

The Adventures of Tintin

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0.1 The Adventures of Tintin

For the 2011 film, see [The Adventures of Tintin \(film\)](#). For other uses, see [The Adventures of Tintin](#) (disambiguation).

The Adventures of Tintin (French: *Les Aventures de Tintin*) is a series of comic albums created by Belgian cartoonist Georges Remi (1907–1983), who wrote under the pen name Hergé. The series was one of the most popular European comics of the 20th century. By the time of the centenary of Hergé's birth in 2007,^{*[1]} *Tintin* had been published in more than 70 languages with sales of more than 200 million copies.^{*[2]}

The series first appeared in French on 10 January 1929 in *Le Petit Vingtième*, a youth supplement to the Belgian newspaper *Le Vingtième Siècle*. The success of the series saw the serialised strips published in Belgium's leading newspaper *Le Soir* and spun into a successful *Tintin* magazine. In 1950, Hergé created Studios Hergé, which produced the canonical series of twenty-four *Tintin* albums. *The Adventures of Tintin* have been adapted for radio, television, theatre, and film.

The series is set during a largely realistic^{*[3]} 20th century. Its hero is *Tintin*, a young Belgian reporter. He is aided by his faithful fox terrier dog *Snowy* (*Milou* in the original French edition). Later, popular additions to the cast included the brash and cynical Captain Haddock, the highly intelligent but hearing-impaired Professor Calculus (French: *Professeur Tournesol*), and other supporting characters such as the incompetent detectives Thomson and Thompson (French: *Dupont et Dupond*) and the opera diva Bianca Castafiore.

The series has been admired for its clean, expressive drawings in Hergé's signature *ligne claire* ("clear line") style.^{*[4]} Its well-researched^{*[5]} plots straddle a variety of genres: swashbuckling adventures with elements of fantasy, mysteries, political thrillers, and science fiction. The stories feature slapstick humour, offset by dashes of sophisticated satire and political or cultural commentary.

0.1.1 History

Le Vingtième Siècle: 1929–1939

"The idea for the character of Tintin and the sort of adventures that would befall him came to me, I believe, in five minutes, the moment I first made a sketch of the figure of this hero: that is to say, he had not haunted my youth nor even my dreams. Although it's possible that as a child I imagined myself in the role of a sort of Tintin."

—Hergé, 15 November 1966.^{*[6]}

Georges Remi—best known under the pen name Hergé—was employed as an illustrator at *Le Vingtième Siècle*

("*The Twentieth Century*"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels. Run by the Abbé Norbert Wallez, the paper described itself as a "Catholic Newspaper for Doctrine and Information" and disseminated a far-right, fascist viewpoint.^{*[7]} Wallez appointed Hergé editor of a new Thursday youth supplement, titled *Le Petit Vingtième* ("The Little Twentieth").^{*[8]} Propagating Wallez's socio-political views to its young readership, it contained explicitly pro-fascist and anti-Semitic sentiment.^{*[9]} In addition to editing the supplement, Hergé illustrated *L'extraordinaire aventure de Flup, Nénesse, Poussette et Cochonnet* ("The Extraordinary Adventures of Flup, Nénesse, Poussette and Cochonnet"),^{*[10]} a comic strip authored by a member of the newspaper's sport staff. Dissatisfied with this, Hergé wanted to write and draw his own cartoon strip.^{*[11]}

He already had experience creating comic strips. From July 1926 he had written a strip about a boy scout patrol leader titled *Les Aventures de Totor C.P. des Haninetons* ("The Adventures of Totor, Scout Leader of the Cockchafer") for the Scouting newspaper *Le Boy Scout Belge* ("The Belgian Boy Scout").^{*[11]} Totor was a strong influence on *Tintin*,^{*[12]} with Hergé describing the latter as being like Totor's younger brother.^{*[6]} Jean-Marc and Randy Lofficier stated that graphically, Totor and Tintin were "virtually identical" except for the scout uniform,^{*[13]} also noting many similarities between their respective adventures, particularly in the illustration style, the fast pace of the story, and the use of humour.^{*[14]} He was fascinated by new techniques in the medium such as the systematic use of speech bubbles—found in such American comics as George McManus' *Bringing up Father*, George Herriman's *Krazy Kat* and Rudolph Dirks's *Katzenjammer Kids*, copies of which had been sent to him from Mexico by the paper's reporter Léon Degrelle.^{*[15]}

Although Hergé wanted to send *Tintin* to the United States, Wallez ordered him to set his adventure in the Soviet Union, acting as anti-socialist propaganda for children. The result, *Tintin in the Land of the Soviets*, was serialised in *Le Petit Vingtième* from January 1929 to May 1930.^{*[17]} Popular in Francophone Belgium, Wallez organised a publicity stunt at the Gare de Nord station, following which he organised the publication of the story in book form.^{*[18]} The story's popularity led to an increase in sales, so Wallez granted Hergé two assistants.^{*[19]} At Wallez's direction, in June he began serialisation of the second story, *Tintin in the Congo*, designed to encourage colonial sentiment towards the Belgian Congo. Authored in a paternalistic style that depicted the Congolese as childlike idiots, in later decades it was accused of racism, however at the time was un-controversial and popular, and further publicity stunts were held to increase sales.^{*[20]}

For the third adventure, *Tintin in America*, serialised from September 1931 to October 1932, Hergé finally got to deal with a scenario of his own choice, although used the work to push an anti-capitalist, anti-consumerist



The front page of the 1 May 1930 edition of *Le Petit Vingtième*, declaring "Tintin revient!" ("Tintin Returns!") from his adventure in the Soviet Union.*[16]

agenda in keeping with the paper's ultra-conservative ideology.*[21] *The Adventures of Tintin* had been syndicated to French Catholic magazine *Cœurs Vaillants* ("Brave Hearts") since 1930, and Hergé was soon receiving syndication requests from Swiss and Portuguese newspapers too.*[22]

Hergé went on to pen a string of *Adventures of Tintin*, sending his character to real locations such as the Belgian Congo, the United States, Egypt, India, China, and the United Kingdom. He also sent Tintin to fictional countries of his own devising, such as the Latin American republic of San Theodoros, the East European kingdom of Syldavia, or the fascist state Borduria—whose leader, Müssler, was a combination of Nazi German leader Adolf Hitler and Italian Fascist leader Benito Mussolini.*[23]

Le Soir: 1940–1945

In May 1940, Nazi Germany invaded Belgium as World War II broke out across Europe. Although Hergé briefly fled to France and considered a self-imposed exile, he ultimately decided to return to his occupied homeland.*[24] For political reasons, the Nazi authorities closed down *Le Vingtième Siècle*, leaving Hergé unemployed.*[25] In search of employment, he got a job as an illustrator at Belgium's leading newspaper, *Le Soir (The Evening)*, which was allowed to continue publication un-

der German management.*[26] On 17 October 1940, he was made editor of the children's supplement, *Le Soir Jeunesse*, in which he set about producing new Tintin adventures.*[27] In this new, more repressive political climate of German-occupied Belgium, Hergé could no longer explore political themes in his *Adventures of Tintin* lest he be arrested by the Gestapo. As Harry Thompson noted, Tintin's role as a reporter came to an end, to be replaced by his new role as an explorer.*[28]

Le Journal de Tintin: 1946–1983

At the end of the war, in September 1944, the Allies entered Brussels and Hergé's German employers fled. *Le Soir* was shut down and *The Adventures of Tintin* was put on hold.*[29] Then in 1946, Hergé accepted an invitation from Belgian comic publisher Raymond Leblanc and his new publishing company *Le Lombard* to continue *The Adventures of Tintin* in the new *Le journal de Tintin* (*Tintin* magazine).*[30] While elated to have his work published again, Hergé quickly learned that if *Tintin* magazine was his deliverer, it was also his demanding employer. He no longer had the independence he preferred; he was required to produce two coloured pages a week for Leblanc's magazine—a tall order.*[31] Despite this, Hergé's dedication to detail continued, his artistic standards escalated,*[32] even as his pressures mounted.

Finally, in 1950, Hergé began to poach the better members of the *Tintin* magazine staff to work in the large house on Avenue Louise that contained the fledgling Studios Hergé.*[33] Bob De Moor (who imitated Hergé's style and did half the work),*[33] Guy Dessicy (colourist), and Marcel DeHaye (secretary) were the nucleus. To this, Hergé added Jacques Martin (imitated Hergé's style), Roger Leloup (detailed, realistic drawings), Edgar P. Jacobs (colourist), Eugène Evany (later chief of the Studios),*[30] Michel Demaret (letterer), and Baudouin Van Den Branden (secretary).*[34] As Harry Thompson observed, the idea was to turn the process of creating *The Adventures of Tintin* into a "veritable production line, the artwork passing from person to person, everyone knowing their part, like an artistic orchestra with Hergé conducting."*[35] The Studios produced eight new *Tintin* albums for *Tintin* magazine, coloured and reformatted several old *Tintin* albums, and ultimately completed twenty-three albums of the canon series. Studios Hergé continued to release additional publications until Hergé's death in 1983. In 1986, a twenty-fourth unfinished album was released, the Studios were disbanded, and its assets were transferred to the Hergé Foundation.*[36] Bolstered by recent adaptations, *The Adventures of Tintin* continue to entertain new generations of *Tintin* fans today.

0.1.2 Synopsis

Characters

Main article: List of The Adventures of Tintin characters

Tintin and Snowy Main articles: [Tintin \(character\)](#) and [Snowy \(character\)](#)

Tintin is a young Belgian reporter who becomes involved



Tintin and Snowy, located on the roof of the former headquarters of Le Lombard, close to Gare du Midi, in Brussels

in dangerous cases in which he takes heroic action to save the day. The *Adventures* may feature Tintin hard at work in his investigative journalism, but seldom is he seen actually turning in a story. He is a boy of neutral attitudes with whom the audience can identify; in this respect, he represents the **everyman**.

Readers and critics have described Tintin as a well-rounded yet open-ended, intelligent and creative character, noting that his rather neutral personality—sometimes labelled as bland—permits a balanced reflection of the evil, folly, and foolhardiness, which surrounds him. His Boy Scout ideals, which represent Hergé's own, are never compromised by the character, and his status allows the reader to assume his position within the story, rather than merely following the adventures of a strong protagonist.*[37] Tintin's iconic representation enhances this aspect, with Scott McCloud noting that it “allows readers to mask themselves in a character and safely enter a sensually stimulating world.”*[38]

Snowy (*Milou* in Hergé's original version), a white fox terrier dog, is Tintin's loyal, four-legged companion. The bond between Snowy and Tintin is very deep, as they have saved each other from perilous situations many times. Snowy frequently “speaks” to the reader through his thoughts (often displaying a dry sense of humour), which are not heard by the human characters in the story. Snowy has nearly let Tintin down on occasion, particularly when distracted by a bone. Like Captain Haddock, he is fond of **Loch Lomond** brand **Scotch whisky**, and his occasional bouts of drinking tend to get him into trouble. When not distracted, Snowy is generally fearless, his only fear be-

ing arachnophobia. When Tintin gets tied up by villains (which often happens), Snowy is usually able to free him by biting through the rope.

Captain Haddock Main article: [Captain Haddock](#)

Captain Archibald Haddock (*Capitaine Haddock* in Hergé's original version), a Merchant Marine sea captain of disputed ancestry (he may be of Belgian, French, English, or Scottish origin), is Tintin's best friend. Introduced in *The Crab with the Golden Claws*, Haddock is initially depicted as a weak and alcoholic character, but later evolves to become genuinely heroic and even a socialite after he finds a treasure from his ancestor, [Sir Francis Haddock](#). The Captain's coarse humanity and sarcasm act as a counterpoint to Tintin's often-implausible heroism; he is always quick with a dry comment whenever the boy reporter seems too idealistic. After he and Tintin find Red Rackham's treasure, Captain Haddock lives in the luxurious mansion [Marlinspike Hall](#) (Le château de Moulinsart in the original French).

The hot-tempered Haddock uses a range of colourful insults and curses to express his feelings, such as “billions of blue blistering barnacles” or “ten thousand thundering typhoons”, “bashi-bazouk”, “visigoths”, “kleptomaniac”, or “sea gherkin”, but nothing actually considered a swear word. He is a hard drinker, particularly fond of rum and of Scotch whisky, especially **Loch Lomond**; his bouts of drunkenness are often used for comic effect, but sometimes get him into serious trouble.

Professor Calculus Main article: [Professor Calculus](#)

Professor Cuthbert Calculus (*Professeur Tryphon Tournesol* in Hergé's original version), an absent-minded and half-deaf physicist, is a regular character alongside Tintin, Snowy, and Captain Haddock. He was introduced in *Red Rackham's Treasure*, and based partially on [Auguste Piccard](#), a Swiss physicist.*[39] His presence is initially not welcomed by the leading characters, but through his generous nature and his scientific ability, he develops a lasting bond with them. Eventually, by the end of *Land of Black Gold*, he becomes a resident of [Marlinspike Hall](#). Normally mild-mannered and dignified, Calculus occasionally loses his temper and acts in a spectacularly aggressive manner in response to actual or perceived insults, such as when Captain Haddock belittles his work or accuses him of “acting the goat”. He is a fervent believer in dowsing, and carries a pendulum for that purpose. Calculus's deafness is a frequent source of humour, as he repeats back what he thinks he has heard, usually in the most unlikely words possible. He does not admit to being near-deaf and insists he is only “a little hard of hearing in one ear.”

Supporting characters Main article: [List of The Adventures of Tintin characters](#)

“Everybody wants to be Tintin: generation after generation. In a world of Rastapopouloses, Tricklers and Carreidases—or, more prosaically, Jolyon Waggs and Bolt-the-builders—Tintin represents an unattainable ideal of goodness, cleanliness, authenticity.”

—Literary critic Tom McCarthy, 2006* [40]

Hergé's supporting characters have been cited as far more developed than the central character, each imbued with strength of character and depth of personality, which has been compared with that of the characters of Charles Dickens.* [41] Hergé used the supporting characters to create a **realistic** world* [3] in which to set his protagonists' adventures. To further the realism and continuity, characters would recur throughout the series. The occupation of Belgium and the restrictions imposed upon Hergé forced him to focus on characterisation to avoid depicting troublesome political situations. As a result, the colourful supporting cast was developed during this period.* [42]

Thomson and Thompson (Dupont et Dupond in Hergé's original version) are two incompetent detectives who look like identical twins, their only discernible difference being the shape of their moustaches.* [43] First introduced in *Cigars of the Pharaoh*, they provide much of the comic relief throughout the series, being afflicted with chronic spoonerisms, extremely clumsy, thoroughly incompetent, and usually bent on arresting the wrong character, in spite of all of which they somehow get entrusted with delicate missions. The detectives usually wear bowler hats and carry walking sticks, except when abroad; during those missions they insist on wearing the stereotypical costume of the locality they are visiting in order to blend into the local population, but instead manage to dress in folkloric attire that actually makes them stand out. The detectives were in part based on Hergé's father Alexis and uncle Léon, identical twins who often took walks together wearing matching bowler hats while carrying matching walking sticks.

Bianca Castafiore is an opera singer whom Haddock absolutely despises. She was first introduced in *King Ottokar's Sceptre* and seems to be popping up wherever Haddock goes, along with her maid Irma and pianist Igor Wagner. She is comically foolish, whimsical, absent-minded, and talkative, and seems unaware that her voice is shrill and appallingly loud. Her speciality is the Jewel Song (*Ah! Je ris de me voir si belle en ce miroir*) from Gounod's opera, *Faust*, which she sings at the least provocation, much to Haddock's dismay. She tends to be melodramatic in an exaggerated fashion and is often maternal toward Haddock, of whose dislike she remains ignorant. She often confuses words, especially names, with other words that rhyme with them or of which they remind her; “Had-

dock” is frequently replaced by malapropisms such as “Paddock”, “Stopcock”, or “Hopscotch”, while Nestor, Haddock's butler, is confused with “Chestor” and “Hector.” Her own name means “white and chaste flower,” a meaning to which Professor Calculus refers when he breeds a white rose and names it for the singer in *The Castafiore Emerald*. She was based upon opera **divas** in general (according to Hergé's perception), Hergé's Aunt Ninie (who was known for her “shrill” singing of opera), and, in the post-war comics, on Maria Callas.* [44]

Other recurring characters include Nestor the butler, Chang the loyal Chinese boy, Rastapopoulos the criminal mastermind, Jolyon Wagg the infuriating (to Haddock) insurance salesman, General Alcazar the South American dictator, Mohammed Ben Kalish Ezab the Arab emir, Abdullah his mischievous son, Dr. Müller the evil German psychiatrist, Oliveira da Figueira the friendly salesman who can sell even the most trivial of items, Cutts the butcher whose phone number is repeatedly confused with Haddock's, and Allan the henchman of Rastapopoulos and formerly Haddock's first mate.

Settings

Main article: [Settings in The Adventures of Tintin](#)

The settings within *Tintin* have also added depth to the strips. Hergé mingles real and fictional lands into his stories, along with a base in Belgium from where Tintin sets off—originally 26 Labrador Road, but later Marlinspike Hall. The role of setting is aptly demonstrated in *King Ottokar's Sceptre*, in which Hergé creates two fictional countries, Syldavia and Borduria, and invites the reader to tour them in text through the insertion of a travel brochure into the storyline.* [45] Other fictional lands include Khemed on the Arabian Peninsula and San Theodoros, São Rico, and Nuevo Rico in South America, as well as the kingdom of Gaipajama in India.* [46] Along with these fictitious locations, actual nations were employed such as Belgium, Switzerland, the United Kingdom, the United States, the Soviet Union, Congo, Peru, India, Egypt, Indonesia, Nepal, Tibet, and China. Other actual locales used were the Sahara, the Atlantic Ocean, and the Moon.

0.1.3 Research

Hergé's extensive research began with *The Blue Lotus*; Hergé stated, “It was from that time that I undertook research and really interested myself in the people and countries to which I sent Tintin, out of a sense of responsibility to my readers” .*[47]

Hergé's use of research and photographic reference allowed him to build a realised universe for Tintin, going so far as to create fictionalised countries, dressing them with specific political cultures. These were heavily informed by the cultures evident in Hergé's lifetime. Pierre

Skilling has asserted that Hergé saw monarchy as “the legitimate form of government”, noting that democratic “values seem underrepresented in [such] a classic Franco-Belgian strip”.*[48] Syldavia in particular is described in considerable detail, Hergé creating a history, customs, and a language, which is actually a Slavic-looking transcript of *Marols*, a working-class Brussels dialect. He set the country in the *Balkans*, and it is, by his own admission, modelled after *Albania*.*[49] The country finds itself threatened by neighbouring Borduria, with an attempted annexation appearing in *King Ottokar's Sceptre*. This situation parallels the Italian conquest of *Albania*, and that of *Czechoslovakia* and *Austria* by expansionist Nazi Germany prior to World War II.*[50]

Hergé's use of research would include months of preparation for Tintin's voyage to the moon in the two-part storyline spread across *Destination Moon* and *Explorers on the Moon*. His research for the storyline was noted in *New Scientist*: “The considerable research undertaken by Hergé enabled him to come very close to the type of space suit that would be used in future *Moon* exploration, although his portrayal of the type of rocket that was actually used was a long way off the mark”. The moon rocket is based on the German *V-2* rockets.*[51]

0.1.4 Influences

In his youth, Hergé admired *Benjamin Rabier* and suggested that a number of images within *Tintin in the Land of the Soviets* reflected this influence, particularly the pictures of animals. René Vincent, the *Art Deco* designer, also had an impact on early Tintin adventures: “His influence can be detected at the beginning of the *Soviets*, where my drawings are designed along a decorative line, like an 'S'.”*[52] Hergé also felt no compunction in admitting that he had stolen the image of round noses from George McManus, feeling they were “so much fun that I used them, without scruples!”**[53]

During the extensive research Hergé carried out for *The Blue Lotus*, he became influenced by Chinese and Japanese illustrative styles and *woodcuts*. This is especially noticeable in the seascapes, which are reminiscent of works by *Hokusai* and *Hiroshige*.*[54]

Hergé also declared *Mark Twain* an influence, although this admiration may have led him astray when depicting *Incas* as having no knowledge of an upcoming solar eclipse in *Prisoners of the Sun*, an error T. F. Mills attributed to an attempt to portray “Incas in awe of a latter-day 'Connecticut Yankee'”.*[55]

0.1.5 Translation into English

British

Tintin first appeared in English in the weekly British children's comic *Eagle* in 1951 with the story *King Ottokar's Sceptre*.*[lower-alpha 1]*[56] It was translated in conjunction with *Casterman*, Tintin's publishers, and starts by describing Tintin as “a French boy”. Snowy was called by his French name “Milou”.*[57]

The process of translating Tintin into British English was then commissioned in 1958 by *Methuen*, Hergé's British publishers. It was a joint-operation, headed by Leslie Lonsdale-Cooper and Michael Turner,*[58] working closely with Hergé to attain an accurate translation as true as possible to the original work.*[59] Due in part to the large amount of language-specific *word play* (such as punning) in the series, especially the jokes which played on Professor Calculus' partial deafness, it was always the intention not to translate literally, instead striving to sculpt a work whose idioms and jokes would be meritorious in their own right. Despite the free hand Hergé afforded the two, they worked closely with the original text, asking for regular assistance to understand Hergé's intentions.*[59]

The British translations were also Anglicised to appeal to British customs and values. Milou, for example, was renamed Snowy at the translators' discretion. Captain Haddock's *Le château de Moulinsart* was renamed Marlin-spike Hall.*[60]

When it came time to translate *The Black Island*, which is set in Great Britain, the opportunity was taken to make the scenes more true-to-life; such as ensuring that the British police were unarmed and ensuring scenes of the British *countryside* were more accurate for discerning British readers.*[59] Methuen had decided that the book did not portray Great Britain accurately enough, and had compiled a list of 131 errors of detail, which should be put right, asking Studios Hergé to rework it completely. The resulting album is the dramatically updated and redrawn 1966 version that is the most commonly available today.*[61] As of the early 21st century, *Egmont* publishes Tintin books in the United Kingdom and elsewhere.*[62]

American

Unlike in most of Western Europe, the *Tintin* books have had limited popularity in the United States.*[63]

The works were first adapted for the American English market by *Golden Books*, a branch of the *Western Publishing Company* in the 1950s. The albums were translated from French into American English with some artwork panels blanked except for the speech balloons. This was done to remove content considered to be inappropriate for children, such as drunkenness and free mixing of races.*[64] The albums were not popular and only six were published in mixed order.*[65] The edited albums later had their blanked areas redrawn by Hergé to be more acceptable, and they currently appear this way in

published editions around the world.*[65]

From 1966 to 1979, *Children's Digest* included monthly instalments of *The Adventures of Tintin*. These serialisations served to increase Tintin's popularity, introducing him to many thousands of new readers in the US.*[lower-alpha 2]*[65]

Atlantic Monthly Press, in cooperation with Little, Brown and Company beginning in the 1970s, republished the albums based on the British translations. Alterations were made to vocabulary not well known to an American audience (such as gaol, tyre, saloon, and spanner). As of the early 21st century, Little, Brown and Company (owned by the Hachette Book Group USA) continues to publish Tintin books in the United States.*[66]

Lettering and typography

The English-language Adventures of Tintin books were originally published with handwritten lettering created by cartographer Neil Hyslop.*[67] 1958's *The Crab With the Golden Claw* was the first to be published with Hyslop's lettering. Hyslop was given versions of Hergé's artwork with blank panels.*[67] Hyslop would write his English script on a clear cellophane-like material, aiming to fit within the original speech bubble.*[67] Occasionally the size of the bubbles would need to be adjusted if the translated text would not fit.*[67] In the early 2000s, Tintin's English publishers Egmont discontinued publishing books featuring Hyslop's handwritten lettering, instead publishing books with text created with digital fonts. This change was instigated by publisher Casterman and Hergé's estate managers Moulinsart, who decided to replace localised hand-lettering with a single computerised font for all Tintin titles worldwide.*[68]

0.1.6 Reception

Awards

On 1 June 2006, the Dalai Lama bestowed the International Campaign for Tibet's Light of Truth Award upon the Hergé Foundation, along with South African Archbishop Desmond Tutu.*[69] The award was in recognition of Hergé's book *Tintin in Tibet*, Hergé's most personal adventure,*[70] which the Executive Director of ICT Europe Tsering Jampa noted was "for many ... their introduction to the awe-inspiring landscape and culture of Tibet".*[71] In 2001, the Hergé Foundation demanded the recall of the Chinese translation of the work, which had been released with the title *Tintin in Chinese Tibet*. The work was subsequently published with the correct translation of the title.*[72] Accepting on behalf of the Hergé Foundation, Hergé's widow Fanny Rodwell stated, "We never thought that this story of friendship would have a resonance more than 40 years later".*[69]

Literary criticism

Main article: [List of books about Tintin](#)

The study of Tintin has become the life work of many literary critics, observers sometimes referring to this study as "Tintinology".*[73] A prominent literary critic of Tintin is Philippe Goddin, who published *Hergé et Tintin reporters: Du Petit Vingtième au Journal Tintin* (1986, later republished in English as *Hergé and Tintin Reporters: From "Le Petit Vingtième" to "Tintin" Magazine* in 1987) and *Hergé et les Bigotudos* (1993) amongst other books on the series. In 1983, Benoît Peeters published *Le Monde d'Hergé*, subsequently published in English as *Tintin and the World of Hergé* in 1988.*[74] Although Goddin and Peeters were native French-speakers, the English reporter Michael Farr also published works on such as *Tintin, 60 Years of Adventure* (1989), *Tintin: The Complete Companion* (2001),*[75] *Tintin & Co.* (2007)*[76] and *The Adventures of Hergé* (2007),*[77] as had English screenwriter Harry Thompson, the author of *Tintin: Hergé and his Creation* (1991).*[78]

Literary critics, primarily in French-speaking Europe, have also examined *The Adventures of Tintin*. In 1984, Jean-Marie Apostolidès published his study of the *Adventures of Tintin* from a more "adult" perspective as *Les Métamorphoses de Tintin*, published in English as *The Metamorphoses of Tintin, or Tintin for Adults* in 2010.*[79] In reviewing Apostolidès' book, Nathan Perl-Rosenthal of *The New Republic* thought that it was "not for the faint of heart: it is densely-packed with close textual analysis and laden with psychological jargon."*[80] Following Apostolidès's work, French psychoanalyst Serge Tisseron examined the series in his books *Tintin et les Secrets de Famille* ("Tintin and the Family Secrets"), which was published in 1990,*[81] and *Tintin et le Secret d'Hergé* ("Tintin and Hergé's Secret"), published in 1993.*[82]

The first English-language work of literary criticism devoted to the series was *Tintin and the Secret of Literature*, written by the novelist Tom McCarthy and published in 2006. McCarthy compares Hergé's work with that of Aeschylus, Honoré de Balzac, Joseph Conrad, and Henry James and argues that the series contains the key to understanding literature itself.*[83] McCarthy considered the *Adventures of Tintin* to be "stupendously rich",*[84] containing "a mastery of plot and symbol, theme and sub-text"*[85] which, influenced by Tisseron's psychoanalytical readings of the work, he believed could be deciphered to reveal a series of recurring themes, ranging from bartering*[86] to implicit sexual intercourse*[87] that Hergé had featured throughout the series. Reviewing the book in *The Telegraph*, Toby Clements argued however that McCarthy's work, and literary criticism of Hergé's comic strips in general, cut "perilously close" to simply feeding "the appetite of those willing to cross the line between enthusiast and obsessive" in the Tintinological community.*[88]

Controversy



*The early works of Tintin naively depicted controversial images. Later, Hergé called his actions “a transgression of my youth.” Hergé substituted this sequence with one in which the rhino accidentally discharges Tintin’s rifle.**[89]

The earliest stories in *The Adventures of Tintin* have been criticised* [90] for displaying racial stereotypes, animal cruelty, colonialist, violent, and even fascist leanings, including ethnocentric caricatured portrayals of non-Europeans.* [91] While the Hergé Foundation has presented such criticism as naïveté and scholars of Hergé such as Harry Thompson have said that “Hergé did what he was told by the Abbé Wallez”,*[92] Hergé himself felt that his background made it impossible to avoid prejudice, stating, “I was fed the prejudices of the bourgeois society that surrounded me.”* [53]

In *Tintin in the Land of the Soviets*, the Bolsheviks were presented as villains. Hergé drew on *Moscow Unveiled*, a work given to him by Wallez and authored by Joseph Douillet, the former Belgian consul in Russia, that is highly critical of the Soviet regime, although Hergé contextualised this by noting that in Belgium, at the time a devout Catholic nation, “Anything Bolshevik was atheist”.* [53] In the story, Bolshevik leaders are motivated by personal greed and a desire to deceive the world. Tintin discovers, buried, “the hideout where Lenin, Trotsky, and Stalin have collected together wealth stolen from the people”. Hergé later dismissed the failings of this first story as “a transgression of my youth.”* [93] By 1999, even while Tintin’s politics was the subject of a debate in the French parliament,* [94] part of this presentation was noted as far more reasonable, with British weekly newspaper *The Economist* declaring, “In retrospect, however, the land of hunger and tyranny painted by Hergé was uncannily accurate”.* [95]

Tintin in the Congo has been criticised as presenting the Africans as naïve and primitive.* [96] In the original work, Tintin is shown at a blackboard addressing a class of African children. “My dear friends,” he says, “I am going to talk to you today about your fatherland: Belgium.”* [lower-alpha 3] Hergé redrew this in 1946 to show a lesson in mathematics.* [97] Hergé later admitted the flaws in the original story, excusing it saying, “I portrayed these Africans according to ... this purely paternalistic spirit of

the time.”* [53] Sue Buswell summarised the perceived problems with the book in 1988* [98] as “all to do with rubbery lips and heaps of dead animals”,* [lower-alpha 4] although Thompson noted this quote may have been “taken out of context”.* [99]

Drawing on André Maurois’ *Les Silences du colon Bramble*, Hergé presents Tintin as a big-game hunter, accidentally killing fifteen antelope as opposed to the one needed for the evening meal. However, concerns over the number of dead animals led *Tintin*’s Scandinavian publishers to request changes. A page of Tintin killing a rhinoceros by drilling a hole in its back and inserting a stick of dynamite was deemed excessive; Hergé replaced the page with one in which the rhino accidentally discharges Tintin’s rifle while he sleeps under a tree.* [89] In 2007, the UK’s Commission for Racial Equality called for the book to be pulled from shelves after a complaint, stating, “It beggars belief that in this day and age that any shop would think it acceptable to sell and display *Tintin in the Congo*. ”* [100] In August 2007, a Congolese student filed a complaint in Brussels that the book was an insult to the Congolese people. Public prosecutors investigated, and a criminal case was initiated, although the matter was transferred to a civil court.* [101] Belgium’s Centre for Equal Opportunities warned against “over-reaction and hyper political correctness”.* [102]



Mr. Bohlwinkel

Hergé altered some of the early albums in subsequent editions, usually at the demand of publishers. For example, at the instigation of his American publishers, many of the African characters in *Tintin in America* were re-coloured to make their race Caucasian or ambiguous.* [103] *The Shooting Star* originally had an American villain with the Jewish surname of “Blumenstein”. This proved controversial, as the character exhibited exaggerated, stereotypically Jewish characteristics. “Blumenstein” was changed to an American with a less ethnically specific name, **Mr. Bohlwinkel**, in later editions and subsequently to a South American of a fictional country—São Rico. Hergé later discovered that ‘Bohlwinkel’ was also a Jewish name.* [50]

0.1.7 Adaptations and memorabilia

Main article: Tintin books, films, and media

The Adventures of Tintin has been adapted in a variety of media besides the original comic strip and its collections. Hergé encouraged adaptations and members of his studio working on the animated films. After Hergé's death in 1983, the Hergé Foundation and Moulinsart, the foundation's commercial and copyright wing, became responsible for authorising adaptations and exhibitions.*[104]

Television and radio

Two animated television adaptations and one radio adaptation have been made.

Hergé's Adventures of Tintin (*Les aventures de Tintin d'après Hergé*) (1957) was the first production of Belvision Studios.*[105] Ten of Hergé's books were adapted, each serialised into a set of five-minute episodes, with 103 episodes produced.*[lower-alpha 5] The series was directed by Ray Goossens and written by Belgian comic artist Greg, later editor-in-chief of *Tintin* magazine, and produced by Raymond Leblanc.*[lower-alpha 6] Most stories in the series varied widely from the original books, often changing whole plots.*[105]

The Adventures of Tintin (*Les aventures de Tintin*) (1991–92) was the more successful *Tintin* television series. An adaptation of twenty-one *Tintin* books,*[lower-alpha 7]*[106] it was directed by Stéphane Bernasconi and was produced by Ellipse (France) and Nelvana (Canada) on behalf of the Hergé Foundation. The series adhered closely to the albums to such an extent that panels from the original were often transposed directly to the screen.*[106] The series aired in over fifty countries and was released on DVD. It aired in the US on HBO.*[107]

The Adventures of Tintin (1992–93) radio series was produced by BBC Radio 4. The dramas starred Richard Pearce as Tintin and Andrew Sachs as Snowy. Captain Haddock was played by Leo McKern in Series One and Lionel Jeffries in Series Two, Professor Calculus was played by Stephen Moore and Thomson and Thompson were played by Charles Kay.

Cinema

Five feature-length *Tintin* films were made before Hergé's death in 1983. Nearly four decades later, a planned trilogy of Hollywood *Tintin* movies is being released.

The Crab with the Golden Claws (*Le crabe aux pinces d'or*) (1947) was the first successful attempt to adapt one of the comics into a feature film. Written and directed by Claude Misonne and João B Michiels, the film was a stop-motion puppet production created by a small Belgian studio.*[108]

Tintin and the Golden Fleece (*Tintin et le mystère de la Toison d'Or*) (1961), the first live action *Tintin* film, was adapted not from one of Hergé's *Adventures of Tintin* but instead from an original script written by André Barret and Rémo Forlani.*[109] Directed by Jean-Jacques Vierne and starring Jean-Pierre Talbot as Tintin and Georges Wilson as Haddock, the plot involves Tintin travelling to Istanbul to collect the *Golden Fleece*, a ship left to Haddock in the will of his friend, Themistocle Paparanic. Whilst in the city however, Tintin and Haddock discover that a group of villains also want possession of the ship, believing that it would lead them to a hidden treasure.*[109]

Tintin and the Blue Oranges (*Tintin et les oranges bleues*) (1964), the second live action *Tintin* film, was released due to the success of the first. Again based upon an original script, once more by André Barret, it was directed by Philippe Condroyer and starred Talbot as Tintin and Jean Bouise as Haddock.*[110] The plot reveals a new invention, the blue orange, that can grow in the desert and solve world famines, devised by Calculus' friend, the Spanish Professor Zalamea. An emir whose interests are threatened by the invention of the blue orange proceeds to kidnap both Zalamea and Calculus, and Tintin and Haddock travel to Spain in order to rescue them.*[110]

Tintin and the Temple of the Sun (*Tintin et le temple du soleil*) (1969), the first traditional animation *Tintin* film, was adapted from two of Hergé's *Adventures of Tintin*: *The Seven Crystal Balls* and *Prisoners of the Sun*. The first full-length, animated film from Raymond Leblanc's Belvision, which had recently completed its television series based upon the *Tintin* stories; it was directed by Eddie Lateste and featured a musical score by the critically acclaimed composer François Rauber. The adaptation is faithful even if the *Seven Crystal Balls* portion of the story was overly condensed.*[110]

Tintin and the Lake of Sharks (*Tintin et le lac aux requins*) (1972), the second traditional animation *Tintin* film and the last *Tintin* release for nearly 40 years, it was based on an original script by Greg and directed by Raymond Leblanc.*[111] Belvision's second feature takes *Tintin* to Syldavia to outwit his old foe Rastapopoulos. While the look of the film is richer, the story is less convincing.*[112] The movie was subsequently adapted into a comic album made up of stills from the film.*[113]

Resurgence in *Tintin* films *The Adventures of Tintin: The Secret of the Unicorn* (2011) was Steven Spielberg's motion capture 3D film based on three Hergé albums: *The Crab with the Golden Claws* (1941), *The Secret of the Unicorn* (1943), and *Red Rackham's Treasure* (1944).*^[114] Peter Jackson's company Weta Digital provided the animation and special effects. The movie's reception was positive; Jackson will direct and Spielberg will produce a second movie of a planned trilogy.*[115]

Documentaries

One documentary about *Tintin* was made during Hergé's lifetime. Years after Hergé's death, a new documentary film about Tintin and Hergé was released, then later a documentary television series was produced.

I, Tintin (Moi, Tintin) (1976) was produced by Belvision Studios and Pierre Film.*[116]

Tintin and I (Tintin et moi) (2003), a documentary film directed by Anders Høgsbro Østergaard and co-produced by companies from Denmark, Belgium, France, and Switzerland, was based on the taped interview with Hergé by Numa Sadoul from 1971. Although the interview was published as a book, Hergé was allowed to edit the work prior to publishing and much of the interview was excised.*[117] Years after Hergé's death, the filmmaker returns to the original tapes and restores Hergé's often personal, insightful thoughts—and in the process brings viewers closer to the world of Tintin and Hergé.*[116] It was broadcast in the United States on the PBS network, 11 July 2006.*[118]

Sur les traces de Tintin (On the trail of Tintin) (2010) was a five-part documentary television series which recaps several albums of the book series by combining comic panels (motionless or otherwise) with live-action imagery, with commentary provided.



