



The Complete Peanuts, Vol. 2: 1953-1954

Charles M. Schulz, Walter Cronkite (Introduction)

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The second volume is packed with intriguing developments, as Schulz continues to create his tender and comic universe. It begins with *Peanuts*' third full year and a cast of eight: Charlie Brown, Shermy, Patty, Violet, Schroeder, Lucy, the recently-born Linus, and Snoopy. By the end of 1954, Pigpen and his dust cloud join the crowd. Linus, who still doesn't speak, begins to emerge as one of the most complex and endearing characters in the strip: garrulous and inquisitive yet gentle and tolerant. And, in this volume, he acquires his security blanket! Charlie Brown is becoming his best-known self, the lovable, perpetually-humiliated round-headed loser, but he hasn't yet abandoned his brasher, prankish behavior from Volume One. And, Lucy, this book's cover girl, has grown up and forcefully elbowed her way to the center of the action, proudly wearing her banner as a troublemaker, or, in Schulz's memorable phrase, a "fussbudget". For readers unfamiliar with the early years of the strip, Snoopy's appearances here may come as the biggest surprise: he behaves, for the most part, like a dog! But, although he doesn't yet walk upright, sleep on top of his doghouse, or possess a fantasy life, Snoopy has started thinking for himself and his evolution continues its fascinating course within these pages. If you watch carefully, you'll catch his very first shark impression. The vast majority of the daily and Sunday strips collected here are not currently available in any in-print Peanuts collection. Dozens of them have not been reprinted since their initial appearance in newspapers over 50 years ago.

2005 Eisner Award Winner, Best Archival Collection/Project; 2005 Eisner Award Winner, Best Publication Design (Seth).

The Complete Peanuts, Vol. 2: 1953-1954 Details

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From Reader Review The Complete Peanuts, Vol. 2: 1953-1954 for online ebook

Vicki Melendez says

love reading peanuts in complete form takes me back to my childhood so funny still

Mary Catelli says

The opening of the strip with all the comics.

Continuing onward from the formation in Volume 1, Volume 2 has the characters and cast taking shape. The only new character is Pig-Pen. Who is even a corrupting influence.

I think Charlie Brown has fewer smart-alec moments but I didn't count. He still has his moments; when Lucy tries demanding a drink and then complaining that he put his fingers on the ice cubes, he throws the drink over her. When he wants to quit school, he gets talked back into going -- he needs to count to nine, to ensure he has enough players for his baseball team. On the other hand, he loses a lot of checkers games, and Lucy overbears him with her silliness on occasion, such as when she insists that it's a new sun every day.

It also introduces such immortal themes as the baseball game. Charlie Brown tries to fly a kite though the kite-eating tree does not appear.

Kalwinder Dhindsa says

Pure Magic.

Jdetrick says

The strip is certainly more recognizable than the first volume, but there are still some things you eventually won't see; adults and Snoopy talking the most glaring. I have to say that I love Lucy and think she's by far the strip's most amusing character. I'm surprised as there are a few repeated jokes, but most of them are fun and enjoyable.

Frank says

I ordered a bunch of books from the library recently, but this is the only one that's come in, so I've been reading through it in spare moments. Franzen's references to Peanuts and Charles Schulz got me interested in reading some of the early strips. They are more sour than I expected, more adult, and funnier. I always thought of Charlie Brown as a pure victim, but in these strips he can be just as big a jerk as the other

characters, as well as excessively self-pitying. Reading through these comics, I can see why people see Peanuts as an influence on Calvin and Hobbes. There's the whole idea of adult thoughts being put in the mouths of children, for one, but Schulz's crisp lines and economy of visual expression also find an echo in Watterson's work. There does seem to be more joy in Calvin and Hobbes, though. The world of Peanuts--and this I do recall from my experiences with the TV shows--is a fairly unhappy place, full of casual cruelty, anxiety, embarrassment, and irony.

