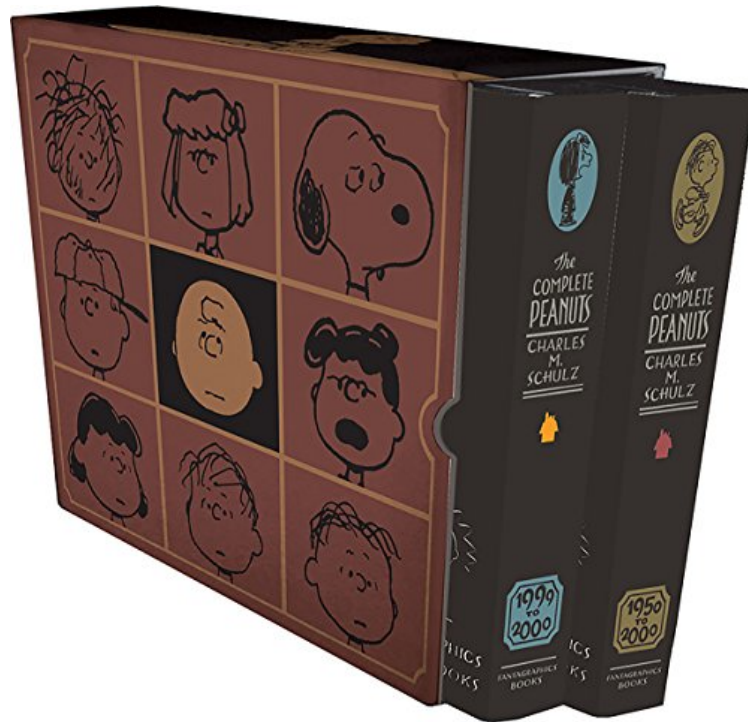


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Charles M. Schulz : The Complete Peanuts: 1999-2000 and Comics Stories Gift Box Set (Vol. 25 26) (The Complete Peanuts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Complete Peanuts: 1999-2000 and Comics Stories Gift Box Set (Vol. 25 26) (The Complete Peanuts):

18 of 18 people found the following review helpful. Happiness is a Completed Series! By CustomerLike many reading this, I have been a lifelong fan of Peanuts. I've been collecting the Complete Peanuts series since it first came out in 2004, and I am so happy to see the series complete. I received this in the early afternoon, and just completed both volumes. The last year of the strip - when 'binge read' like this held up quite well. I was surprised to see a couple of elements recalled 'just one last time' - as if Schulz knew he was nearing the end of the strip's run. The books are consistent in their design and quality through the years, the final afterword by Schulz's second wife was both touching and illuminating, and the series ended with that slight melancholy and wistfulness that characterized the strip itself. I couldn't recommend the series and higher - even though I really dislike the layout of the included "Li'l Folks" - which is presented sideways on the page. Happily, five stars. 5 of 5 people found the following review helpful. END OF A (FABULOUS) ERA! By VOICE OF VICTORIA I had mixed feelings about the arrival of this book on my doorstep. I was rapt as ever to have more Peanuts to read but I knew it was the end of an era of annually getting one of these amazing two volume four year sets. I feel that Peanuts went through a resurgence in the late 80's and 90's as it was sometimes not as sharp and observational in the late 70's and early 80's. That's what I feel anyway. The quality of these