Tintin and the Black Island at the Arts Theatre in the West End of London, by the Unicorn Theatre Company, in 1980–81*[119]

Theatre

Hergé himself helped to create two stage plays, collaborating with humourist Jacques Van Melkebeke. *Tintin in the Indies: The Mystery of the Blue Diamond* (1941) covers much of the second half of *Cigars of the Pharaoh* as Tintin attempts to rescue a stolen blue diamond. *The Disappearance of Mr. Boulock* (1941–1942) has Tintin, Snowy, and Thomson and Thompson track the mysterious Mr. Boulock around the world and back to Brussels again. The plays were performed at the Théâtre Royal des Galeries in Brussels. The scripts of the plays are unfortunately lost.*[120]

In the late 1970s and early 1980s, two Tintin plays appeared at the Arts Theatre in the West End of London,

adapted by Geoffrey Case for the Unicorn Theatre Company. These were *Tintin's Great American Adventure*, based on the comic *Tintin in America* (1976–1977) and *Tintin and the Black Island*, based on *The Black Island* (1980–81); this second play later toured.*[lower-alpha 8]*[119]

A musical based on *The Seven Crystal Balls* and *Prisoners of the Sun* première on 15 September 2001 at the Stads-schouwburg (City Theatre) in Antwerp, Belgium. It was entitled *Kuifje – De Zonnetempel (De Musical)* ("Tintin – Temple of the Sun (The Musical)") and was broadcast on Canal Plus, before moving on to Charleroi in 2002 as *Tintin – Le Temple du Soleil – Le Spectacle Musical*.*[121]

The Young Vic theatre company in London ran *Hergé's Adventures of Tintin*, a musical version of *Tintin in Tibet*, at the Barbican Arts Centre (2005–2006); the production was directed by Rufus Norris and was adapted by Norris and David Greig.*[122] The show was successfully revived at the Playhouse Theatre in the West End of London before touring (2006–2007)*[123] to celebrate the centenary of Hergé's birth in 2007.*[1]

Video games

Tintin began appearing in video games when Infogrames Entertainment, SA, a French game company, released the side scroller *Tintin on the Moon* in 1989.*[124] The same company released a platformer video game titled *Tintin in Tibet* in 1995 for the Super Nintendo and Sega Genesis.*[125] Another platformer from Infogrames titled *Prisoners of the Sun* was released the following year for the Super Nintendo, PC, and Game Boy Color.*[126] As computer graphics technology improved, video game experiences improved. In 2001, Tintin became 3D in a game called *Tintin: Destination Adventure*, released by Infogrames for the PC and PlayStation.*[127] Then in 2011, an action-adventure video game called *The Adventures of Tintin: The Secret of the Unicorn*, a tie-in to the 2011 movie, was released by Ubisoft in October 2011.*[128]

Memorabilia and merchandise

Images from the series have long been licensed for use on merchandise, the success of *Tintin* magazine helping to create a market for such items. Tintin's image has been used to sell a wide variety of products, from alarm clocks to underpants. Countless separate items related to the character have been available, with some becoming collectors' items in their own right.*[130]

The Hergé Foundation has maintained control of the licenses, through Moulinsart, the commercial wing of the foundation. Speaking in 2002, Peter Horemans, the then director general at Moulinsart, noted this control: "We have to be very protective of the property. We don't take lightly any potential partners and we have to be very se-



*The Tintin Shop in Covent Garden**[129]

lective ... for him to continue to be as popular as he is, great care needs to be taken of his use.”*[131] However, the Foundation has been criticised by scholars as “trivialising the work of Hergé by concentrating on the more lucrative merchandising” in the wake of a move in the late 1990s to charge them for using relevant images to illustrate their papers on the series.*[132]

Tintin memorabilia and merchandise has allowed a chain of stores based solely on the character to become viable. The first shop was launched in 1984 in Covent Garden, London.*[129] Tintin shops have also opened in both Bruges and Brussels in Belgium, and in Montpellier, France. The British bookstore chain, Ottakar's, founded in 1987, was named after the character of King Ottokar from the Tintin book *King Ottokar's Sceptre*, and their shops stocked a large amount of Tintin merchandise until their takeover by Waterstone's in 2006.*[133]

Stamps and coins

Main articles: Tintin postage stamps and Tintin coins

Tintin's image has been used on postage stamps on numerous occasions. The first *Tintin* postage stamp was an eight-franc stamp issued by Belgian Post for the 50th anniversary of the publication of Tintin's first adventure on 29 September 1979, featuring Tintin and Snowy looking through a magnifying glass at several stamps.*[135] In 1999, a nine-stamp block celebrating ten years of the Belgian Comic Strip Center was issued, with the center



Belgian Post's series of postage stamps “Tintin on screen” issued 30 August 2011 featuring a chronological review of Tintin film adaptations made through years.[134]*

stamp a photo of Tintin's famous moon rocket that dominates the Comic Strip Center's entry hall.*[134] To mark the end of the Belgian Franc and to celebrate the seventeenth anniversary of the publication of *Tintin in the Congo*, two more stamps were issued by Belgian Post on 31 December 2001: Tintin in a pith helmet and a souvenir sheet with a single stamp in the center. The stamps were jointly issued in the Democratic Republic of the Congo.*[134] In 2004, Belgian Post celebrated its own seventy-fifth anniversary, as well as the fiftieth anniversary of the publication of *Explorers on the Moon*, and the thirty-fifth anniversary of the moon landings with a souvenir sheet of five stamps based upon the *Explorers on the Moon* adventure.*[136] To celebrate the centenary of Hergé's birth in 2007,*[1] Belgian Post issued a sheet of 25 stamps depicting the album covers of all 24 *Adventures of Tintin* (in 24 languages) plus Hergé's portrait in the center.*[134] A souvenir sheet of ten stamps called “Tintin on screen”, issued 30 August 2011, depicts the *Tintin* film and television adaptations.*[lower-alpha 9]*[134]

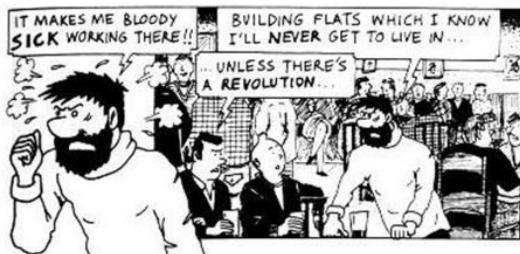
Besides stamps, Tintin has also been commemorated by coin several times. In 1995, the Monnaie de Paris (Paris Mint) issued a set of twelve gold medallions, available in a limited edition of 5000.*[137] A silver medallion was minted in 2004 to commemorate the 50th anniversary of the Tintin book *Explorers on the Moon*, again in a limited run, this time of 10,000. It quickly sold out.*[138] In 2004, Belgium minted a limited edition commemorative euro coin featuring Tintin and Snowy celebrating the 75th anniversary of Tintin's first adventure in January 2004.*[139] Although it has a face value of €10, it is, as with other commemorative euro coins, legal tender only in the country in which it was issued—in this case, Belgium.*[139] In 2006–2012 France issued the Comic Strip Heroes commemorative coin series featur-

ing famous Franco-Belgian comics, beginning in 2006 with *Tintin*.^{*[140]} It was a set of six different euro coins honouring Hergé: three 1½-euro silver coins featuring Tintin and the Professor, Tintin and Captain Haddock, and Tintin and Chang; a €10 (gold) featuring Tintin; and a €20 (silver) and a €50 (gold) featuring Tintin and Snowy.^{*[140]} In 2007, on Hergé's centenary, Belgium issued its €20 (silver) Hergé/Tintin coin.^{*[141]}

Parody and pastiche

Main article: List of Tintin parodies and pastiches

During Hergé's lifetime, parodies were produced of the



A frame from *Breaking Free*, a revolutionary socialist comic that parodies the Adventures of Tintin.^{*[142]}

Adventures of Tintin, with one of the earliest appearing in Belgian newspaper *La Patrie* after the liberation of the country from Nazi German occupation in September 1944. Entitled *Tintin au pays de nazis* ("Tintin in the Land of the Nazis"), the short and crudely drawn strip lampoons Hergé for working for a Nazi-run newspaper during the occupation.^{*[143]}

Following Hergé's death, hundreds more unofficial parodies and pastiches of the *Adventures of Tintin* were produced, covering a wide variety of different genres.^{*[142]} Tom McCarthy divided such works into three specific groupings: pornographic, political, and artistic.^{*[144]} In a number of cases, the actual name "Tintin" is replaced by something similar, like Nitnit, Timtim, or Quinquin, within these books.^{*[142]}

McCarthy's first group, pornographic parodies, includes 1976's *Tintin en Suisse* ("Tintin in Switzerland") and Jan Bucquoy's 1992 work *La Vie Sexuelle de Tintin* ("Tintin's Sex Life"), featuring Tintin and the other characters engaged in sexual acts.^{*[145]} Another such example was *Tintin in Thailand*, in which Tintin, Haddock, and Calculus travel to the East Asian country for a sex holiday. The book began circulating in December 1999, but in 2001, Belgian police arrested those responsible and confiscated 650 copies for copyright violation.^{*[146]}

Other parodies have been produced for political reasons: for instance, *Tintin in Iraq* lampoons the world politics of the early 21st century, with Hergé's character General Alcazar representing President of the United States George W. Bush.^{*[142]} Written by the pseudonymous Jack Daniels, *Breaking Free* (1989) is a revolutionary so-

cialist comic set in Britain during the 1980s, with Tintin and his uncle (modelled after Captain Haddock) being working class Englishmen who turn to socialism in order to oppose the capitalist policies of the Conservative Party government of Margaret Thatcher. When first published in Britain, it caused an outrage in the mainstream press, with one paper issuing the headline that "Commie nutters turn Tintin into picket yob!"^{*[142]}

Other comic creators have chosen to create artistic stories that are more like fan fiction than parody. The Swiss artist Exem created the irreverent comic adventures of Zinzin, what *The Guardian* calls "the most beautifully produced of the pastiches."^{*[142]} Similarly, Canadian cartoonist Yves Rodier has produced a number of Tintin works, none of which have been authorised by the Hergé Foundation, including a 1986 "completion" of the unfinished *Tintin and Alph-art*, which he drew in Hergé's ligne claire style.^{*[142]}

The response to these parodies has been mixed in the Tintinological community. Many despise them, seeing them as an affront to Hergé's work.^{*[142]} Nick Rodwell of the Hergé Foundation took this view, declaring that "None of these copyists count as true fans of Hergé. If they were, they would respect his wishes that no one but him draw Tintin's adventures."^{*[142]} Where possible, the foundation has taken legal action against those known to be producing such items. Others have taken a different attitude, considering such parodies and pastiches to be tributes to Hergé, and collecting them has become a "niche specialty".^{*[142]}



Hergé art exhibition at the Centre Georges Pompidou modern art museum in Paris, commemorating the centenary of Hergé's birth in 2007.^{*[147]}

Exhibitions

After Hergé's death in 1983, his art began to be honoured at exhibitions around the world, keeping *Tintin* awareness at a high level. The first major *Tintin* exhibition in London was *Tintin: 60 years of Adventure*, held in 1989 at the Town Hall in Chelsea. This early exhibition displayed many of Hergé's original sketches and inks, as well as some original gouaches.^{*[148]} In 2001, an exhibition en-

titled *Mille Sabords!* ("Billions of Blistering Barnacles!") was shown at the National Navy Museum (**Musée national de la Marine**) in Paris.*[149] In 2002, the Bunkamura Museum of Art in Tokyo staged an exhibition of original Hergé drawings as well as of the submarine and rocket ship invented in the strips by Professor Calculus.*[150] The National Maritime Museum in Greenwich, London, hosted the exhibition *The Adventures of Tintin at Sea* in 2004, focusing on Tintin's sea exploits, and in commemoration of the 75th anniversary of the publication of Tintin's first adventure.*[151] 2004 also saw an exhibition in Halles Saint Géry in Brussels titled *Tintin et la ville* ("Tintin and the City") showcasing all cities in the world Tintin had travelled.*[152]

The Belgian Comic Strip Center in the Brussels business district added exhibits dedicated to Hergé in 2004.*[153] The Brussels' Comic Book Route in the center of Brussels added its first *Tintin* mural in July 2005.*[154]

The centenary of Hergé's birth in 2007*[1] was commemorated at the largest museum for modern art in Europe, the **Centre Georges Pompidou** in Paris, with *Hergé*, an art exhibition honouring his work. The exhibition, which ran from 20 December 2006 until 19 February 2007, featured some 300 of Hergé's boards and original drawings, including all 124 original plates of *The Blue Lotus*.*[147] Laurent le Bon, organizer of the exhibit said, "It was important for the Centre to show the work of Hergé next to that of Matisse or Picasso."*[155] Michael Farr said, "Hergé has long been seen as a father figure in the comics world. If he's now recognized as a modern artist, that's very important."*[156]

2009 saw the opening of the Hergé Museum (**Musée Hergé**), designed in contemporary style, in the town of **Louvain-la-Neuve**, south of Brussels.*[157] Visitors follow a sequence of eight permanent exhibit rooms covering the entire range of Hergé's work, showcasing the world of Tintin and his other creations.*[158] In addition, the new museum has already seen many temporary exhibits, including *Into Tibet With Tintin*.*[159]

0.1.8 Legacy

Hergé is recognised as one of the leading cartoonists of the twentieth century.*[161] Most notably, Hergé's *ligne claire* style has been influential to creators of other Franco-Belgian comics. Contributors to *Tintin* magazine have employed *ligne claire*, and later artists Jacques Tardi, Yves Chaland, Jason Little, Phil Elliott, Martin Handford, Geof Darrow, Eric Heuvel, Garen Ewing, Joost Swarte, and others have produced works using it.*[162]

In the wider art world, both **Andy Warhol** and **Roy Lichtenstein** have claimed Hergé as one of their most important influences.*[163] Lichtenstein made paintings based on fragments from *Tintin* comics, whilst Warhol used *ligne claire* and even made a series of paintings with Hergé as



The Hergé Museum, located in the town of Louvain-la-Neuve, south of Brussels, opened in June 2009, honouring the work of Hergé.[160]*

the subject. Warhol, who admired Tintin's "great political and satirical dimensions",*[163] said, "Hergé has influenced my work in the same way as Walt Disney. For me, Hergé was more than a comic strip artist".*[164]

Hergé has been lauded as "creating in art a powerful graphic record of the 20th century's tortured history" through his work on Tintin,*[118] whilst Maurice Horn's *World Encyclopedia of Comics* declares him to have "spear-headed the post-World War II renaissance of European comic art".*[165] French philosopher Michel Serres noted that the twenty-three completed Tintin albums constituted a "*chef-d'œuvre*" ("masterpiece") to which "the work of no French novelist is comparable in importance or greatness".*[166]

In 1966, Charles de Gaulle said, "In the end, you know, my only international rival is Tintin! We are the small ones, who do not let themselves be had by the great ones."*[167]*[lower-alpha 10]

In March 2015, Brussels Airlines has painted an **Airbus A320-200** with registration OO-SNB in a special Tintin livery.*[168]

0.1.9 List of titles

Following are the twenty-four canonical *Tintin* comic albums as named in English. Publication dates are of the original French-language versions.

The following are double albums with a continuing story arc.

- *Cigars of the Pharaoh & The Blue Lotus*
- *The Secret of the Unicorn & Red Rackham's Treasure*
- *The Seven Crystal Balls & Prisoners of the Sun*
- *Destination Moon & Explorers on the Moon*

Apart from the series, a comic album supervised by, but not written by, Hergé was released based on the film *Tintin et le lac aux requins*.

- *Tintin and the Lake of Sharks* (1972)

Hergé attempted and then abandoned one album:

- *Le Thermozero* (1958)

0.1.10 See also

- *Jo, Zette and Jocko*, a spin-off of *The Adventures of Tintin*
- Tintin videos and DVDs

0.1.11 References

Notes

- [1] Tintin first appeared in *Eagle* Vol 2:17 (3 August), which ran in weekly parts in the lower half of the centerfold, beneath the cutaway drawings, until Vol 3:4 (2 May 1952).
- [2] At that time, *Children's Digest* had a circulation of around 700,000 copies monthly.
- [3] "Mes chers amis, je vais vous parler aujourd'hui de votre patrie : La Belgique."
- [4] "Dead animals" refers to the fashion for big-game hunting at the time of the work's original publication.
- [5] Two series were created. Series 1: Two books, twelve episodes, were adapted in black and white as a test of the studio's abilities; these were actually faithful to the original albums. Series 2: Eight books, 91 episodes, were adapted in colour; these were often unfaithful to the original albums. The animation quality of the series was very limited.* [105]
- [6] Belvision had just been launched by Raymond Leblanc, who had created *Tintin* magazine a decade earlier.
- [7] The series ran for three seasons, 13 episodes each season; the 21 stories usually presented in two-part segments.
- [8] Geoffrey Case (adapted), Tony Wreden (directed): *Tintin's Great American Adventure*, Arts Theatre, London, 18 December 1976 to 20 February 1977, Unicorn Theatre Company. *Tintin and the Black Island*, Arts Theatre, London, 1980–81, Unicorn Theatre Company.
- [9] "Tintin on screen" depicts both *Tintin* television programs and four of the five *Tintin* film adaptations (*Lake of Sharks* was omitted).
- [10] "Au fond, vous savez, mon seul rival international c'est Tintin ! Nous sommes les petits qui ne se laissent pas avoir par les grands." Spoken by Charles de Gaulle, according to his Minister for Cultural Affairs André Malraux. De Gaulle had just banned all NATO aircraft bases from France; "the great ones" referred to USA and USSR. De Gaulle then added, "On ne s'en apperçoit pas, à cause de ma taille." ("Only nobody notices the likeness because of my size.") * [167]

Footnotes

- [1] Pollard 2007; Bostock & Brennan 2007; The Age 24 May 2006; Junkers 2007.
- [2] Farr 2007a, p. 4.
- [3] Thompson 1991, p. 207–208.
- [4] Screech 2005, p. 27; Miller 2007, p. 18; Clements 2006; Wagner 2006; Lichfield 2006; Macintyre 2006; Gravett 2008.
- [5] Thompson 2003; Gravett 2005; Mills 1983.
- [6] Assouline 2009, p. 19.
- [7] Thompson 1991, p. 24; Peeters 2012, pp. 20–29.
- [8] Thompson 1991, pp. 24–25; Peeters 2012, pp. 31–32.
- [9] Assouline 2009, p. 38.
- [10] Goddin 2008, p. 44.
- [11] Farr 2001, p. 12.
- [12] Farr 2001, p. 12; Thompson 1991, p. 25; Assouline 2009.
- [13] Thompson 1991, p. 29.
- [14] Lofficier & Lofficier 2002, p. 19.
- [15] Assouline 2009, p. 17; Farr 2001, p. 18; Lofficier & Lofficier 2002, p. 18.
- [16] Goddin 2008, p. 67.
- [17] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [18] Peeters 2012, pp. 39–41.
- [19] Assouline 2009, pp. 32–34; Peeters 2012, pp. 42–43.
- [20] Assouline 2009, pp. 26–29; Peeters 2012, pp. 45–47.
- [21] Assouline 2009, pp. 30–32.
- [22] Assouline 2009, p. 35.
- [23] Thompson 1991, p. 82.
- [24] Thompson 1991, pp. 91–92.
- [25] Thompson 1991, pp. 90–91.
- [26] Thompson 1991, pp. 92–93.
- [27] Thompson 1991, pp. 98–99.
- [28] Thompson 1991, p. 147.
- [29] Thompson 1991, p. 166.
- [30] Thompson 1991, p. 173.
- [31] Thompson 1991, p. 174.

- [32] Thompson 1991, pp. 176, 174.
- [33] Thompson 1991, p. 194.
- [34] Thompson 1991, pp. 202-203.
- [35] Thompson 1991, p. 203.
- [36] Thompson 1991, p. 289.
- [37] Walker 2005.
- [38] McCloud 1993.
- [39] Horeau 2004.
- [40] McCarthy 2006, pp. 160–161.
- [41] McCarthy 2006, p. 4.
- [42] Yusuf 2005.
- [43] How to tell a Thompson from a Thomson 2006.
- [44] Farr 2004.
- [45] Thompson 2003.
- [46] McLaughlin 2007, p. 187.
- [47] Gravett 2005.
- [48] McLaughlin 2007, pp. 173–234.
- [49] Assouline 2009.
- [50] Ewing 1995.
- [51] Pain 2004.
- [52] Moura 1999.
- [53] Sadoul & Didier 2003.
- [54] The Great Wave 2006.
- [55] Mills 1983.
- [56] Thompson 1991, p. 109.
- [57] Corn 1989; The Times 4 August 2009.
- [58] The Daily Telegraph 14 August 2009; The Times 4 August 2009.
- [59] Owens 10 July 2004.
- [60] Farr 2001, p. 106.
- [61] Farr 2001, p. 72.
- [62] Egmont Group 2013.
- [63] BBC News 9 January 2009.
- [64] Thompson 1991, p. 103; A personal website (Netherlands) 2006.
- [65] Owens 1 October 2004.
- [66] Hachette Book Group 2013.
- [67] Chris Owens (10 July 2004). “Interview with Michael Turner and Leslie Lonsdale-Cooper”. *Tintinologist*. Retrieved 29 November 2014.
- [68] Kim Adrian (22 October 2012). “Casterman Makes Tragic Changes to Tintin: Hyslop's Handlettering vs. ‘Pretty’ Computer Font”. Retrieved 29 November 2014.
- [69] BBC News 2 June 2006.
- [70] Farr 2001, p. 162.
- [71] Int'l Campaign for Tibet 17 May 2006.
- [72] BBC News 22 May 2002.
- [73] Wagner 2006.
- [74] Peeters 1989.
- [75] Farr 2001.
- [76] Farr 2007.
- [77] Farr 2007a.
- [78] Thompson 1991.
- [79] Apostolidès 2010.
- [80] Perl-Rosenthal 2010.
- [81] Tisseron 1990.
- [82] Tisseron 1993.
- [83] McCarthy 2006, p. 10.
- [84] McCarthy 2006, p. 8.
- [85] McCarthy 2006, p. 32.
- [86] McCarthy 2006, pp. 13–14.
- [87] McCarthy 2006, pp. 106–109.
- [88] Clements 2006.
- [89] Thompson 1991, pp. 38,49; Farr 2001, p. 22.
- [90] BBC News 28 April 2010; Beckford 2007.
- [91] Farr 2001, p. 22.
- [92] Thompson 1991, p. 40.
- [93] Thompson 1991, p. 38.
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0.1.13 External links

- Official website
- Tintinologist.org, the oldest and largest English-language Tintin fan site

Chapter 1

Creator

1.1 Hergé

Georges Prosper Remi (French: [ʁəmɛ]; 22 May 1907 – 3 March 1983), known by the pen name **Hergé** ([ɛʁʒe]), was a Belgian cartoonist. He is best known for creating *The Adventures of Tintin*, the series of comic albums which are considered one of the most popular European comics of the 20th century. He was also responsible for two other well-known series, *Quick & Flupke* (1930–40) and *Jo, Zette and Jocko* (1936–57). His works were executed in his distinct *ligne claire* drawing style.

Born to a lower middle-class family in Etterbeek, Brussels, Hergé began his career by contributing illustrations to Scouting magazines, developing his first comic series, *The Adventures of Totor*, for *Le Boy-Scout Belge* in 1926. Working for the conservative Catholic newspaper *Le Vingtième Siècle*, he created *The Adventures of Tintin* in 1929 at the advice of its editor Norbert Wallez. Revolving around the actions of boy reporter Tintin and his dog Snowy, the series' early installments – *Tintin in the Land of the Soviets*, *Tintin in the Congo*, and *Tintin in America* – were designed as conservative propaganda for children. Domestically successful, after serialisation the stories were published in book form, with Hergé continuing the series and also developing both the *Quick & Flupke* and *Jo, Zette and Jocko* series for *Le Vingtième Siècle*. Influenced by his friend Zhang Chongren, from 1934 Hergé placed far greater emphasis on conducting background research for his stories, resulting in increased realism from *The Blue Lotus* onward. Following the German occupation of Belgium in 1939, *Le Vingtième Siècle* was closed but Hergé continued his series in *Le Soir*, a popular newspaper controlled by the Nazi administration.

After the Allied liberation of Belgium in 1944, *Le Soir* was shut down and its staff – including Hergé – accused of having been collaborators. An official investigation was launched, and while no charges were brought against Hergé, in future years he repeatedly faced accusations of having been a traitor and collaborator. With Raymond Leblanc he established *Tintin* magazine in 1946, through which he serialised new *Adventures of Tintin* stories. As the magazine's artistic director, he also oversaw the publication of other successful comics series, such as Edgar P. Jacobs' *Blake and Mortimer*. In 1950 he established

Studios Hergé as a team to aid him in his ongoing projects; prominent staff members Jacques Martin and Bob de Moor greatly contributed to subsequent volumes of *The Adventures of Tintin*. Amid personal turmoil following the collapse of his first marriage he produced *Tintin in Tibet*, his personal favourite of his works. In later years he became less prolific, and unsuccessfully attempted to establish himself as an abstract artist.

Hergé's works have been widely acclaimed for their clarity of draughtsmanship and meticulous, well-researched plots. They have been the source of a wide range of adaptations, in theatre, radio, television, cinema, and computer gaming. He remains a strong influence on the comic book medium, particularly in Europe.*[2]*[3] Widely celebrated in Belgium, a Hergé Museum was established in Louvain-la-Neuve in 2009. His work nevertheless remains controversial, having been criticised for instances of antisemitism and racism.

1.1.1 Early life

Childhood: 1907–25

Georges Prosper Remi was born on 22 May 1907 in his parental home in Etterbeek, Brussels, a central suburb in the capital city of Belgium.*[4] His Walloon father, Alexis Remi, worked in a confectionary factory, whilst his Flemish mother, Elisabeth Dufour, was a housewife.*[5] Married on 18 January 1905, they moved into a house at 25 rue Cranz (now 33 rue Philippe Baucq), where Hergé was born, although a year later they moved to a house at 34 rue de Theux.*[4] His primary language was his father's French, but growing up in the bilingual Brussels, he also learned Flemish, developing a Marollien accent from his maternal grandmother.*[6] Like most Belgians, his family belonged to the Roman Catholic Church, though were not particularly devout.*[7] He later characterised his life in Etterbeek as being dominated by a monochrome gray, considering it extremely boring.*[8] Biographer Benoit Peeters suggested that this childhood melancholy might have been exacerbated through being sexually abused by a maternal uncle.*[9]

"My childhood was extremely ordinary. It happened in a very average place, with average events and average

thoughts. For me, the poet's "green paradise" was rather gray... My childhood, my adolescence, Boy Scouting, military service—all of it was gray. Neither a sad boyhood nor a happy one—rather a lackluster one."

Hergé^{*}[10]

Remi developed a love of cinema, favouring Winsor McCay's *Gertie the Dinosaur* and the films of Charlie Chaplin, Harry Langdon and Buster Keaton; his later work in the comic strip medium displayed an obvious influence from them in style and content.^{*[11]} Although not a keen reader, he enjoyed the novels of British and American authors, such as *Huckleberry Finn*, *Treasure Island*, *Robinson Crusoe* and *The Pickwick Papers*, as well as the novels of Frenchman Alexandre Dumas.^{*[12]} Drawing as a hobby, he sketched out scenes from daily life along the edges of his school books. Some of these illustrations were of German soldiers, because his four years of primary schooling at the Ixelles Municipal School No. 3 coincided with the First World War, during which Brussels was occupied by the German army.^{*[13]} In 1919, his secondary education began at the secular Place de Londres in Ixelles,^{*[14]} but in 1920 he was moved to Saint-Boniface School, an institution controlled by the archbishop where the teachers were Roman Catholic priests.^{*[15]} Remi proved a successful student, being awarded prizes for excellence and would ultimately finish his secondary education in July 1925 as the top of his class.^{*[16]}

Aged 12, Remi joined the Boy Scout brigade attached to Saint-Boniface School, becoming troop leader of the Squirrel Patrol and earning the name "Curious Fox" (*Renard curieux*).^{*[17]} With the Scouts, he travelled for summer camps in Italy, Switzerland, Austria and Spain, and in the summer of 1923 his troop hiked 200 miles across the Pyrenees.^{*[18]} His experiences with Scouting would have a significant influence on the rest of his life, sparking his love of camping and the natural world, and providing him with a moral compass that stressed personal loyalty and keeping one's promise.^{*[19]} His Scoutmaster, Rene Weverbergh, encouraged his artistic ability, and published one of Remi's drawings in the newsletter of the Saint-Boniface Scouts, *Jamais Assez (Never Enough)*; his first published work.^{*[20]} When Weverbergh became involved in the publication of *Boy-Scout*, the newsletter of the Federation of Scouts, he published more of Remi's illustrations, the first of which appeared in the fifth issue, from 1922.^{*[20]} Remi continued publishing cartoons, drawings and woodcuts in subsequent issues of the newsletter, which was soon renamed *Le Boy-Scout Belge (The Belgian Boy Scout)*. During this time, he experimented with different pseudonyms, using "Jérémie" and "Jérémiades" before settling on "Hergé", the French pronunciation of his reversed initials (R.G.), a name that he first published under in December 1924.^{*[21]}

Totor and early career: 1925–28



The Totor series was Hergé's first published comic strip.

Alongside his stand-alone illustrations, in July 1926 Hergé began production of a comic strip for *Le Boy-Scout Belge*, *Les Aventures de Totor* (*The Adventures of Totor*), which continued intermittent publication until 1929. Revolving around the adventures of a Boy Scout patrol leader, the comic initially featured written captions underneath the scenes, but Hergé began to experiment with other forms of conveying information, including speech bubbles.^{*[22]} Illustrations were also published in *Le Blé qui lève (The Wheat That Grows)* and other publications of the Catholic Association of Belgian Young People, and Hergé produced a book jacket for Weverbergh's novel, *The Soul of the Sea*.^{*[23]} Being young and inexperienced, still learning his craft, Hergé sought guidance from an older cartoonist, Pierre Ickx, and together they founded the short-lived *Atelier de la Fleur de Lys* (AFL), an organisation for Christian cartoonists.^{*[24]}

After graduating from secondary school in 1925, Hergé enrolled in the École Saint-Luc art school, but finding the teaching boring, he left after one lesson.^{*[25]} Hoping for an illustrative job alongside Ickx at *Le Vingtième Siècle* (*The Twentieth Century*)—a conservative "Catholic Newspaper of Doctrine and Information"—he found there to be no positions available, instead obtaining a job in the paper's subscriptions department, starting work there in September 1925.^{*[26]} Despising the boredom of this position, he enlisted for military service before he was called up, and in August 1926 was assigned to the Daily barracks at Schaerbeek. Joining the first infantry regiment, he was also bored by his military training, but continued sketching and producing episodes of *Totor*.^{*[27]}

Toward the end of his military service, in August 1927, Hergé met with the editor of *Le Vingtième Siècle*, the Abbé Norbert Wallez, a vocal fascist who kept a signed

photograph of the Italian Fascist leader Benito Mussolini on his desk.* [28] Impressed by Hergé's repertoire, Wallez agreed to give him a job as a photographic reporter and cartoonist for the paper, something for which Hergé always remained grateful, coming to view the Abbé as a father figure.* [29] Supplemented by commissions for other publications, Hergé illustrated a number of texts for "The Children's Corner" and the literary pages; the illustrations of this period show his interest in woodcuts and the early prototype of his *ligne claire* style.* [30]

Founding Tintin and Quick & Flupke: 1929–32

Beginning a series of newspaper supplements in late 1928, Wallez founded a supplement for children, *Le Petit Vingtième* (*The Little Twentieth*), which subsequently appeared in *Le Vingtième Siècle* every Thursday.* [31] Carrying strong Catholic and fascist messages, many of its passages were explicitly anti-semitic.* [32] For this new venture, Hergé illustrated *L'Extraordinaire Aventures de Flup, Nénesse, Puosette et Cochonet* (*The Extraordinary Adventures of Flup, Nénesse, Puosette and Cochonet*), a comic strip authored by one of the paper's sport columnists, which told the story of two boys, one of their little sisters, and her inflatable rubber pig.* [33] Hergé was unsatisfied, and eager to write and draw a comic strip of his own. He was fascinated by new techniques in the medium—such as the systematic use of speech bubbles—found in such American comics as George McManus' *Bringing up Father*, George Herriman's *Krazy Kat* and Rudolph Dirks's *Katzenjammer Kids*, copies of which had been sent to him from Mexico by the paper's reporter Léon Degrelle, stationed there to report on the Cristero War.* [34]

Hergé developed a character named Tintin as a Belgian boy reporter who could travel the world with his fox terrier, Snowy—"Milou" in the original French—basing him in large part on his earlier character of Totor and also on his own brother, Paul.* [36] Degrelle later falsely claimed that Tintin had been based on him, while he and Hergé fell out when Degrelle used one of his designs without permission; they settled out-of-court.* [37] Although Hergé wanted to send his character to the United States, Wallez instead ordered him to set his adventure in the Soviet Union, acting as a work of anti-socialist propaganda for children. The result, *Tintin in the Land of the Soviets*, began serialisation in *Le Petit Vingtième* on 10 January 1929, and ran until 8 May 1930.* [38] Popular in Franco-phone Belgium, Wallez organized a publicity stunt at the Gare de Nord station, following which he organized the publication of the story in book form.* [39] The popularity of the story led to an increase in sales, and so Wallez granted Hergé two assistants, Eugène Van Nyverseel and Paul "Jam" Jamin.* [40]

In January 1930, Hergé introduced *Quick & Flupke* (*Quick et Flupke*), a new comic strip about two street kids from Brussels, in the pages of *Le Petit Vingtième*.* [41] At Wallez's direction, in June he began serialisation of the



The front page of the edition of 1 May 1930 of Le Petit Vingtième, declaring "Tintin Revient!" ("Tintin Returns!") from his adventure in the Soviet Union. [35]*

second Tintin adventure, *Tintin in the Congo*, designed to encourage colonial sentiment towards the Belgian Congo. Authored in a paternalistic style that depicted the Congolese as childlike idiots, in later decades it would be accused of racism, however at the time was un-controversial and popular, with further publicity stunts held to increase sales.* [42] For the third adventure, *Tintin in America*, serialised from September 1931 to October 1932, Hergé finally got to deal with a scenario of his own choice, although used the work to push an anti-capitalist, anti-consumerist agenda in keeping with the paper's ultra-conservative ideology.* [43] Although the *Adventures of Tintin* had been serialised in the French Catholic *Cœurs Vaillants* ("Brave Hearts") since 1930, he was soon receiving syndication requests from Swiss and Portuguese newspapers too.* [44] Though wealthier than most Belgians at his age, and despite increasing success, he remained an unfazed "conservative young man" dedicated to his work.* [45]

Hergé sought work elsewhere too, creating *The Lovable Mr. Mops* cartoon for the Bon Marché department store,* [46] and *The Adventures of Tim the Squirrel Out West* for the rival L'Innovation department store.* [47] On 20 July 1932, he married Germaine Kieckens, who was Wallez's secretary; although neither of them were entirely happy with the union, they had been encouraged to do so by Wallez, who demanded that all his staff married and who personally carried out the wedding ceremony at the Saint-Roch Church in Laeken.* [48] Spending their hon-

eymoon in Vianden, Luxembourg, the couple moved into an apartment in the rue Knapen, Schaerbeek.* [49] When Waller was removed from the paper's editorship following a scandal, Hergé tried to resign, but was encouraged to stay after his monthly salary was increased from 2000 and 3000 francs and his workload was reduced, with Jamin taking responsibility for the day-to-day running of *Le Petit Vingtième*.* [50]

1.1.2 Rising fame

Tintin in the Orient and Jo, Zette & Jocko: 1932–39



Zhang Chongren

In November 1932 Hergé announced that the following month he would send Tintin on an adventure to Asia.* [51] Although initially titled *The Adventures of Tintin, Reporter, in the Orient*, it would later be renamed *Cigars of the Pharaoh*. A mystery story, the plot began in Egypt before proceeding to Arabia and India, during which the recurring characters of Thomson and Thompson and Rastapopoulos were introduced.* [52] Through his friend Charles Lesne, Hergé was hired to produce illustrations for the company Casterman, and in late 1933 they proposed taking over the publication of both *The Adventures of Tintin* and *Quick and Flupke* in book form, to which Hergé agreed; the first Casterman book was the collected volume of *Cigars*.* [53] Continuing to subsidise

his comic work with commercial advertising, in January 1934 he also founded the "Atelier Hergé" advertising company with two partners, but it was liquidated after six months.* [54] From February to August 1934 Hergé serialised *Popol Out West* in *Le Petit Vingtième*, a story using animal characters that was a development of the earlier *Tim the Squirrel* comic.* [55]

From August 1934 to October 1935, *Le Petit Vingtième* serialised Tintin's next adventure, *The Blue Lotus*, which was set in China and dealt with the recent Japanese invasion of Manchuria. Hergé had been greatly influenced in the production of the work by his friend Zhang Chongren, a Catholic Chinese student studying at Brussels' Académie Royale des Beaux-Arts, whom he had been introduced to in May 1934. Zhang gave him lessons in Taoist philosophy, Chinese art, and Chinese calligraphy, influencing not only his artistic style but also his general outlook on life.* [56] As a token of appreciation Hergé added a fictional "Chang Chong-Chen" to *The Blue Lotus*, a young Chinese boy who meets and befriends Tintin.* [56] For *The Blue Lotus*, Hergé devoted far more attention to accuracy, resulting in a largely realistic portrayal of China.* [56] As a result, *The Blue Lotus* has been widely hailed as "Hergé's first masterpiece" and a benchmark in the series' development.* [57] Casterman published it in book form, also insisting that Hergé include colour plates in both the volume and in reprints of *America* and *Cigars*.* [58] In 1936, they also began production of Tintin merchandise, something Hergé supported, having ideas of an entire shop devoted to *The Adventures of Tintin*, something that would come to fruition 50 years later.* [59] Nevertheless, while his serialised comics proved lucrative, the collected volumes sold less well, something Hergé blamed on Casterman, urging them to do more to market his books.* [60]

Hergé's next Tintin story, *The Broken Ear* (1935–37), was the first for which the plot synopsis had been outlined from the start, being a detective story that took Tintin to South America. It introduced the character of General Alcazar, and also saw Hergé introduce the first fictional countries into the series, San Theodoros and Nuevo Rico, two republics based largely on Bolivia and Paraguay.* [61] The violent elements within *The Broken Ear* upset the publishers of *Cœurs Vaillants*, who asked Hergé to create a more child-appropriate story for them. The result was *The Adventures of Jo, Zette, and Jocko*, a series about a young brother and sister and their pet monkey.* [62] The series began with *The Secret Ray*, which was serialised in *Cœurs Vaillants* and then *Le Petit Vingtième*, and continued with *The Stratoship H-22*.* [63] Hergé nevertheless disliked the series, commenting that the characters "bored me terribly." * [64] Now writing three series simultaneously, Hergé was working every day of the year, and felt stressed.* [65]

The next Tintin adventure was *The Black Island* (1937–38), which saw the character travel to Britain to battle counterfeitors and introduced a new antagonist, the Ger-

Jo, Zette and Jocko in *Cœurs Vaillants*

man Dr. Müller.* [66] Hergé followed this with *King Ottokar's Sceptre* (1938–39), in which Tintin saves the fictional Eastern European country of Syldavia from being invaded by its expansionist neighbour, Borduria; the event was an anti-fascist satire of Nazi Germany's expansion into Austria and Czechoslovakia.* [67] In May 1939, Hergé moved to a new house in Watermael-Boitsfort,* [68] although following the German invasion of Poland, he was conscripted into the Belgian army and temporarily stationed in Herenthout. Demobbed within the month, he returned to Brussels and adopted a more explicit anti-German stance when beginning his next Tintin adventure, *Land of Black Gold*, which was set in the Middle East and featured Dr. Müller sabotaging oil lines.* [69]

During this period, Hergé also contributed to *L'Ouest* (*The West*), a newspaper run by his friend Raymond De Becker.* [70] *L'Ouest* urged Belgium to remain neutral in World War II, a stance Hergé supported, creating the *Mr Bellum* strip to argue this position.* [71] Hergé was invited to visit China by Chinese Nationalist leader Chiang Kai-shek, who had enjoyed *The Blue Lotus*, although due to the political situation in Europe, this was not possible.* [72] He was re-mobilized in December, and stationed in Antwerp, from where he continued to send the Tintin strip to *Le Petit Vingtième*. However, he fell ill with sinusitis and boils and was declared unfit for military service in May 1940. That same day, Germany invaded Belgium. *Le Vingtième Siècle* was shut down, part way through the serialisation of *Land of Black Gold*.* [73]

German occupation and *Le Soir*: 1939–45

"It is certain that Raymond De Becker sympathized with the National Socialist system, and on this point he was in agreement with **Henri De Man**. I admit that I believed myself that the future of the West could depend on the New Order. For many people democracy had proven deceptive, and the New Order brought fresh hope. In Catholic circles such views were widely held. Given everything that happened, it was naturally a terrible error to have believed even for an instant in the New Order."

