



The Complete Peanuts, Vol. 24: 1997-1998

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Charlie Brown gets involved in a sports memorabilia forgery ring and Snoopy gets his driver's license in the penultimate volume of the best-selling comic strip reprint series.

Even the most devoted Peanuts fan will be surprised by revisiting Schulz's last decade of work. Schulz's cartooning has never been more expressive, and his sense of humor never more unencumbered by formula or tradition. In this volume, Charlie Brown gets caught up in a fake celebrity autographs racket, Rerun gets accused of sexual harassment, the infamous "Crybaby" Boobie returns, Snoopy's brothers go on a quest to find Mickey Mouse, Snoopy gets his driver's license, Rerun continues to pursue the underground arts, Linus starts his own church of Great Pumpkin believers and is declared a false prophet, and other surprises that make these last few years of Peanuts ripe for reconsideration. This is the 24th volume (of 25) of the bestselling series collecting every single one of the 18,000-plus strips created by Schulz from 1950-2000. Also available is the holiday boxed set, offering Vols. 23 and 24.

The Complete Peanuts, Vol. 24: 1997-1998 Details

Date : Published November 9th 2015 by Fantagraphics (first published November 5th 2015)

ISBN : 9781606998601

Author : Charles M. Schulz

Format : Hardcover 344 pages

Genre : Sequential Art, Comics, Humor, Comic Strips, Graphic Novels, Fiction

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From Reader Review The Complete Peanuts, Vol. 24: 1997-1998 for online ebook

Rebecca says

Squeaky Clean? - Yes. G

Kelly says

Lots of Rerun Van Pelt. I love this character. There is humor that addresses the issues of the time.

Erik says

Too much Rerun but I liked the recurring Andy and Olaf bit and Spike got a good amount of focus.

Adam says

Rerun is a fun character and a great addition to the cast. Marcie is still a shining star in this volume.

Katie says

pp. 1-10 (Jan. 1997) - B&W

Summary:

Snoopy, a personified dog, and his quirky gang of human kid friends play simple pranks on one another. Snoopy takes on over-the-top challenges and his friends fill in adult roles of accountant, psychiatrist, etc. Historical knowledge is not necessary to understand this timeless classic.

Visual Keywords:

- multi-panel
- sequential

Text Style:

Potential Readers:

- kids
- teens
- adults
- parents
- anyone

- dog-lovers

Awards:

- none noted

Other:

-

Mark Schlatter says

Lots of good stuff here, especially considering how late in the run this is. My favorites included Sally's different philosophies (e.g., "Why are you telling me?"), Snoopy's brothers Andy and Olaf getting lost again and again, and lots of Rerun in kindergarten. There's also a heavy emphasis on Peppermint Patty and Marcie fighting over Charlie Brown --- it's amazing how many girls get involved with him!

Annie says

I like Rerun. :)

Heather says

This volume sees the return of Crybaby Boobie, and Rerun Van Pelt really developing as a character. Andy and Olaf's misdirection seems to be the running gag of this volume, with one strip showing Snoopy writing thoughtfully about them and musing "we'll probably never see them again."

Did Charles Schulz just kill off two of his characters? I wondered when I read this. Continuing the thought, I realized that I was reading the penultimate volume and started wondering about the circumstances and timeline of Schulz's retirement and death. I was really worried! The question lead me to a piece in *The Atlantic* called "The Exemplary Narcissism of Snoopy."

As it turns out, Andy and Olaf show up again just a few pages later—and again and again after that. They spend much of this two-year volume looking for Spike, it seems, getting within visual distance of him in the night before continuing through the desert. But thinking about the fact that this is the second to last volume was important because instead of looking for firsts, I'm now looking for lasts.

It occurs to me that I may cry at several points during the last volume. The piece in *The Atlantic* referred to Schulz's later strips as "shaky," although haven't they always been a bit? But will I notice his physical issues in the work as I read that last book?

In 2004 I remember reading a NPR article about the incipient publication of the first volume of the series and Fantagraphics' plans to release the entirety of the work in 25 volumes over the course of 12 years. I vowed to read them all, but it was inconceivable at the time that I'd be on the other end of the task looking back. Now that I am near the point of looking back, I am still just as amazed and thankful to Fantagraphics for the amazing project they've completed and the hard work that went into it.

What will be next for me and Peanuts then? TO RE-READ THEM ALL!

Karen says

Perfection.

Rick says

This is the penultimate volume in *The Complete Peanuts* series so I am feeling sad: only one more volume to go. There is some familiar brilliance, a few surprises, and a few strips that are stale ideas that perhaps might not have found their way to print a decade earlier. Schulz's hand is not as steady so some lines quiver a touch. But in years 47 and 48 of doing Peanuts there is still much more that works than doesn't. There are fresh spins on perennial jokes (Charlie Brown's kick of the football held by Lucy; his love for the Little Red-Headed Girl; Snoopy's fantasy life; Linus and his blanket; etc.) and a few new and topical takes. At least one joke repeats (Linus from a hiding place behind a tree flings a snowball at Lucy walking by; she keeps walking but issues a threat without turning her head and Linus in a panic outruns the snowball to catch it before it hits his sister—was also a strip in Volume 20. But actually it's still funny. Sin forgiven.