Magnus Meling says

Very cute and very charming. Charlie Brown is such a great character. I can see the comic strip is still in works, but it's still very funny and it makes me laugh out loud many times. Peanuts is just amazing.

Spencer Rice says

Comics were a big part of my early literacy; they were for a long time, the only part of the newspaper I ever cared to read, and with each trip to the library, I would always come home with at least one comic book for pleasure reading. And the Peanuts collections were always one of my favorite comic strips. Charles M. Schulz's characters were kids (at the time I was obsessively reading Peanuts) about my age in a world lacking significant adult presence, what world could I wish to get lost more. This specific collection or book I am writing for is second in the series, and as such, there are many iconic characters, and character traits that are introduced in the comics of this collection. From my remembrance, Linus, Snoopy, and Pigpen are the newest characters that appear in this collection, many of them having yet to fully develop their individualized quirks and characteristics. The Peanuts comics are timeless classics that will forever be engraved in my memory, for the fondness I have of both their comic form, but also their later film form.

Alejandro says

Good ol' Charlie Brown is back!

STILL A WORK IN PROGRESS

This is the second volume of the *Complete Peanuts*, created by Charles M. Schulz, starting in 1953 and reaching until 1954.

While there aren't almost any adult in scene, a curious thing is that you can't understand what they say, instead of the usual "Blah, blah, blah" in more modern strips, where you have to figure it out what they're saying due what the kids replied about.

And with Snoopy, from time to time, you still are able to read his thoughts and even there a strip where it's implied that he can "talks". Also, it's still not clear of whom Snoopy is, since there is a strip where Paty and Shermy are painting Snoopy's house and Charlie Brown pass by to see as if he wasn't Snoopy's owner at all.

Charlie Brown is in a transition status, where he's quite cynical and even doing pranks to his friends, along

with beginning to go into “adorable looser” mode, where he can’t accomplish to succeed sometimes.

And Shermy is still around, since Linus is still a baby (as I mentioned in the previous review, that it’s quite odd that Linus eventually, I guess in a “magically” way, he’ll become of the same age than Charlie Brown).

ENTER: PIG-PEN & ...

In this second volume is introduced the distinctly famous Pig-Pen, which is the kid who is always dirty with a cloud of dust all around him.

It’s not so rare that in the recent “The Peanuts” CGI movie, they made Patty (don’t get confused with Peppermint Patty) has a romantic interest on Pig-Pen, since she was the first one to meet him, in his introductory strip.

Also, there is the introduction of an odd character named “Charlotte Braun” who is not related to good ol’ Charlie Brown, but it’s obvious that she was intended to be like a “female counterpart” to Charlie Brown, but since I never watch her in any TV special or even the CGI movie, I guess that she didn’t remain long in the comic strip. I’ll know for sure when I’d been reading the next volume.

LUCY DISCREETLY GROWIN’ UP

Lucy is still a kindergarten girl, visible shorter than the other kids, and along the volume, while she’s still quite childish in her comments, you will notice about finals strips that she’s already of the same height than the other kids, with more maturish remarks and attitude.

Michael says

What is there left to say about Peanuts? Not a whole lot, so I’ll stick to the basics: Many years ago, an insanely talented man named Charles Schulz created a comic strip about a group of children. It was alternately funny, charming, melancholy and whimsical. Mostly, it just reminded us how human we all are and how connected humanity truly is.

This book collects some of Schulz’s earliest Peanuts strips. Pig-Pen makes his debut. Linus clings to his security blanket for the first time. Charlie Brown’s kite misadventures begin. Lucy Van Pelt’s five-decade-long crush on Schroeder is born in these pages. But this is more than comic history. It’s Americana history. The strip doesn’t hit its high point for another year or two, but it’s still a cut above most other daily strips (including modern ones). The gags are mostly good (although many of them are still being recycled today), and Schulz’s art is very crisp. Charlie Brown’s heartbreak and disappointment is still only occasional at this point. He’ll soon be the most recognized loser in American literary history, but he gets a few licks and pokes of his own in during these early cartoons. (And after seeing the poor kid suffer for so many decades, I take

some small pleasure in seeing him give as good as he gets.)