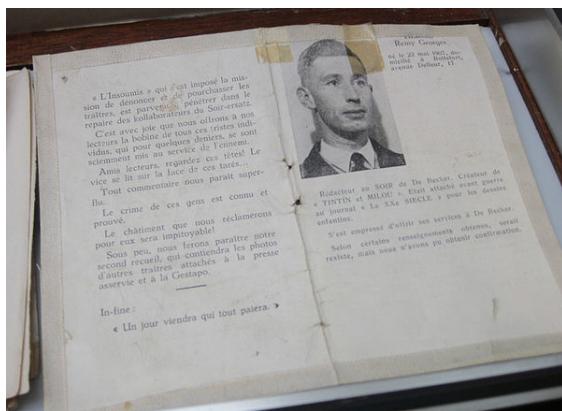
Hergé, 1973*[74]

As the Belgian army clashed with the invading Germans, Hergé and his wife fled by car to France along with tens of thousands of other Belgians, first staying in Paris and then heading south to Puy-de-Dôme, where they remained for six weeks.* [75] On 28 May, Belgian King Leopold III surrendered the country to the German army to prevent further killing; a move that Hergé agreed with. He followed the king's request that all of those Belgians who had fled the country return, arriving back in Brussels on 30 June.* [76] There, he found that his house had been occupied as an office for the German army's Propagandastaffel, and also faced financial trouble, as he owed back taxes yet was unable to access his financial reserves.* [77] All Belgian publications were now under the control of the German occupying force, who refused *Le Petit Vingtième* permission to continue publication.* [78] Instead, Hergé was offered employment as a cartoonist for *Le Pays Réel* by its editor, the Rexist Victor Matthys; however, Hergé perceived *Le Pays Réel* as an explicitly political publication, and thus declined the position.* [79]

Instead, he took up a position with *Le Soir*, Belgian's largest Francophone daily newspaper. Confiscated from its original owners, the German authorities had permitted *Le Soir* to be re-opened under the directorship of De Doncker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.* [80] After joining the *Le Soir* team on 15 October, Hergé was involved in the creation of a children's supplement, *Soir-Jeunesse*, aided by Jamin and Jacques Van Melkebeke.* [81] He relaunched *The Adventures of Tintin* with a new story, *The Crab with the Golden Claws*, in which Tintin pursued drug smugglers in North Africa; the story was a turning point in the series for its introduction of Captain Haddock, who would become a major character in the rest of the *Adventures*.* [82] This story, like the subsequent *Adventures of Tintin* published in *Le Soir*, would reject the political themes present in earlier stories, instead remaining firmly neutral.* [83] Hergé also included new *Quick & Flupke* gags in the supplement, as well as illustrations for serialised stories by Edgar Allan Poe and the Brothers Grimm.* [84]

In May 1941, a paper shortage led to the *Soir-Jeunesse* being reduced to four pages, with the length of the Tintin

strip being cut by two thirds. Several weeks later the supplement disappeared altogether, with *The Crab with the Golden Claws* being moved into *Le Soir* itself, where it became a daily strip.*[85] While some Belgians were upset that Hergé was willing to work for a newspaper controlled by the occupying Nazi administration,*[86] he was heavily enticed by the size of *Le Soir*'s readership, which reached 600,000.*[87] With Van Melkebeke, Hergé put together two Tintin plays. The first, *Tintin in the Indies*, appeared at Brussels' Theatre des Galeries in April 1941, while the second, *Mr Bollock's Disappearance*, was performed there in December.*[88] From October 1941 to May 1942, *Le Soir* serialised Hergé's next Tintin adventure, *The Shooting Star*, followed by publication as a single volume by Casterman. In keeping with *Le Soir*'s editorial standpoint, *The Shooting Star* espoused an anti-Semitic and anti-American attitude, with the antagonist being a wealthy Jewish American businessman; it would thus prove particularly controversial in the post-war period, although Hergé denied any malicious anti-Semitic intention.*[89]



Booklet published by the resistance group L'Insoumis, denouncing Georges Remy [sic] as a collaborator. Hergé later admitted that "I hated the Resistance thing... I knew that for every one of the Resistance's actions, hostages would be arrested and shot." [90]*

Casterman felt that the black-and-white volumes of *The Adventures of Tintin* were not selling as well as colour comic books, and thus that the series should be produced in colour. At the same time, Belgium was facing a paper shortage, with Casterman wishing to cut down the volumes from 120-pages in length to 62. Hergé was initially sceptical, but ultimately agreed to their demands in February 1942.*[91] For these new editions, Casterman introduced a four-colour system, although Hergé insisted that colour should remain secondary to line, and that it would not be used for shading.*[92] To cope with this additional workload, Hergé approached a friend whom he had met through Van Melkebeke, Edgar P. Jacobs, to aid him as a cartoonist and colourist.*[93] Jacobs could only work on the project part time, and so on March 1942 Hergé also employed a woman named Alice Devos to aid him.*[94] In July 1942, Hergé then procured an agent,

Bernard Thierry, who took 40% of his commissions; their working relationship would be strained.*[95] With their assistance, from 1942 to 1947, Hergé adapted most of his previous *Adventures of Tintin* into 62-page colour versions.*[96]

Hergé's next *Adventure of Tintin* would be *The Secret of the Unicorn*, serialised in *Le Soir* from June 1942.*[97] He had collaborated closely with Van Melkebeke on this project, who had introduced many elements from the work of Jules Verne into the detective story, in which Tintin and Haddock searched for parchments revealing the location of hidden pirate treasure.*[98] *The Secret of the Unicorn* marked the first half of a story arc that was completed in *Red Rackham's Treasure*, serialised in *Le Soir* from February 1943; in this story, Tintin and Haddock search for the pirate's treasure in the Caribbean, with the character of Professor Calculus being introduced to the series.*[99] Following *Red Rackham's Treasure*, Hergé drew illustrations for a serialised story titled *Dupont et Dupond, détectives* ("Thomson and Thompson, Detectives"), authored by the newspaper's crime editor, Paul Kinnel.*[100]

In September 1943, De Becker was removed as editor of *Le Soir* for stating that although the Nazis were motivated "by undoubtedly good will, [they were also] extremely out of touch with reality"; although Hergé was close to De Becker, he decided to remain at the newspaper, which came under the editorship of Max Hodeige.*[101] In autumn 1943, Hergé had decided that he wanted Jacobs to collaborate with him on *The Adventures of Tintin*. Although initially hesitant, Jacobs eventually agreed, adopting the paid position in January 1944.*[102] Jacobs and Hergé became close collaborators and greatly influenced each other, while together they developed the plot for the next *Adventure of Tintin*, *The Seven Crystal Balls*,*[103] which began serialisation in *Le Soir* in December 1943.*[104]

Post-war controversy: 1944–46



The Allied liberation of Belgium in September 1944 brought problems for Hergé

As the Allied troops liberated Brussels from German occupation, *Le Soir* ceased publication on 2 September

1944, partway through its serialisation of *The Seven Crystal Balls*.^{*[105]} Hergé was arrested on 3 September, having been named as a collaborator in a Resistance document known as the “Gallery of Traitors”.^{*[106]} This would be the first of four incidents in which Hergé was arrested – by the State Security, the Judiciary Police, the Belgian National Movement, and the Front for Independence respectively – during the course of which he spent one night in jail.^{*[107]} On 5 September the entire staff of *Le Soir* were fired and a new editorial team introduced,^{*[105]} while on 8 September the Supreme Headquarters Allied Expeditionary Force (SHAEF) issued a proclamation announcing that “any journalist who had helped produce a newspaper during the occupation was for the time being barred from practising his profession.”^{*[108]} Blacklisted, Hergé was now unemployed.^{*[109]} Further, he was publicly lampooned as a collaborator by a newspaper closely associated with the Belgian Resistance, *La Patrie*, which issued a satirical strip titled *The Adventures of Tintin in the Land of the Nazis*.^{*[110]}

The period witnessed widespread recriminations against accused collaborators, with military courts condemning 30,000 on minor charges and 25,000 on more serious charges; of those, 5,500 were sentenced to life imprisonment or capital punishment.^{*[111]} A judiciary inquiry into Hergé’s case was launched by the deputy public prosecutor, Mr Vinçotte, although in his report he urged lenience, stating that “I am inclined to close the case. I believe it would bring ridicule on the judicial system to go after an inoffensive children’s book author and illustrator. On the other hand, Hergé worked for *Le Soir* during the war, and his illustrations are what made people buy the newspaper.”^{*[112]} Although unable to work for the press, Hergé continued to re-draw and colour the older *Adventures of Tintin* for publication in book form by Casterman, completing the second version of *Tintin in the Congo* and starting on *King Ottokar’s Sceptre*.^{*[113]} Casterman supported Hergé throughout his ordeal, for which he always remained grateful.^{*[114]} Attempting to circumvent his blacklisting, with Jacobs he began producing comics under the anonymous pseudonym of “Olav”, but upon sending them to publishers found none who would accept them.^{*[115]} Although this period allowed him an escape from the pressure of daily production which had affected most of his working life,^{*[116]} he also had family problems to deal with; his brother Paul returned to Brussels from a German prisoner of war camp, although their mother had become highly delusional and was moved to a psychiatric hospital.^{*[117]}

“[During the occupation] I worked, just like a miner, a tram driver or baker! But, while one found it normal for an engineer to operate a train, members of the press were labelled as ‘traitors’.”

Hergé^{*[116]}

In October 1945, Hergé was approached by Raymond

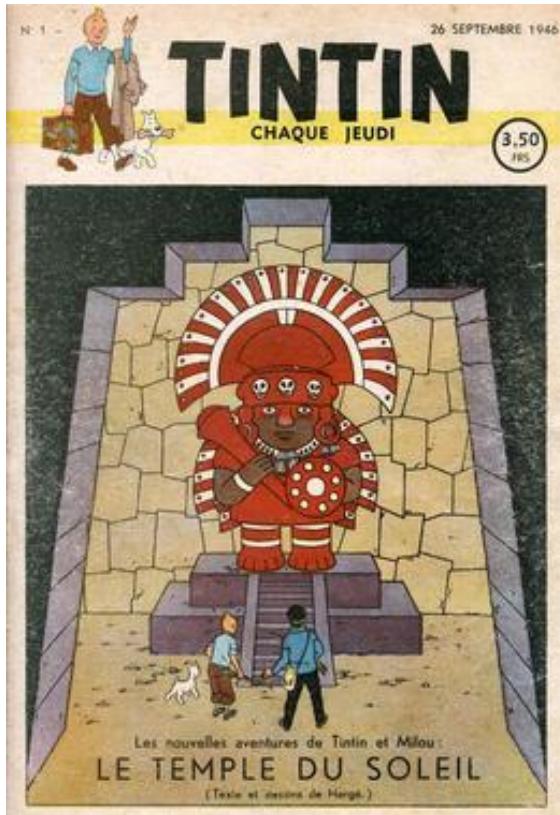
Leblanc, a former member of a conservative Resistance group, the National Royalist Movement, and his associates André Sinave and Albert Debatty. The trio were planning on launching a weekly magazine for children, and Leblanc – who had fond childhood memories of *Tintin in the Land of the Soviets* – thought Hergé would be ideal for it.^{*[118]} Hergé agreed, and Leblanc obtained clearance papers for him, allowing him to work.^{*[119]} Concerned about the judicial investigation into Hergé’s wartime affiliations, Leblanc convinced William Ugeux, a leader of the Belgian Resistance who was now in charge of censorship and certificates of good citizenship, to look into the comic creator’s file. Ugeux concluded that Hergé had been “a blunderer rather than a traitor” for his work at *Le Soir*.^{*[120]} The decision as to whether Hergé would stand trial belonged to the general auditor of the Military Tribunal, Walter Jean Ganshof van der Meersch. He closed the case on 22 December 1945, declaring that “in regard to the particularly inoffensive character of the drawings published by Remi, bringing him before a war tribunal would be inappropriate and risky”.^{*[121]}

Now free from threat of prosecution, Hergé continued to support his colleagues at *Le Soir* who were being charged as collaborators; six of them were sentenced to death, and others to lengthy prison sentences.^{*[122]} Among those sentenced to death was Hergé’s friend, Jamin, although his sentence was commuted to life imprisonment.^{*[123]} In May 1946, Hergé was issued a certificate of good citizenship, which became largely necessary to obtain employment in post-war Belgium.^{*[124]} Celebrations were marred by his mother’s death in April 1946; she was aged 60.^{*[125]} Harry Thompson has described this post-war period as the “greatest upheaval” of Hergé’s life.^{*[126]} Hergé later described it as “an experience of absolute intolerance. It was horrible, horrible!”^{*[127]} He considered the post-war trials of alleged collaborators a great injustice inflicted upon many innocent people,^{*[128]} and never forgave Belgian society for the way that he had been treated, although hid this from his public persona.^{*[129]}

1.1.3 Later life

Establishing *Tintin* magazine: 1946–49

Sinave devised the idea of naming their new magazine *Tintin*, believing that this would attract a wide audience.^{*[130]} The Dutch-language edition produced for release in Belgium’s Flemish north was titled *Kuifje* after the character’s Dutch-language name.^{*[131]} Adopting the slogan of “The Newspaper for the Young Aged 7 to 77”,^{*[132]} the magazine also used a logo featuring the Tintin character himself.^{*[133]} The capital for the project had been put up by those involved: as executive director, Leblanc provided 50%, while its managing director Georges Lallemand provided 40% and Hergé, its artistic director, provided 10%.^{*[134]} Hergé assembled a group of associates to aid him, including Van Melke-



The first issue of *Tintin* magazine included an image based upon *Prisoners of the Sun*.

beke, Jacobs, Paul Cuvelier, and Jacques Laudy.*[135] Van Melkebeke was initially appointed editor-in-chief, although he was arrested for having worked for the collaborationist *Le Nouveau journal* shortly after, with his involvement in the project thus being kept secret so as to avoid further controversy.*[136] Van Melkebeke continued to provide work for the magazine under pseudonyms, although this ceased during his imprisonment from December 1947 to October 1949.*[137]

The first issue of *Tintin* magazine was published on 26 September 1946.*[138] Hergé was assigned to produce a two-page spread each week, and began by concluding *The Seven Crystal Balls* before embarking on its successor story, *Prisoners of the Sun*.*[132] Alongside Hergé's *Adventures of Tintin*, the magazine also included Laudy's *The Legend of the Four Aymon Brothers* and Jacobs' *The Secret of the Swordfish*, the first in his new *Blake and Mortimer* series.*[133] While the magazine was in competition with a number of rivals, most notably *Spirou*, famous for serialising the *Lucky Luke* and *Buck Danny* comics,*[139] it proved an immediate success, with 60,000 copies being sold in three days of its release.*[133] Its publication resulted in a massive boost to Hergé's book sales too.*[132]

In 1947 a Belgian film adaptation of *The Crab with the Golden Claws* was produced, and believing that cinematic adaptations were a good way to proceed, Hergé contacted

Disney Studios in the United States; they declined his offer to adapt *The Adventures of Tintin* for the silver screen.*[140] In May 1947 the artistic collaboration between Hergé and Jacobs ended after an argument. Hergé had been jealous of the immediate success of Jacobs' *Blake and Mortimer* series, and had turned down Jacobs' request that he be credited as co-creator of the new *Adventures of Tintin*.*[141] That same month, Hergé broke from his manager, Thiery, after discovering that the latter had been siphoning off money for himself.*[142]

Many Belgians were highly critical of the magazine due to its connections with Hergé, who was still deemed a collaborator and traitor by many; *La Soir* and *La Cité* publicly criticised the decision without referring to him by name while *Le Quotidien* and *Drapeau Rouge* specifically singled him out for denunciation.*[143] Hergé believed that the children's author Jeanne Cappe was behind many of these accusations, and threatened her with a lawsuit.*[144] Unhappy with life in Belgium, Hergé made plans to emigrate to Argentina, a nation that was welcoming many Europeans who had supported the defeated Axis powers and which had a thriving comic book scene. Ultimately, he changed his mind, for reasons that have remained unknown; it is possible that he was unable to secure any promise of work in the South American country.*[145]

"I've just discovered... that Tintin is no longer me, and that though he continued to live it is through a sort of artificial respiration that I must keep up constantly, and that is exhausting me more and more."

Hergé, in a letter to his wife, 1947*[146]

In May, Hergé and Germaine holidayed near to Gland on *Lake Geneva*, Switzerland, where they were accompanied by a friend of theirs, a young woman named Rosane. During the holiday, Hergé and Rosane embarked on an extra-marital affair. He felt guilty, and returned to Brussels in June.*[147] Privately, he expressed the view that he had been led to commit such an act, which he viewed as immoral, through the influence of "amoral friends" that he was associating with.*[148] Hoping to reignite the passion and stability of his marriage, he arranged for he and Germaine to return to Switzerland soon after; here they argued, and embarked on a temporary separation.*[148] Remaining in Switzerland, he visited King Leopold III, who was then holidaying in *Prégny*,*[149] before briefly returning to Brussels in July.*[150] Back in Switzerland, he embarked on an affair with a married woman, although again informed Germaine before setting off to spend time in *Ardenne*.*[151] In August, the couple sought to reunite by holidaying together in Brittany, but there they broke up again and Hergé returned to his lover in Switzerland.*[152] In September he finally returned to Brussels,*[153] but with his close friend Marcel Dehaye then spent time in a retreat at the *Abbey of Notre-Dame-de-Scourmont*.*[154] That month, he revived *Land of Black*

Gold – the Adventure of Tintin that had been interrupted by the German invasion of 1940 – and began serialising it in *Tintin* magazine.*[155] However, the story was again interrupted, this time for twelve weeks as Hergé took a further unannounced holiday to Gland, greatly annoying many of his colleagues.*[156]

Although they retained respect for each other, Hergé's repeated absences had created a tense situation between himself and Leblanc.*[157] After a lengthy search, Leblanc had found a publisher willing to produce an edition of *Tintin* magazine in France: Georges Dargaud's *Le Lombard*, which began production of a French edition in October 1948.*[158] However, Hergé was unhappy that Leblanc had appointed André Frenet as Van Melkebeke's replacement as editor-in-chief, describing Frenet as "a cold functionary".*[159] Hergé was stubborn and uncompromising as the magazine's artistic director, known for strongly criticising the work of old friends like Pierre Ickx if he felt that they did not meet his exacting standards.*[160] He was particularly critical of the work of two of the newly hired staff at *Tintin* and *Kuifje*, Jacques Martin and Willy Vandersteen, encouraging them to change their artistic style to better reflect his own preferences.*[161] To Leblanc, he expressed the concern that most of those working at *Tintin* were better illustrators than storytellers.*[162] He also opined that *Tintin* was not keeping up with the times and what he perceived as the increased maturity of children, encouraging the magazine to better reflect current events and scientific developments.*[163]

Studios Hergé and Fanny Vlamyck: 1950–65

On 6 April 1950 Hergé established Studios Hergé as a public company.*[164] The Studios were based in his Avenue Delleur house in Brussels,*[165] with Hergé making a newly purchased country house in Céroux-Mousty his and Germaine's main abode.*[166] The Studios would provide both personal support to Hergé and technical support for his ongoing work.*[167] Initially with only three employees, this would rise to fifteen, with all working on Hergé's projects.*[168] He hired Bob de Moor as his primary apprentice at the Studios in March 1951.*[169] Impressed by Jacques Martin's work on *The Golden Sphinx*, Hergé convinced Martin to join the Studios in January 1954; Martin insisted on bringing with him his own two assistants, Roger Leloup and Michel Demauret.*[170] During the early 1950s, a number of those convicted for collaborating with the Nazi occupiers were freed from prison. Sympathetic to their plight, Hergé lent money to some and aided others in getting jobs at *Tintin* magazine, much to Leblanc's annoyance.*[171] For instance, as well as lending him money, Hergé used his connections to secure Raymond de Becker a job in Switzerland as a book shop sales inspector.*[172] He also hired those associated with collaboration for his Studios; his new colourist, Josette Baujot, was the wife of a recently assassinated

member of the Walloon Legion,*[173] and his new secretary, Baudouin van der Branden de Reeth, had served a prison sentence for working at *Le Nouveau Journal* during the occupation.*[174]

Hergé had developed the idea of setting an *Adventure of Tintin* on the moon while producing *Prisoners of the Sun*.*[175] He began serialisation of *Destination Moon*, the first of a two part arc followed by *Explorers on the Moon*, in *Tintin* magazine in March 1950.*[176] In September 1950, Hergé broke off the story,*[177] feeling the need for a break from work, having fallen back into clinical depression. He and Germaine went on holiday to Gland before returning to Brussels in late September.*[178] Many readers sent letters to *Tintin* asking why *Explorers on the Moon* was no longer being serialised, with a rumour emerging that Hergé had died.*[179] *Explorers of the Moon* would resume after an eighteen month hiatus, returning in April 1951.*[180] Alongside his work on the new stories, Hergé also made use of the Studios in revising more of his early works.*[181]

In February 1952, Hergé was involved in a car crash in which Germaine's leg was shattered; she had to have a steel rod implanted in it, and was confined to a wheelchair for several months.*[182] Their relationship was further strained when they received news of Wallez's death on September 1952.*[183] His friendship with Van Melkebeke also broke apart in this period, in part due to advice gained from an alleged clairvoyant, Bertje Janneau, whom both Hergé and Germaine were increasingly relying upon for guidance.*[184] In January 1955 a young woman named Fanny Vlamyck was hired as a colourist at the Studios. Hergé embarked on an extra-marital affair with her in November 1956, with the rest of the studio staff soon finding out.*[185] Germaine grew suspicious of her husband's affections for Fanny, but was also experiencing strong romantic attraction to her ballroom dance partner.*[186] Hergé and Germaine went on a cruise for the former's fiftieth birthday in May 1957, in which they visited Casablanca, Rabat, Palermo, and Rome, and in October went on a second holiday, this time to Ostend.*[187] Following this, he revealed his affair with Fanny to Germaine.*[188] He began experiencing traumatic dreams dominated by the colour white, and seeking to explain them he visited Franz Ricklin, a psychoanalyst who was a student of Carl Jung in Zurich in May 1959.*[189] In February 1960 he returned to Switzerland, and upon its arrival back in Brussels he began renting an apartment in Uccle, away from Germaine.*[190] His relationship with Germaine had ended, although due to restrictions under Belgian law he was unable to obtain a divorce until seventeen years later.*[190]

In September 1958, *Tintin* magazine moved its headquarters to a newly constructed building near the Gare du Midi.*[191] Hergé continued to feud with Leblanc over the direction of the magazine; his constant absences had led to him being replaced as artistic director, and he demanded that he be reinstated. Leblanc relented in early



One of Hergé's abstract artworks

1965, although Hergé soon departed to Sardinia for six weeks.*[192] In October 1965 Leblanc appointed the cartoonist Greg to be editor-in-chief of the magazine, believing him capable of reforming the paper to remain relevant to the youth of the day.*[193] By this point, *Tintin* magazine was at its commercial peak, with sales of 600,000 a week, although Hergé had lost much of his interest in it.*[194]

Hergé's book sales were higher than ever, and translations were being produced for the British, Spanish, and Scandinavian markets.*[195] He was receiving international press attention, with articles on his work appearing in *France-Observateur*, *The Listener*, and *Times Literary Supplement*.*[196] Paul Vandromme authored an uncritical book on Hergé, *Le Monde de Tintin* ("The World of Tintin"), published by Gallimard; Hergé vetoed the inclusion of a proposed preface by Roger Nimier after finding its praise for his own work too embarrassing.*[197] Radio adaptations of *The Adventures of Tintin* were produced,*[198] as was an animated cartoon series produced by Belvision, *Hergé's Adventures of Tintin*.*[198] Two live-action films were also produced, *Tintin and the Golden Fleece* (1961) and *Tintin and the Blue Oranges* (1964), the former of which Hergé had been closely involved with.*[199]

Developing an interest in modern art, in the early 1960s Hergé befriended the art dealer Marcel Stal, owner of the Carrefour gallery in Brussels.*[200] He was a particular fan of the work of Constant Permeke, Jakob Smits, Lucio Fontana, and Jean-Pierre Raynaud, as well as the pop art movement, in particular the work of Roy Lichtenstein.*[201]

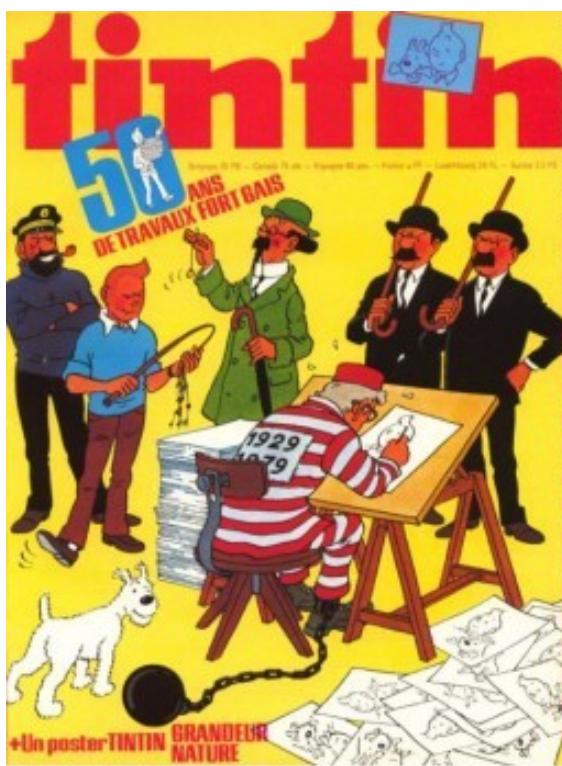
He built up his own personal collection, which consisted of both modern paintings as well as African art and Chinese ceramics.*[202] In 1962, Hergé decided he wanted to paint. He chose Louis Van Lint, one of the most respected Belgian abstract painters at the time, whose work he liked a lot, to be his private teacher.*[203] Hergé took up painting as a hobby,*[204] producing abstract art works which were influenced by the styles of Joan Miró and Serge Poliakoff.*[205] He showed his work to the art historian Léo Van Puyvelde, who was the chief conservator of the Musées des Beaux-Arts, who believed that they showed promise but that Hergé's real talent lay with cartoon drawing.*[206] Hergé abandoned painting shortly after, having produced 37 paintings in all.*[206] Spending less time on new *Adventures of Tintin*, from June to December 1965 *Tintin* magazine serialised a redrawn and newly coloured version of *The Black Island* prepared by staff at Studios Hergé.*[207] Supported by his studio, Hergé produced *The Calculus Affair* between 1954 until 1956 which was followed by *The Red Sea Sharks* in 1956 to 1957.*[208]

Final years: 1966–83

In the 1960s, Hergé became increasingly annoyed at the success of René Goscinny and Albert Uderzo's *Asterix* comic book series, which various commentators had described as eclipsing *The Adventures of Tintin* as the foremost comic in the Franco-Belgian tradition.*[209] Hoping to imitate the success of the recent animated films *Asterix the Gaul* (1967) and *Asterix and Cleopatra* (1968), Hergé agreed to the production of two animated Belvision films based on the *Adventures of Tintin*. The first, *Tintin and the Temple of the Sun* (1969), was based on pre-existing comics, whereas the second, *Tintin and the Lake of Sharks* (1972) was an original story written by Greg.*[210] In 1982 the American filmmaker Steven Spielberg requested the film rights for a live-action adaptation of one of *The Adventures of Tintin*, a prospect that excited Hergé, but the project never came to fruition at the time.*[211]

In October 1971, the journalist Numa Sadoul conducted a wide-ranging interview with Hergé, in which the latter opened up about many of the problems he had experienced in his personal life. Sadoul planned to publish the interview as a book, but Hergé made many alterations to the transcript, both to improve its prose and to remove sections which cast him in a negative light. Editors at Casterman then removed even further sections, particularly those in which Hergé expressed a negative view of Catholicism. The interview was published as *Tintin et moi* ("Tintin and I") in 1975.*[212] Hergé followed this by agreeing to be the subject of a documentary film produced by Henri Roane, *Moi, Tintin* ("I, Tintin"), which premiered in 1975.*[213] In January 1977 he attended an early comic book convention at Angoulême, where he was widely heralded as one of the masters of

the discipline.*[214] To mark the fiftieth anniversary of *The Adventures of Tintin* in 1979, a celebratory event was held at Brussels' Hilton hotel, while an exhibit on “Le Musée imaginaire de Tintin” (“The Imaginary Museum of Tintin”) was held at the Palais de Beaux-Arts.*[215]



An issue of Tintin magazine celebrating the fiftieth anniversary of The Adventures of Tintin.

In April 1971 Hergé visited the United States for the first time, primarily to visit a liver specialist in Rochester, Minnesota, but on the trip he also visited a Sioux reservation in South Dakota, but was shocked at the conditions in which their inhabitants' lived. On this visit he also spent time in Chicago, San Francisco, Los Angeles, Las Vegas, and Kansas City.*[216] In April 1972 he travelled to New York City for an international conference on the strip cartoon, and there presented Mayor John Lindsay with a cartoon of Tintin visiting the city and also met with the pop artist Andy Warhol.*[217] Several years later, in 1977, Warhol visited Europe, where he produced a pop art portrait of Hergé.*[218] In April 1973, Hergé took up an invite to visit Taiwan by the nation's government, in recognition of his promotion of Chinese culture in *The Blue Lotus*. During the visit he also spent time in Thailand and Bali.*[219]

Hergé had long sought to regain contact with his old friend Zhang Chongren, with whom he had lost contact. He regularly asked any Chinese people that he met if they knew of Zhang, and in 1979 had some success when a staff member in a Brussels Chinese restaurant revealed that he was Zhang's godson. Hergé was thus able to re-establish contact with his old friend.*[220] The journalist

Gérard Valet organised for Zhang to visit Brussels so that he and Hergé could be re-united. The event took place in March 1981, and was heavily publicised; Hergé however found the situation difficult, disliking the press attention and finding that he and Zhang had grown distant during the intervening years.*[221]

In June 1970, Hergé's father died, and after the funeral he holidayed near Lake Geneva.*[222] In 1974, his assistant Branden suffered a stroke and was left unable to write, with Hergé replacing him with a young man, Alain Baran,*[223] who Hergé biographer Pierre Assouline later termed Hergé's “surrogate son”.*[224] In March 1977, Hergé's divorce with Germaine was finalised; although Hergé continued to visit her and financially support her, Germaine took the divorce badly, viewing it as a further betrayal.*[225] Hergé was then able to marry Fanny several weeks later, in a low-key ceremony on 20 May; he was 70 years old and she 42.*[226] In 1979, Hergé was diagnosed with osteomyelofibrosis, necessitating a complete blood transfusion.*[227] His need for blood transfusions had increased, as he came to require them every two weeks, and then every week.*[228] On 25 February 1983, Hergé entered cardiac arrest and was hospitalised in intensive care at Brussels' Cliniques Universitaires Saint-Luc.*[229] He died there on 3 March.*[229] His death received front page coverage in numerous francophone newspapers, including *Liberation* and *Le Monde*.*[230] In his will, he had left Fanny as his sole heir.*[231] In November 1986, Fanny closed Studios Hergé, replacing it with the Hergé Foundation.*[232] In 1988, *Tintin* magazine was discontinued.*[233]

1.1.4 Bibliography

Only the works marked * have been translated into English

1.1.5 Personal life

Hergé was a highly private person,*[235] being described by biographer Harry Thompson as “reserved [and] unostentatious”.*[236] He greatly enjoyed walking in the countryside,*[237] gardening,*[235] and art collecting,*[235] and he was a fan of jazz music.*[238] Although he disliked making public or press appearances,*[236] Hergé insisted on personally responding to all fan mail received, which took up a considerable part of his time.*[239] He stated that “not replying to children's letters would be to betray their dreams.”*[240] Friends and colleagues described him as a humorous man, known particularly for his self-deprecating jokes.*[235] Throughout his first marriage he had a number of affairs with other women.*[241] He had no children, having been rendered sterile by radiation treatment,*[242] but in the 1950s offered to adopt his brother Paul's two children, Denise and George, when their parents were experiencing trouble in their relationship. Paul

declined the offer, with Denise and George later noting that they had no great affection for Hergé, deeming him awkward around children.* [243] His adherence to Catholicism declined in later life as he developed a keen interest in Taoism,* [244] and became an agnostic.* [245] He was a fan of the *Tao Te Ching* and Arnaud Desjardins' *The Path to Wisdom*,* [246] as well as Fritjof Capra's *The Tao of Physics* and the work of Jean-Émile Charon.* [247]

When it came to his work, colleagues described Hergé as egocentric, an assessment he agreed with, stating that "I'm a dreadful egotist. I draw for the child I was and still am. If Jacques Martin or Bob de Moor has a good idea, I convince myself completely and forever that it was mine."* [248] Peeters described him as "authoritarian" in dealing with his assistants,* [249] while Thompson described his leadership style as being that of "a benevolent dictatorship".* [250] He was known to be generous with his staff, although always refused to share credit with them for their part in his work.* [251]

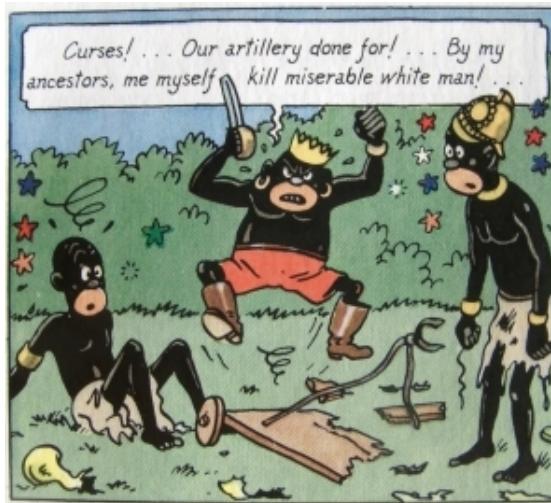
Political views

Politically, Hergé was a fervent royalist, and remained so throughout his life,* [251] also believing in the unity of Belgium.* [252] In his early life, Hergé was "close to the traditional right-wing" of Belgian society.* [253] According to Harry Thompson, such political ideas were not unusual in middle-class circles in Belgium of the 1920s and early 1930s, where "patriotism, Catholicism, strict morality, discipline and naivety were so inextricably bound together in everyone's lives that right-wing politics were an almost inevitable by-product. It was a world view shared by everyone, distinguished principally by its complete ignorance of the world."* [254] When Hergé took responsibility for *Le Petit Vingtième*, he followed Wallez's instruction and allowed the newspaper to contain explicitly pro-fascist and anti-semitic sentiment.* [32] Literary critic Jean-Marie Apostolidès noted that the character of Tintin was a personification of the "New Youth" concept which was promoted by the European far right.* [255] Under Wallez's guidance, the early *Adventures of Tintin* contained explicit political messages for its young readership. *Tintin in the Land of the Soviets* was a work of anti-socialist propaganda,* [256] while *Tintin in the Congo* was designed to encourage colonialist sentiment toward the Belgian Congo,* [257] and *Tintin in America* was designed as a work of anti-Americanism heavily critical of capitalism, commercialism, and industrialisation.* [258]

Michael Farr asserted that Hergé had "an acute political conscience" during his earlier days, as exemplified by his condemnation of racism in the United States evident in *Tintin in America*.* [259] Literary critic Tom McCarthy went further, remarking that *Tintin in America* represented the emergence of a "left-wing counter tendency" in Hergé's work that rebelled against his right-wing milieu and which was particularly critical of wealthy capitalists and industrialists.* [260] This was furthered in *The*

Blue Lotus, in which Hergé rejected his "classically right-wing" ideas to embrace an anti-imperialist stance,* [261] and in a contemporary *Quick & Flupke* strip in which he lampooned the far right leaders of Germany and Italy, Adolf Hitler and Benito Mussolini.* [262] Although many of his friends and colleagues did so in the mid-1930s, Hergé did not join the far-right Rexist Party, later asserting that he "had always had an aversion to it" and commenting that "to throw my heart and soul into an ideology is the opposite of who I am."* [263]

Accusations of racism



The King of the M'Hatuuvu in the 1946 version of Tintin in the Congo; such depictions have widely been labelled racist.

Hergé has faced repeated accusations of racism due to his portrayal of various ethnic groups throughout *The Adventures of Tintin*. According to McCarthy, in *Tintin in the Congo* Hergé represented the Congolese as "good at heart but backwards and lazy, in need of European mastery."* [264] Thompson commented that Hergé had not written the book to be "deliberately racist", arguing that it reflected the average early 20th century Belgian view of the Congolese, one which was more "patronising" than malevolent.* [265] Indeed, it provoked no controversy at the time,* [266] only coming to be perceived as racist in the latter 20th century.* [267] In the following adventure, *Tintin in America*, Hergé depicted members of the Blackfoot tribe of Native Americans as "gullible, even naive", though it was nevertheless "broadly sympathetic" to their culture and plight, depicting their oppression at the hands of the U.S. army.* [259] In *The Blue Lotus*, he depicted the Japanese as militaristic and buck-toothed, which has also drawn accusations of racism.* [268]

Hergé has also been accused of utilising anti-semitic stereotypes. The character of Rastapopoulos has been claimed to be based on anti-semitic stereotypes, despite Hergé's protestations that the character was Italian, and not Jewish.* [269]

In contrast to his racial stereotyping, from his early years, Hergé was openly critical of racism. He lambasted the pervasive racism of U.S. society in a prelude comment to *Tintin in America* published in *Le Petit Vingtième* on 20 August 1931,*[270] and ridiculed racist attitudes toward the Chinese in *The Blue Lotus*.*[271] Peeters asserted that “Hergé was no more racist than the next man” ,*[272] an assessment shared by Farr, who after meeting Hergé in the 1980s commented that “you couldn't have met someone who was more open and less racist ”.*[273] In contrast, President of the International *Bande Dessinée* Society Laurence Grove opined that Hergé adhered to prevailing societal trends in his work, and that “When it was fashionable to be a Nazi, he was a Nazi. When it was fashionable to be a colonial racist, that's what he was.” *[273]

1.1.6 Legacy

Assouline described Hergé as “the personification of Belgium” .*[252]

Awards and recognition



A Thalys train decorated with a Tintin vignette and Hergé's signature

- 1971: Adamson Awards, Sweden
- 1972: Yellow Kid “una vita per il cartooning” (lifetime award) at the Festival of Lucca*[274]
- 1973: Grand Prix Saint Michel of the city of Brussels
- 1999: Included in the Harvey Award Jack Kirby Hall of Fame
- 2003: Included in the Eisner Award Hall of Fame as the Judge's choice
- 2005: Included in the running for The Greatest Belgian in two separate competitions run in Flanders and Wallonia. In the Flemish version he ended on 24th place. In the Walloon version he came 8th.

