licker to a near anthropomorph that impersonates other species and plays the violin atop Schroeder's piano ("Little by little," Charlie Brown observes, "that dog seems to be losing his mind"). Schulz's drawing style here is solidier than it would be in later years, when the strip grew visually sparer yet even more expressive. Even these early strips, though, put to shame anything in the funny pages today. Copyright American Library Association. All rights reserved