The most bizarre aspect of seeing such early Peanuts strips is seeing how innocent and nave the young Lucy Van Pelt was when she started her cartoon career. Violet and Patty (not Peppermint Patty, the other one) are Charlie Brown's primary tormentors, while the most recognized harasser, Lucy, mostly frustrates Charlie Brown with her constant questions, youth (she and Linus are the only members of the Peanuts gang who seem to have aged, at least a few years, over the strips 50-year reign), and persistence.

Also, to give proper credit, Seth and the Fantagraphics crew do a great job putting these volumes together. It's a gorgeous book, although I still wish that the Sunday strips were in color as Schulz intended them to be.

JV says

1. The Complete Peanuts, Vol. 1: 1950-1952 review - 4 stars
2. The Complete Peanuts, Vol. 2: 1953-1954 review- 5 stars

From one of the world's most beloved and influential cartoonist, Charles M. Schulz, comes another fantastic volume with splendid illustrations, witty dialogue, and whimsical characters that are set to capture the hearts and minds of various readers as well as Peanuts lovers alike!

In this complete second volume, good ol' Charlie Brown, Snoopy, and the gang return to the familiar neighbourhood we've grown to love from volume one.

Only this time, the iconic characters grow and develop, err, loudly:

Charlie Brown becomes his best-known loser-blockhead-comical self.

The inquisitive and wonderful Linus gets his security blanket.

Three-time "Miss Fussbudget"-winner Lucy becomes the great and whiny troublemaker as well as a champion golfer.

Beethoven-obsessed Schroeder polishes his craft of plastic-piano playing.

Mud pie baker-extraordinaire Violet enhances her craft of literal mud pie baking now with two new and officially approved variations to try — deep-dish mud pie and sanitary mud pie!

Patty becomes less enamoured with Charlie Brown and instead bonds with Violet just to form a new, exclusive club.

Shermy gets a new haircut.

Snoopy still acts like a dog, thinks like a dog, and behaves like a dog! Well, if you're going to compare Snoopy in his grown-up days, he's more human-like in his later years.

The beloved dirty Pig-Pen appears for the first time in this second volume.

And last, but not the least, boisterous, megaphonic Charlotte Braun makes her debut.

These comic strips are a wonder! Depicting a bunch of cute little kids with adult thoughts make this a comical yet insightful read! Some of these characters might be flibbertigibbets, but they look perfectly amusing in their own peculiar ways.

If you're a Peanuts fan and avid collector like me, this volume is too good to pass up!

Michael says

Just like its predecessor, there are a lot of Peanuts cartoons collected here that I don't recall reading in my younger days. How much of that is that the memories of those collections are lost to the ravages of time and how much of it is that these particular cartoons weren't included in previous collections, I can't really say. What I can say is that reading the entire creative output of Charles M. Schulz from two years is a fascinating journey.

In this second collection, the characters and characteristics of those characters are starting to come into better shape. Snoopy still acts like a regular dog, only occasionally talking to the audience and rarely having the flights of fancy that will later define him. Lucy comes to the fore a bit more and feels like the showcase star of this collection -- from her being a fussbudget to her dissatisfaction with going to nursery school. There are hints of the Lucy that many of us associate with the character developing here, though I'd argue she has a gentler, more human side than we see in later years. (This may be something that I will have to observe as I continue to read these collections).