- 2006: The Dalai Lama bestowed the International Campaign for Tibet's Light of Truth Award upon the character of Tintin.*[275]

- 2007: Selected as the main motif for a Belgian commemorative coin with a face value of €20 in honour of his 100th birthday.

According to the UNESCO's Index Translationum, Hergé is the ninth-most-often-translated French-language author, the second-most-often-translated Belgian author after Georges Simenon, and the second-most-often-translated French-language comics author behind René Goscinny.*[276] He also had an asteroid, 1652 Hergé, within the main belt, named after him in 1953.*[277]

In popular culture

A cartoon version of Hergé makes a number of cameo appearances in Ellipse-Nelvana's *The Adventures of Tintin* TV cartoon series. An animated version of Hergé also makes a cameo appearance at the start of the 2011 performance capture film, *The Adventures of Tintin: The Secret of the Unicorn*, directed by Steven Spielberg and produced by Peter Jackson, where he is depicted as a street cartoonist in a drawing a portrait of Tintin at the start of the film.*[278]

Hergé Museum



The Hergé Museum, concept and construction between 2001-09

The Musée Hergé is located in the centre of Louvain-la-Neuve, a city to the south of Brussels.*[279] This location was originally chosen for the Museum in 2001. The futuristic building was designed by Pritzker Prize-winning French architect Christian de Portzamparc and cost €15 million to build.*[279] On the centenary of the birthday of Hergé on 22 May 2007, the museum's first stone was laid. The museum opened its doors in June 2009.*[279]

The idea of a museum dedicated to the work of Hergé can be traced back to the end of the 1970s, when Hergé was still alive. After his death in 1983, Hergé's widow, Fanny, led the efforts, undertaken at first by the *Hergé Foundation* and then by the new Studios Hergé, to catalogue and choose the artwork and elements that would become part of the Museum's exhibitions.* [279]

The Hergé Museum contains eight permanent galleries displaying original artwork by Hergé, and telling the story of his life and career which had not previously been visible to the public.* [279]* [280] The Museum also houses a temporary exhibition gallery. Although Tintin features prominently in the museum, Hergé's other comic strip characters, such as Jo, Zette and Jocko, and Quick and Flupke, as well as his work as a graphic designer, are also present.* [280]

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1.1.9 External links

- Hergé on Tintin.com official site
- Hergé biography on À la découverte de *Tintin*
- Hergé on Lambiek Comiclopedia
- Hergé — mini profile and time line on Tintinologist.org
- Hergé publications in Belgian *Tintin* and French *Tintin* BDoublées (French)

Chapter 2

Albums

2.1 Tintin in the Land of the Soviets

Tintin in the Land of the Soviets (French: *Tintin au pays des Soviets*) is the first volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* as anti-communist propaganda for its children's supplement *Le Petit Vingtième*, it was serialised weekly from January 1929 to May 1930. The story tells of young Belgian reporter Tintin and his dog Snowy, who are sent to the Soviet Union to report on the policies of Joseph Stalin's Bolshevik government. Tintin's intent to expose the regime's secrets prompts agents from the Soviet secret police, the OGPU, to hunt him down with the intent to kill.

Bolstered by publicity stunts, *Land of the Soviets* was a commercial success, and appeared in book form shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *Tintin in the Congo*, and the series became a defining part of the Franco-Belgian comics tradition. He later came to regret the poorly researched, propagandist debut story, and prevented its republication until 1973; it is the only completed *Tintin* story not to have appeared in colour.

2.1.1 Synopsis

Tintin, a reporter for *Le Petit Vingtième*, is sent with his dog Snowy on an assignment to the Soviet Union, departing from Brussels. En route to Moscow, an agent of the OGPU (Soviet secret police) sabotages the train and declares the reporter to be a "dirty little bourgeois". The Berlin police blame Tintin for the bombing but he escapes to the border of the Soviet Union. Following closely, the OGPU agent finds Tintin and brings him before the local Commissar's office, instructing the Commissar to make the reporter "disappear ... accidentally". Escaping again, Tintin finds "how the Soviets fool the poor idiots who still believe in a Red Paradise" by burning bundles of straw and clanging metal in order to trick visiting English Marxists into believing that non-operational Soviet factories are productive.*[1]

Tintin witnesses a local election, where the Bolsheviks threaten the voters to ensure their own victory; when they try to arrest him, he dresses as a ghost to scare them away. Tintin attempts to make his way out of the Soviet Union, but the Bolsheviks pursue and arrest him, then threaten him with torture.*[2] Escaping his captors, Tintin reaches Moscow, remarking that the Bolsheviks have turned it into "a stinking slum". He and Snowy observe a government official handing out bread to homeless Marxists but denying it to their opponents; Snowy steals a loaf and gives it to a starving boy. Spying on a secret Bolshevik meeting, Tintin learns that all the Soviet grain is being exported abroad for propaganda purposes, leaving the people starving, and that the government plans to "organise an expedition against the **kulaks**, the rich peasants, and force them at gunpoint to give us their corn."*[3]

Tintin infiltrates the Soviet army and warns some of the kulaks to hide their grain, but the army catches him and sentences him to death by firing squad. By planting blanks in the soldiers' rifles, Tintin fakes his death and is able to make his way into the snowy wilderness, where he discovers an underground Bolshevik hideaway in a haunted house. A Bolshevik then captures him and informs him, "You're in the hideout where Lenin, Trotsky and Stalin have collected together wealth stolen from the people!" With Snowy's help, Tintin escapes, commandeers a plane, and flies into the night. The plane crashes, but Tintin fashions a new propeller from a tree using a penknife, and continues to Berlin.*[4] The OGPU agents appear and lock Tintin in a dungeon, but he escapes with the aid of Snowy, who has dressed himself in a tiger costume. The last OGPU agent attempts to kidnap Tintin, but this attempt is foiled, leaving the agent threatening, "We'll blow up all the capitals of Europe with dynamite!" Tintin returns to Brussels amidst a huge popular reception.*[5]

2.1.2 History

Background

"The idea for the character of Tintin and the sort of adventures that would befall him came to me, I believe, in five minutes, the moment I first made a sketch of the fig-

ure of this hero: that is to say, he had not haunted my youth nor even my dreams. Although it's possible that as a child I imagined myself in the role of a sort of Tintin."

Hergé, 15 November 1966.*[6]

Georges Remi—best known under the pen name Hergé—had been employed as an illustrator at *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic and conservative Belgian newspaper based in Hergé's native Brussels. Run by the Abbé Norbert Wallez, the paper described itself as a "Catholic Newspaper for Doctrine and Information" and disseminated a far-right and fascist viewpoint; Wallez was an admirer of Italian fascist leader Benito Mussolini and kept a signed picture of him on his desktop, while Léon Degrelle, who later became the leader of the fascist Rexists, worked as a foreign correspondent for the paper.*[7] According to Harry Thompson, such political ideas were common in Belgium at the time, and Hergé's milieu was permeated with conservative ideas revolving around "patriotism, Catholicism, strict morality, discipline, and naivety".*[8] Anti-communist sentiment was strong, and a Soviet exhibition held in Brussels in January 1928 was vandalised amid demonstrations by the fascist National Youth Movement, in which Degrelle took part.*[9]

Wallez appointed Hergé editor of a children's supplement for the Thursday issues of *Le Vingtième Siècle*, titled *Le Petit Vingtième* ("The Little Twentieth").*[10] Propagating Wallez's socio-political views to its young readership, it contained explicitly pro-fascist and anti-Semitic sentiment.*[11] In addition to editing the supplement, Hergé illustrated *L'extraordinaire aventure de Flup, Nénesse, Poussette et Cochonnet* ("The Extraordinary Adventures of Flup, Nénesse, Poussette and Cochonnet"),*[12] a comic strip authored by a member of the newspaper's sport staff, which told the adventures of two boys, one of their little sisters, and her inflatable rubber pig. Hergé became dissatisfied with mere illustration work, and wanted to write and draw his own cartoon strip.*[13]

Hergé already had experience creating comic strips. From July 1926 he had written a strip about a boy scout patrol leader titled *Les Aventures de Totor C.P. des Hennetons* ("The Adventures of Totor, Scout Leader of the Cockchafer") for the Scouting newspaper *Le Boy Scout Belge* ("The Belgian Boy Scout").*[13] The character of Totor was a strong influence on Tintin;*[14] Hergé described the latter as being like Totor's younger brother.*[6] Jean-Marc and Randy Lofficier stated that graphically, Totor and Tintin were "virtually identical" except for the scout uniform,*[15] also noting many similarities between their respective adventures, particularly in the illustration style, the fast pace of the story, and the use of humour.*[16] Hergé also had experience creating anti-communist propaganda, having produced a number of satirical sketches for *Le Sifflet* in October 1928 titled "70 percent of Communist chefs are odd ducks."*[17]

Influences



Russian revolutionary and future Soviet Premier Vladimir Lenin addressing a crowd in Sverdlov Square, Moscow, 1920

Hergé wanted to set Tintin's first adventure in the United States in order to involve Native Americans—a people who had fascinated him since boyhood—in the story. Wallez rejected this idea, which later saw realisation as the series' third instalment, *Tintin in America* (1932). Instead, Wallez wanted Hergé to send Tintin to the Soviet Union, founded in 1922 by the Marxist–Leninist Bolshevik Party after seizing power in the Russian Empire during the 1917 October Revolution. The Bolsheviks greatly altered the country's society by nationalising industry and replacing a capitalist economy with a state socialist one. By the late 1920s, the Soviet Union's first leader, Vladimir Lenin, had died and been replaced by Joseph Stalin. Being both Roman Catholic and politically right-wing, Wallez was opposed to the atheist, anti-Christian, and extreme left-wing Soviet government, and wanted Tintin's first adventure to reflect this, indoctrinating its young readers with anti-Marxist and anti-communist ideas.*[13] Later commenting on why he produced a work of propaganda, Hergé said that he had been "inspired by the atmosphere of the paper", which taught him that being a Catholic meant being anti-Marxist,*[13] and since childhood he had been horrified by the Bolshevik shooting of the Romanov family in July 1918.*[17]

Hergé did not have the time to visit the Soviet Union or to analyse any available published information about it.*[18] Instead, he obtained an overview from a single pamphlet, *Moscou sans voiles* ("Moscow Unveiled") by Joseph Douillet (1878–1954), a former Belgian consul to Rostov-on-Don who had spent nine years in Russia following the 1917 revolution. Published in both Belgium and France in 1928, *Moscou sans voiles* sold well to a public eager to believe Douillet's anti-Bolshevik claims, many of which were of doubtful accuracy.*[19] As Michael Farr noted, "Hergé freely, though selectively, lifted whole scenes from Douillet's account", including "the chilling election episode", which was "almost identical" to Douillet's description in *Moscou sans voiles*.*[20] Hergé's lack of knowledge about the Soviet Union led to many factual errors; the story contains references to bananas, Shell

petrol and Huntley & Palmers biscuits, none of which existed in the Soviet Union at the time.*[21] He also made errors in Russian names, typically adding the Polish ending "-ski" to them, rather than the Russian equivalent "-vitch".*[22]



Bolsheviks force people to vote for them at gunpoint in a scene appropriated from Joseph Douillet's *Moscou sans voiles* (1928).

In creating *Land of the Soviets*, Hergé was influenced by innovations within the comic strip medium. He claimed a strong influence from French cartoonist Alain Saint-Ogan, producer of the *Zig et Puce* series. The two met the following year, becoming lifelong friends. He was also influenced by the contemporary American comics that reporter Léon Degrelle had sent back to Belgium from Mexico, where he was stationed to report on the Cristero War. These American comics included George McManus's *Bringing Up Father*, George Herriman's *Krazy Kat* and Rudolph Dirks's *Katzenjammer Kids*.*[23] Farr believed that contemporary cinema influenced *Tintin in the Land of the Soviets*, indicating similarities between scenes in the book with the police chases of the *Keystone Cops* films, the train chase in Buster Keaton's *The General* and with the expressionist images found in the works of directors such as Fritz Lang. Farr summarised this influence by commenting, “As a pioneer of the strip cartoon, Hergé was not afraid to draw on one modern medium to develop another” .*[24]

Publication

Prior to serialisation, an announcement ran in the 4 January 1929 edition of *Le Petit Vingtième*,*[13] proclaiming, "[W]e are always eager to satisfy our readers and keep them up to date on foreign affairs. We have therefore sent *Tintin*, one of our top reporters, to Soviet Russia." The illusion of Tintin as a real reporter for the paper, and not a fictional character, was emphasised by the claim that the comic strip was not a series of drawings, but composed of photographs taken of Tintin's adventure.*[25] Biographer Benoît Peeters thought this a private joke between staff at *Le Petit Vingtième*; alluding to the fact that Hergé had originally been employed as a reporter-photographer, a job that he never fulfilled.*[17] Literary critic Tom McCarthy later compared this approach to that of 18th-century European literature, which often presented fictional narratives as non-fiction.*[26]



The front page of the 1 May 1930 edition of *Le Petit Vingtième*, declaring "Tintin Revient!" ("Tintin Returns!") from his adventure in the Soviet Union.*[27]

The first instalment of *Tintin in the Land of the Soviets* appeared in the 10 January 1929 edition of *Le Petit Vingtième*, and ran weekly until 8 May 1930.*[28] Hergé did not plot out the storyline in advance; he improvised new situations on a weekly basis, leaving Jean-Marc and Randy Lofficier to observe that both “Story-wise and graphically, Hergé was learning his craft before our eyes.”*[29] Hergé admitted that the work was rushed, saying, “The *Petit Vingtième* came out on Wednesday evening, and I often didn't have a clue on Wednesday morning how I was going to get Tintin out of the predicament I had put him in the previous week.”*[30] Michael Farr considered this evident, remarking that many drawings were “crude, rudimentary, [and] rushed”, lacking the “polish and refinement” that Hergé would later develop. Contrastingly, he thought that certain plates were of the “highest quality” and exhibited Hergé’s “outstanding ability as a draughtsman”.*[31]

The story was an immediate success among its young readers. As Harry Thompson remarked, the plotline would have been popular with the average Belgian parent, exploiting their anti-communist sentiment and feeding their fears regarding the Russians.*[30] The series' popularity led Wallez to organise publicity stunts to boost interest. The first of these was the April Fools' Day publication of a faked letter purporting to be from the OGPU (Soviet secret police) confirming Tintin's existence, and warning that if the paper did not cease publication of “these attacks against the Soviets and the revolutionary

proletariat of Russia, you will meet death very shortly.”^{*[32]}

The second was a staged publicity event, suggested by the reporter Charles Lesne, which took place on Thursday 8 May 1930. During the stunt, the 15-year-old Lucien Pepermans, a friend of Hergé's who had Tintin's features, arrived at Brussels' Gare du Nord railway station aboard the incoming *Liège* express from Moscow, dressed in Russian garb as Tintin and accompanied by a white dog; in later life Hergé erroneously claimed that he had accompanied Pepermans. They were greeted by a crowd of fans, who mobbed Pepermans and pulled him into their midst. Proceeding by limousine to the offices of *Le Vingtième Siècle*, they were greeted by further crowds, largely of Catholic Boy Scouts; Pepermans gave a speech on the building's balcony, before gifts were distributed to fans.^{*[27]}^{*[33]}

From 26 October 1930, *Tintin in the Land of the Soviets* was syndicated to French Catholic magazine *Cœurs Vaillants* (“Brave Hearts”), recently founded by the Abbé Gaston Courtois. Courtois had travelled to Brussels to meet Wallez and Hergé, but upon publication thought that his readers would not understand the speech bubble system, adding explanatory sentences below each image. This angered Hergé, who unsuccessfully “intervened passionately” to stop the additions. The publication was highly significant for initiating Hergé's international career.^{*[34]} The story was also reprinted in its original form in *L'écho illustré*, a Swiss weekly magazine, from 1932 onward.^{*[35]} Recognising the continued commercial viability of the story, Wallez published it in book form in September 1930 through the Brussels-based Éditions du Petit Vingtième at a print run of 10,000, each sold at twenty francs.^{*[36]} The first 500 copies were numbered and signed by Hergé using Tintin's signature, with Snowy's paw print drawn on by Wallez's secretary, Germaine Kieckens, who later became Hergé's first wife.^{*[37]}

In April 2012 an original copy of the first album was sold for a record price of €37,820 by specialised auctioneers Banque Dessinée of Elsene, with another copy being sold for €9,515.^{*[38]} In October the same year a copy was sold at the same auction house for €17,690.^{*[39]}

Later publications

From 1942 onwards, Hergé began redrawing and colouring his earlier *Tintin* adventures for Casterman, but chose not to do so for *Tintin in the Land of the Soviets*, considering its story too crude. Embarrassed by it, he labeled it a “transgression of [his] youth”.^{*[40]} Jean-Marc and Randy Lofficier believed that another factor in his decision might have been the story's virulently anti-Marxist theme, which would have been unpopular amidst growing West European sympathies for Marxism following the Second World War.^{*[40]}

As *The Adventures of Tintin* became more popular in Western Europe, and some of the rarer books became collectors' items, the original printed edition of *Tintin in the Land of the Soviets* became highly valued. As a result, Studios Hergé published 500 numbered copies to mark the series' 40th birthday in 1969.^{*[41]} This encouraged further demand, leading to the production of “mediocre-quality” pirated editions, which were sold at “very high prices”.^{*[41]} To stem this illegal trade, Hergé agreed to a 1973 republication as part of the *Archives Hergé* collection, where it appeared in a collected volume alongside *Tintin in the Congo* and *Tintin in America*. With pirates continuing to be sold, Casterman produced a facsimile edition of the original in 1981.^{*[41]} Over the next decade, it was translated into nine languages^{*[21]} with an English-language edition translated by Leslie Lonsdale-Cooper and Michael Turner published by Sundancer in 1989.^{*[42]} This edition was republished in 1999 for the 70th anniversary of *Tintin in the Land of the Soviets*.^{*[43]}

Sociologist John Theobald noted that by the 1980s, the book's plot had become “socially and politically acceptable” in the western world as part of the Reaganite intensification of the Cold War and increased hostility towards Marxism and socialism. Along with this groups such as Rote Arme Fraktion changed the general West European view of The Soviet Union. This cultural climate allowed it to appear “on hypermarket shelves as suitable children's literature for the new millennium”.^{*[21]} That same theme prevented its publication in Communist Party-governed China, where it was the only completed adventure not translated by Wang Bingdong and officially published in the early 21st century.^{*[44]}

2.1.3 Critical reception

In his study of the cultural and literary legacy of Brussels, André De Vries remarked that *Tintin in the Land of the Soviets* was “crude by Hergé's later standards, in every sense of the word”.^{*[45]} Simon Kuper of the *Financial Times* criticised both *Land of the Soviets* and *Tintin in the Congo* as the “worst” of the *Adventures*, being “poorly drawn” and “largely plot-free”.^{*[46]} Sociologist John Theobald of the Southampton Institute argued that Hergé had no interest in providing factual information about the Soviet Union, but only wanted to indoctrinate his readers against Marxism, hence depicting the Bolsheviks rigging elections, killing opponents and stealing the grain from the people.^{*[21]} According to literary critic Jean-Marie Apostolidès of Stanford University, Hergé cast the Bolsheviks as “absolute evil” but was unable to understand how they had risen to power, or what their political views were. This meant that Tintin did not know this either, thereby observing the Soviet “world of misery” and fighting Bolsheviks without being able to foment an effective counter-revolution.^{*[47]} Literary critic Tom McCarthy described the plot as “fairly straightforward” and criticised the depiction of Bolsheviks as “pantomime cut-

outs” .*[48]



Hergé biographer Benoît Peeters considered *In the Land of the Soviets* to be “joyously bizarre” but also clearly Hergé’s worst. “One couldn’t have imagined a less remarkable debut.”

Hergé biographer Benoît Peeters was critical of the opening pages to the story, believing that the illustrations in it were among Hergé’s worst and stating, “One couldn’t have imagined a less remarkable debut for a work destined for such greatness” .*[17] He believed that Tintin was an existentialist “Sartre-esque character” who existed only through his actions, operating simply as a narrative vehicle throughout the book.*[49] Where Hergé showed his talent, Peeters thought, was in conveying movement, and in utilising language in a “constantly imaginative” way.*[50] He considered the story’s “absurdity” to be its best feature, rejecting plausible scenarios in favour of the “joyously bizarre”, such as Tintin being frozen solid and then thawing, or Snowy dressing in a tiger skin to scare away a real tiger.*[50] Hergé biographer Pierre Assouline described the comic writer’s image of the Soviet Union as being “a Dantesque vision of poverty, famine, terror, and repression” .*[51]

Marking the release of Steven Spielberg’s *The Adventures of Tintin: The Secret of the Unicorn* film in 2011, the British Broadcasting Company (BBC) commissioned a documentary devoted to *Tintin in the Land of the Soviets* in which journalist Frank Gardner—who considered Tintin to be his boyhood hero—visited Russia, investigating and defending the accuracy of Hergé’s account of Soviet human rights abuses.*[52] In an article for conservative newspaper the *Daily Mail*, Gardner discussed his experience, stating that upon first reading the comic, he thought the drawings crude and the plot improbable. However, during his trip to Russia, he learned from a Muscovite historian that the spirit of Hergé’s story was in keeping with what was going on in Russia at the time. The historian confirmed that one of the great tragedies of the 20th century was the wholesale persecution of the Kulak farmers by the Bolsheviks, where “literally thousands perished.” * [52] First airing on Sunday 30 October 2011 on BBC Two, it was produced by Graham Strong, with Luned Tonderai as producer and Tim Green as executive producer.*[53] David Butcher reviewed the documentary for the *Radio Times*, opining that Gardner’s trip was dull

compared to the comic’s adventure, but praising a few “great moments”, such as the scene in which Gardner tested an open-topped 1929 Amilcar, just as Tintin did in the adventure.*[54]

2.1.4 References

Footnotes

- [1] Hergé 1989, pp. 4–30.
- [2] Hergé 1989, pp. 31–75.
- [3] Hergé 1989, pp. 72–81.
- [4] Hergé 1989, pp. 82–121.
- [5] Hergé 1989, pp. 122–141.
- [6] Assouline 2009, p. 19.
- [7] Thompson 1991, p. 24; Peeters 1989, pp. 20–29.
- [8] Thompson 1991, p. 24.
- [9] Apostolidès 2010, p. 17.
- [10] Thompson 1991, pp. 24–25; Peeters 1989, pp. 31–32.
- [11] Assouline 2009, p. 38.
- [12] Goddin 2008, p. 44.
- [13] Farr 2001, p. 12.
- [14] Farr 2001, p. 12; Thompson 1991, p. 25; Assouline 2009, p. 19.
- [15] Lofficier & Lofficier 2002, p. 18.
- [16] Lofficier & Lofficier 2002, p. 19.
- [17] Peeters 2012, p. 35.
- [18] Peeters 1989, p. 26.
- [19] Grove 2010, pp. 121–122; Farr 2001, p. 12; Peeters 2012, p. 35.
- [20] Farr 2001, pp. 12–14.
- [21] Theobald 2004, p. 83.
- [22] Farr 2001, p. 19.
- [23] Lofficier & Lofficier 2002, p. 18; Farr 2001, p. 18.
- [24] Farr 2001, p. 17.
- [25] McCarthy 2006, p. 3.
- [26] McCarthy 2006, pp. 4–6.
- [27] Goddin 2008, p. 67.
- [28] Assouline 2009, pp. 19, 24; Farr 2001, p. 12; Lofficier & Lofficier 2002, p. 21.
- [29] Lofficier & Lofficier 2002, pp. 22–23.
- [30] Thompson 1991, p. 33.

- [31] Farr 2001, p. 15.
 - [32] Peeters 1989, p. 27; Peeters 2012, pp. 38–39.
 - [33] Filme Cărți 14 January 2011.
 - [34] Lofficier & Lofficier 2002, p. 21; Peeters 2012, p. 38.
 - [35] “Echo Magazine a 80 ans” . *Echo magazine*. Retrieved 17 June 2013.
 - [36] Peeters 2012, p. 40.
 - [37] Peeters 1989, p. 27; Lofficier & Lofficier 2002, p. 21; Peeters 2012, p. 41.
 - [38] “Tintin album fetches nearly 40,000 euros” . deredacie.be. 30 April 2012. Retrieved 27 August 2014.
 - [39] “Kuifje in het land van de Sovjets' verkocht voor 17.690 euro” (in Dutch). nieuwsblad.be. 8 October 2012. Retrieved 27 August 2014.
 - [40] Lofficier & Lofficier 2002, p. 21.
 - [41] Peeters 1989, p. 27.
 - [42] Hergé 1989, inset.
 - [43] BBC News 10 January 1999.
 - [44] Bougon 2010.
 - [45] De Vries 2003, p. 77.
 - [46] Kuper 2011.
 - [47] Apostolidès 2010, p. 18.
 - [48] McCarthy 2006, p. 7.
 - [49] Peeters 2012, p. 36.
 - [50] Peeters 2012, p. 37.
 - [51] Assouline 2009, p. 22.
 - [52] Gardner 2011.
 - [53] BBC News 24 October 2011; Butcher 2011.
 - [54] Butcher 2011.
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2.1.5 External links

- *Tintin in the Land of the Soviets* at the Official Tintin Website
- *Tintin in the Land of the Soviets* at Tintinologist.org

2.2 Tintin in the Congo

Tintin in the Congo (French: *Tintin au Congo*; French pronunciation: [t̪ɛ̃t̪ɛ̃n o kɔ̃go]) is the second volume of *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from May 1930 to June 1931. The story tells of young Belgian reporter Tintin and his dog Snowy, who are sent to the Belgian Congo to report on events in the country. Amidst various encounters with the native Congolese people and wild animals, Tintin uncovers a criminal diamond smuggling operation run by the American gangster Al Capone.

Following on from *Tintin in the Land of the Soviets* and bolstered by publicity stunts, *Tintin in the Congo* was a commercial success, appearing in book form shortly after the serial's conclusion. Hergé continued *The Adventures of Tintin* with *Tintin in America* in 1932, and the series subsequently became a defining part of the Franco-Belgian comic tradition. In 1946, Hergé re-drew and coloured *Tintin in the Congo* in his distinctive *ligne-claire* style for republication by Casterman, with further alterations made for a 1975 edition. In the late 20th century, *Tintin in the Congo* came under criticism for its perceived racist colonial attitude to the Congolese and glorification of big-game hunting, and attempts were made in Belgium, the United Kingdom, Sweden, and the United States to restrict its availability to children.

2.2.1 Synopsis

Belgian reporter Tintin and his dog Snowy travel to the Belgian Congo, where a cheering crowd of native Congolese greet them.*[1] Tintin hires a native boy, Coco, to assist him in his travels, and shortly after, Tintin rescues

Snowy from a crocodile. A criminal stowaway attempts to kill Tintin, but monkeys throw coconuts at the stowaway that knock him unconscious. A monkey kidnaps Snowy, but Tintin saves him.*[2]

The next morning, Tintin, Snowy, and Coco crash their car into a train, which the reporter fixes and tows to the village of the Babaorum*[lower-alpha 1] tribe. He meets the king, who accompanies him on a hunt the next day. A lion knocks Tintin unconscious, but Snowy rescues him by biting off its tail. Tintin gains the admiration of the natives, making the Babaorum witch-doctor Muganga jealous. When he cures a woman using quinine, he is hailed as a *Boula Matari* (“Breaker of rocks”).*[lower-alpha 2] With the help of the criminal stowaway, Muganga accuses Tintin of destroying the tribe's sacred idol. The enraged villagers imprison Tintin, but then turn against Muganga when Coco shows them footage Tintin had made of the witch-doctor and the stowaway conspiring to destroy the idol. Tintin becomes a hero in the village, and a local woman bows down to him, saying, “White man very great! Has good spirits ... White mister is big juju man!”*[5]

Angered, Muganga starts a war between the Babaorum and their neighbours, the M'Hatuwu,*[lower-alpha 3] whose king leads an attack on the Babaorum village. Tintin outwits them, and the M'Hatuwu cease hostilities and come to idolise Tintin. Muganga and the stowaway plot to kill Tintin and make it look like a leopard attack, but Tintin survives and saves Muganga from a boa constrictor; Muganga pleads mercy and ends his hostilities. The stowaway attempts to capture Tintin again and eventually succeeds disguised as a Catholic missionary. They fight across a waterfall, and the stowaway is eaten by crocodiles.*[6] After reading a letter from the stowaway's pocket, Tintin finds that someone called “A.C.” has ordered his elimination. Tintin captures a criminal who tried to rendezvous with the stowaway and learns that “A.C.” is the American gangster Al Capone, who is trying to gain control of the African diamond production. Tintin and the colonial police arrest the rest of the diamond smuggling gang and Tintin and Snowy return to Belgium.*[7]

2.2.2 History

Background

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* (“The Little Twentieth”),*[8] a children's supplement to *Le Vingtième Siècle* (“The Twentieth Century”), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels. Run by the Abbé Norbert Wallez, the paper described itself as a “Catholic Newspaper for Doctrine and Information” and disseminated a far-right, fascist viewpoint.*[9] According to Harry Thompson, such political ideas were common in

Belgium at the time, and Hergé's milieu was permeated with conservative ideas revolving around "patriotism, Catholicism, strict morality, discipline, and naivety".*[10]

"For the Congo as with *Tintin in the Land of the Soviets*, the fact was that I was fed on the prejudices of the bourgeois society in which I moved ... It was 1930. I only knew things about these countries that people said at the time: 'Africans were great big children ... Thank goodness for them that we were there!' Etc. And I portrayed these Africans according to such criteria, in the purely paternalistic spirit which existed then in Belgium."

Hergé, talking to Numa Sadoul*[11]

In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, a series about the exploits of a fictional Belgian reporter named Tintin. Following the success of *Tintin in the Land of the Soviets*, serialised weekly in *Le Petit Vingtième* from January 1929 to May 1930, Hergé wanted to send Tintin to the United States. Wallez insisted he write a story set in the Belgian Congo, then a Belgian colony and today the Democratic Republic of the Congo.*[12] Belgian children learned about the Congo in school, and Wallez hoped to encourage colonialist and missionary zeal in his readership.*[13] He believed that the Belgian colonial administration needed promotion at a time when memories "were still fairly fresh" of the 1928 visit to the colony by the Belgian King Albert and Queen Elisabeth.*[14] He also hoped that some of his readers would be inspired to work in the Congo.*[15]

Hergé characterised Wallez's instructions in a sarcastic manner, saying Wallez referred to the Congo as "our beautiful colony which has great need of us, tarantara, tarantaraboom".*[16] He already had some experience in illustrating Congolese scenes; three years previously, Hergé had provided two illustrations for the newspaper that appeared in an article celebrating the fiftieth anniversary of Henry Morton Stanley's expedition to the Congo. In one of these, Hergé depicted a native Congolese bowing before a European, a scene that he repeated in *Tintin in the Congo*.*[17]

As in *Land of the Soviets*, where Hergé had based his information about the Soviet Union almost entirely on a single source, in *Tintin in the Congo* he used limited source material to learn about the country and its people. He based the story largely on literature written by missionaries, with the only added element being that of the diamond smugglers, possibly adopted from the "*Jungle Jim*-type serials".*[18] Hergé visited the Colonial Museum of Tervuren, examining their ethnographic collections of Congolese artefacts, including costumes of the Leopard Men.*[19] He adopted hunting scenes from André Maurois's novel *The Silence of Colonel Bramble*, while his animal drawings were inspired by Benjamin Rabier's prints.*[17] He also listened to tales of the colony

from some of his colleagues who had been there, but disliked their stories, later claiming: "I didn't like the colonists, who came back bragging about their exploits. But I couldn't prevent myself from seeing the Blacks as big children, either."*[15]

Original publication, 1930–31

Tintin in the Congo was serialised under the French title of *Tintin au Congo* in *Le Petit Vingtième* from 5 May 1930 to 11 June 1931; it was syndicated to the French Catholic newspaper *Cœurs Vaillants*.*[20] Drawn in black and white, it followed the same formula employed in *Land of the Soviets*, remaining "essentially plotless" according to Michael Farr, and consisting of largely unrelated events that Hergé improvised each week.*[21] Hergé later commented on the process of writing these early adventures, stating, "The *Petit Vingtième* came out on Wednesday evening, and I often didn't have a clue on Wednesday morning how I was going to get Tintin out of the predicament I had put him in the previous week."*[16] The strip's visual style was similar to that of *Land of the Soviets*.*[22] In the first instalment of *Tintin in the Congo*, Hergé featured Quick and Flupke, two young boys from Brussels whom he had recently introduced in another *Le Petit Vingtième* comic strip, in the crowd of people saying goodbye to Tintin.*[23]

Like *Land of the Soviets*, *Tintin in the Congo* was popular in Belgium. On the afternoon of 9 July 1931, Wallez repeated the publicity stunt he had used when *Soviets* ended by having a young actor, Henry de Doncker, dress up as Tintin in colonial gear and appear in Brussels and then Liège, accompanied by 10 African bearers and an assortment of exotic animals hired from a zoo. Co-organised with the Bon Marché department store, the event attracted 5,000 spectators in Brussels.*[24] In 1931, Brussels-based Éditions de Petit Vingtième collected the story together into a single volume, and Casterman published a second edition in 1937.*[20] By 1944 the book had been reprinted seven times, and had outsold each of the other seven books in the series.*[lower-alpha 4]*[25] The series' success led Wallez to renegotiate Hergé's contract, giving him a higher salary and the right to work from home.*[26]

Second version, 1946

In the 1940s, after Hergé's popularity increased, he redrew many of the original black-and-white *Tintin* stories in colour using the *ligne claire* ("clear line")*[lower-alpha 5] drawing style he had developed, so that they fitted in visually with the newer *Adventures of Tintin* that he had produced.*[28] Hergé first made some changes in this direction in 1940, when the story was serialised in the Flemish-language *Het Laatste Nieuws*.*[29]

At Casterman's prompting, *Tintin in the Congo* was subse-



The opening frames from the 1931 and 1946 versions of the book. In the crowd of the original are Quick and Flupke; they are joined by Hergé, E. P. Jacobs, and Thomson and Thompson in the latter.

quently fully re-drawn, and the new version was published in 1946.*[28] As a part of this modification, Hergé cut the page length from 110 plates to the standard 62 pages, as suggested by the publisher Casterman. He also made several changes to the story, cutting many of the references to Belgium and colonial rule.*[28] For example, in the scene where Tintin teaches Congolese school children about geography, he states in the 1930–31 version, “My dear friends, today I’m going to talk to you about your country: Belgium!” whereas in the 1946 version, he instead gives them a mathematics lesson.*[28] Hergé also changed the character of Jimmy MacDuff, the owner of the leopard that attacks Tintin, from a black manager of the Great American Circus into a white “supplier of the biggest zoos in Europe.”*[28]

In the 1946 colour version, Hergé added a cameo appearance from Thomson and Thompson, the two detectives that he had introduced in the fourth Tintin story, *Cigars of the Pharaoh* (1932–34), which was chronologically set after the Congolese adventure. Adding them to the first page, Hergé featured them in the backdrop, watching a crowd surrounding Tintin as he boards a train and commenting that it “Seems to be a young reporter going to Africa...”*[14] In the same frame, Hergé inserted depictions of himself and his friend Edgar P. Jacobs (the book’s colourist) into the crowd seeing Tintin off.*[30]

Later alterations and releases

When *Tintin in the Congo* was first released by the series’ Scandinavian publishers in 1975, they objected to page 56, where Tintin drills a hole into a live rhinoceros, fills it with dynamite, and blows it up. They asked Hergé to

replace this page with a less violent scene, which they believed would be more suitable for children. Hergé agreed, as he regretted the scenes of big-game hunting in the work soon after producing it. The altered page involved the rhinoceros running away unharmed after accidentally knocking down and triggering Tintin’s gun.*[31]

Although publishers worldwide had made it available for many years, English publishers refused to publish *Tintin in the Congo* because of its racist content. In the late 1980s, Nick Rodwell, then agent of Studios Hergé in the United Kingdom, told reporters of his intention to finally publish it in English and stated his belief that publishing the original 1931 black and white edition would cause less controversy than releasing the 1946 colour version.*[30] After more delay, in 1991—sixty years after its original 1931 publication—it was the last of *The Adventures of Tintin* to see publication in English.*[11] The 1946 colour version appeared in English in 2005, published by Egmont.*[32]

2.2.3 Critical analysis

Hergé biographer Pierre Assouline believed that Hergé’s drawing became more assured throughout the first version of the story without losing any of its spontaneity.*[17] He thought that the story began in “the most inoffensive way”, and that throughout the story Tintin was portrayed as a Boy Scout, something he argued reflected Hergé’s “moral debt” to Wallez.*[17] Biographer Benoît Peeters opined that *Tintin in the Congo* was “nothing spectacular”, with some “incredibly cumbersome” monologues, but he thought the illustrations “a bit more polished” than those in *Land of the Soviets*.*[33] Believing the plot to be “extremely simple”, he thought that Tintin’s character was like a child manipulating a world populated by toy animals and lead figurines.*[26] Michael Farr felt that, unlike the previous Tintin adventure, some sense of a plot emerges at the end of the story with the introduction of the American diamond-smuggling racket.*[21] Philippe Goddin thought the work to be “more exciting” than *Land of the Soviets* and argued that Hergé’s depiction of the native Congolese was not mocking but a parody of past European militaries.*[34] By contrast, Harry Thompson believed that “Congo is almost a regression from Soviets”, in his opinion having no plot or characterisation; he described it as “probably the most childish of all the Tintin books.”*[35] Simon Kuper of the *Financial Times* criticised both *Land of the Soviets* and *Tintin in the Congo* as the “worst” of the Adventures, opining that they were “poorly drawn” and “largely plot-free”.*[36]

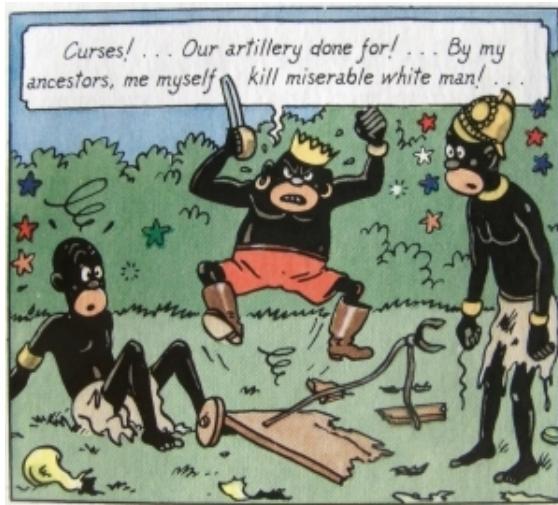
Farr saw the 1946 colour version as poorer than the black and white original; he said it had lost its “vibrancy” and “atmosphere”, and that the new depiction of the Congolese landscape was unconvincing and more like a European zoo than the “parched, dusty expanses of reality”.*[11] Peeters took a more positive attitude towards the 1946 version, commenting that it contained “aesthetic

improvements” and “clarity of composition” because of Hergé’s personal development in draughtsmanship, as well as an enhancement in the dialogue, which had become “more lively and fluid.” *[37]

In his psychoanalytical study of the series, Jean-Marie Apostolidès highlighted that in the Congolese adventure, Tintin represented progress and the Belgian state was a model for the natives to imitate. In doing so, he argued, they could become more European and thus civilised from the perspective of Belgian society, but that instead they ended up appearing as parodies.*[38] Opining that Tintin was imposing his own view of Africa onto the Congolese, Apostolidès remarked that Tintin appeared as a god-figure, with evangelical overtones in the final scene.*[39] Literary critic Tom McCarthy concurred that Tintin represented the Belgian state, but also suggested that he acted as a Christian missionary, even being “a kind of god” akin to the character of Kurtz in Joseph Conrad’s *Heart of Darkness* (1899).*[40] McCarthy compared the scene where Tintin exposes Muganga as a fraud to that in which the character of Prospero exposes the magician in William Shakespeare’s *The Tempest*.*[40]

2.2.4 Criticism

Racism



The King of the M'Hatuwu angry at his failure in battle against Tintin, from the 1946 version of the book; such depictions have widely been labelled racist.