strips is very high though they are not as acidic and cruelly funny as they could be in the late 50's and 60's heyday. Less ranting from Lucy who is not as strident particularly and she accepts jibes at her baseball shortcomings. Charlie is not complaining that his stomach hurts or about depression and he is no longer so hapless. Snoopy is used in numerous ways from being quite dog like laying on Charlies lap running on all fours etc to being a Revolutionary war soldier, a Fighter pilot, a french legionnaire etc ... He seemed to be used in a more flexible way in this era and Re-Run is a very prominent character and his longing for a dog can be added to the unrequited desires of the strip. The strips often have a bittersweet tone and surrealistic or visual gags like Snoopy rounding up Schroeder's music notes and Spike (who I love) is often in wistful scenes with his cactus or walking a tumbleweed like a pet dog. The quality of the drawing is first class and though I love the drawing in all eras of Peanuts there is a particularly fluent use of line and the strips are a fraction busier than in its earliest days. One of the last strips is classic Schulz with Charlie Brown confessing that he wouldn't know what to do if he ever received a longed for love letter. The main volume is completed by a set of Li'l Folks cartoons from before Peanuts and these are good rather than great but they did set the scene and helped develop the themes Schulz used so brilliantly in Peanuts. There is an accompanying volume full of interesting material including Schulz's strips for the comic he was assisted with. These long form stories are terrific. there are also ads for Ford Kodak and a bread company and all this material is good too. Overall an outstanding finale to the incredible complete publishing of the greatest comic strip that has ever existed. Oh well I think I will start the series over again.

5 of 5 people found the following review helpful. A tale told by a blockhead? Good grief, NO! By NBLearAnd so we come to the end of the long, long road. From its humble beginnings (and even its pre-history, as we get to see in these volumes), the epic saga of a perennial loser, a canine Walter Mitty, a champion fustbudget, a blanket-toting philosopher, and others, a glorious 49-year odyssey; full of sound and fury, indeed. Starting with 1999, the final full year of Peanuts, where the cast consists of Charlie Brown, Sally, Snoopy, Woodstock, Lucy, Linus, Rerun, Peppermint Patty, Marcie, Schroeder, Franklin, Spike, the unnamed girl in Rerun's kindergarten, and additional birds Conrad, Bill, and Olivier, a cameo by Pig-Pen (what else?), plus "guest appearances" by Lydia, Peggy Jean, Emily, and Snoopy's brothers Andy and Olaf. Long gone are original stars Patty, Shermmy and Violet, plus Frieda, 5, Roy and Eudora, as well as numerous other "bit players" along the way. (The first five of these absentees you still get to see, of course, in the annual repeats of "A Charlie Brown Christmas".) The antics of Rerun are fairly dominant in the proceedings. Snoopy still gets an occasional turn at writing, as has been his tradition since 1969 (after an "attempt" in 1965). His adventures as "World War I Flying Ace" still surface, the lingering legacy of the once phenomenally successful invention, which had been an offshoot of the "WWI airplane" fad of the mid-1960s. On March 14 of '99 Rerun takes up Linus's old habit of patting birds on the head, that had first been showcased in the strip in 1962 (more about the origins of it below!). Schroeder is seen in his role as baseball catcher, as well as at his piano, although never with Lucy persisting in her lost cause. Speaking of whom, the doctor is once again, just once, in at her psychiatrist's booth. Her decades-long favorite habit of pulling the football away from Charlie Brown she finally turns over to Rerun, to bring the storyline to an unresolved conclusion, as it would turn out. The daily strips come to an end right at the beginning of the year 2000. Sundays, drawn farther in advance, continue through January of 2000, with the last regular one on February 6. The story, the epic saga, as I said, comes to an end with Sally commenting to Charlie Brown, "You seem to know a lot about love letters.." and Charlie Brown signing off, "If I ever got one, I don't know what I'd do.." Ending true to form. When this volume first came out on its own, the farewell Sunday strip of February 13, 2000 appeared, I hear, without the "past scenes from the strip" that were supposed to surround the parting text. That error has been corrected in this box set. The second half of the volume turns fully around to the very beginning, before the "Peanuts" strip itself, to Schulz's panel feature, "Li'l Folks", that appeared Sundays in the Women's section of the St. Paul Pioneer Press from 1947 to early 1950. From five decades earlier it's hard to recognize it as the work of the same artist. Even over its run there is a visible change in its style. The sideways presentation is rather awkward, but it's hard to see what alternative there was. The feature has no regular characters per se, just a plethora of unnamed children, although the name "Charlie Brown" crops up a few times, but not attached to the face we would come to know. Over time, a dog resembling Snoopy appears recurringly, as does a girl like the original Patty, a boy like Shermmy, and, toward the end, a baby who looks a lot like early Charlie Brown in "Peanuts" (who did start out, after all, as distinctly younger than the other characters). Over its course the panels are peppered with jokes that would later re-appear in the early years of "Peanuts". All in all, a priceless historical record. The second volume in the box set is described as "Comics Stories 1950 to 2000". The stated years are more a generalization of the fact that it covers "the entire era"; it actually goes back to 1948, and not, as far as I can tell, all the way forward to 2000. It would've been nice if the selling page at had detailed its specific contents. For the record, it contains all 17 of Schulz's non-Peanuts, but mostly similar (akin to "Li'l Folks"), cartoons from the Saturday Evening Post from 1948 to 1950; and the rest Peanuts content that includes comic book sequences Schulz drew for Dell in the late '50s; illustrations for an instructional book for Kodak's Brownie camera from 1955; comics advertising the Ford Falcon from 1960 to 1964; single-panel ads for Butternut Bread from the mid-'60s; a "cold cereal recipe" and drawing from 1983; a twelve-panel "strip" sequence from the December 1958 issue of Better Homes and Gardens that was a lead-in to the regular Sunday strip of December 21, 1958 (also included, for reference) -- the beginning of Linus's troubles memorizing lines for Christmas plays; "Charlie Brown's Christmas