Over the course of two years, you can see Schultz refining his technique, his humor and his characters. There are some characters who make appearances here that will slowly fade into the background, while others are just emerging. Schroeder has his love of Beethoven and serves as a sounding board for budding cartoon artist Charlie Brown. Pigpen makes his debut toward the later half of the collection, with various observations that you can kick up a cloud of dust everywhere you go and still be happy and well adjusted. One of the more intriguing introductions toward the end of 1954 is Carlotta Brown, who essentially looks like Charlie Brown, drawn in a dress and with curly hair. Her other defining characteristic is that she talks in a loud voice (think

Monty Python's guy who likes to shout). It will be interesting to see how long she stays around and if and how Schultz fazes her out. I'll be honest that I've never come across her in previous collections -- and there may be a reason.

The book remains a fascinating look at an iconic comic strip as it develops. It also continues to show that *Peanuts* is never static.

David Schaafsma says

When I was in middle school my Mom bought me a yellow sweatshirt with Charlie Brown on it and the phrase, "I need all the friends I can get." Thanks, mom, that really helped me. Suddenly I became wildly popular, of course.... But seriously, it sort of confirmed for me my outsider, nerd status as hyper sensitive guy, never to be cool. Each and every day I read *Peanuts* and it was my favorite, always, offering insight and humor. I was Charlie Brown, as were a million others reading.

9 Year old Harry and I finished this book of daily strips, accomplished in my birth year and a character largely unknown to Harry, of course, Schulz gone, the holiday specials fading... But you know, he is like me in many ways, reading with a headlamp late into the night, every book he can get his hands on... Stacks of them in and around his bed. He's cooler than I was, but he's sensitive and sweet and can relate to Charlie Brown, I bet.

Though I read *Peanuts* strips religiously, a daily devotion, for more than thirty years of my life, I had not seen this early stuff, which is part of a multivolume collection of all of his strips. Who needs to read them all but scholars and sentimental collectors? But I saw them in the library and I thought I would look at a couple early volumes and a couple later ones to compare, with Harry, and to see if I would again enjoy, and whether Harry would enjoy. The early stuff has all of his signature economical tone and saddish humor (like Pooh, in a way, all these comically dysfunctional character!), and if his drawing is a little rougher and less developed in these early days, it is all there in the sparseness, the economical line. A master, without question. You can see how (sad) Chris Ware (and so many others, of course) was influenced by Schulz. A master, without question, and one easy for daily readers to sort of forget as a master since he was just so much in our lives, he made it look easy, like there was nothing to it. And so fun to read again. For some reason I stopped reading daily comic strips several years ago. Maybe I need to read more again, online and in the last years of print?

And for Harry? I was looking this morning for the 1952-53 volume, all over the house, after finishing this one first with him... and finally, I looked in his bed, and there, with a book mark 1/3 of the way in, is this volume. He likes Charlie Brown! He likes *Peanuts*! I will add his commentary later.... and I have to see if I can find that sweatshirt for him... nah... something cooler for him.

Sonia Jarmula says

Still makes me laugh out loud, still gets to me with those soft and tragic moments. *Peanuts* is a masterpiece.

Robert Beveridge says

Charles Schulz, **The Complete Peanuts, vol. 2: 1953-1954** (Fantagraphics, 2004)

1953 is still early days for Peanuts, and the strip still lacks some of what we now think of as that “classic” Peanuts vibe (Linus can’t talk yet, Woodstock hasn’t been introduced, the core gang is evolving but not quite there yet), but it gets closer to the mark. Pigpen is introduced mid-1954-ish and immediately becomes a main character. There’s a great stretch in spring ’53 about Lucy’s attempt to become the world’s first six-year-old golf pro. Snoopy stops being an expressionist in a couple of strips and starts getting vocals. (So does Linus, but like Snoopy, everything Linus says is in his head.) There are a couple of jokes that tread the line between “running gag” and “repetitive” still, but reading early Peanuts is like reading early Tintin (something we in America didn’t have a chance to do until recently, and that too was thanks to Fantagraphics); it’s great to see where the comic you’ve known and loved your whole life was before you were born. ****

Larry says

Another great volume of peanuts