In the late 20th and early 21st centuries, several campaigners and writers characterised *Tintin in the Congo* as racist due to its portrayal of the Congolese as infantile and stupid.*[41] According to Tom McCarthy, Hergé depicted the Congolese as “good at heart but backwards and lazy, in need of European mastery.”*[42] There had been no such controversy when originally published,*[43] because it was only following the Wind of Change and decolonisation, which occurred during the

1950s and 1960s, that Western attitudes towards indigenous Africans shifted.*[11] Harry Thompson argued that one must view *Tintin in the Congo* in the context of European society in the 1930s and 1940s, and that Hergé had not written the book to be “deliberately racist”. He argued that it reflected the average Belgian view of Congolese people at the time, one that was more “patronising” than malevolent.*[35] Jean-Marie Apostolidès supported this idea,*[44] as did biographer Benoît Peeters, who asserted, “Hergé was no more racist than the next man.”*[15] After meeting Hergé in the 1980s, Farr commented, “You couldn’t have met someone who was more open and less racist.”*[45]

Contrastingly, biographer Pierre Assouline stated that in 1930s Belgium, Hergé would have had access to literature by the likes of André Gide and Albert Londres that was critical of the colonial regime. Assouline claimed that Hergé instead chose not to read such reports because they conflicted with the views of his conservative milieu.*[46] Laurence Grove—President of the International *Bande Dessinée* Society and an academic at the University of Glasgow—concurred, remarking that Hergé adhered to prevailing societal trends in his work, and that “[w]hen it was fashionable to be a colonial racist, that’s what he was.”*[45] Comic book historian Mark McKinney noted that other Franco-Belgian comic artists of the same period had chosen to depict the native Africans in a more favourable light, citing the examples of Jijé’s 1939 work *Blondin et Cirage* (*Blondy and Shoe-Black*), in which the protagonists are adopted brothers, one white, the other black, and *Tif et Tondu*, which was serialised in *Spirou* from 1939 to 1940 and in which the Congolese aid the Belgians against their American antagonists.*[47]

Farr and McCarthy stated that *Tintin in the Congo* was the most popular Tintin adventure in Francophone Africa.*[48] According to Thompson, the book remained hugely popular in the Congo even after the country achieved independence in 1960.*[49] Nevertheless, government figures in the Democratic Republic of the Congo (DRC) have criticised the book. In 2004, after the Belgian Minister of Foreign Affairs Karel De Gucht described President Joseph Kabila’s provisional DRC government as incompetent, Congolese Information Minister Henri Mova Sakanyi accused him of “racism and nostalgia for colonialism”, remarking that it was like “*Tintin in the Congo* all over again.” De Gucht refused to retract his statement.*[50]

In July 2007, British human rights lawyer David Enright complained to the United Kingdom’s Commission for Racial Equality (CRE) that he came across the book in the children’s section of Borders bookshop while shopping with his wife and two sons. The CRE called on bookshops to remove the comic, stating that it contained “hideous racial prejudice” by depicting Congolese who “look like monkeys and talk like imbeciles.” Responding that it was committed to letting its “customers make the choice”, Borders moved the book to an area reserved



Tintin in the Congo fitted widely held stereotypes about black Africans found in early 20th century Europe. This is a poster for a human zoo in Stuttgart in 1928.

for adult graphic novels. UK bookseller Waterstone's followed suit.*[51] Another British retailer, WHSmith, said that the book was sold on its website, but with a label that recommended it for readers aged 16 and over.*[52] The CRE's attempt to ban the book was criticised by Conservative Party politician Ann Widdecombe, who remarked that the organisation had more important things to do than regulate the availability of historical children's books.*[53] The media controversy increased interest in the book, and Borders reported that its sales of *Tintin in the Congo* had been boosted 4,000%, while it also rose to eighth on the Amazon.com bestseller list.*[54] Publisher Egmont UK also responded to racism concerns by placing a protective band around the book with a warning about its content and writing an introduction describing its historical context.*[51] *Tintin in the Congo* also came under criticism in the United States; in October 2007, in response to a complaint by a patron, the Brooklyn Public Library in New York City placed the graphic novel in a locked back room, only permitting access by appointment.*[55] *Tintin in the Congo* became part of a drawn-out media debate in Sweden after national newspaper *Dagens Nyheter* reported the removal of *Tintin in the Congo* from a children's library in Kulturhuset in Stockholm in September 2011. The incident, nicknamed "Tintin-gate", led to heated discussions in mainstream and social media concerning accusations of racism and censorship.*[56]

In August 2007, Congolese student Bienvenu Mbutu

Mondondo filed a complaint in Brussels, claiming that the book was an insult to the Congolese people and required banning. Public prosecutors investigated and initiated a criminal case. The matter was eventually transferred to a civil court in April 2010.*[57] Mondondo's lawyers argued that *Tintin in the Congo* amounted to "a justification of colonisation and of white supremacy", and Mondondo called it "racist and xenophobic".*[57] Alain Berenboom, lawyer for both Moulinsart, the company which controls Hergé's estate, and Casterman, the book's publisher, argued that the cartoonist's depiction of the Congolese "wasn't racism but kind paternalism". He said that banning it would set a dangerous precedent for the availability of works by other historical authors, such as Charles Dickens or Jules Verne, which contain similar stereotypes of non-white ethnicities.*[57] The court ruled in February 2012 that the book would not be banned, deciding that it was "clear that neither the story, nor the fact that it has been put on sale, has a goal to ... create an intimidating, hostile, degrading, or humiliating environment", and that it therefore did not break Belgian law.*[57] Belgium's Centre for Equal Opportunities warned against "over-reaction and hyper political correctness".*[58] Shortly after, Swedish-Belgian Jean-Dadaou Monyas filed a similar complaint, which was supported by Afrosvenskarna, an interest group for Swedes of African descent.*[59] The complaint to the Chancellor of Justice was turned down as violations of hate speech restrictions in the Swedish Fundamental Law on Freedom of Expression must be filed within one year of publication, and the latest Swedish edition of *Tintin in the Congo* appeared in 2005.*[60]

The South African comics writer Anton Kannemeyer has parodied the perceived racist nature of the book to highlight what he sees as the continuing racist undertones of South African society. In his *Pappa in Afrika* (2010), a satire of *Tintin in the Congo*, he portrays Tintin as an Afrikaner with racist views of indigenous Africans.*[61]

Hunting and animal cruelty

Tintin in the Congo shows Tintin taking part in what Michael Farr described as "the wholesale and gratuitous slaughter" of animals; over the course of the *Adventure*, Tintin shoots several antelope, kills an ape to wear its skin, rams a rifle vertically into a crocodile's open mouth, injures an elephant for ivory, stones a buffalo, and (in earlier editions) drills a hole into a rhinoceros before planting dynamite in its body, blowing it up from the inside.*[11] Such scenes reflect the popularity of big-game hunting among whites and affluent visitors in Sub-Saharan Africa during the 1930s.*[11] Hergé later felt guilty about his portrayal of animals in *Tintin in the Congo* and became an opponent of blood sports; when he wrote *Cigars of the Pharaoh* (1934), he had Tintin befriend a herd of elephants living in the Indian jungle.*[62]

Philippe Goddin stated that the scene in which Tintin

shoots a herd of antelope was “enough to upset even the least ecological reader” in the 21st century.*[63] When India Book House first published the book in India in 2006, that nation’s branch of the People for the Ethical Treatment of Animals issued a public criticism, and chief functionary Anuradha Sawhney stated that the book was “replete with instances that send a message to young minds that it is acceptable to be cruel to animals.”*[64]

2.2.5 References

Notes

- [1] *Babaor’om*, a play on *baba au rhum*, “rum baba”*[3]
- [2] *Boula Matari* was a nickname for Henry Morton Stanley, an explorer who worked with King Leopold II to explore and annex the Congo basin region as a private colony, the Congo Free State, during the late 19th century. The Free State was annexed by Belgium in 1908 to form the Belgian Congo.*[4]
- [3] *M’Hatouyou*, a play on *m’as-tu vu*, “show-off”*[3]
- [4] The first seven *Tintin* books averaged a print run of 17,000 copies; *Tintin in the Congo*’s sales exceeded 25,000.*[25]
- [5] Hergé himself did not use the term *ligne claire* to describe his drawing style; the Dutch cartoonist Joost Swarte first used the term in 1977.*[27]
- [6] Lofficier & Lofficier 2002, p. 25.
- [7] Assouline 2009, p. 27; Peeters 2012, p. 46.
- [8] Farr 2001, pp. 21–22.
- [9] Assouline 2009, p. 28; Lofficier & Lofficier 2002, p. 24.
- [10] Thompson 1991, p. 41.
- [11] Assouline 2009, p. 26; Lofficier & Lofficier 2002, p. 24.
- [12] Assouline 2009, p. 26; Lofficier & Lofficier 2002, p. 24.
- [13] Assouline 2009, p. 26.
- [14] Assouline 2009, p. 27; Peeters 2012, p. 46.
- [15] Thompson 1991, p. 33.
- [16] Assouline 2009, p. 27.
- [17] Assouline 2009, p. 27; Farr 2001, p. 21.
- [18] Assouline 2009, p. 27; Peeters 2012, p. 46.
- [19] Assouline 2009, p. 28; Lofficier & Lofficier 2002, p. 24.
- [20] Assouline 2009, p. 28; Lofficier & Lofficier 2002, p. 24.
- [21] Farr 2001, pp. 21–22.
- [22] Lofficier & Lofficier 2002, p. 26.
- [23] Assouline 2009, p. 27; Farr 2001, p. 21.
- [24] Assouline 2009, p. 28; Peeters 2012, p. 47; Thompson 1991, p. 41.
- [25] McKinney 2008, p. 171.
- [26] Peeters 2012, p. 47.
- [27] Pleban 2006.
- [28] Farr 2001, p. 25.
- [29] Goddin 2009, pp. 70, 73.
- [30] Thompson 1991, p. 42.
- [31] Farr 2001, pp. 23, 25.
- [32] Hergé 2005, inset.
- [33] Peeters 2012, pp. 46–47.
- [34] Goddin 2008, p. 75.
- [35] Thompson 1991, p. 40.
- [36] Kuper 2011.
- [37] Peeters 1989, pp. 30–31.
- [38] Apostolidès 2010, pp. 12–15.
- [39] Apostolidès 2010, pp. 15–16.
- [40] McCarthy 2006, p. 51.
- [41] Cendrowicz 2010.
- [42] McCarthy 2006, p. 37.
- [43] Assouline 2009, p. 28.
- [44] Apostolidès 2010, p. 14.
- [45] Smith 2010.
- [46] Assouline 2009, pp. 29–30.
- [47] McKinney 2008, pp. 171–172.
- [48] Farr 2001, p. 27; McCarthy 2006, p. 37.
- [49] Thompson 1991, pp. 41–42.
- [50] Cendrowicz 2010; BBC 2004.
- [51] Bunyan 2011.
- [52] BBC 2007; Fernandez 2007; Beckford 2007; Anon 2007, p. 14.
- [53] Beckford 2007.

- [54] Anon 2007, p. 14.
- [55] Leigh Cowan 2009.
- [56] Chukri 2012.
- [57] Samuel 2011; BBC 2012.
- [58] Vrielink 2012.
- [59] Kalmteg 2007.
- [60] Lindell 2007.
- [61] Mail & Guardian 2010; Heller 2011.
- [62] Thompson 1991, p. 41.
- [63] Goddin 2008, p. 70.
- [64] Chopra 2006.

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2.2.6 External links

- *Tintin in the Congo* at the Official Tintin Website
- *Tintin in the Congo* at Tintinologist.org

2.3 Tintin in America

Tintin in America (French: *Tintin en Amérique*) is the third volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from September 1931 to October 1932. The story tells of young Belgian reporter Tintin and his fox terrier Snowy who travel to the United States, where Tintin reports on organised crime in Chicago. Pursuing a gangster across the country, he encounters a tribe of Blackfoot Native Americans before defeating the Chicago crime syndicate.

Following the publication of *Tintin in the Congo* and bolstered by a publicity stunt, *Tintin in America* was a commercial success, appearing in book form shortly after the final installment concluded. Hergé continued *The Adventures of Tintin* with *Cigars of the Pharaoh*, and the series became a defining part of the Franco-Belgian comics tradition. In 1945, *Tintin in America* was re-drawn and coloured in Hergé's *ligne-claire* style for republication by Casterman, and further alterations were made for a 1973 edition. The story was adapted for a 1991 episode of the Ellipse/Nelvana animated series *The Adventures of Tintin*.

2.3.1 Synopsis

In 1931, Tintin, a reporter for *Le Petit Vingtième*, goes with his dog Snowy on an assignment to Chicago, Illinois, to report on the city's organised crime syndicate. He is kidnapped by gangsters and brought before mobster boss Al Capone, whose criminal enterprises in the Congo were previously thwarted by Tintin. With Snowy's help, Tintin subdues his captors, but the police reject his claims, and the gangsters escape. After surviving attempts on his life, Tintin meets Capone's rival Bobby Smiles, who heads the Gangsters Syndicate of Chicago. Tintin is unpersuaded by Smiles' attempt to hire him, and after Tintin orchestrates the arrest of his gang, Smiles escapes and heads west.*[1]

Tintin pursues Smiles to the Midwestern town of Red-skin City. Here, Smiles convinces a tribe of Blackfoot

Native Americans that Tintin is their enemy, and when Tintin arrives, he is captured and threatened with execution. After escaping, Tintin discovers a source of underground petroleum. The U.S. army then forces the Natives off their land, and oil companies build a city on the site within 24 hours. Tintin evades a **lynch mob** and a wildfire before discovering Smiles' remote hideaway cabin; after a brief altercation, he captures the gangster.*[2]

Returning to Chicago with his prisoner, Tintin is praised as a hero, but gangsters kidnap Snowy and send Tintin a ransom note. Tracing the kidnappers to a local mansion, Tintin hides in a suit of armour and frees Snowy from the dungeon. The following day, Tintin is invited to a **cannery**, but it is a trap set by gangsters, who trick him into falling into the meat-grinding machine. Tintin is saved when the machine workers go on strike and then apprehends the mobsters. In thanks, he is invited to a banquet in his honour, where he is kidnapped and thrown into **Lake Michigan** to drown. Tintin survives by floating to the surface, but gangsters posing as police capture him. He once again overwhelms them, and hands them over to the authorities. Finally, Tintin's success against the gangsters is celebrated by a **ticker-tape parade**, following which he returns to Europe.*[3]

2.3.2 History

Background

Georges Remi—best known under the pen name Hergé—was the editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),*[4] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a conservative Belgian newspaper based in Hergé's native Brussels. Run by the Abbé Norbert Wallez, the paper described itself as a "Catholic Newspaper for Doctrine and Information" and disseminated a far-right, fascist viewpoint.*[5] According to Harry Thompson, such political ideas were common in 1930s Belgium, and Hergé's milieu was permeated with conservative ideas revolving around "patriotism, Catholicism, strict morality, discipline, and naivety".*[6]



Tipis in a Blackfoot settlement in 1933

In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, about the exploits of fictional young Belgian reporter Tintin. Having been fascinated with the outdoor world of **Scouting** and the way of life he called "Red Indians" since boyhood, Hergé wanted to set Tintin's first adventure among the Native Americans in the United States.*[7] However, Wallez ordered him to set his first adventure in the **Soviet Union** as a piece of anti-socialist propaganda for children (*Tintin in the Land of the Soviets*)*[8] and the second had be set in the **Belgian Congo** to encourage colonial sentiment (*Tintin in the Congo*).*[9]

Tintin in America was the third story in the series. At the time, the Belgian far right was deeply critical of the United States, as it was of the Soviet Union.*[10] Wallez—and to a lesser degree Hergé—shared these opinions, viewing the country's capitalism, consumerism, and mechanisation as a threat to traditional Belgian society.*[11] Wallez wanted Hergé to use the story to denounce American capitalism and had little interest in depicting Native Americans, which was Hergé's primary desire.*[12] As a result, Tintin's encounter with the natives took up only a sixth of the narrative.*[13] Hergé sought to demystify the "cruel savage" stereotype of the Natives that had been widely perpetuated in western films.*[10] His depiction of the Natives was broadly sympathetic, yet he also depicted them as gullible and naïve, much as he had depicted the Congolese in the previous *Adventure*.*[13]

Research

Hergé attempted greater research into the United States than he had done for the Belgian Congo or Soviet Union.*[14] To learn more about Native Americans, Hergé read Paul Coze and René Thévenin's 1928 book *Mœurs et histoire des Indiens Peaux-Rouges* ("Customs and History of the Redskin Indians")* [15] and visited Brussels' ethnographic museum.*[16] As a result, his depiction of the Blackfoot Native Americans was "essentially accurate", with artefacts such as tipis and traditional costume copied from photographs.*[16] To learn about Chicago and its gangsters, he read Georges Duhamel's 1930 book *Scènes de la vie future* ("Scenes from Future Life"). Written in the context of the Wall Street Crash of 1929, Duhamel's work contained strong anti-consumerist and anti-modernist sentiment, criticising the U.S.'s increased mechanisation and standardisation from a background of European conservatism; this would have resonated with both Wallez and Hergé's viewpoints. Many elements of *Tintin in America*, such as the abattoir scene, were adopted from Duhamel's descriptions.*[17]

Hergé was also influenced by a special edition of radical anticonformist magazine *Le Crapouillot* (*The Mortar Shell*) that was published in October 1930. Devoted to the United States, it contained a variety of photographs that influenced his depiction of the country.*[18] Hergé



Chicago gangster Al Capone was included as an antagonist in Tintin in America.

used its images of skyscrapers as a basis for his depiction of Chicago and adopted its account of Native Americans being evicted from their land when oil was discovered there.*[19] He was particularly interested in the articles in the magazine written by reporter Claude Blanchard, who had recently travelled the U.S. He reported on the situation in Chicago and New York City and met with Native Americans in New Mexico.*[20] Blanchard's article discussed the gangster George Moran, whom literary critic Jean-Marie Apostolidès believed provided the basis for the character Bobby Smiles.*[21]

Hergé's depiction of the country was also influenced by American cinema,*[22] and many of his illustrations were based on cinematic imagery.*[23] Jean-Marc Lofficier and Randy Lofficier thought that Tintin's arrest of Smiles had been influenced by the *Buffalo Bill* stories, and that the idea of the gangsters taking Tintin away in their car came from *Little Caesar*.*[24]

One of the individuals that Hergé could have learned about through Blanchard's article was the Chicago-based American gangster Al Capone.*[22] In the preceding story, *Tintin in the Congo*, Capone had been introduced as a character within the series. There, he was responsible for running a diamond smuggling racket that Tintin exposed, setting up for further confrontation in *Tintin in America*.*[13] Capone was one of only two real-life individuals to be named in *The Adventures of Tintin*,*[22]

and was the only real-life figure to appear as a character in the series.*[24] In the original version, Hergé avoided depicting him directly, either illustrating the back of his head, or hiding his face behind a scarf; this was altered in the second version, in which Capone's face was depicted.*[25] It is not known if Capone ever learned about his inclusion in the story,*[26] although during initial serialisation he would have been preoccupied with his trial and ensuing imprisonment.*[27]

Original publication, 1931–32

Tintin's in America began serialisation in *Le Petit Vingtième* on 3 September 1931, under the title of *Les Aventures de Tintin, reporter, à Chicago* (*The Adventures of Tintin, Reporter, in Chicago*). The use of "Chicago" over "America" reflected Wallez's desire for the story to focus on a critique of American capitalism and crime, for which the city was internationally renowned.*[28] Part way through serialisation, as Tintin left Chicago and headed west, Hergé changed the title of the serial to *Les Aventures de Tintin, reporter, en Amérique* (*The Adventures of Tintin, Reporter, in America*).*[29] The dog Snowy was given a diminished role in *Tintin in America*, which contained the last instance in the *Adventures* in which Tintin and Snowy have a conversation where they are able to understand each other.*[30] In the banquet scene, a reference is made to a famous actress named Mary Pikefort, an allusion to the real-life actress Mary Pickford.*[31] That same scene also featured a prototype for the character of Rastapopoulos, who was properly introduced in the following *Cigars of the Pharaoh* story.*[32]



The social commentary was toned down in the second edition, as evidenced by this scene.[13]*

The strip's serialisation coincided with the publication of another of Hergé's comics set in the United States: *Les aventures de "Tim" l'écureuil au Far-West* (*The Adventures of Tim the Squirrel Out West*), published in sixteen instalments by the Brussels department store L'Innovation. Produced every Thursday, the series was reminiscent of Hergé's earlier *Totor* series.*[33] Alongside these stories, Hergé was involved in producing his weekly *Quick and Flupke* comic strip and drawing front covers for *Le Petit Vingtième*, as well as providing il-

lustrations for another of *Le Vingtième Siècle's* supplements, *Votre "Vingtième" Madame*, and undertaking freelance work designing advertisements.*[27] In September 1931, part way through the story's serialisation, Hergé took a brief holiday in Spain with two friends, and in May 1932 was recalled to military service for two weeks.*[34] On 20 July 1932, Hergé married Germaine Kieckens, who was Wallez's secretary. Although neither of them were entirely happy with the union, they had been encouraged to do so by Wallez, who demanded that all his staff marry and who personally carried out the wedding ceremony.*[35] After a honeymoon in Vianden, Luxembourg, the couple moved into an apartment in the rue Knapen, Schaerbeek.*[36]

As he had done with the prior two *Adventures*, Wallez organised a publicity stunt to mark the culmination of *Tintin in America*, in which an actor portraying Tintin arrived in Brussels.*[26] It proved the most popular yet.*[26] In 1932, the series was collected and published in a single volume by Les Éditions de Petit Vingtième,*[37] coinciding with their publication of the first collected volume of *Quick and Flupke*.*[38] A second edition was produced in France by Éditions Ogéo-Cœurs-Vaillants in 1934, while that same year Casterman published an edition, the first of *The Adventures of Tintin* that they released.*[39] In 1936, Casterman asked Hergé to add several new colour plates to a reprint of *Tintin in America*, which he agreed to. They also asked him to replace the cover with one depicting a car chase, but he refused.*[29]

Second version, 1945

In the 1940s, when Hergé's popularity had increased, he redrew many of the original black-and-white *Tintin* adventures in colour using the *ligne claire* ("clear line") drawing style he had developed, so that they visually fitted in with the newer *Tintin* stories. *Tintin in America* was reformatted and coloured in 1945* [39] and saw publication in 1946.*[13]

Various changes were made in the second edition. Some of the social commentary regarding the poor treatment of Native Americans by the government was toned down.*[13] The name of the Native tribe was changed from the *Orteils Ficelés* ("Tied Toes") to the *Pieds Noirs* ("Black Feet").*[24] Perhaps because Al Capone's power had diminished in the intervening years, Hergé depicted Capone's scarred face in the 1945 version.*[24] He removed the reference to Mary Pikeford from the ceremonial dinner scene and deleted two Chinese hoodlums who tried to eat Snowy.*[40] References to Belgium were also removed, allowing the story to have a greater international appeal.*[19]

Later alterations and releases

When the second version of the story was translated into English by Michael Turner and Leslie Lonsdale-Cooper, they made a number of alterations to the text. For instance, Monsieur Tom Hawake, whose name was a pun on tomahawk, was renamed Mr. Maurice Oyle, and the Slift factory was renamed Grynd Corp.*[41] Other changes were made to render the story more culturally understandable to an Anglophone readership; whereas the factory originally sold its mix of dogs, cats, and rats as hare pâté—a food uncommon in Britain—the English translation rendered the mix as salami.*[41] In another instance, garlic, pepper, and salt were added to the mixture in the French version, but this was changed to mustard, pepper, and salt for the English version, again reflecting British culinary tastes.*[41]

In 1957, Hergé considered sending Tintin back to North America for another adventure featuring the indigenous people. He decided against it, instead producing *Tintin in Tibet*.*[42] Although *Tintin in America* and much of Hergé's earlier work displayed anti-American sentiment, he later grew more favourable to American culture, befriending one of the country's most prominent artists, Andy Warhol.*[43] Hergé himself would first visit the United States in 1971, accompanied by his second wife Fanny Rodwell, and meet Edgar Red Cloud, the great grandson of the warrior chief Red Cloud. With a letter of recommendation from his friend Father Gall, he was invited to indulge his childhood desire to meet with real "Red Indians"—members of the Oglala Lakota on their Pine Ridge reservation in South Dakota—and take part in a pow wow.*[16]

American publishers of *Tintin in America* were uneasy regarding the scene in which the Blackfoot Natives are forcibly removed from their land. Hergé nevertheless refused to remove it.*[44] For the 1973 edition published in the U.S., the publishers made Hergé remove African-American characters from the book, and redraw them as Caucasians or Hispanics, because they did not want to encourage racial integration among children.*[45] That same year, the original black-and-white version was republished in a French-language collected volume with *Tintin in the Land of the Soviets* and *Tintin in the Congo*, the first part of the *Archives Hergé* collection.*[39] In 1983, a facsimile of the original was published by Casterman.*[39]

2.3.3 Critical analysis

Jean-Marc and Randy Lofficier opined that Hergé had made "another leap forward" with *Tintin in America*, noting that while it still "rambles on", it is "more tightly plotted" than its predecessors.*[24] They believed that the illustrations showed "marked progress" and that for the first time, several of the frames could be seen as "individual pieces of art".* [46] Believing that it was the first



Hergé biographer Benoît Peeters considered *Tintin in America* to exhibit “a quality of lightness” .

work with the “intangible epic quality” they thought characterised *The Adventures of Tintin*, they awarded it two out of five stars.*[46] They considered Bobby Smiles to be “the first great villain” of the series,*[24] and also thought that an incompetent hotel detective featured in the comic was an anticipation of Thomson and Thompson, while another character, the drunken sheriff, anticipated Captain Haddock.*[24] The Lofficers believed that Hergé had successfully synthesised all of the “classic American myths” into a single narrative that “withstands comparison with the vision of America” presented in *Gustave Le Rouge* and Gustave Guitton’s *La Conspiration Des Milliardaires (The Billionaires’ Conspiracy)*. They were of the opinion that Hergé’s depiction of the exploitation of Native Americans was an “astonishing piece of narrative” .*[47]

Harry Thompson considered the story to be “little more than a tourist ramble” across the U.S., describing it as only “marginally more sophisticated” than its predecessors.*[12] He nevertheless thought that it contained many indicators of “greater things”,*[30] remarking that Hergé’s sympathy for the Natives was “a revolutionary attitude” for 1931.*[48] Thompson also opined that the book’s “highlight” was on page 29 of the 1945 version, in which oil is discovered on Native land, following which they are cleared off by the U.S. army, and a complete city is constructed on the site within 24 hours.*[48] Biographer Benoît Peeters praised the strip’s illustrations, feeling that they exhibited “a quality of lightness” and showed that Hergé was fascinated by the United States despite the anti-Americanism of his milieu.*[49] He nevertheless considered it “in the same mode” as the earlier *Adventures*, calling it “a collection of clichés and snapshots of well-known places” .*[50] Elsewhere, Peeters commented that throughout the story, Tintin rushes around the country seeing as much as possible, likening him to the stereotypical American tourist.*[51]

“Hergé paints a picture of 1930s America that is exciting, hectic, corrupt, fully automated and dangerous, one where the dollar is all powerful. It rings true enough, at least as much as the image projected by Hollywood at the

time.”

Michael Farr, 2001.*[52]

Hergé biographer Pierre Assouline believed *Tintin in America* to be “more developed and detailed” than the prior *Adventures*,*[22] representing the cartoonist’s “greatest success” in a “long time” .*[10] Opining that the illustrations were “superior” due to Hergé’s accumulated experience, he nevertheless criticised instances where the story exhibited directional problems; for instance, in one scene, Tintin enters the underground tunnel, but Assouline notes that while he is supposed to be travelling downward, he is instead depicted climbing up stairs.*[10] Such directional problems were also criticised by Michael Farr,*[19] who nevertheless thought the story “action-packed” , with a more developed sense of satire and therefore greater depth than *Soviets* or *Congo*.*[31] He considered the depiction of Tintin climbing along the ledge of the skyscraper on page 10 to be “one of the most remarkable” illustrations in the entire series, inducing a sense of vertigo in the reader.*[43] He also opined that the depiction of the Blackfoot Natives being forced from their land was the “strongest political statement” in the series, illustrating that Hergé had “an acute political conscience” and was not the advocate of racial superiority that he has been accused of being.*[13] Comparing the 1932 and 1945 versions of the comic, Farr believed that the latter was technically superior, but had lost the “freshness” of the original.*[19]

Literary critic Jean-Marie Apostolidès of Stanford University thought that in *Tintin in America*, Hergé had intentionally depicted the wealthy industrialists as being very similar to the gangsters. He noted that this negative portrayal of capitalists continued into later *Adventures of Tintin* with characters such as Basil Barazov in *The Broken Ear*.*[53] He considered this indicative of “a more ambivalent stance” to the right-wing agenda that Hergé had formerly adhered to.*[21] Another literary critic, Tom McCarthy, concurred, believing that *Tintin in America* exhibited Hergé’s “left-wing counter tendency” through attacking the racism and capitalist mass production of the U.S.*[54] McCarthy believed that the work exposed social and political process as a “mere charade” , much as Hergé had previously done in *Tintin in the Land of the Soviets*.*[55]

2.3.4 Adaptations

Tintin in America was adapted into a 1991 episode of *The Adventures of Tintin* television series by French studio Ellipse and Canadian animation company Nelvana.*[56] Directed by Stéphane Bernasconi, the character of Tintin was voiced by Thierry Wermuth.*[56]

In 2002, French artist Jochen Gerner published a socio-political satire based on *Tintin in America* titled *TNT en Amérique*. It consisted of a replica of Hergé’s book

with most of the images blocked out with black ink; the only images left visible are those depicting violence, commerce, or divinity.* [57] When interviewed as to this project, Gerner stated that his pervasive use of black was a reference to “the censure, to the night, the obscurity (the evil), the mystery of things not entirely revealed”.* [58]

2.3.5 References

Footnotes

- [1] Hergé 1973, pp. 1–16.
- [2] Hergé 1973, pp. 17–43.
- [3] Hergé 1973, pp. 44–62.
- [4] Peeters 1989, pp. 31–32; Thompson 1991, pp. 24–25.
- [5] Peeters 1989, pp. 20–32; Thompson 1991, pp. 24–25; Assouline 2009, p. 38.
- [6] Thompson 1991, p. 24.
- [7] Thompson 1991, p. 40,46; Farr 2001, p. 29; Peeters 2012, p. 55.
- [8] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [9] Assouline 2009, pp. 26–29; Peeters 2012, pp. 45–47.
- [10] Assouline 2009, p. 32.
- [11] Farr 2001, p. 35; Peeters 2012, p. 56.
- [12] Thompson 1991, p. 46.
- [13] Farr 2001, p. 29.
- [14] Peeters 2012, p. 55.
- [15] Farr 2001, p. 30; Lofficier & Lofficier 2002, p. 28; Assouline 2009, p. 31.
- [16] Farr 2001, p. 30.
- [17] Thompson 1991, pp. 49–50; Farr 2001, pp. 33–35; Assouline 2009, p. 31; Peeters 2012, p. 55.
- [18] Farr 2001, pp. 30, 35; Apostolidès 2010, pp. 21–22.
- [19] Farr 2001, p. 36.
- [20] Assouline 2009, p. 31; Peeters 2012, p. 55.
- [21] Apostolidès 2010, p. 22.
- [22] Assouline 2009, p. 31.
- [23] Farr 2001, pp. 30, 33; Peeters 2012, p. 57.
- [24] Lofficier & Lofficier 2002, p. 28.
- [25] Farr 2001, p. 36; Lofficier & Lofficier 2002, p. 28.
- [26] Thompson 1991, p. 49.
- [27] Goddin 2008, p. 92.
- [28] Peeters 1989, p. 36; Thompson 1991, p. 46; Assouline 2009, p. 31.
- [29] Goddin 2008, p. 96.
- [30] Thompson 1991, p. 50.
- [31] Farr 2001, p. 38.
- [32] Thompson 1991, p. 50; Farr 2001, p. 38.
- [33] Goddin 2008, p. 89.
- [34] Goddin 2008, pp. 90, 104; Peeters 2012, pp. 53–54.
- [35] Thompson 1991, p. 49; Assouline 2009, pp. 33–34; Peeters 2012, pp. 47–48.
- [36] Peeters 2012, p. 58.
- [37] Farr 2001, p. 29; Lofficier & Lofficier 2002, p. 27.
- [38] Goddin 2008, p. 109.
- [39] Lofficier & Lofficier 2002, p. 27.
- [40] Farr 2001, pp. 36, 38; Lofficier & Lofficier 2002, p. 28.
- [41] Farr 2001, p. 35.
- [42] Thompson 1991, p. 46; Farr 2001, p. 30.
- [43] Farr 2001, p. 33.
- [44] Peeters 1989, p. 36; Farr 2001, p. 29.
- [45] Thompson 1991, p. 48; Farr 2001, p. 38.
- [46] Lofficier & Lofficier 2002, p. 29.
- [47] Lofficier & Lofficier 2002, pp. 28–29.
- [48] Thompson 1991, p. 47.
- [49] Peeters 2012, p. 56.
- [50] Peeters 2012, pp. 56–57.
- [51] Peeters 1989, p. 36.
- [52] Farr 2001, p. 39.
- [53] Apostolidès 2010, pp. 19–20.
- [54] McCarthy 2006, p. 38.
- [55] McCarthy 2006, pp. 54–55.
- [56] Lofficier & Lofficier 2002, p. 90.
- [57] McCarthy 2006, p. 186.
- [58] Magma Books 2005.

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2.3.6 External links

- *Tintin in America* at the Official Tintin Website
- *Tintin in America* at Tintinologist.org

2.4 Cigars of the Pharaoh

Cigars of the Pharaoh (French: *Les Cigares du Pharaon*) is the fourth volume of *The Adventures of Tintin*,

the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from December 1932 to February 1934. The story tells of young Belgian reporter Tintin and his dog Snowy, who are travelling in Egypt when they discover a pharaoh's tomb filled with dead Egyptologists and boxes of cigars. Pursuing the mystery of these cigars, they travel across Arabia and India, and reveal the secrets of an international drug smuggling enterprise.

Following on from *Tintin in America*, *Cigars* was a commercial success, and was published in book form shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *The Blue Lotus*, the plot of which followed on from *Cigars*. The series itself became a defining part of the Franco-Belgian comics tradition. In 1955, it was re-drawn and coloured in Hergé's distinctive *ligne-claire* style for republication by Casterman. Critical analysis of the story has focused on its innovation, and the *Adventure* introduces the recurring characters of detectives Thomson and Thompson and villain Rastapopoulos. The comic was adapted for a 1991 episode of the Ellipse/Nelvana animated series *The Adventures of Tintin*.