Stocking" from the December 1963 Good Housekeeping; "A Christmas Story" from the December 1968 Woman's Day; drawings for the Program for the Bing Crosby Pro-Am golf tournament and other things golf-related from the 1960s onward; spot drawings featuring Snoopy; and the reproduced contents of the books "Snoopy and the Red Baron" (a bestseller from 1966), "Snoopy and His Sopwith Camel", "Snoopy and 'It Was a Dark and Stormy Night'", "I Never Promised You an Apple Orchard' The Collected Writings of Snoopy", "Things I Learned After It Was Too Late (And Other Minor Truths)", "Things I've Had to Learn Over and Over and Over (Plus a Few Minor Discoveries)", "Snoopy's Grand Slam" (non-strip-reprint portions), "Snoopy's Tennis Book" (ditto), and, though it isn't mentioned, likewise from "An Educated Slice", although it should be noted that its coverage for this title is incomplete -- it has 28 drawings from the book, but omits five others. The end portion of the volume is a 24-page memoir of Schulz by his widow, Jean, with illustrations of Charlie Brown (and one of Snoopy) from a "biographical" section from the beginning of the 1970 book "Charlie Brown Charlie Schulz". Finally, on its back cover dust jacket is an extended four-line "strip" of unspecified origin ca. 1957. Would've been nice to know where it came from. The Dell comic book content starts with three 4-page stories Schulz created as a "support feature" for three issues of Dell's "Nancy" comic books, based on the comic strip by Ernie Bushmiller. The last of these, from Nancy #169, August 1959, serves as a "prelude" to a regular Sunday strip from two years earlier, June 23, 1957, where Lucy and Linus are walking in the rain, but only Lucy enjoys the benefit of an umbrella. After the "Nancy" material, we get to a comic book series known collectively as "Four Color", which rotated its featured content among many different titles from issue to issue, displaying the name of its content as the magazine's title. The series first featured "Peanuts" with issue #878 (and it was here, BTW that we have the origin of the "Peanuts" logo that has prominently re-emerged in recent years, as with "The Peanuts Movie"), but in that case, aside from the cover drawn by Schulz, all the rest of its content was by Jim Sasseville, Schulz's assistant on his second comic strip of that period, "It's Only a Game". It was Sasseville who had done most of the "Nancy" series Peanuts stories in that period (all but the three by Schulz). The "Four Color" series would feature "Peanuts" three times, until eventually Peanuts was promoted to its own line, which, as there had been three issues already, began with "#4", and ran to #13. (Later the series would be re-issued by Gold Key, starting with the first of the "Four Color" issues, simply called "Peanuts #1".) Schulz drew the covers for all of these, but the rest of their content was by others, with only certain exceptions. The first such exception, the only one acknowledged in this volume, was the second Peanuts "Four Color", #969. This time, Sasseville did some of it, but the majority was by Schulz himself. It had single-page stories on the inside front cover, and the back cover inside and out. The "interior" consisted of four 8-page stories. The inside-covers were black-and-white, all else in color. One of the 8-pagers was by Sasseville, the other three by Schulz. Here we have the first problem with these comics. These stories were ALL eight pages, yet the second one included here, about Snoopy trying to tell when people are lying, only shows seven pages. This is because page six of the story is missing! The space that remains after the three stories, on page 33, is filled in with Sasseville's page from the outside back cover, not a Schulz page. The inside back, not included, was also by Sasseville, but the inside front was another by Schulz, also missing here! The volume cites Sasseville to affirm the Schulz content from "Four Color #969" and the earlier "Nancy" issues, but upon completion of Four Color #969, Schulz and Sasseville parted company, so he is not able to speak to anything that came later. As it happens, the third of the "Four Color" issues, #1015, also features content by Schulz himself, all missing from this volume. It was dated Aug.