Peanuts in its twilight remains an ethical world of shadow and light. Charlie Brown buys a fake autograph baseball and when he goes to complain he gets offered a job to forge signatures. He can't do it and quits after signing a basketball with his dad's name. "I don't do fake autographs," he tells his boss (also a kid), "that's my dad's name...he's a barber." The boss asks if he is famous: "Tell him to autograph a barber pole! We could sell it!"

Sally periodically through the two years of strips wrestles with a new working philosophy. "That's my new philosophy. 'Where will it all end?'" Charlie Brown credits her thinking and she replies, "Where will it all end?" Later her new philosophy is "No!" Charlie Brown verifies, "That's your new philosophy, huh?" Sally replies, "Yes! I mean 'No!'" Pauses. "You ruined my new philosophy." Lucy tells Snoopy he is of no importance, just a tiny speck in the universe. Snoopy, undisturbed, thinks, "Then might as well go back to sleep."

Rerun has to learn how to deal with a bully by sticking up for himself. "You looking for a punch in the nose, kid?" "Try it," says Rerun, channeling his inner Lucy, "And I'll trade you one for two." The bully decides he maybe doesn't need the red crayon after all and Rerun beams, a brilliantly rendered expression that in Schulz's trademark simple lines still manages to capture startled joy and relief.

Charlie Brown doesn't get his homework done one day. "Well I had to feed my dog, and take him for a walk and then read to him." The teacher is surprised by that last chore. "Yes, ma'am, I read to my dog every night...And I never ask him to write a book report." The last panel of five shows Charlie Brown in almost the same pose as the two previous ones, only instead he is apologizing. "Sorry, ma'am...that just sort of slipped out." And, again, with almost no change in the rendering of Charlie Brown's face, he has gone from looking relaxed to looking anxious.

Among my favorite strips are a handful that show the three Van Pelt children together. In one Rerun ponders aloud about the fate of the third child as the three play a board game. "If you're the third child in a family,

and your brother and sister are definitely weird, I wonder if it's possible for that third child to develop an immunity to all the unfortunate things that occur in a family to that innocent third child who..." He doesn't get to complete the thought. Rerun, suddenly a victim of homo evictus, is flying upside down out the front door. He observes, "So much for immunity."

Another sequence I liked and that seemed familiar to me showed Charlie Brown trying to renew Snoopy's dog license. Each visit to city hall results in a different license—first a driver's permit, then a fishing license, finally a dog license. Charlie is explaining this to the clerk at the counter when in the middle panel he turns to respond to Snoopy. "No, she says you don't need a license for that." That being the automatic rifle Snoopy has over his shoulder. Boom! Schulz on gun control.

Final example of Schulz's excellence: as a novelist, Snoopy continues to have his problems—mailboxes, for example, flee his most recent submissions. But still he writes: "She called him 'adorable,' and it caused him more trouble than anything that ever happened to him in his whole life." Lucy, often Snoopy's first critic, is impressed. "'adorable' hmmm. That's a pretty good beginning." Lucy's unexpected praise is not the punchline. She goes on to talk about how important a good beginning is. Snoopy considers this and thinks, "This isn't the beginning. It's the ending." There is something not just funny but poignant in this given it comes not at the beginning of Schulz's career but near its ending. Poignant and goddamn impressive.

Mike Jensen says

Mature Schulz is great Schulz, and this book is the proof.

Benn Allen says

In the penultimate volume of "The Complete Peanuts" book series, we once again find Rerun Van Pelt, Linus and Lucy's younger brother, one of the main characters in the strip. This isn't a bad thing as Rerun brought fresh energy and perspective to "Peanuts". Not that the strip needed it. Schulz, even in the final years of his career, was writing and drawing some of the best comic strips ever produced. That he was still coming up with fresh ideas and new ways of dealing with some of the tropes of "Peanuts" is a tribute to his talent. I wasn't going to buy another volume of these books once it got up to about the 1975 strips, but I decided to continue til the final volume. I'm glad I did.

Kimberlyluisi says

I read all the old peanuts books I could get my hands on as a kid. For some reason I always assumed that the quality kind of tapered off at the end. But it's entirely the opposite. These strips from 1997-1998 are exceptionally good.

Roy DeRousse says

There were some gems, but overall the strips in these years were not very funny. It was a struggle to get

through.

Mister Mank says

This collection contains many strips that are as striking and original as Schulz's '60s work, and at least two strips that made me laugh aloud (6/25 and 6/27/97). Unfortunately, it also contains way more predictable and uninspired gags than the previous two collections combined. I'm not complaining, though. Even at its lamest, I'm almost embarrassed to admit how much comfort Peanuts provides.