2.4.1 Synopsis

Holidaying on a Mediterranean cruise ship, Tintin and his dog Snowy meet wealthy film director Rastapopoulos and eccentric Egyptologist Sophocles Sarcophagus. When two policemen (Thomson and Thompson) accuse Tintin of heroin smuggling, he escapes the ship and joins Sarcophagus on his search for the undiscovered tomb of the Pharaoh Kih-Oskh. Tintin discovers that the tomb is full of boxes of cigars labelled with a mysterious symbol, but he and Sarcophagus fall unconscious after an unseen enemy gasses them. They are then taken aboard a ship inside wooden sarcophagi, captained by smuggler Allan, but to avoid the coastguard Allan orders Tintin and Snowy thrown overboard. They are rescued by a gunrunner who sails them to Arabia. Travelling by land, Tintin meets Sheikh Patrash Pasha, a big fan of his, and encounters Rastapopoulos filming a movie. The local army drafts Tintin then arrests him as a spy, before Thomson and Thompson rescue him.*[1]

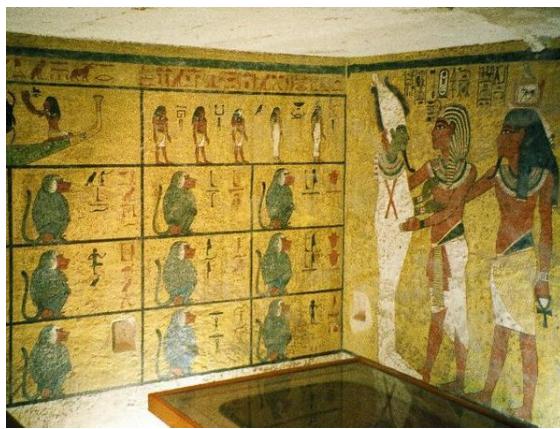
Boarding a plane, he escapes Arabia but runs out of fuel over India, crashing into the jungle. He discovers Sarcophagus, who has become insane as the result of being injected with Rajaijah juice: “the poison of madness”. Tintin is hypnotised by a fakir and institutionalised in an asylum, which he soon escapes. Meeting the Maharaja of Gaipajama, the two become friends, with the Maharaja revealing that his family has long been fighting a criminal opium-smuggling gang. The fakir appears and Tintin follows him, discovers the drug cartel's hideout and is able to capture the cartel. Tintin recognises their Kih-Oskh

symbol and realises it is the same organisation that was operating in Egypt and Arabia. The fakir escapes, and with the masked leader of the conspiracy kidnaps the Maharaja's son. Tintin pursues them in a sports car, rescuing the boy, while the leader falls into a chasm. Tintin returns to Gaipajama, where his return is celebrated. Unwrapping one of the cigars with the mysterious Kih-Oskh symbol, Tintin explains to the Maharaja how opium was smuggled across the world in the cigars.*[2]

2.4.2 History

Background

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),*[3] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels which was run by the Abbé Norbert Wallez. In 1929, Hergé began *The Adventures of Tintin* comic for *Le Petit Vingtième*, revolving around the exploits of fictional Belgian reporter Tintin. Wallez ordered Hergé to set his first adventure in the Soviet Union to act as anti-socialist propaganda for children (*Tintin in the Land of the Soviets*),*[4] to set his second adventure in the Belgian Congo to encourage colonial sentiment (*Tintin in the Congo*),*[5] and to set his third adventure in the United States to use the story as a denunciation of American capitalism (*Tintin in America*).*[6]



Howard Carter's discovery of Tutankhamun's tomb (pictured) influenced Cigars

For his fourth Adventure, Hergé was eager to write a mystery story.*[7] The 1930s saw mystery novels flourish across Western Europe with the success of authors like Agatha Christie and Ellery Queen.*[8] The decision to create a scenario around the tomb of Kih-Oskh was influenced by the 1922 discovery of Pharaoh Tutankhamun's tomb by Howard Carter and the surrounding tabloid claims regarding a Curse of the Pharaohs.*[9] Hergé returned to this theme for *The Seven Crystal Balls* (1948).*[10] The name Kih-Oskh was an allusion to the

kiosks where *Le Petit Vingtième* was sold.*[11] The Kih-Oskh symbol was described by Hergé as a distortion of the Taoist symbol of the Taijitu,*[8] with biographer Benoît Peeters thinking that it foreshadowed the "Yellow Mark" that featured in the *Blake and Mortimer* comic *The Yellow "M"* (1952–54) authored by Hergé's later collaborator Edgar P. Jacobs.*[8] Hergé was aided in the production of *Cigars of the Pharaoh* by his assistant Paul "Jam" Jamin, who was heavily influenced by British magazines *The Humorist* and *Punch*.*[12]

Hergé took influence from the published works of French adventurer and gunrunner Henry de Monfreid, particularly his books *Secrets of the Red Sea* and *The Hashish Cruise*. Having lived through the First World War, Hergé disliked arms dealers, and used Monfreid as the basis for the gunrunner character in *Cigars*.*[13] The idea of mummified bodies being lined up along a wall was adopted from Pierre Benoît's 1919 book *L'Atlantide* (*Atlantis*), which had recently been made into a 1932 film by Georg Wilhelm Pabst.*[14] The wall paintings depicted on a cover of *Le Petit Vingtième* was based on a bas-relief of Hathor and Seti I housed in the Louvre, Paris, while the throne featured in Tintin's dream was adopted from that found in the tomb of Tutankhamun.*[14] The inclusion of the secret society operating the smuggling ring was influenced by right-wing conspiracy theories about Freemasonry,*[15] with Hergé likely gaining information on the brotherhood from a 1932 article by Lucien Farnoux-Reynaud in the radical magazine *La Crapouillot* (*The Mortar Shell*).*[16]

Original publication, 1931–32

On 24 November 1932, *Le Petit Vingtième* published a fictional interview between Jamin and Tintin in which the reporter announced that he would be travelling to China via Egypt, India, Ceylon, and Indochina.*[17] On 8 December 1932, the story began serialisation in the supplement under the title of *The Adventures of Tintin, Reporter, in the Orient*.*[18] As the story began in Egypt rather than China, Hergé briefly renamed the story to *The Cairo Affair*.*[19] The story was not following any plan or pre-written plot, with Hergé as usual devising the story on a week-by-week basis.*[20] When the time came to assemble and publish the story in book form, Hergé decided to divide it into two volumes and to give them each a new title; the first half, which is set in Egypt, Arabia, and India, he titled *Cigars of the Pharaoh*, while the second half, set in China, became *The Blue Lotus*.*[21] *Cigars* was the first of the Adventures published by Casterman, with whom Hergé had signed a contract in late 1933, although much to his annoyance, they delayed publication until the autumn of 1934, after the culmination of the summer holidays.*[22] In 1936, they successfully requested that he produce several colour plates to be inserted into the reprint of the book.*[23]

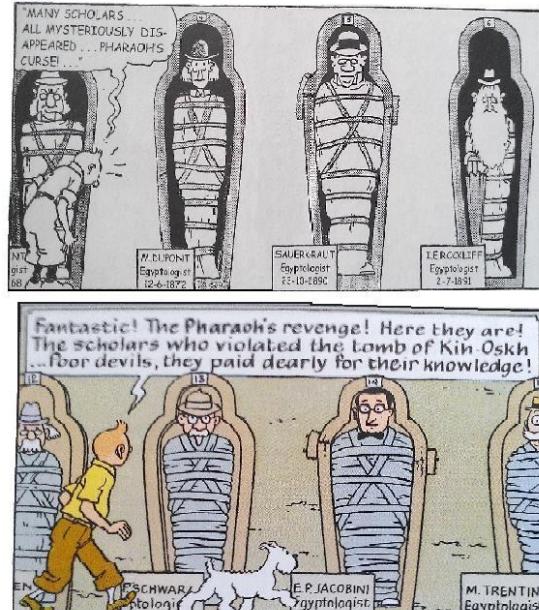
Cigars of the Pharaoh saw the introduction of several



Cigars on the front of Le Petit Vingtième; the frieze is based on an example in the Louvre.* [14]

Adventures set in the Middle East, *Land of Black Gold* and *The Red Sea Sharks*.* [30] One of the core characters of the story was Sophocles Sarcophagus, an Egyptologist who is the stereotype of an eccentric professor. In this respect, he is a prototype for the character of Cuthbert Calculus, whom Hergé would introduce later in *Red Rackham's Treasure*.* [31]

Second version, 1955



characters who would gain a recurring role in *The Adventures of Tintin*.* [24] The most notable are the two detectives, who were initially called “Agent X33 and Agent X33 bis.” In his 1941 Tintin play co-written with Jacques Van Melkebeke, *Tintin in India: The Mystery of the Blue Diamond*, Hergé named them “Durant and Durand,” although he later renamed them “Dupont and Dupond.”* [25] The series’ English-language translators, Michael Turner and Leslie Lonsdale-Cooper, renamed them “Thomson and Thompson.”* [26] They were based on a combination of the stereotypical Belgian policeman of the 1930s with Hergé’s observations of his father and uncle, Alexis and Léon Remi.* [27]

The series introduced Tintin’s adversary Roberto Rastapopoulos in *Cigars of the Pharaoh*, here depicted as a famous Hollywood film director. It is only in the successor volume, *The Blue Lotus*, that he is also revealed as the head of an international criminal organisation. His name was developed by one of Hergé’s friends; Hergé thought it was hilarious and decided to use it.* [28] He devised Rastapopoulos as an Italian with a Greek surname, but the character fitted anti-Semitic stereotypes of Jews; Hergé was adamant that the character was not Jewish.* [29] A fourth recurring character introduced in this story was the Portuguese merchant Oliveira da Figueira, who would reappear in both the subsequent

Comparisons of the same scene from the 1934 and 1955 versions of the comic.

In the 1940s and 1950s, when Hergé’s popularity had increased, he and his team at Studios Hergé redrew many of the original black-and-white Tintin adventures in colour using the *ligne claire* (“clear line”)* [lower-alpha 1] drawing style he had developed so that they visually fitted in with the new Tintin stories being created. The Studios reformatted and coloured *Cigars of the Pharaoh* in 1955; it was the last of the early works to undergo this process.* [33]

In cutting down the length of the story, Hergé removed various isolated scenes that added nothing to the development of the plot, such as those in which Tintin confronts a bat, a crocodile, and snakes.* [34] The Arabian city that Tintin and Snowy searched for in the story was no longer identified as Mecca,* [35] while the Mahajah’s three advisers were removed.* [36] New elements were also inserted; Hergé added a depiction of ancient Egyptian pyramids into the background.* [37] Hergé also retroactively added the character of Allan into the story; he had originally been introduced in the later, 1941 adventure *The Crab with the Golden Claws*, where he was Rastapopoulos’ henchman.* [30] Hergé inserted an allusion to his friend and collaborator Edgar P. Jacobs into

the story by including a mummified professor named E.P. Jacobini in the Egyptian tomb.*[38]

Whereas the original version had included Sheikh Patrash Pasha showing Tintin a copy of *Tintin in America*, in the 1955 version this was changed to the earlier *Tintin in the Congo*, and Hergé would change it again for subsequent printings, this time to *Destination Moon* (1953), an *Adventure* set chronologically after *Cigars*.*[39] Benoît Peeters exclaimed that with this scene, the reader can imagine Tintin's surprise at encountering an adventure he had not yet had and which included the characters of Captain Haddock and Cuthbert Calculus whom he had not yet met.*[40] Another anachronism in this version appears when Snowy refers to **Marlinspike Hall**, the ancestral home of Captain Haddock, from the much later volumes of the series. Harry Thompson opined that the most important changes to the book were artistic, for in the late 1950s Hergé was at the peak of his artistic ability.*[41]

Later publications

Casterman republished the original black-and-white version in 1979 in a French-language collected volume with *The Blue Lotus* and *The Broken Ear*, the second part of the *Archives Hergé* collection.*[42] In 1983, they then published a facsimile version of the original.*[42]

2.4.3 Critical analysis

Jean-Marc and Randy Lofficier considered *Cigars of the Pharaoh* to be graphically between *Tintin in America* and *The Blue Lotus*, as Hergé was expanding his “visual vocabulary” and making use of “unforgettable moments” such as the dream sequence in the tomb.*[43] Although recognising that Hergé was still devising his plot on a week-by-week basis, they thought that the work was an improvement on his earlier stories because of the inclusion of “mystery and fantasy”.*[44] Awarding it three stars out of five, they thought the book was a “surreal thriller, drenched and atmospheric.” Believing that the work not only dealt with madness, but also was madness, they thought the book evoked “a sense of dreamlike suspension of belief.”*[44] They also highlighted the inclusion of the Kih-Oskh symbol throughout the book, describing it as being akin to a recurring musical theme, stating that it added “a note of pure oneirism.”*[44]

Harry Thompson considered *Cigars of the Pharaoh* “almost completely unrecognisable from its predecessors”, praising its “inspired comic characters” and “observed character comedy”, which he thought escaped the sheer slapstick evident in the earlier *Adventures*.*[21] He also praised the elements of mystery and suspense that Hergé introduced, opining that it created “a genuine sense of fear without recourse to a *deus ex machina*.”*[45] More critically, he thought that the plot’s “glaring flaw” was the



Hergé biographer Benoît Peeters considered *Cigars of the Pharaoh* to be the first of The Adventures of Tintin to exhibit “narrative unity.”

immediate transposition of events from Egypt to India, also believing that the inclusion of British colonialists as the antagonists made “partial amends” for the colonialist attitude displayed by Tintin in *Tintin in the Congo*.*[19] Michael Farr thought that Tintin was “a maturer hero” in *Cigars*, being more of a detective than a reporter.*[46] He thought that the dream sequence was “one of the most imaginative and disturbing scenes” in the series, illustrating Hergé’s “growing virtuosity with the medium.”*[47] He also praised the scenes set in the Indian colonial bungalow, commenting that it was “claustrophobic and sinisterly dramatic” and worthy of the work of Agatha Christie,*[36] opining that the car chase provided “a highly cinematic ending.”*[36] Overall, he thought it to be a narrative “rich in mystery and drama” which was as much of a landmark in the series as *The Blue Lotus*.*[36]

Hergé biographer Benoît Peeters thought that that with *Cigars*, Hergé was engaging in the “novelesque”, and that the opening scene had echoes of Rodolphe Töpffer's *Mr Pencil*.*[48] He also thought it the first of the *Adventures* to have a “semblance” or “narrative unity.”*[8] Fellow biographer Pierre Assouline thought that the story was difficult for the reader to follow, because the exoticism of the backdrop faded amid the fast pace of the narrative.*[49] Literary critic Tom McCarthy highlighted the prominent role of tobacco in the story, drawing on the ideas of French philosopher Jacques Derrida to suggest the potential symbolism of this.*[50] He also suggested that the inclusion of mummified Egyptologists in the story warns readers of the “dangers of mummification through interpretation.”*[51]

2.4.4 Adaptations

Cigars of the Pharaoh was adapted into a 1991 episode of *The Adventures of Tintin* television series by French studio Ellipse and Canadian animation company Nelvana.*[52] Directed by Stéphane Bernasconi, Thierry Wermuth voiced the character of Tintin.*[52] In 2010, the television channel Arte filmed an episode of its doc-

umentary series, *Sur les traces de Tintin (On the traces of Tintin)*, in Egypt exploring the inspiration and setting of the *Cigars of the Pharaoh*.^{*[53]}

2.4.5 References

Notes

[1] Hergé himself did not use the term *ligne claire* to describe his drawing style. Cartoonist Joost Swarte first used the term in 1977.^{*[32]}

Footnotes

- [1] Hergé 1971, pp. 1-30.
- [2] Hergé 1971, pp. 31-62.
- [3] Peeters 1989, pp. 31-32; Thompson 1991, pp. 24-25.
- [4] Assouline 2009, pp. 22-23; Peeters 2012, pp. 34-37.
- [5] Assouline 2009, pp. 26-29; Peeters 2012, pp. 45-47.
- [6] Thompson 1991, p. 46.
- [7] Peeters 1989, p. 39.
- [8] Peeters 2012, p. 64.
- [9] Thompson 1991, p. 56; Farr 2001, p. 42; Lofficier & Lofficier 2002, p. 31.
- [10] Thompson 1991, p. 56; Lofficier & Lofficier 2002, p. 31.
- [11] Peeters 2012, p. 63.
- [12] Thompson 1991, pp. 54-55.
- [13] Thompson 1991, p. 54; Farr 2001, p. 45; Peeters 2012, p. 63.
- [14] Goddin 2008, p. 118.
- [15] McCarthy 2006, p. 37; Apostolidès 2010, p. 20.
- [16] Apostolidès 2010, p. 23.
- [17] Goddin 2008, p. 112; Peeters 2012, p. 62.
- [18] Assouline 2009, p. 42.
- [19] Thompson 1991, p. 56.
- [20] Thompson 1991, p. 56; Peeters 2012, p. 63.
- [21] Thompson 1991, p. 52.
- [22] Lofficier & Lofficier 2002, p. 30; Peeters 2012, pp. 67-69.
- [23] Goddin 2008, p. 96.
- [24] Lofficier & Lofficier 2002, p. 31; Peeters 2012, p. 64.
- [25] Thompson 1991, p. 52; Lofficier & Lofficier 2002, p. 31; Assouline 2009, p. 42; Peeters 2012, p. 65.
- [26] Lofficier & Lofficier 2002, p. 31.

[27] Thompson 1991, p. 53; Farr 2001, p. 41; Assouline 2009, pp. 42-43.

[28] Thompson 1991, p. 53; Farr 2001, p. 41; Peeters 2012, pp. 64-65.

[29] Assouline 2009, p. 42; Peeters 2012, p. 64-65.

[30] Thompson 1991, p. 54; Farr 2001, p. 41.

[31] Thompson 1991, p. 54; Assouline 2009, p. 43.

[32] Pleban 2006.

[33] Peeters 1989, p. 41; Lofficier & Lofficier 2002, p. 30.

[34] Thompson 1991, p. 55; Farr 2001, p. 48.

[35] Farr 2001, p. 46.

[36] Farr 2001, p. 48.

[37] Farr 2001, p. 55.

[38] Farr 2001, p. 42.

[39] Farr 2001, pp. 45-46.

[40] Peeters 1989, p. 41.

[41] Thompson 1991, p. 57.

[42] Lofficier & Lofficier 2002, p. 30.

[43] Lofficier & Lofficier 2002, p. 32.

[44] Lofficier & Lofficier 2002, p. 33.

[45] Thompson 1991, p. 55.

[46] Farr 2001, p. 41.

[47] Farr 2001, p. 45.

[48] Peeters 2012, p. 62.

[49] Assouline 2009, p. 43.

[50] McCarthy 2006, pp. 135-137.

[51] McCarthy 2006, p. 90.

[52] Lofficier & Lofficier 2002, p. 90.

[53] Arte 2010.

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2.4.6 External links

- *Cigars of the Pharaoh* at the Official Tintin Website
- *Cigars of the Pharaoh* at Tintinologist.org

2.5 The Blue Lotus

The Blue Lotus (French: *Le Lotus bleu*) is the fifth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from August 1934 to October 1935. Continuing where the plot of the previous story, *Cigars of the Pharaoh*, left off, the story tells of young Belgian reporter Tintin and his dog Snowy, who are invited to China in the midst of the 1931 Japanese invasion, where he reveals the machinations of Japanese spies and uncovers a drug-smuggling ring.

The Blue Lotus was a commercial success and was published in book form shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *The Broken Ear*. In 1945, *The Blue Lotus* was coloured and re-drawn in Hergé's distinctive *ligne-claire* style for republication by Casterman. The *Adventure* introduces the recurring characters J.M. Dawson and Chang Chong-Chen. The story was adapted for a 1991 episode of the *Ellipse/Nelvana* animated series *The Adventures of Tintin*. Critical analysis has argued that *The Blue Lotus* is Hergé's “first masterpiece”. The series itself became a defining part of the Franco-Belgian comics tradition. The book was included on *Le Monde*'s 100 Books of the Century list.

2.5.1 Synopsis

Staying at the palace of the Maharaja of Gaipajama in India, Tintin is approached by a visitor from Shanghai in China. The visitor supplies him with the name of Mitsuhiroto, a Japanese businessman based in Shanghai, but before finishing his message is hit by a dart dipped in Rajajah, the “poison of madness.” Tintin and his fox terrier Snowy travel to Shanghai to meet Mitsuhiroto, who warns them that the Maharajah is in danger and that they should return to India. Surviving several attempts on his life by mysterious assailants, Tintin attempts to leave for India by boat, but is kidnapped. His abductors reveal themselves as members of a secret society known as the Sons of the Dragon, who are devoted to combating the opium trade. Their spokesman, Wang Chen-Yee, explains to Tintin that Mitsuhiroto is both a Japanese spy and an opium smuggler, and enlist Tintin in their fight to stop him. Tintin agrees, and spies on Mitsuhiroto at the Blue Lotus opium den. Following the spy, he discovers him blowing up a Chinese railway. The Japanese government use this as an excuse to invade Northern China, taking Shanghai under its control.*[1]

Tintin is captured by Mitsuhiroto, who plans to poison him with Rajajah; however, a member of the Sons of the Dragon swaps the poison for coloured water, and Tintin escapes unscathed. When Mitsuhiroto discovers the deception, he convinces J.M. Dawson, the corrupt Chief of Police at the Shanghai International Settlement, to put a warrant out for Tintin's arrest. Meanwhile, Tintin enters the Settlement in search for Professor Fang Hsi-ying, an expert in poisons whom he hopes can develop a cure for Rajajah, but discovers that he has been kidnapped. Dawson's police arrest Tintin and hand him over to the Japanese, who sentence him to death before he is rescued by Wang.*[2]

Travelling to Hukow with the ransom money for Fang, Tintin comes across a flood that has destroyed a village and rescues a young Chinese orphan, Chang Chong-Chen. Chang accompanies Tintin to Hukow, where one of Mitsuhiroto's spies ambushes them; they realise that it was a trap and that Fang was not there. Meanwhile, the detectives Thomson and Thompson are employed by

Dawson to arrest Tintin, but fail on multiple occasions. Returning to Shanghai, Tintin intends to confront Mitsuhiroto, and allows himself to be captured by him. Being held prisoner at The Blue Lotus, it is revealed that Mitsuhiroto is working with the film director Rastapopoulos, who is the head of the international opium smuggling organisation that Tintin had previously battled in *Cigars of the Pharaoh*. However, Tintin formulates a plan, with Chang and the Sons of the Dragon appearing to rescue Tintin and Fang; Rastapopoulos is arrested while Mitsuhiroto commits *seppuku*. Fang develops a cure for Rajah, while Wang adopts Chang as his son.*[3]

2.5.2 History

Background



Japanese soldiers enter Shenyang during the Mukden Incident in 1931; one of the events of the contemporary Sino-Japanese War depicted in The Blue Lotus.

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),*[4] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels which was run by the Abbé Norbert Wallez. In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, about the exploits of fictional young Belgian reporter Tintin. Wallez ordered Hergé to set his first adventure in the Soviet Union to act as anti-socialist propaganda for children (*Tintin in the Land of the Soviets*),*[5] to set his second adventure in the Belgian Congo to encourage colonial sentiment (*Tintin in the Congo*),*[6] and to set his third adventure in the United States to use the story as a denunciation of American capitalism (*Tintin in America*).*[7] On 24 November 1932, *Le Petit Vingtième* published a fictional interview with Tintin in which the reporter announced that he would travel to China via Egypt, India, Sri Lanka, and Indochina.*[8] This plotline resulted in *Tintin in the Orient*, the first part of which was an Ad-

venture set in Egypt, Arabia, and India that Hergé later titled *Cigars of the Pharaoh*. *Cigars* ceased publication in *Le Petit Vingtième* in February 1934, and Hergé next provided the standalone story *Popol out West* for the newspaper.*[9] *The Blue Lotus* was the second half of the *Tintin in the Orient* story that Hergé had begun with *Cigars of the Pharaoh*.*[10]

However, Hergé knew as little about China as he did about the Soviet Union or the Belgian Congo.*[11] At the time most Belgians held to a negative stereotype of China, viewing it as “a distant continent of a nation, barbaric, overpopulated, and inscrutable”, and Hergé had long believed this view.*[12] He had included Chinese characters in two previous *Adventures*, in both instances depicting them according to traditional European clichés. In *Tintin in the Land of the Soviets*, he included two pigtailed Chinese men hired by the Bolsheviks to torture Tintin, while in *Tintin in America* he featured two Chinese hoodlums who plotted to eat Snowy.*[13] Hergé learned a bit about the country from Albert Londres' book *China Madness*, based on Londres' experiences in the country.*[12] He was also influenced in his portrayal of China by the 1933 German film *Fliuchlinge* (*At the End of the World*).*[14]

“It was at the time of *The Blue Lotus* that I discovered a new world. For me up to then, China was peopled by a vague, slit-eyed people who were very cruel, who would eat swallows' nests, wear pig-tails and throw children into rivers... I was influenced by the pictures and stories of the Boxer Uprising, where the accent was always on the cruelty of the yellow people, and this made a deep impact.”

Hergé, talking to Numa Sadoul.*[15]

Learning of Hergé's intention to set the next *Adventure* in China, Abbot Léon Gosset, a Roman Catholic chaplain to the Chinese students at the Catholic University of Louvain, contacted Hergé and asked him to be cautious in his depiction of the country. His students read *Le Petit Vingtième* and he thought it would be counterproductive if Hergé continued to propagate negative stereotypes about the Chinese people. Hergé was sensitive to Gosset's ideas, and Gosset proceeded to put him in touch with two of his Chinese students, Arnold Chiao Ch'eng-Chih and his wife Susan Lin. He also gave him the address of a Chinese student a year Hergé's junior, Zhang Chongren.*[16] The pair first met on 1 May 1934, soon becoming close friends and spending every Sunday afternoon with each other for over a year.*[17] Zhang later commented that he and Hergé became akin to “two brothers”.*[18] A student of painting and sculpture at Brussels' Royal Museums of Fine Arts of Belgium, Zhang taught Hergé about Chinese artistic styles, giving him a set of traditional Chinese brushes and explaining to him the art of painting a tree and Chinese calligraphy, alongside explaining the tenets of Taoist philosophy. Both his artistic and philosophical training under Zhang would have a profound effect over Hergé.*[19]

Hergé had also gotten in contact with Father Édouard Neut, hosteller at the St. Andrew's Abbey near Bruges. Neut had a special interest in China, and was excited by Hergé's latest venture, commenting that it could contribute to "a work of inter-racial understanding and true friendship between Orientals and whites".*[20] He sent him two books, Father Thadée's *Aux origines du conflit mandchou (On the Origins of the Manchu Conflict)* and Zheng Zheng's *Ma Mère (My Mother)*, a first-hand account of Chinese family life.*[20] He also sent Hergé a 1932 article discussing the differences between Chinese and Japanese cultures.*[20] At the time, Neut worked as the assistant of Lou Tseng-tsiang, a Chinese Catholic who had moved to Belgium, where he published a book on the Japanese invasion and occupation of *Manchuria*, an area of northern China.*[21] Mainstream Western press was broadly sympathetic to the Japanese cause, viewing them as a bulwark against the Soviet Union, a view that Hergé was to eschew.*[22]

Original publication, 1934–1935

The comic strip began serialisation in *Le Petit Vingtième* on 9 August 1934 as *Les Aventures De Tintin Reporter En Extrême-Orient (The Adventures of Tintin in the Far East)*.*[23] It began serialisation in France in *Cœurs Vaillants* from 29 December 1935,*[24] and later in the Swiss magazine *L'Écho Illustré*.*[25] Alongside protagonists Tintin and Snowy, Hergé also included the detectives Thomson and Thompson in the story, who had been introduced in the previous story.*[26] He also alluded to the movie that Tintin had witnessed being filmed in *Cigars*, Rastapopoulos' *The Sheik's House*, having characters enter a cinema where it was being screened.*[27]

Hergé actively satirised typical European opinions of China in *The Blue Lotus*. He had Thomson and Thompson dress in what they perceived as traditional Chinese costume, as Mandarins, only to stand out in stark contrast to the actual clothing worn in China. He also had Gibbons, one of the story's antagonists, express racist attitudes toward the Chinese, and made Tintin give a speech to Chang explaining western misunderstandings of the Chinese.*[28] He took "a radical view" by expressing a criticism of Western activity in China's International Settlement, depicting it as extremely corrupt and only interested in its own commercial interests.*[27] He gained much of his information on such issues from Zhang, who informed him of the political events occurring in China from a Chinese perspective.*[18] Building on this information, Hergé's depiction of the Japanese invasion was largely accurate,*[29] although it served as an outright attack on Japanese imperialism.*[30] Hergé depicted fictionalised versions of both the real-life *Mukden Incident*, although he shifted its location nearer to Shanghai, and Japan's walking out of the *League of Nations*.*[31] However, *The Blue Lotus* contained no mention of one of the central historical events of the period, the *Long March* of



The Blue Lotus on the front cover of an edition of *Le Petit Vingtième*.

communist Mao Zedong.*[29]

Further devoting himself to greater accuracy, Hergé also made increasing use of photographs to draw from, such as of Chinese clothing, street scenes, and landscape.*[32] Hergé's newfound emphasis on accuracy and documentation imbued the rest of the *Adventures*.*[33] While Hergé relied on nonsensical Arabic for the backgrounds in *Cigars*, for *The Blue Lotus* Zhang drew the many ideograms that appeared as street signs and advertisements throughout the story.*[34] Among these ideograms were those of a political nature, proclaiming slogans such as "Down with Imperialism", "Abolish unfair treaties", and "Down with Japanese merchandise".*[35] Zhang also sketched out a number of images for Hergé, such as the outline of Wang's house.*[36] Zhang's signature was also included twice throughout the comic, reflecting his artistic contribution;*[37] Hergé wanted to include Zhang's name as co-author.*[38] In gratitude, Hergé created the character of Chang in honour of his friend Zhang.*[39]

Upon realising the anti-Japanese tone of the story, Japan's diplomats stationed in Belgium issued an official complaint, conveyed to Hergé by Lieutenant-General Raoul Pontus, president of the Sino-Belgian Friendship Association.*[40] The diplomats threatened to take their complaint to the Permanent Court of International Justice at The Hague.*[41] In learning of this, Zhang congratulated

Hergé, stating that it would only further expose the actions of Japan in China to further international scrutiny and would make Hergé “world-famous”.*[42] Hergé's strip also came under criticism from a Belgian general, who commented, “This is not a story for children ... It's just a problem for Asia!”* [43] The story was nevertheless a commercial success, and *Le Petit Vingtième* organised a celebration to commemorate the return of Tintin from the Far East, sponsored by the L'Innovation and Bon Marché department stores. Taking place at the *Cirque Royal*, it was attended by 3000 fans of the series, many of whom were Scouts, and involved an actor portraying Tintin who accompanied Hergé, the newspaper's staff, a contortionist and a clown.*[44]

In September 1935, Zhang returned to China at his family's request.*[45] Hergé meanwhile set about preparing the strip for publication in book form through Casterman.*[42] Proud of this *Adventure*, he encouraged them to increase the level of marketing and advertising for the work.*[42] At their advice, he renamed the story from *The Adventures of Tintin in the Far East* to *The Blue Lotus*, commenting of this new title: “It is short, it sounds Chinese and it is mysterious.”* [46] At Casterman's prompting, he also inserted a number of coloured plates throughout the work, and devised a new design for the front cover.*[46] The book was finally published in October 1936.*[47] Hergé was pleased with the product, commenting, “I was just bowled over! It is the height of luxury and my first thought was 'It's much too good for children!' ... I was far from expecting that.”* [25] He sent a copy to Zhang, who replied to thank him.*[44] After news of its publication reached China, in 1939 political leader Chiang Kai-shek, who had enjoyed *The Blue Lotus*, asked his wife Soong May-ling to invite Hergé to visit them there, although he was unable to do so due to the impending Second World War. He finally took up her offer in 1973, visiting her on the island of Taiwan.*[48]

Second version, 1946

In the 1940s and 1950s, when Hergé's popularity had increased, he and his team at Studios Hergé redrew many of the original black-and-white Tintin adventures in colour using the *ligne claire* (“clear line”)* [lower-alpha 1] drawing style he had developed so that they visually fitted in with the new Tintin stories being created. The Studios reformatted and coloured *The Blue Lotus* in 1946.*[50] Little was actually changed for the 1946 edition, although many of the backgrounds were embellished.*[11] Minor alterations included replacing three highland Scotsman who briefly featured in the story with three Sikhs.*[27] The map that appears on the opening page was made smaller, while a reference to Sir Malcolm Campbell was removed.*[27] The European Palace Hotel was renamed The Continental, while Gibbons' company was also renamed from the Americano-Anglo Chinese Stell [*sic*] Company Limited to American and Chinese Steel In-

corporated, and the drug smuggling ship known as the S.S. *City of Doodlecastle* was renamed the S.S. *Harika Maru*.*[51]

Later publications

Both Rastapopoulos and Dawson reappeared in the series 20 years later in *The Red Sea Sharks*.*[52] Casterman republished the original black-and-white version in 1979 in a French-language collected volume with *Cigars of the Pharaoh* and *The Broken Ear*, the second part of the *Archives Hergé* collection.*[24] In 1985, Casterman published a facsimile version of the original.*[24] Meanwhile, Methuen, the British publisher of *The Adventures of Tintin*, felt that the story was dated, and only published *The Blue Lotus* in 1983, the year of Hergé's death.*[53] The translation into English was undertaken by Michael Turner and Leslie Lonsdale-Cooper, although it lost the English accent of the British troops which was conveyed in the original French.*[27] *The Adventures of Tintin* also became popular in Japan, something Michael Farr thought indicated that the Japanese had not taken offence to Hergé's portrayal of them in *The Blue Lotus*.*[43] After Hergé's death, the original illustrated manuscript of *The Blue Lotus* was discovered at Studio Hergé, and was subsequently exhibited as the centrepiece of an exhibit commemorating the 60th anniversary of *The Adventures of Tintin*.*[53]

2.5.3 Critical analysis

Jean-Marc and Randy Lofficier commented that *The Blue Lotus* was “unarguably Hergé's first masterpiece”.* [26] They felt that for the first time in the series, “one senses that the story has become important” as Tintin first expresses “a purpose, a mission” to his adventure.*[54] Commenting on the character Chang, they thought that he was an “endearing personality” despite having little relevance the plot, also believing that Dawson and Gibbons were the most loathsome characters in the *Adventure*.*[50] They compared the scene in which the Japanese invaded China with that in *Tintin in America* where the U.S. army force Native Americans off of their land, and praised the linear illustrations of the story, although also opined that the original black-and-white version was better than its colour counterpart.*[54] Overall, they awarded *The Blue Lotus* four stars out of five.*[54]

Harry Thompson noted that some people believed that Hergé's depiction of the Japanese as buck-toothed and inherently violent in *The Blue Lotus* was racist. He nevertheless thought that these accusations “stupidly” missed “the point of the story”, which was to counter widespread racist attitudes toward East Asians among Belgians.*[55] Due to the inclusion of actual historical events, he thought that the comic lacked the “timelessness” of other *Adventures* but that for 1934 it was “a marvelous piece

of comic strip art” .*[56] Hergé biographer Pierre Assouline thought that the book combined “social realism” with the spirit present in the work of Charles Dickens and Alexandre Dumas.*[57]



Hergé biographer Benoît Peeters considered *The Blue Lotus* to be a turning point in *The Adventures of Tintin* “both graphically and ideologically.”

Hergé biographer Benoît Peeters thought that there was an obvious difference in *The Adventures of Tintin* before and after *The Blue Lotus*, and that it represented “an essential turning point both graphically and ideologically” as Hergé shifted from his former “classically right-wing” ideas.*[58] Also feeling that the work was “exceptionally moving,” *[14] he noted that *The Blue Lotus* was far from *Tintin in the Congo* in its attitude to non-Europeans, while other Belgian comic strips like *Blake and Mortimer* and *Buck Danny* would continue to perpetuate negative stereotypes of East Asians for decades.*[59] Elsewhere, he stated that it was the first *Adventure* where Hergé “really took control” of the story, also opining that it was the “most politically involved” entity in the series.*[60]

Michael Farr stated that there was a “general agreement” that *The Blue Lotus* was Hergé’s first masterpiece, being “better planned” than its predecessors and for the first time having “a carefully devised structure”. At the same time he thought that it retained the best qualities of the earlier works.*[61] Thinking it “much more serious” than Tintin’s prior *Adventures*, he nevertheless thought it “no less enjoyable”, being the first story to bring “emotion and tragedy” to the series.*[62] Farr thought that Hergé’s “total absorption” in his subject resulted in him gaining an “extraordinary feel” for it and allowed him to foresee future political events in China much like a “finely tuned” political commentator.*[30] He singled out the depiction of the Mukden Incident for particular praise, thinking it “a marvellous example of political satire”. *[22] Philippe Goddin thought that this depiction of the build-up to invasion was “brilliantly” done, also comparing it to the scene of ethnic cleansing in *Tintin in America*.*[63]

Literary critic Tom McCarthy thought that *The Blue Lotus* showed evidence of Hergé’s “left-wing counter-tendency” that rejected his earlier right-wing world-view.*[64] He believed that this was partly due to the

influence of Zhang, who had destroyed Hergé’s “European absolutism”, and overall thought of it as “the most visually rich of all the Tintin books”.*[65] Literary critic Jean-Marie Apostolidès of Stanford University thought that Wang signified the forces of good in the story while Rastapopoulos represented evil, and that the character Didi – who was poisoned with Raijajah – inverted “the model of justice ruling the world of the Good”. He saw a similarity between Didi and Tintin, who both have “feline suppleness, a devotion to good causes, and the patience of an animal stalking its prey”.*[66] He furthermore argued that Didi’s desire to behead people when under the poison’s influence expressed his Oedipus complex and was a substitute for castration.*[67]

2.5.4 Adaptations

The Blue Lotus was adapted into a 1991 episode of *The Adventures of Tintin* television series by French studio Ellipse and Canadian animation company Nelvana.*[68] Directed by Stéphane Bernasconi, Thierry Wermuth voiced the character of Tintin.*[68] In March 2013, Steven Spielberg said that *The Blue Lotus* might be the basis for the second sequel to his 2011 film *The Adventures of Tintin*.*[69]

2.5.5 See also

- *Le Monde*’s 100 Books of the Century

2.5.6 References

Notes

[1] Hergé himself did not use the term *ligne claire* to describe his drawing style. Cartoonist Joost Swarte first used the term in 1977.*[49]

Footnotes

- [1] Hergé 1983, pp. 1–22.
- [2] Hergé 1983, pp. 23–41.
- [3] Hergé 1983, pp. 42–62.
- [4] Peeters 1989, pp. 31–32; Thompson 1991, pp. 24–25.
- [5] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [6] Assouline 2009, pp. 26–29; Peeters 2012, pp. 45–47.
- [7] Thompson 1991, p. 46.
- [8] Goddin 2008, p. 112; Peeters 2012, p. 62.
- [9] Peeters 2012, p. 73.
- [10] Farr 2001, p. 51; Lofficier & Lofficier 2002, p. 35.