-Oct. 1959, contemporaneous with the last of the included "Nancy" sources, #169 (where they didn't need Sasseville's word, as it is actually signed by Schulz). And it is HERE in "#1015" that we see Schulz's actual origin of the trope of Linus patting birds on the head, in the issue's first 8-page story, three years before Schulz incorporated it into the "strip proper" in 1962. To properly shed light on all this, I've included images of all the missing content I've described. The usefulness of including reproductions of all the book titles I listed above depends on whether one already owns said titles. As it happens, I do already own all of them, so it's of no use to me to be buying them over again, at reduced size, and in some cases, lacking the original colors. And this redundancy extends to the Good Housekeeping "Christmas Stocking" and the Woman's Day "Christmas Story", which Fantagraphics themselves republished a few years ago as a standalone volume. (And in the "Stocking" portion of that edition, the text appeared as hand-written by Schulz on a facing page; whereas here, it is just shown as "typed" captions.) Ah well, if one DOESN'T own the various titles, redundancy is not a problem. One other note, concerning "Snoopy and 'It Was a Dark and Stormy Night'", is that its included "cover" of the "novel" itself (page 154), in-story "by Lucy", is not by Schulz, but instead by Mark Knowland, whose acknowledgement they fail to include. In general, of course, it's wonderful to have this trove of rare material gathered together, especially taking the two volumes of the box set together.

This Peanuts box set collects volumes 25 and 26 of one of the world's most popular newspaper comic strips, complete with a slipcase and available at a bargain price. This box set collects the 25th and 26th (final!) volumes of the perennial, best-selling series. Black white illustrations throughout.

About the Author Charles M. Schulz was born November 25, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname Sparky (after the racehorse Spark Plug in the newspaper

strip Barney Google). In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 Ripley's Believe It or Not! installment.) Between 1948 and 1950, he succeeded in selling 17 cartoons to the Saturday Evening Post as well as, to the local St. Paul Pioneer Press, a weekly comic feature called Li'l Folks. It was run in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit. He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing their interest in his submission, Li'l Folks. Schulz boarded a train in June for New York City; more interested in doing a strip than a panel, he also brought along the first installments of what would become Peanuts and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate.) The first Peanuts daily appeared October 2, 1950; the first Sunday, January 6, 1952. Diagnosed with cancer, Schulz retired from Peanuts at the end of 1999. He died on February 13, 2000, the day before Valentine's Day and the day before his last strip was published having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand an unmatched achievement in comics. Barack Obama is the 44th President of the United States. Jean Schulz is the widow of Charles Schulz and President of the Board of Directors at the Charles M. Schulz Museum.