- [11] Thompson 1991, p. 60.
- [12] Assouline 2009, p. 48.
- [13] Thompson 1991, p. 60; Farr 2001, p. 51.
- [14] Peeters 2012, p. 76.
- [15] Peeters 1989, p. 47.
- [16] Goddin 2008, p. 144; Assouline 2009, p. 50; Peeters 2012, p. 74.
- [17] Goddin 2008, p. 146; Assouline 2009, p. 50; Peeters 2012, p. 75.
- [18] Thompson 1991, p. 61.
- [19] Thompson 1991, p. 60; Assouline 2009, pp. 50–51; Peeters 2012, p. 76.
- [20] Goddin 2008, p. 146; Assouline 2009, p. 49; Peeters 2012, p. 75.
- [21] Goddin 2008, p. 146.
- [22] Farr 2001, p. 52.
- [23] Lofficier & Lofficier 2002, p. 33; Assouline 2009, p. 51.
- [24] Lofficier & Lofficier 2002, p. 33.
- [25] Goddin 2008, p. 194.
- [26] Lofficier & Lofficier 2002, p. 35.
- [27] Farr 2001, p. 57.
- [28] Thompson 1991, p. 62; Lofficier & Lofficier 2002, p. 35; Peeters 2012, p. 77.
- [29] Peeters 2012, p. 78.
- [30] Farr 2001, p. 54.
- [31] Farr 2001, p. 52; Lofficier & Lofficier 2002, p. 35.
- [32] Thompson 1991, p. 61; Farr 2001, pp. 51–52.
- [33] Peeters 1989, p. 48; Peeters 2012, p. 74.
- [34] Farr 2001, p. 52; Lofficier & Lofficier 2002, p. 33; Peeters 2012, p. 75.
- [35] Thompson 1991, p. 62; Peeters 2012, p. 78.
- [36] Goddin 2008, p. 154.
- [37] Thompson 1991, p. 62.
- [38] Assouline 2009, p. 52.
- [39] Thompson 1991, p. 62; Farr 2001, p. 51; Lofficier & Lofficier 2002, p. 34.
- [40] Thompson 1991, p. 63; Farr 2001, p. 55; Assouline 2009, p. 52; Peeters 2012, p. 79.
- [41] Thompson 1991, p. 63.
- [42] Peeters 2012, p. 79.
- [43] Farr 2001, p. 55.
- [44] Assouline 2009, p. 54.
- [45] Goddin 2008, p. 169; Peeters 2012, p. 79.
- [46] Goddin 2008, p. 182; Assouline 2009, p. 53; Peeters 2012, pp. 79–80.
- [47] Lofficier & Lofficier 2002, p. 33; Peeters 2012, p. 81.
- [48] Thompson 1991, p. 63; Assouline 2009, p. 63–64; Peeters 2012, pp. 105–106.
- [49] Pleban 2006.
- [50] Lofficier & Lofficier 2002, p. 34.
- [51] Farr 2001, p. 58.
- [52] Farr 2001, p. 58; Lofficier & Lofficier 2002, p. 35.
- [53] Thompson 1991, p. 64; Farr 2001, p. 59.
- [54] Lofficier & Lofficier 2002, p. 36.
- [55] Thompson 1991, pp. 62–63.
- [56] Thompson 1991, p. 64.
- [57] Assouline 2009, p. 49.
- [58] Peeters 2012, pp. 76–77, 82.
- [59] Peeters 2012, p. 77.
- [60] Peeters 1989, pp. 46, 48.
- [61] Farr 2001, p. 51.
- [62] Farr 2001, pp. 55–56.
- [63] Goddin 2008, pp. 157, 159.
- [64] McCarthy 2006, p. 38.
- [65] McCarthy 2006, p. 48.
- [66] Apostolidès 2010, pp. 75–77.
- [67] Apostolidès 2010, p. 77.
- [68] Lofficier & Lofficier 2002, p. 90.
- [69] Singh & Das 2013.

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2.5.7 External links

- *The Blue Lotus* at the Official Tintin Website
- *The Blue Lotus* at Tintinologist.org

2.6 The Broken Ear

The Broken Ear (French: *L'Oreille cassée*), also published as *Tintin and the Broken Ear*, is the sixth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from December 1935 to February 1937. The story tells of young Belgian reporter Tintin and his dog Snowy, who pursue the thieves of a South American fetish identifiable by its broken ear. In doing so, he ends up in the fictional nation of San Theodoros, where he becomes embroiled

in a civil war and discovers the Arumbaya tribe deep in the forest.

The Broken Ear was a commercial success and was published in book form shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *The Black Island*, while the series itself became a defining part of the Franco-Belgian comics tradition. In 1943, *The Broken Ear* was coloured and re-drawn in Hergé's distinctive *ligne-claire* style for republication by Casterman. *The Broken Ear* introduces the recurring character General Alcazar, and was the first to include fictional countries. The story was adapted for both the 1956 Belvision animation, *Hergé's Adventures of Tintin*, and for the 1991 Ellipse/Nelvana animated series *The Adventures of Tintin*.

2.6.1 Synopsis

Tintin investigates when a fetish created by the Arumbaya tribe of South America is stolen from Brussels' Museum of Ethnography, only to be returned the following day. Tintin realises that the replacement is a fake, and draws a connection with a local sculptor who has just been murdered, Jacob Balthazar. Balthazar's parrot—a witness to the murder—is obtained by two Hispanic men, Alonso Pérez and Ramón Bada, who try to kill Tintin when he begins to investigate their connection to the crime. From the parrot, Alonso and Ramón discover that Balthazar was murdered by Rodrigo Tortilla, and they proceed to follow him aboard a ship bound for South America. There, they murder Tortilla, but find that he did not have the original fetish. Tintin however follows them, and arranges their arrest when the ship docks at Los Dopicas, capital of San Theodoros.*[1]

In the city, Tintin is framed as a terrorist, arrested, and sentenced to death by firing squad. Tintin survives when a revolution topples the government, and the new leader, General Alcazar, appoints Tintin to be his aide-de-camp. Alonso and Ramón capture Tintin, and interrogate him in the hope of locating the missing fetish, but he escapes and apprehends them.*[2]

As aide-de-camp, Tintin opposes Alcazar's decision to go to war with neighbouring Nuevo Rico over the oil rich Gran Chapo, and is framed as a traitor by warmongering oil and weapon companies. He nevertheless escapes imprisonment with the aid of his friend Pablo, fleeing to Nuevo Rico. Tintin decides to enter the forest and find the Arumbayas, hoping that they can explain to him why people wish to steal the fetish. Finding a British explorer, Ridgewell, living among the Arumbaya, Tintin learns that a diamond was stolen and hidden inside the statue.*[3]

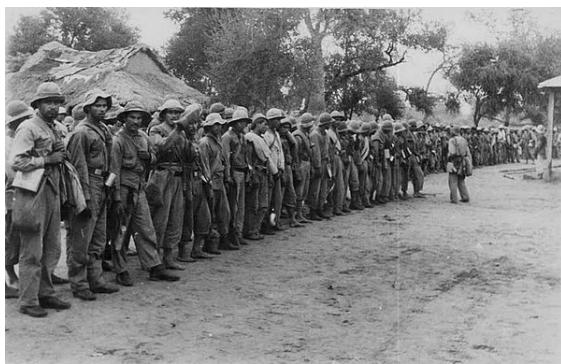
Returning to Belgium, Tintin discovers that Balthazar's brother has produced a range of replicas of the fetish, which he had discovered among his deceased brother's belongings. Tintin learns that the original has been purchased by a wealthy American, Mr. Goldbarr, aboard

a ship to the United States. Catching up to the boat, Tintin finds that Alonso and Ramón are aboard, and they struggle for the possession of the fetish. It smashes on the deck, with the diamond falling into the sea. Tintin, Alonso and Ramón struggle, and fall overboard. Tintin is rescued, but Alonso and Ramón drown and are shown being taken to Hell. Goldbarr gives Tintin the fixed stolen fetish to return to the museum, where it is repaired and put back on display.* [4]

2.6.2 History

Background and research

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),* [5] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels which was run by the Abbé Norbert Wallez. In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, revolving around the exploits of fictional Belgian reporter Tintin. Wallez ordered Hergé to set his first adventure in the Soviet Union as anti-socialist propaganda for children (*Tintin in the Land of the Soviets*),* [6] to set his second adventure in the Belgian Congo to encourage colonial sentiment (*Tintin in the Congo*),* [7] and to set his third adventure in the United States to use the story as a denunciation of American capitalism (*Tintin in America*).* [8] Wallez was subsequently removed from the paper's editorship following a scandal, although Hergé was convinced to stay on the condition of a salary increase.* [9] In preparing *The Broken Ear*, Hergé developed the new habit of keeping plot notes and ideas in a notebook.* [10] He also began making cuttings of photographs and other images from magazines and newspapers, filing them away for future use; he used them as a basis for many of the drawings in *The Broken Ear*.* [11]



Paraguayan troops in Alihuatá, 1932, during the Gran Chaco War

Hergé used *The Broken Ear* to allude to real events that had recently taken place in South America. The fictional countries of San Theodoros and Nuevo Rico were based

on the real countries Bolivia and Paraguay, while the Gran Chapo War depicted in the strip was an allusion to the Gran Chaco War (1932–35) that was waged between Bolivian and Paraguayan forces over lucrative oil fields in the Gran Chaco region.* [12] The name "Gran Chapo" was a pun on the French *grand chapeau*, meaning "big hat", while the name Nuevo Rico was a pun on *nouveau riche* and the name of the Nuevo Rican capital city, Sanfacion, was a pun on *sans façon*, meaning "without manners".* [13] Hergé's character Basil Bazarov, of the Vicking Arms Company Ltd (Basil Mazaroff in the 1937 edition), was a thinly veiled allusion to the real-life Greek weapons seller Basil Zaharoff of Vickers Armstrong, who profited from the conflict by supplying arms to both Paraguay and Bolivia.* [14] Hergé had learned about the conflict and the western corporations profiting from it through two issues of anti-conformist Belgian magazine *La Crapouillot (The Mortar Shell)*, which covered news stories ignored by the mainstream media.* [15] It is also likely that he had read Richard Lewinsohn's 1930 book *Zaharoff, l'Européen mystérieux* (Zaharoff, the Mysterious European), which had been referenced in *La Crapouillot*.* [13]

Hergé's Arumbaya fetish was based on the design of a genuine Peruvian statue in Brussels' Royal Museums of Art and History; a pre-Columbian Chimú statue, it was made of wood and dated to between 1200 and 1438 CE.* [16] Whereas Hergé had access to speakers of Mandarin when creating *The Blue Lotus*, he had no access to speakers of indigenous Amerindian languages, and as such, the Arumbaya language that he developed was entirely fictitious.* [17] He based its structure largely on the Brusselier dialect spoken in the Marolles area of Brussels, mixed with Spanish endings and constructions.* [11] In developing the Arumbaya's rivals, the Bibaros, he was influenced by anthropological accounts of head shrinking among the Jibaros tribes; when Leslie Lonsdale-Cooper and Michael Turner translated the book into English, they renamed the Bibaros as the Rumbabas, a pun on the rum baba pudding.* [11] In crafting the story, Hergé was possibly influenced by *The Maltese Falcon*, as there are similarities in their plots.* [18]

Original publication

The Broken Ear was first serialised in *Le Petit Vingtième* from December 1935 under the title *Tintin et Milou chez les Arumbayas* (*Tintin and Snowy among the Arumbayas*).* [19] From 7 February 1937, the story was also serialised in the French Catholic newspaper, *Cœurs Vaillants*.* [19] In 1937, it was collected in a single hardcover volume and published by Éditions Casterman under the title *L'Oreille cassée* (*The Broken Ear*).* [19] For this collected edition, one small change was made; the minor character of Carajo was renamed Caraco, because the word *carajo* is Spanish slang for penis.* [20]

The Broken Ear introduced the character General Alcazar to the series, who went on to become a recurring charac-



A scene from *The Broken Ear* on the cover of *Le Petit Vingtième*

ter who appeared in three further *Adventures*.^{*[21]} It was the first in the series to begin and end in Belgium,^{*[22]} the first to deal with the hunt for a specific object,^{*[22]} and the last in which Tintin is seen taking part in journalistic activity.^{*[23]} It was also the first time that the *Adventures* featured Tintin's flat at 26 Labrador Road, in which Chinese mementos from *The Blue Lotus* are visible.^{*[24]} Influenced by the films of Alfred Hitchcock, Hergé inserted an illustration of himself into the second frame.^{*[15]} He also made reference to contemporary news stories in the book, having a radio announcer discuss the ongoing Second Italo-Ethiopian War at the start of the story; this was removed in the colour edition.^{*[23]} At the end of the story, Hergé killed off Ramón and Alonso, something that was not repeated in future stories.^{*[22]} This upset the editors of *Cœurs Vaillants*, who asked Hergé to change the scene; annoyed at their request, he later commented, "On the surface it cost me nothing, but that kind of addition was really difficult for me."^{*[25]} For their serialisation of the story, he replaced that particular frame with one in which Tintin vouchsafed the souls of Ramón and Alonso for God.^{*[26]}

Second version, 1943

In the 1940s and 1950s, when Hergé's popularity had increased, he and his team at Studios Hergé redrew and coloured many of the original black-and-white Tintin adventures using the *ligne claire* ("clear line")^{*[lower-alpha]}

1] drawing style he had developed so that they visually fitted in with the new Tintin stories being created. *The Broken Ear* was the first of these early *Adventures* to undergo the reformatting and colouration,^{*[28]} and this second edition was published as a 62-page volume by Casterman in 1943.^{*[19]} To reduce the length of the book, various sections were excised, including a dream sequence that appeared in the original.^{*[29]} As the colouration process was new to the series, the use of colour in *The Broken Ear* is more basic than in later volumes; as the book progresses, it is evident that Hergé lost interest and rushed the task, for instance, resorting to using block colour backgrounds without any detail.^{*[30]}

Later publications and legacy

Casterman republished the original black-and-white version in 1979 in a French-language collected volume with *Cigars of the Pharaoh* and *The Blue Lotus*, the second part of the *Archives Hergé* collection.^{*[19]} In 1986, Casterman published a facsimile version of the original.^{*[19]}

Hergé returned to creating fictional nations as allusions to real countries in subsequent *Adventures*, such as Syldavia and Borduria (based largely on Yugoslavia and Nazi Germany) in *King Ottokar's Sceptre* and Sondonesia (based on Indonesia) in *Flight 714 to Sydney*.^{*[31]} He also re-used other elements pioneered in *The Broken Ear* in his later *Adventures*: a parrot in *The Castafiore Emerald*, a ravine crash in *The Calculus Affair*, a fireball and vivid dream in *The Seven Crystal Balls*, and a firing squad in *Tintin and the Picaros*.^{*[32]} Tintin returned to San Theodores in *Tintin in the Picaros*, in which the characters Pablo and Ridgewell also made a reappearance.^{*[33]}

In 1979, the Palace of Fine Arts in Brussels held an exhibition marking fifty years of *The Adventures of Tintin*. As part of this, they included artefacts that featured in the series, with the broken-eared Peruvian statue that inspired Hergé's Arumbaya fetish as the centre piece of the show; however, they feared that it might be stolen, so a replica was exhibited rather than the genuine article. Imitating the events of *The Broken Ear*, a thief broke in and stole the statue. A letter was then sent to *Le Soir* in which an individual alleging to be the thief stated that the item would be returned if Hergé returned to the scene of the crime at a certain time with a copy of the book under his right arm. Hergé did so, but carried the book under his left arm; the thief never appeared, and the replica fetish was never recovered.^{*[34]}

2.6.3 Critical analysis

Jean-Marc and Randy Lofficier described *The Broken Ear* as "a *Blue Lotus*-lite", noting that it shared many elements with the previous *Adventure*, although they also considered it to be "more reminiscent of the earlier, more caricatured books" like *Tintin in the Congo* and *Tintin in*



The Chimú statuette from the Cinquantenaire Museum which was copied into the adventure by Hergé.

America with the inclusion of comical natives and absurdist elements like “comical bombs”.^{*[29]} They nevertheless thought that it exhibited a “marked improvement” in Hergé’s use of plotting, noting that the story was clearly structured, praising the “very effective, dramatic story, with plenty of twists”.^{*[29]} Overall, they awarded *The Broken Ear* two stars out of five.^{*[29]} Harry Thompson felt that *The Broken Ear* had a “slightly lacklustre quality” to it,^{*[17]} and was “disappointing” due to the fact that the “various elements don’t gel well together.”^{*[35]} He believed that the artistic quality and the use of research deteriorated as the *Adventure* progressed,^{*[17]} although it had “the most complex plot yet, by a long way”.^{*[35]} Philippe Goddin asserted that in the story, Tintin develops from a “classic reporter to an investigative journalist.”^{*[36]}

Michael Farr described *The Broken Ear* as a “moral condemnation of capitalism, imperialism and war”, although felt that it was “not as perfectly constructed” as *The*

Blue Lotus, being “less detailed and realistic”.^{*[37]} He thought that the image in which Ramón and Alonso drown in the sea and are dragged to Hell by demons was “truly medieval” and represented the “most fanciful image” in the entire series.^{*[38]} He also opined that Hergé’s depiction of South American military juntas was “full of humour” and that the detail was “generally very accurate”.^{*[13]} Biographer Benoît Peeters thought that *The Broken Ear* was a return to “pure adventure” from the “quasi-documentary realism” of *The Blue Lotus*,^{*[39]} and that in this *Adventure*, politics remains “in the second line”, and that instead Hergé let “the narrative rip and succeeds marvellously.”^{*[40]} Elsewhere, he praised the work as having a “formidable dynamism” and an “unequalled vitality”, containing a “revolution” in narrative structure.^{*[41]} He thought that it served as a “perfect metaphor” for the theories of German philosopher Walter Benjamin published in *The Work of Art in the Age of Mechanical Reproduction* (1936), which Hergé had not read.^{*[42]} Literary critic Tom McCarthy thought that Balthazar was an example of the interesting minor characters that imbue the *Adventures*, commenting that his “down-at-heel garret speaks volumes of loneliness and semi-realised artistry.”^{*[43]} He also opined that the diamond within the fetish was the clitoris of the Arumbaya, describing it as “their pleasure, wrapped up in a fetish”.^{*[44]} He also thought that there was a homosexual subtext between Ramón and Alonso, believing that the scene in which a bullet was fired into Ramón’s buttocks was symbolic of anal sex.^{*[45]}

Writing in *Libération*, the philosopher Michel Serres opined that *The Broken Ear* was “a treatise on fetishism”.^{*[46]} Literary critic Jean-Marie Apostolidès of Stanford University believed that *The Broken Ear* established a “tintinian” anthropology that would remain throughout the rest of the series. As part of this, Apostolidès argued, Hergé distances himself from western values and looks at his own society as an outsider, accomplishing what Roger Caillois called “sociological revolution”.^{*[46]} He felt that the comic was “more contrived” and “more superficial” than the previous *Adventures*, and that here Tintin loses his position as “the sole point of identification” for the reader, with the other characters becoming more identifiable.^{*[46]} Opining that there was a constant theme of twos throughout the story (i.e. the real and the fake fetish, Alonso and Ramón), he thought that the character of Ridgewell was “a kind of Tintin, grown old among the natives, solitary and ill humored”, noting that Ridgewell’s position among the Arumbayas was akin to Tintin’s position among the Ba Baorom in *Congo*.^{*[47]} Apostolidès also argued that in the comic, Alcazar was a religious figure, who attained a “sacred” quality through the spilling of blood in his revolt against General Tapioca’s government. As part of this, he argued that the threats of assassination would make him a martyr, or a “holy king.”^{*[48]}

2.6.4 Adaptations

The Broken Ear is one of *The Adventures of Tintin* that were adapted for the first series of the animated *Hergé's Adventures of Tintin* by the Belgian studio Belvision in 1957, directed by Ray Goossens and written by Michel Greg. *The Broken Ear* was divided up into a six 5-minute black-and-white episodes that diverted from Hergé's original plot in a variety of ways.* [49]

It was also adapted into a 1991 episode of *The Adventures of Tintin* television series by French studio Ellipse and Canadian animation company Nelvana.* [50] Directed by Stéphane Bernasconi, Thierry Wermuth voiced the character of Tintin.* [50]

2.6.5 References

Notes

[1] Hergé himself did not use the term *ligne claire* to describe his drawing style. Cartoonist Joost Swarte first used the term in 1977.* [27]

Footnotes

- [1] Hergé 1975, pp. 1–17.
- [2] Hergé 1975, pp. 18–30.
- [3] Hergé 1975, pp. 31–55.
- [4] Hergé 1975, pp. 56–62.
- [5] Peeters 1989, pp. 31–32; Thompson 1991, pp. 24–25.
- [6] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [7] Assouline 2009, pp. 26–29; Peeters 2012, pp. 45–47.
- [8] Thompson 1991, p. 46.
- [9] Assouline 2009, pp. 40–41; Peeters 2012, pp. 67–68.
- [10] Peeters 2012, p. 84.
- [11] Farr 2001, p. 64.
- [12] Thompson 1991, pp. 68–69; Farr 2001, p. 62; Lofficier & Lofficier 2002, p. 38.
- [13] Farr 2001, p. 62.
- [14] Thompson 1991, p. 69; Farr 2001, p. 62; Lofficier & Lofficier 2002, p. 38.
- [15] Assouline 2009, p. 57.
- [16] Thompson 1991, p. 70; Farr 2001, p. 67; Lofficier & Lofficier 2002, p. 38.
- [17] Thompson 1991, p. 70.
- [18] Thompson 1991, p. 69; Lofficier & Lofficier 2002, p. 38.
- [19] Lofficier & Lofficier 2002, p. 37.

- [20] Goddin 2008, p. 15.
- [21] Thompson 1991, pp. 71–72; Lofficier & Lofficier 2002, p. 38.
- [22] Thompson 1991, p. 72.
- [23] Farr 2001, p. 61.
- [24] Farr 2001, p. 61; Peeters 2012, p. 82.
- [25] Thompson 1991, p. 72; Peeters 2012, p. 86.
- [26] Goddin 2008, p. 27.
- [27] Pleban 2006.
- [28] Farr 2001, pp. 68–69.
- [29] Lofficier & Lofficier 2002, p. 39.
- [30] Thompson 1991, p. 71; Farr 2001, p. 64.
- [31] Thompson 1991, p. 68.
- [32] Thompson 1991, p. 71.
- [33] Farr 2001, p. 67.
- [34] Thompson 1991, pp. 72–73; Lofficier & Lofficier 2002, p. 38.
- [35] Thompson 1991, p. 69.
- [36] Goddin 2008, p. 176.
- [37] Farr 2001, p. 68.
- [38] Farr 2001, pp. 67–68.
- [39] Peeters 1989, p. 51.
- [40] Peeters 1989, p. 53.
- [41] Peeters 2012, p. 82.
- [42] Peeters 2012, p. 83.
- [43] McCarthy 2006, p. 8.
- [44] McCarthy 2006, p. 111.
- [45] McCarthy 2006, p. 108.
- [46] Apostolidès 2010, p. 79.
- [47] Apostolidès 2010, pp. 82–83.
- [48] Apostolidès 2010, p. 86.
- [49] Lofficier & Lofficier 2002, p. 87.
- [50] Lofficier & Lofficier 2002, p. 90.

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2.6.6 External links

- *The Broken Ear* at the Official Tintin Website
- *The Broken Ear* at Tintinologist.org

2.7 The Black Island

Not to be confused with the Black Isle.

The Black Island (French: *L'Île noire*) is the seventh volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from April to November 1937. The story tells of young Belgian reporter Tintin and his dog Snowy, who travel to England in pursuit of a gang of counterfeitors. Framed for theft and hunted by detectives Thomson and Thompson, Tintin follows the criminals to Scotland, discovering their lair on the Black Island.

The Black Island was a commercial success and was published in book form by Casterman shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *King Ottokar's Sceptre*, while the series itself became a defining part of the Franco-Belgian comics tradition. In 1943, *The Black Island* was coloured and re-drawn in Hergé's distinctive *ligne-claire* style for republication. In the mid-1960s, Hergé's British publishers requested a major revision of the story, for which he sent his assistant Bob de Moor to Britain on a research trip; on his return, Studios Hergé produced a revised, third edition of the story, serialised in *Tintin* magazine. *The Black Island* introduces the recurring villain Dr. Müller, and has been widely cited as one of the most popular instalments in the series. The story was adapted for both the 1957 Belvision animation, *Hergé's Adventures of Tintin*, and for the 1991 Ellipse/Nelvana animated series *The Adventures of Tintin*.

2.7.1 Synopsis

Tintin discovers a plane stranded in the Belgian countryside, offers to help, but is shot by the pilot. Tintin awakens in hospital, where the detectives Thomson and Thompson visit him. They inform him that the plane subsequently flew to Sussex, England, where it crashed. Tintin and Snowy proceed to Sussex, but along the way, two criminals frame Tintin for robbery. Arriving in England, the criminals kidnap Tintin and attempt to kill him, but with Snowy's help, he escapes. Discovering the plane wreckage, he finds a torn up note in the pilot's jacket, and following the writing on it arrives at the estate of Dr. J. W. Müller, a German who owns a mental institution. Müller captures Tintin, but the young reporter again escapes. In a scuffle, Müller's house catches ablaze and the criminals escape.* [1]

The next morning, Tintin finds electric cables and red beacons in the garden, surmising that they are there designed to attract a plane drop. At night, he lights the flares, and finds that planes drops sacks of counterfeit money, revealing that Müller is running a gang of forgers. He pursues Müller and his accomplices and along the way, Thomson and Thomson join them. When Müller takes a plane north, Tintin, Snowy and the two detectives follow, but hit a storm and crash land in rural Scotland.* [2]

Learning that Müller's plane had crashed off the coast of Kiltoc, a Scottish coastal village, Tintin travels there to continue his investigation. At Kiltoc, an old man tells him the story of Black Island —an island off the coast where a “ferocious beast” kills any visitors. Tintin and Snowy travel to the island, where they find that the “beast” is a trained gorilla named Ranko. They further discover that the forgers are using the island as their base, and radio the police for help. Although the criminals attempt to capture Tintin, the police arrive and arrest the criminals, with Ranko going to a zoo.*[3]

2.7.2 History

Background and research



Poster for the 1933 film King Kong, whose protagonist would serve as Hergé's inspiration for Ranko

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Ving-*

tième (“The Little Twentieth”),*[4] a children's supplement to *Le Vingtième Siècle* (“The Twentieth Century”), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels which was run by the *Abbé* Norbert Wallez. In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, revolving around the exploits of fictional Belgian reporter Tintin. Wallez ordered Hergé to set his first adventure in the Soviet Union as anti-socialist propaganda for children (*Tintin in the Land of the Soviets*),*[5] to set his second adventure in the Belgian Congo to encourage colonial sentiment (*Tintin in the Congo*),*[6] and to set his third adventure in the United States to use the story as a denunciation of American capitalism (*Tintin in America*).*[7] Wallez was subsequently removed from the paper's editorship following a scandal, although Hergé was convinced to stay on the condition of a salary increase.*[8]

For his next serial, Hergé planned to put together a story that caricatured the actions of Nazi Germany, developing the plot for *King Ottokar's Sceptre*.*[9] However, he temporarily set aside that project when he began to experience dreams of white and a car stuck in the snow, having ideas of sending Tintin to the north, considering Greenland or the Klondike as potential locations.*[9] The result was *The Black Island*, although Hergé only sent Tintin as far north as Scotland, and he instead used the idea of the car stuck in a snowdrift on a greetings card that he designed.*[10] He also had an idea of Tintin combating a group of anarchists bent on destroying Europe's iconic buildings, but again this idea did not make it into the eventual story.*[11] Having decided to set most of his story in Britain, Hergé briefly visited London and the southern English coast to learn more about the country. There, he purchased a stainless steel Gillott's Inqueduct G-2 pen, a type that he would continue to use throughout his life.*[12] His positive depiction of Britain was in part due to an Anglophilic that he had received from his childhood, with the British government having been a longstanding ally of Belgium, supporting its 1831 creation and liberating it from German occupation during the First World War.*[13]

Hergé retained the anti-German sentiment that he had first considered for *King Ottokar's Sceptre* through the inclusion of a German villain, Dr. Müller,*[10] who would go on to become a recurring character in the series.*[14] He based the character largely on Georg Bell, a Scottish forger who had been a vocal supporter of the Nazi regime, and who he had learned about from an article in anti-conformist Belgian magazine *La Crapouillot* (*The Mortar Shell*).*[13] Rather than Germans, Müller's henchmen were given the Russian names Ivan and Wronzoff, although the later would be renamed Puschov by Michael Turner and Leslie Lonsdale-Cooper for the English translation.*[13] Forging banknotes was a topical crime at the time,*[10] while the idea of villains using superstition to hide their lair was a common trope, one that Hergé had used previously in *Tintin in the Land of the Soviets*.*[15]

The idea of Ranko brought together two popular fictional creatures of the 1930s; the giant ape King Kong, who had been introduced in the film *King Kong* (1933), and the Loch Ness Monster, a cryptid who was to have lived in Loch Ness.*[16] Gaston Leroux's character of Balao the gorilla, who had appeared in a 1911 book and a 1913 film, might also have been an influence on Ranko.*[15] The plot and themes of the story were also influenced by Alfred Hitchcock's 1935 film *The 39 Steps*, itself an adaptation of John Buchan's 1915 adventure novel.*[17]

Original publication

The Black Island was first serialised in *Le Petit Vingtième* from 15 April to 16 November 1937 under the title *Le Mystère De L'Avion Gris* (*The Mystery of the Grey Plane*).*[18] From 17 April 1938, the story was also serialised in the French Catholic newspaper, *Cœurs Vaillants*.*[19] In 1938, Éditions Casterman collected the story together in a single hardcover volume, publishing it under the title *L'Île noire* (*The Black Island*).*[19] Hergé however was unhappy with this publication due to errors throughout, most egregiously that the front cover omitted his name.*[20]

The inclusion of a television in the original version would have surprised many readers. The BBC had only introduced television to Britain in the late 1930s (suspended entirely until 1946) and Belgium would not have television until 1955.*[21]

Second and third versions

In the 1940s and 1950s, when Hergé's popularity had increased, he and his team at Studios Hergé redrew and coloured many of the original black-and-white Tintin adventures. They used the *ligne claire* ("clear line") drawing style that Hergé had developed, in this way ensuring that the earlier stories fitted in visually alongside the new *Adventures of Tintin* being created. Casterman published this second, colourised version of the story in 1943, reduced from 124 pages to 60.*[19] This second version contained no significant changes from the original 1937 one,*[21] although the black-and-white television screen that had appeared in the 1930s version was now depicted as a colour screen, despite the fact that such technology was not yet available in the United Kingdom.*[22]

In the early 1960s, Hergé's English language publishers, Methuen, were planning on translating and publishing *The Black Island* for the British market. Methuen believed that many British readers would find the depiction of Britain in the comic inaccurate and out-of-date, and drew up a list of 131 errors that they asked Hergé to rectify before they would publish it in English.*[22] They were also aware that the work would appear particularly dated when compared with some of the most recently published Adventures like *Destination Moon* and *The Cal-*

culus Affair, which made use of advanced technologies in their plot.*[21] At the time, Hergé was busy producing the twenty-second Tintin story, *Flight 714*, and so did not have the time to undertake research into contemporary British society and culture. Instead, he sent his assistant Bob de Moor to Britain in October 1961, where he visited such sites as Batemans and the White Cliffs of Dover, making many observations as to new developments in clothing and architecture. While in England, de Moor sought out various contemporary uniforms to use as a basis for more accurate illustrations. A police constabulary lent him a police uniform, although when he asked British Rail if he could borrow one of their uniforms, their staff were suspicious and refused.*[23]



A British European Airways (BEA) Trident, one of the aircraft updated for the 1965 version

The new version was serialised in *Tintin* magazine from June to December 1965,*[24] before Casterman published it in a collected volume in 1966.*[19] Studios Hergé made many alterations to the illustrations as a result of de Moor's research. Reflecting the fact that television had become increasingly commonplace in Western Europe, Hergé changed the prose from "It's a television set!" to "It's only a television set!"*[10] However, as colour television was not yet available in Britain, the screen on the television encountered in Britain was once again reverted to black-and-white.*[22] The multiple aircraft featured throughout the story were redrawn by Studios member Roger Leloup, who replaced the depiction of planes that were operational in the 1930s to those active at the time, such as a Percival Prentice, a D.H. Chipmunk, a Cessna 150, a Tiger Moth, and a British European Airways Hawker Siddeley Trident.*[25]

The clothing worn by characters was brought up-to-date, while the old steam railways were replaced by electrified alternatives.*[26] Adverts for the genuine Johnnie Walker whisky were replaced by adverts for a fictional alternative, Loch Lomond whisky,*[26] while a Sussex County Council signpost was added to page 11.*[26] Various English towns and villages were renamed, with Puddlecombe becoming Littlegate, and Eastbury becoming Eastdown,*[26] while Scottish pub Ye Dolphin was renamed The Kiltch Arms.*[27] The police were no

longer depicted as carrying guns, as was accurate,^{*[27]} while the journalists Christopher Willoughby-Drupe and Marco Rizotto, who had first appeared in *The Castafiore Emerald* (1963), were retroactively added into the background of one scene.^{*[28]} With the backgrounds and other elements of the new version drawn by staff members of the Studios, the only thing drawn by Hergé in the 1966 version was the characters themselves.^{*[29]}

Later publications

Casterman republished the original black-and-white version of the story in 1980, as part of their *Archives Hergé* collection.^{*[14]} In 1986, they then published a facsimile version of that first edition,^{*[14]} that they followed in 1996 with the publication of a facsimile of the second, 1943 edition.^{*[27]}

2.7.3 Critical analysis

Harry Thompson thought that *The Black Island* expressed a “convenient, hitherto unsuspected regard for the British” on Hergé’s behalf, with Britain itself appearing as “a little quaint.”^{*[10]} He thought that it “outstrips its predecessors” both artistically and comedically,^{*[30]} describing it as “one of the most popular Tintin stories.”^{*[31]} He felt that some of the logically implausible slapstick scenes illustrated “the last flicker of 1920s Tintin”,^{*[30]} but that the 1966 version was “a fine piece of work and one of the most beautifully drawn Tintin books.”^{*[29]} Michael Farr commented on the “distinct quality and special popularity” of *The Black Island*.^{*[22]} He thought that the inclusion of many airplanes and a television in the first version was symptomatic of Hergé’s interest in innovation and modernism.^{*[22]} Commenting on the differences between the third version of the comic and the earlier two, he thought that the latter was “strongly representative” of the artistic talents of Studios Hergé in the 1960s, but that it was nevertheless inferior, because it had replaced the “spontaneity and poetry” of the original with “over-detailed and fussily accurate” illustrations.^{*[27]}

Jean-Marc and Randy Lofficier described *The Black Island* as “a clever little thriller” that bore similarities with the popular detective serials of the era.^{*[32]} The Lofficiers thought that the 1966 version “gained in slickness” but became less atmospheric, awarding it two out of five.^{*[32]} Biographer Benoît Peeters thought *The Black Island* to be “a pure detective story”, describing it as “Remarkably well constructed” and highlighting that it contrasted the modern world of counterfeiters, airplanes, and television, with the mysteries of superstition and the historic castle.^{*[33]} He described it as “an adventure full of twists and turns”, with the characters Thompson and Thomson being “on top form”.^{*[17]} He nevertheless considered the 1966 version to be “shorter on charm”



Hergé biographer Benoît Peeters considered *The Black Island* to be “pure detective story”.

than the earlier versions.^{*[34]} Elsewhere he was more critical, stating that “under the guise of modernization, a real massacre occurred”, and adding that “the new *Black Island* was more than just a failure; it also showed one of the limitations of the Hergéan system”, in that it was obsessed with repeated redrawing.^{*[35]}

Literary critic Jean-Marie Apostolidès of Stanford University believed that *The Black Island* expanded on a variety of themes that Hergé had explored in his earlier work, such as the idea of counterfeiting and Snowy’s drunkenness.^{*[36]} He thought that there was a human-animal link in the story, with Tintin’s hair matching Snowy’s fur in a similar manner to how Wronzoff’s beard matched Ranko’s fur coat.^{*[36]} However, he thought that Wronzoff represented evil while Tintin represented good.^{*[37]} By living on an island, Apostolidès thought that Wronzoff was like “a new Robinson Crusoe”, also highlighting that it was the first use of the island theme in Hergé’s work.^{*[37]} Literary critic Tom McCarthy thought that *The Black Island* linked to Hergé’s other *Adventures* in various ways; he connected the counterfeit money in the story to the counterfeit idol in *The Broken Ear* and the fake bunker in *Tintin in the Land of the Soviets*.^{*[38]} He also connected Tintin’s solving of the puzzle in the airman’s jacket to his solving of the pirate puzzles in *The Secret of the Unicorn*,^{*[39]} and that in transmitting from a place of death, Ben Mor, or mort (death), it linked to Tintin’s transmitting from the crypt of Marlinspike Hall in *The Secret of the Unicorn*.^{*[40]}

2.7.4 Adaptations

The Black Island is one of *The Adventures of Tintin* that was adapted for the second series of the animated *Hergé’s Adventures of Tintin* by the Belgian studio Belvision in 1957. Belvision’s adaptation, directed by Ray Goossens and written by Michel Greg, divided *The Black Island* up into 5-minute colour episodes that diverted from Hergé’s original plot in a variety of ways.^{*[41]} The French studio Ellipse and Canadian animation company Nelvana subsequently adapted the comic into a 1991 episode of *The*

Adventures of Tintin television series.*[42] Directed by Stéphane Bernasconi, Thierry Wermuth voiced the character of Tintin.*[42]

On 19 March 2010, the British TV network Channel 4 broadcast a documentary titled *Dom Joly and The Black Island* in which the comedian Dom Joly dressed up as Tintin and followed in Tintin's footsteps from Ostend to Sussex and then to Scotland. Reviewing the documentary in *The Guardian*, Tim Dowling commented; “it was amusing in parts, charming in others and a little gift for Tintinophiles everywhere. A Tintinologist, I fear, would not learn much he or she didn't already know.”*[43]

2.7.5 References

Footnotes

- [1] Hergé 1966, pp. 1-22.
- [2] Hergé 1966, pp. 23-42.
- [3] Hergé 1966, pp. 43-62.
- [4] Peeters 1989, pp. 31-32; Thompson 1991, pp. 24-25.
- [5] Assouline 2009, pp. 22-23; Peeters 2012, pp. 34-37.
- [6] Assouline 2009, pp. 26-29; Peeters 2012, pp. 45-47.
- [7] Thompson 1991, p. 46.
- [8] Assouline 2009, pp. 40-41; Peeters 2012, pp. 67-68.
- [9] Thompson 1991, p. 76.
- [10] Thompson 1991, p. 77.
- [11] Goddin 2008, p. 7.
- [12] Goddin 2008, pp. 8, 11.
- [13] Farr 2001, p. 71.
- [14] Lofficier & Lofficier 2002, p. 40.
- [15] Lofficier & Lofficier 2002, p. 41.
- [16] Peeters 1989, p. 56; Thompson 1991, p. 77; Farr 2001, p. 71; Peeters 2012, p. 91.
- [17] Peeters 2012, p. 91.
- [18] Lofficier & Lofficier 2002, pp. 39-40.
- [19] Lofficier & Lofficier 2002, p. 39.
- [20] Assouline 2009, p. 59.
- [21] Peeters 1989, p. 56.
- [22] Farr 2001, p. 72.
- [23] Thompson 1991, pp. 77-78; Farr 2001, pp. 72, 75; Peeters 2012, p. 91.
- [24] Peeters 2012, p. 293.
- [25] Thompson 1991, p. 78; Farr 2001, p. 75.
- [26] Farr 2001, p. 77.
- [27] Farr 2001, p. 78.
- [28] Lofficier & Lofficier 2002, p. 41; Farr 2001, p. 78.
- [29] Thompson 1991, p. 78.
- [30] Thompson 1991, p. 79.
- [31] Thompson 1991, p. 80.
- [32] Lofficier & Lofficier 2002, p. 42.
- [33] Peeters 1989, p. 55.
- [34] Peeters 1989, p. 59.
- [35] Peeters 2012, pp. 293-294.
- [36] Apostolidès 2010, p. 89.
- [37] Apostolidès 2010, p. 90.
- [38] McCarthy 2006, p. 122.
- [39] McCarthy 2006, p. 21.
- [40] McCarthy 2006, p. 84.
- [41] Lofficier & Lofficier 2002, p. 87.
- [42] Lofficier & Lofficier 2002, p. 90.
- [43] Dowling 2010.

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2.7.6 External links

- *The Black Island* at the Official Tintin Website
- *The Black Island* at Tintinologist.org

2.8 King Ottokar's Sceptre

King Ottokar's Sceptre (French: *Le Sceptre d'Ottokar*) is the eighth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, it was serialised weekly from August 1938 to August 1939. Hergé intended the story as a satirical criticism of the expansionist policies of Nazi Germany, in particular the annexation of Austria in March 1938 (the *Anschluss*). The story tells of young Belgian reporter Tintin and his dog Snowy, who travel to the fictional Balkan nation of Syldavia, where they combat a plot to overthrow the monarchy of King Muskar XII.

King Ottokar's Sceptre was a commercial success and was published in book form by Casterman shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *Land of Black Gold* until *Le Vingtième Siècle*'s forced closure in 1940, while the series itself became a defining part of the Franco-Belgian comics tradition. In 1947, Hergé coloured and redrew *King Ottokar's Sceptre* in his distinctive *ligne-claire* style with the aid of Edgar P. Jacobs for Casterman's republication. *King Ottokar's Sceptre* introduces the recurring character Bianca Castafiore, and introduced the fictional countries of Syldavia and Borduria, both of which reappear in later stories. The story was adapted for both the 1956 Belvision Studios animation *Hergé's Adventures of Tintin* and for the 1991 Ellipse/Nelvana animated series *The Adventures of Tintin*.

2.8.1 Synopsis

Having discovered a lost briefcase in a Belgian park, Tintin returns it to its owner, the *sigillographer* Professor Hector Alembick, who informs the reporter of his plans to travel to the *Balkan* nation of Syldavia. Tintin discovers agents spying on him and follows those responsible to a nearby Syldavian restaurant. An unknown man agrees to meet with Tintin but is found unconscious. Shortly after, the reporter receives a threatening note and is then the target of a bomb attack; Tintin survives the latter when police detectives Thomson and Thompson intercept the bomb. Suspecting that these events are linked to Syldavia, Tintin decides to accompany Professor Alembick on his forthcoming visit to the country. On the plane journey there, Tintin notices Alembick acting out of character, and suspects that an imposter has replaced him. Reading a brochure on Syldavian history, Tintin theorises that the imposter is part of a plot to steal the sceptre of the Medieval King Ottokar IV from the current King Muskar XII before St. Vladimir's Day, thus forcing him to abdicate.*[1]

Forcibly ejected from the plane by the pilot, Tintin survives and informs local police of his fears regarding the plot. However, the police captain is part of the conspiracy, and he organises an ambush in the woods where Tintin will be eliminated. Tintin evades death, and heads to the capital city of Klow in a car carrying the opera singer Bianca Castafiore. Leaving the car to evade Castafiore's singing, Tintin is arrested again and survives another assassination attempt before heading to Klow by foot. Arriving in the city, he meets the King's *aid-de-camp*, Colonel Boris, and warns him of the plot. However, Boris is also a conspirator and organises a further unsuccessful assassination attempt aimed at Tintin.*[2]

Tintin succeeds in personally warning the King about the plot. Concerned, Tintin and Muskar rush to Kropow Castle, where the sceptre is kept, to find that the imposter pretending to be Alembick has succeeded in smuggling it out of the building to his accomplices. With the aid of Thomson and Thompson, who have recently arrived in Syldavia, Tintin pursues the thieves, first by car and then by foot. He is able to prevent the sceptre being carried over the border into neighbouring Borduria, discovering a letter on one of the conspirators. It reveals that the plot has been orchestrated by Müssler, a political agitator who runs the Syldavian Iron Guard, or Zyldav Zentral Revolutzionär Komitzät (ZZRK), and who intends to stir up unrest in Syldavia, thereby allowing Borduria to invade and annex the country. Entering Borduria, Tintin commandeers a fighter plane and heads to Klow, but the Syldavian military shoot him down. Parachuting, he continues to Klow by foot, returning the sceptre to the King on St. Vladimir's Day and securing the monarchy. In thanks, the king makes Tintin a Knight of the Order of the Golden Pelican; the first foreigner to receive the honour. Tintin discovers that the imposter was Alembick's

twin brother while police arrest Müssler and rescue Professor Alembick.* [3]

2.8.2 History

Background



The Anschluss: cheering crowds greet the Nazis in Vienna

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),* [4] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels, formerly run by the Abbé Norbert Wallez, who had subsequently been removed from the paper's editorship following a scandal. In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, revolving around the exploits of fictional Belgian reporter Tintin.* [5]

As Hergé had previously made use of the 1931 Japanese invasion of Manchuria as a political backdrop for the setting in *The Blue Lotus*, *King Ottokar's Sceptre* would be the second Tintin adventure to draw specifically on contemporary events.* [6] Hergé had closely observed the unfolding events surrounding the expansionist policies of Nazi Germany.* [7] In producing this story, he was particularly influenced by the *Anschluss*, the annexation of Austria by Nazi Germany in March 1938.* [8] The Munich Agreement and the subsequent Nazi invasion of the Sudetenland followed in October 1938.* [9] Three weeks after *King Ottokar's Sceptre* finished serialisation, Germany invaded Poland.* [10] By this point, the threat to Belgian sovereignty posed by Nazi expansionism was becoming increasingly clear.* [7]

Hergé claimed that the basic idea behind the story had been given to him by a friend; biographer Benoît Peeters suggested that the most likely candidate was school and scouting friend Philippe Gérard, who had warned of a second war with Germany for years.* [11] *Tintin* scholars have claimed Hergé did not develop the names *Syldavia* and *Borduria* himself;* [lower-alpha 1] instead, the country names had supposedly appeared in a paper included

in a 1937 edition of the *British Journal of Psychology*, in which the author described a hypothetical conflict between a small kingdom and an annexing power.* [13] Reportedly, the paper, by Lewis Fry Richardson and entitled "General Foreign Policy", explored the nature of inter-state conflict in a mathematical way.* [13] Peeters attributed these claims to Georges Laurenceau, but said that "no researcher has confirmed this source". Instead, a paper by Richardson entitled "Generalized Foreign Politics: A Story in Group Psychology" was published in *The British Journal of Psychology Monograph Supplements* in 1939, but did not mention *Syldavia* or *Borduria*. In any case, given the publication date, it is unlikely that it was an influence on *King Ottokar's Sceptre*.* [14]

"At the time, Germany was of course on my mind; *Ottokar's Sceptre* is nothing other than the tale of a failed Anschluss. But one can take it to be any other totalitarian regime ... Moreover, isn't the villain of *Ottokar's Sceptre* called *Müssler*, evidently a combination of Mussolini and Hitler? It strikes me as a clear allusion."

Hergé, talking to Numa Sadoul* [15]

Hergé designed Borduria as a satirical depiction of Nazi Germany.* [16] Hergé named the Bordurian political leader "Müssler" from the surnames of Nazi leader Adolf Hitler and Italy's National Fascist leader Benito Mussolini.* [17] The name also had similarities with the British Union of Fascists' leader Oswald Mosley and the National Socialist Movement in the Netherlands' leader Anton Mussert.* [18] Hergé depicted Müssler as having a moustache akin to that of Soviet leader Joseph Stalin.* [19] Hergé referred to Müssler's agents as the Iron Guard, thereby naming them after the real Iron Guard, a Romanian fascist group that sought to oust King Carol II and forge a Romanian-German alliance.* [20] The Bordurian officers wore uniforms based on those of the German SS,* [16] while the Bordurian planes are German in design; in the original version Tintin escapes in a Heinkel He 112,* [21] while in the revised version this is replaced by a Messerschmitt Bf 109.* [22] Hergé adopted the basis of Borduria's false flag operation to take over Syldavia from the plans outlined in Curzio Malaparte's *Tecnica del Colpo di Stato* ("The Technique of a Coup d'Etat").* [23]

Syldavia's depiction was influenced by the costumes and cultures of the Balkans region, as well as those of neighbouring Romania and Albania.* [24] The mosques that appear in Hergé's Syldavia are based on those found in the Balkan region,* [25] while the black pelican of Syldavia's flag is similar to Albania's black eagle.* [26] Czech, Slovak, and Bohemian history influenced the Syldavian names,* [19] while several medieval Bohemian kings were the inspiration for the name "Ottokar".* [25] The Polish language influenced Hergé's inclusion of "-ow" endings to Syldavian place names, while Polish history paralleled Hergé's description of Syldavian his-

tory.*[26] The Syldavian language used in the book had French syntax but with Marollien vocabulary, a joke understood by the original Brussels-based readership.*[19]

However, despite its Eastern European location, Syldavia itself was partly a metaphor for Belgium, with Syldavian King Muskar XII physically resembling King Leopold III of Belgium.*[27]*[lower-alpha 2] Hergé's decision to create a fictional East European kingdom might have been influenced by Ruritania, the fictional country created by Anthony Hope for his novel *The Prisoner of Zenda* (1894) and which subsequently appeared in film adaptations in 1913, 1915, 1922, and 1937.*[28] Many places within Syldavia are visually based on pre-existing European sites; the *Diplodocus* in the Klow Natural History Museum is based on the one in the Museum für Naturkunde, Berlin, while the Syldavian Royal Palace is based on the Charlottenburg Palace, Berlin.*[29]

Original publication

King Ottokar's Sceptre was first serialised in *Le Petit Vingtième* from 4 August 1938 to 10 August 1939 under the title *Tintin En Syldavie* ("Tintin in Syldavia").*[30] It would prove to be the last Tintin adventure to be published in its entirety in *Le Petit Vingtième*.*[31] From 14 May 1939, the story was also serialised in the French Catholic newspaper, *Cœurs Vaillants*.*[31] In 1939, Éditions Casterman collected the story together in a single hardcover volume; Hergé insisted to his contact at Casterman, Charles Lesne, that they hurry up the process due to the changing political situation in Europe.*[32] The Nazi–Soviet Molotov–Ribbentrop Pact was signed the day Hergé delivered the book's remaining drawings;*[33] finishing touches included the book's original front cover, the royal coat of arms for the title page, and the tapestry depicting the Syldavian's 1127 victory over the Turks in "The Battle of Zileheroum" on page 20.*[34] Hergé suggested that for this publication, the story's title be changed to *The Scepter of Ottokar IV*; Casterman changed this to *King Ottokar's Sceptre*.*[35]

King Ottokar's Sceptre introduced the recurring character of Bianca Castafiore to the series, who appears alongside her pianist Igor Wagner.*[36] It also witnessed the introduction of antagonist Colonel Jorgen, who reappears in the later Tintin adventures *Destination Moon* and its sequel *Explorers on the Moon*.*[37] The Alembek brothers' inclusion echoes the Balthazar brothers' inclusion in *The Broken Ear*.*[38]

After the conclusion of *King Ottokar's Sceptre*, Hergé continued *The Adventures of Tintin* with *Land of Black Gold* until Germany placed Belgium under occupation in 1940 and forced the closure of *Le Vingtième Siècle*. The adventure *Land of Black Gold* had to be abandoned.*[39]*[lower-alpha 3]

Second version, 1947

The story was redrawn and colourised in 1947. For this edition, Hergé was assisted by Edgar Pierre Jacobs, an artist who worked as part of Studios Hergé. Jacobs oversaw changes to the costumes and background of the story; in the 1938 version, the Syldavian Royal Guards are dressed like British Beefeaters, while the 1947 version has them dressed in a Balkanised uniform.*[40] Jacobs also inserted a cameo of himself and his wife in the Syldavian royal court, while in that same scene is a cameo of Hergé, his then-wife Germaine, and his brother Paul.*[41] Hergé and Jacobs also inserted further cameos of themselves at the bottom of page 38, where they appear as uniformed officers.*[42] While the character of Professor Alembick had been given the forename of Nestor in the original version, this was changed to Hector for the second; this had been done so as to avoid confusion with the character of Nestor, the butler of Marlinspike Hall, whom Hergé had introduced in *The Secret of the Unicorn*.*[37] Editions Casterman published this second version in book form in 1947.*[31]

Subsequent publications and legacy

King Ottokar's Sceptre became the first Tintin adventure to be published for a British audience when *The Eagle* serialised the comic in 1951. Here, the names of Tintin and Milou were retained, although the characters of Dupond and Dupont were renamed Thomson and Thompson; the latter two names would be adopted by translators Leslie Lonsdale-Cooper and Michael Turner when they translated the series into English for Methuen Publishing in 1958.*[43]

Casterman republished the original black-and-white version of the story in 1980, as part of the fourth volume in their *Archives Hergé* collection.*[31] In 1988, they then published a facsimile version of that first edition.*[31]

2.8.3 Critical analysis



Hergé biographer Benoît Peeters (pictured, 2010) felt that *King Ottokar's Sceptre* showed "a political maturity".*[23]

Harry Thompson described *King Ottokar's Sceptre* as a “biting political satire” and asserted that it was “courageous” of Hergé to have written it given that the threat of Nazi invasion was imminent.*[44] Describing it as a “classic locked room mystery”, he praised its “tightly constructed plot”.*[45] Ultimately, he deemed it one of the best three Tintin adventures written before World War II, alongside *The Blue Lotus* and *The Black Island*.*[45] He also thought it noteworthy that in 1976, archaeologists discovered a sceptre belonging to a 13th-century King Ottokar in St. Vitus Cathedral, Prague.*[46] Hergé biographer Pierre Assouline believed that the story had the atmosphere of Franz Lehár's *The Merry Widow*, with “added touches” from the films of Erich von Stroheim and Ernst Lubitsch.*[19] Fellow biographer Benoît Peeters thought that it exhibited “a political maturity” and “originality”. Further, he felt that Hergé was able to break free from the “narrative limits [of] ... too much realism” by the use of Syldavia as a setting.*[23]

Jean-Marc Lofficier and Randy Lofficier called *King Ottokar's Sceptre* “a Hitchcockian thriller” which “recaptures the paranoid ambience” of *Cigars of the Pharaoh*.*[47] They compared the pace of the latter part of the story to that of Steven Spielberg's *Indiana Jones* films before noting that despite the “horrors of the real world” that are present with Borduria's inclusion, they do not interfere in “the pure escapist nature of the adventure”. Ultimately they awarded it three stars out of five.*[47]

Michael Farr opined that the adventure has “a convincingly authentic feel” due to the satirical portrayal to Nazi Germany, but that this was coupled with “sufficient scope for invention” with the creation of Syldavia.*[48] He compared it to Hitchcock's *The Lady Vanishes*.*[48] Farr preferred the colour version assembled with E.P. Jacobs' aid, however. Deeming it “particularly successful”, he thought that it was “one of the most polished and accomplished” adventures in the series, with a “perfectly paced and balanced” narrative that mixed drama and comedy successfully.*[49]

Literary critic Jean-Marie Apostolidès of Stanford University asserted that the inclusion of the Iron Guard evoked Colonel François de La Rocque's Croix-de-Feu.*[50] Noting that the figure of Müssler was “the Evil One without a face”, he expressed disbelief regarding Hergé's depiction of Syldavia, as there were no apparent economic problems or reasons why Müssler's anti-monarchist conspiracy was so strong; thus, “mass revolution remains schematic”.*[50]

Literary critic Tom McCarthy identified several instances in the story that he argued linked to wider themes within the *Adventures of Tintin*. He identified a recurring host-and-guest theme in Alembick's visit to Syldavia,*[51] and believed that the theme of thieving was present in the story as Alembick's identity is stolen.*[52] Another

theme identified within the series by McCarthy was that of the blurring between the sacred and the political; he saw echoes of this in *King Ottokar's Sceptre* as the King has to wait three days before appearing to the Syldavian public on St. Vladimir's Day, something that McCarthy thought linked to Jesus Christ and the Resurrection.*[53] McCarthy also opined that a number of characters in the book visually resembled Captain Haddock, a character who would be introduced in the subsequent Tintin adventure, *The Crab with the Golden Claws*.*[54]

2.8.4 Adaptations

King Ottokar's Sceptre was the first of *The Adventures of Tintin* to be adapted for the animated series *Hergé's Adventures of Tintin*. The series was created by Belgium's Belvision Studios in 1957, directed by Ray Goossens and written by Greg. The studio divided *King Ottokar's Sceptre* into six 5-minute black-and-white episodes that diverted from Hergé's original plot in many ways.*[55] It was also adapted into a 1991 episode of *The Adventures of Tintin* television series by French studio Ellipse and Canadian animation company Nelvana.*[56] The episode was directed by Stéphane Bernasconi, and Thierry Werluth voiced the character of Tintin.*[56]

Tintin fans adopted the Syldavian language that appears in the story and used it to construct grammars and dictionaries, akin to the fan following of *Star Trek*'s Klingon and J.R.R. Tolkien's Elvish.*[57]

2.8.5 References

Notes

- [1] At first, Hergé named the country “Sylduria”.*[12]
- [2] King Zog I of Albania also resembled Syldavian King Muskar XII.*[21]
- [3] *Land of Black Gold* would be successfully re-attempted ten years later, in 1950.

Footnotes

- [1] Hergé 1958, pp. 1–22.
- [2] Hergé 1958, pp. 23–38.
- [3] Hergé 1958, pp. 39–62.
- [4] Peeters 1989, pp. 31–32; Thompson 1991, pp. 24–25.
- [5] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [6] Assouline 2009, p. 61.
- [7] Peeters 2012, p. 97.
- [8] Thompson 1991, p. 82; Farr 2001, p. 81; Assouline 2009, p. 61; Peeters 2012, p. 97; Goddin 2009, pp. 40.

- [9] Farr 2001, p. 81; Peeters 2012, p. 97; Goddin 2009, pp. 40,49.
- [10] Farr 2001, p. 81; Assouline 2009, p. 62; Goddin 2009, p. 50.
- [11] Peeters 2012, p. 98; Goddin 2009, p. 40.
- [12] Goddin 2009.
- [13] Farr 2001, p. 82; Libération 2006.
- [14] Peeters 2012, p. 325.
- [15] Sadoul 1975; Farr 2001, p. 82.
- [16] Thompson 1991, p. 83; Apostolidès 2010, p. 29.
- [17] Thompson 1991, p. 82; Lofficier & Lofficier 2002, p. 43; Assouline 2009, p. 62; Peeters 2012, p. 98.
- [18] Peeters 2012, p. 98.
- [19] Assouline 2009, p. 62.
- [20] Thompson 1991, p. 82; Farr 2001, p. 81.
- [21] Goddin 2009, p. 50.
- [22] Farr 2001, pp. 84–85; Apostolidès 2010, p. 29.
- [23] Peeters 2012, p. 99.
- [24] Peeters 2012, p. 100; Goddin 2009, p. 50.
- [25] Thompson 1991, p. 83; Farr 2001, p. 81.
- [26] Farr 2001, p. 81.
- [27] Farr 2001, p. 82; Peeters 2012, p. 100.
- [28] Lofficier & Lofficier 2002, p. 43.
- [29] Farr 2001, p. 82.
- [30] Peeters 1989, p. 62; Lofficier & Lofficier 2002, p. 42; Goddin 2009, p. 37.
- [31] Lofficier & Lofficier 2002, p. 42.
- [32] Lofficier & Lofficier 2002, p. 42; Assouline 2009, p. 62; Peeters 2012, pp. 100–101; Goddin 2009, p. 53.
- [33] Goddin 2009, p. 57.
- [34] Goddin 2009, pp. 53,56–57.
- [35] Assouline 2009, p. 63.
- [36] Thompson 1991, p. 84; Lofficier & Lofficier 2002, p. 43; Peeters 2012, p. 100; Goddin 2009, p. 43.
- [37] Thompson 1991, p. 84.
- [38] Peeters 2012, p. 100.
- [39] Assouline 2009, pp. 68–69; Goddin 2009, p. 70; Peeters 2012, p. 114.
- [40] Thompson 1991, p. 84; Farr 2001, p. 87; Lofficier & Lofficier 2002, p. 44.
- [41] Farr 2001, p. 87; Lofficier & Lofficier 2002, p. 44.
- [42] Farr 2001, pp. 87, 89.
- [43] Thompson 1991, p. 86.
- [44] Thompson 1991, p. 82.
- [45] Thompson 1991, p. 83.
- [46] Thompson 1991, pp. 83–84.
- [47] Lofficier & Lofficier 2002, p. 44.
- [48] Farr 2001, p. 85.
- [49] Farr 2001, p. 89.
- [50] Apostolidès 2010, p. 29.
- [51] McCarthy 2006, p. 70.
- [52] McCarthy 2006, p. 122.
- [53] McCarthy 2006, p. 53.
- [54] McCarthy 2006, p. 100.
- [55] Lofficier & Lofficier 2002, p. 87.
- [56] Lofficier & Lofficier 2002, p. 90.
- [57] Lofficier & Lofficier 2002, p. 43; Rogers 2011, p. 215; Rosenfelder 1996.

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2.8.6 External links

- *King Ottokar's Sceptre* at the Official Tintin Website
- *King Ottokar's Sceptre* at Tintinologist.org

2.9 The Crab with the Golden Claws

The Crab with the Golden Claws (French: *Le Crabe aux pinces d'or*) is the ninth volume of *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. The story was serialised weekly in *Le Soir Jeunesse*, the children's supplement to *Le Soir*, Belgium's leading francophone newspaper, from October 1940 to October 1941 amidst the German occupation of Belgium during World War II. Partway through serialisation, *Le Soir Jeunesse* was cancelled and the story began to be serialised daily in the pages of *Le Soir*. The story tells of young Belgian reporter Tintin and his dog Snowy, who travel to Morocco to pursue a gang of international opium smugglers.

The Crab with the Golden Claws was published in book form shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *The Shooting Star*, while the series itself became a defining part of the Franco-Belgian comics tradition. In 1943, Hergé coloured and redrew the book in his distinctive *ligne-claire* style for Casterman's

republication. *The Crab with the Golden Claws* introduces the recurring character Captain Haddock, who became a major fixture of the series. The book is the first *Tintin* adventure published in the United States and the first to be adapted into a motion picture. *The Crab with the Golden Claws* was adapted for the 1956 Belvision Studios animation *Hergé's Adventures of Tintin*, for the 1991 Ellipse/Nelvana animated series *The Adventures of Tintin*, and for the 2011 film directed by Steven Spielberg.

2.9.1 Synopsis

Tintin is informed by Thomson and Thompson of a case involving the ramblings of a drunken man, later killed, found with a scrap of paper from what appears to be a tin of crab meat with the word “Karaboudjan” scrawled on it. His subsequent investigation and the kidnapping of a Japanese man interested in giving him a letter leads Tintin to a ship called the *Karaboudjan*, where he is abducted by a syndicate of criminals who have hidden opium in the crab tins. Tintin escapes from his locked room after Snowy chews through his bonds and Tintin knocks out a man sent to bring him food, leaving the man bound and gagged in the room. Tintin encounters Captain Haddock, an alcoholic sea captain, who is manipulated by his first mate, Allan, and is unaware of his crew's criminal activities. Tintin hides in the locker under the bed and defeats Jumbo, the sailor left in the cabin, while Allan thinks Tintin has climbed out of the porthole back into the storeroom. He blows open the storeroom door, then finding it empty goes back to the Captain's room, where he finds Jumbo tied to a chair and gagged. Escaping the ship in a lifeboat after sending a radio message to the police about the cargo, a seaplane tries to attack them. Tintin and the Captain hijack the plane, tie up the pilots, and try to reach Spain. Haddock's drunken behaviour in a storm causes them to crash-land in the Sahara, where the crew escapes.*[1]

After trekking across the desert and nearly dying of dehydration, Tintin and Haddock are rescued and taken to a French outpost, where they hear on the radio the storm sunk the *Karaboudjan*. They travel to a Moroccan port, and along the way are attacked by Tuareg tribesmen, defending themselves with French MAS-36 rifles. At the port, members of his old crew kidnap the Captain after he recognises their disguised *Karaboudjan*. Tintin meets Thomson and Thompson who got his message, and they learn that the wealthy merchant Omar ben Salaad sold the crab tins; Tintin tells Thomson and Thompson to discreetly investigate. Tintin tracks down the gang and saves the Captain, but they both become intoxicated by the fumes from wine barrels breached in a shootout with the villains. Haddock chases a gang-member from the cellar to an entrance behind a bookcase in Salaad's house. Upon sobering up, Tintin discovers a necklace of a crab with golden claws on the now-subdued owner of the wine cellar, Omar ben Salaad, and realizes that he is the leader

of the drug cartel. Allan steals a boat and tries escaping, but Tintin captures him. The police arrest the gang and free the Japanese man, who introduces himself as Bunji Kuraki, a police detective who was trying to warn Tintin of the group he was up against. He had been investigating the sailor on Haddock's crew who drowned; the sailor was on the verge of bringing him opium before he was eliminated. Turning on the radio, Tintin learns that, thanks to him, the entire organisation of the Crab with the Golden Claws is behind bars.*[2]

2.9.2 History

Background

"It is certain that Raymond de Becker [editor of *Le Soir*] sympathized with the National Socialist system ... I admit that I believed myself that the future of the West could depend on the New Order. For many people democracy had proven deceptive, and the New Order brought fresh hope. In Catholic circles such views were widely held. Given everything that happened, it was naturally a terrible error to have believed even for an instant in the New Order."

Hergé, 1973*[3]

As the Belgian army clashed with the invading Germans in May 1940, Hergé and his wife fled by car to France along with tens of thousands of other Belgians, first staying in Paris and then heading south to Puy-de-Dôme, where they remained for six weeks.*[4] On 28 May, Belgian King Leopold III officially surrendered the country to the German army to prevent further killing; a move that Hergé agreed with. Germany placed Belgium under occupation. Hergé followed the king's request that all civilians who had fled the country return; he arrived back in Brussels on 30 June.*[5] There, he found that an officer of the German army's Propagandastaffel occupied his house, and he also faced financial trouble, as he owed back taxes yet was unable to access his financial reserves (his fee due from Casterman eventually arrived).*[6] All Belgian publications were now under the control of the German occupying force. The Catholic publication *Le Vingtième Siècle* and its supplement *Le Petit Vingtième*, where Hergé had always worked serialising *The Adventures of Tintin*, no longer had permission to continue publication. *Land of Black Gold*, the story that Hergé had been serialising there, had to be abandoned.*[7]*[lower-alpha 1] Victor Matthys, the Rexist editor of *Le Pays Réel*, offered Hergé employment as a cartoonist, but Hergé perceived *Le Pays Réel* as an explicitly political publication and thus declined the position.*[8]

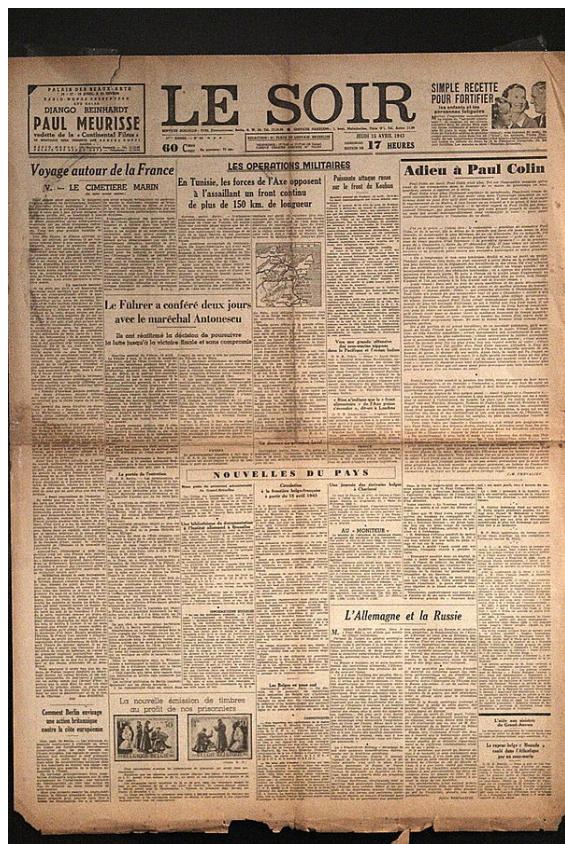
Instead, he accepted a position with *Le Soir*, Belgian's largest Francophone daily newspaper. Confiscated from its original owners, the German authorities permitted *Le Soir* to reopen under the directorship of Belgian editor

Raymond de Becker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.*[9]*[lower-alpha 2] After joining *Le Soir* on 15 October, Hergé created its new children's supplement, *Le Soir Jeunesse*. Appointed editor of this supplement, he was aided by old friend Paul Jamin and the cartoonist Jacques Van Melkebeke.*[11] The first issue of *Le Soir Jeunesse* was published with a large announcement across the cover: "Tintin et Milou sont revenus!" ("Tintin and Snowy are Back!").*[12] Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the occupying Nazi administration; he received an anonymous letter from "the father of a large family" asking him not to work for *Le Soir*, fearing that *The Adventures of Tintin* would now be used to indoctrinate children in Nazi ideology, and that as a result "They will no longer speak of God, of the Christian family, of the Catholic ideal ... [How] can you agree to collaborate in this terrible act, a real sin against Spirit?"*[13] Hergé however was heavily enticed by the size of *Le Soir*'s readership, which reached 600,000, far more than what *Le Vingtième Siècle* had been able to accomplish.*[14] Faced with the reality of Nazi oversight, Hergé abandoned the overt political themes that had pervaded much of his earlier work, instead adopting a policy of neutrality.*[15] Without the need to satirise political types, Harry Thompson observed that "Hergé was now concentrating more on plot and on developing a new style of character comedy. The public reacted positively."*[16]

Publication

The Crab with the Golden Claws began serialisation in *Le Soir Jeunesse* on 17 October 1940.*[17] However, on 8 May 1941, a paper shortage caused by the ongoing war led to the *Le Soir Jeunesse* being reduced to four pages, with the length of the weekly Tintin strip being cut by two-thirds. Several weeks later, on 3 September 1941, the supplement disappeared altogether, with *The Crab with the Golden Claws* being moved into *Le Soir* itself in September, where it became a daily strip. As a result, Hergé was forced to alter the pace at which his narrative moved, as he had to hold the reader's attention at the end of every line.*[18] As with earlier *Adventures of Tintin*, the story was later serialised in France in the Catholic newspaper *Cœurs Vaillants* from 21 June 1942.*[17]

Following serialisation, Casterman collected together and published the story in book form in 1941; the last black-and-white *Tintin* volume to be released. For this collected edition, Hergé thought of renaming the story, initially considering *The Red Crab* (to accompany earlier adventures *The Blue Lotus* and *The Black Island*) before resettling on *Le Crabe aux pinces d'or* (*The Crab with the Golden Claws*).*[19] Hergé became annoyed that Casterman then sent the book to the printers without his final approval.*[20] Nevertheless, as a result of *Le Soir*'s publicity, book sales markedly increased, to the extent that



A 1943 copy of Le Soir dating to the occupation

most of the prior *Adventures of Tintin* were reprinted as a result.*[21] German authorities made two exceptions: No reprinting of *Tintin in America* or *The Black Island* because they were set in the United States and Britain respectively, both of which were in conflict with Germany.*[22]

The serial introduced the character of Captain Haddock. Haddock made his first appearance in *Le Soir* adjacent to an advert for the anti-Semitic German film, *Jud Süß*.*[23] Hergé chose the name “Haddock” for the character after his wife, Germaine Remi, mentioned “a sad English fish” during a meal.*[24] The inclusion of the Japanese police detective Bunji Kuraki as an ally of Tintin’s in this story was probably designed to counterbalance Hergé’s portrayal of the Japanese as the antagonists in his earlier story, *The Blue Lotus*, particularly given that the occupying government was allied with Japan at the time.*[25] The use of Morocco as a setting was likely influenced by *The White Squadron* by French writer Joseph Peyré, which Hergé had read and seen the film in 1936.*[15] The depiction of the French Foreign Legion in North Africa was possibly influenced by P. C. Wren’s novel *Beau Geste* (1925) or its cinematic adaptations in 1926, 1928, and 1939.*[26]

Whereas Hergé’s use of Chinese in *The Blue Lotus* was correct, the Arabic script employed in *The Crab with the Golden Claws* was intentionally fictitious.*[27] Many of



When the book was published in America, Hergé was asked to redraw scenes that depicted the mixing of black and white races. Initially, Jumbo was black (left), while in the redrawn edition he is white (right).

the place names featured in the series are puns: the town of Kefheir was a pun on the French *Que faire?* (“what is to be done?”) while the port of Baggar derives from the French *baggare* (scrape, or fight).*[27] The name of Omar ben Salaad is a pun meaning “Lobster Salad” in French.*[28]

In February 1942, Casterman suggested to Hergé that his books be published in a new format; 62-pages rather than the former 100 to 130 pages, and now in full colour rather than black-and-white.*[29] He agreed to this, and in 1943 *The Crab with the Golden Claws* was re-edited and coloured for publication as an album in 1944.*[30] Due to the changes in how the adventure had been serialised at *Le Soir*, the album at this juncture was only 58 pages long, and thus Hergé filled the missing pages with four full-page colour frames, thus bringing it up to the standard 62-page format.*[31]

In the 1960s, *The Crab with the Golden Claws*, along with *King Ottokar’s Sceptre*, became the first *Tintin* adventures published in the United States, in Little Golden Books.*[32] However, Casterman, working with the American publisher Western Publishing, made a number of changes: Jumbo, the sailor who Tintin leaves bound and gagged in Captain Haddock’s cabin, as well as another man who beats Haddock in the cellar, could not be black Africans as depicted in the original; these were changed to a white sailor and an Arab due to the American publisher’s concerns depicting blacks and whites mixing together.*[33] The accompanying text was not changed, however, and Haddock still refers to the man who beat him as a “Negro”.*[33] Also by request of the Americans, scenes of Haddock drinking directly from bottles of whiskey on the lifeboat and the plane were blanked out, keeping only the text.*[34] The edited albums later had their blanked areas redrawn by Hergé to be more acceptable, and they appear this way in published editions around the world.*[32] Casterman republished the original black-and-white version of the story in 1980,

as part of the fourth volume in their *Archives Hergé* collection.*[17] In 1989, they then published a facsimile version of that first edition.*[17]

2.9.3 Critical analysis

Hergé biographer Benoît Peeters described the story as a “rebirth” for *The Adventures of Tintin* and described the addition of Haddock as “a formidable narrative element”, one which “profoundly changed the spirit of the series”.*[35] Elsewhere, he asserts that it is Haddock’s appearance which “makes this book so memorable” and that he is tempted to define the book by that character’s débüt.*[36] Fellow biographer Pierre Assouline commented that *The Crab with the Golden Claws* had “a certain charm” stemming from its use of “exoticism and colonial nostalgia, for the French especially, evoking their holdings in North Africa.”*[37] Michael Farr asserted that the arrival of Haddock was the most “remarkable” element of the story, offering the series “tremendous new potential”.*[38] He also thought that the dream sequences reflected the popularity of surrealism at the time, and that the influence of cinema, in particular the films of Alfred Hitchcock, is apparent in the story.*[39]

Jean-Marc Lofficier and Randy Lofficier described the story as “a thinly-disguised remake of *Cigars of the Pharaoh*”, an *Adventure of Tintin* which had been first serialised in 1934. Both feature the smuggling of opium, in crab tins and cigars respectively, and “desert treks, hostile tribes and, at the end, the infiltrating of a secret underground lair.”*[26] They also opined that artistically, the story represented “a turning point in Hergé’s career”, because he had to switch to a daily format in *Le Soir*, although as a result of this they felt that the final third of the story “seems rushed”.*[26] Stating that the inclusion of a Japanese detective investigating drug smuggling in the Mediterranean makes no sense within the context of 1940s Europe, they ultimately awarded the story three out of five stars.*[40]

“As a fun exercise, try to do a ‘vulgar’ scan of the whole oeuvre. You will pick up on the scenes in *The Crab with the Golden Claws* where Haddock, delirious with dehydration, pictures Tintin as a bottle of champagne ready to gush and Tintin, himself dreaming that he has been trapped inside a bottle, screams as the Captain, wielding a giant corkscrew, penetrates and screws him.”

Tom McCarthy, 2006*[41]

Literary critic Jean-Marie Apostolidès of Stanford University, in a psychoanalytical review of *The Crab with the Golden Claws*, commented that this book witnessed Tintin’s “real entrance into the community of human beings” as he gains an “older brother” in Haddock.*[42] He also believed that the recurring image of alcohol throughout the story was symbolic of sexuality. In particular, he believed that there was a strong homoerotic subtext be-

tween Haddock and Tintin, represented in the two delirious sequences; in one, Haddock envisions Tintin as a champagne bottle frothing at the top (thereby symbolising an ejaculating penis), while in the other, Tintin dreams that he is trapped inside a bottle, with Haddock about to stick a corkscrew into him (thereby symbolising sexual penetration). However, Apostolidès notes, in both instances the pair are prevented from realising their sexual fantasies.*[43] Literary critic Tom McCarthy concurred with Apostolidès on this point, also highlighting what he perceived as homoerotic undertones to these two scenes.*[41] He also noted that in this *Adventure*, the manner in which a chance finding of a tin can on a Belgian street leads Tintin into the story is representative of the recurring theme of “Tintin the detective” found throughout the series.*[44]

2.9.4 Adaptations

In 1947, the first *Tintin* motion picture was created: the stop motion-animated feature film *The Crab with the Golden Claws*, faithfully adapted by producer Wilfried Bouchery for Films Claude Misonne.*[45] It was first shown at the ABC Cinema on 11 January 1947 for a group of invited guests. It was screened publicly only once, on 21 December of that year, before Bouchery declared bankruptcy and fled to Argentina.*[46]

In 1957, the animation company Belvision Studios produced a string of colour adaptations based upon Hergé’s original comics, adapting eight of the *Adventures* into a series of daily five-minute episodes. *The Crab with the Golden Claws* was the fifth such story to be adapted, being directed by Ray Goossens and written by Greg, himself a well-known cartoonist who in later years would become editor-in-chief of *Tintin* magazine.*[47]

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. Adapting 21 of the stories into a series of episodes, each 42 minutes long, with most stories spanning two episodes, *The Crab with the Golden Claws* was the seventh story produced in the series. Directed by Stéphane Bernasconi, critics have praised the series for being “generally faithful”, with compositions having been actually directly taken from the panels in the original comic book.*[48]

A motion capture adventure film titled *The Adventures of Tintin: The Secret of the Unicorn* directed by Steven Spielberg and produced by Peter Jackson was released in the US on 21 December 2011 and in Europe at the end of October 2011.*[49] Parts of the movie are taken from *The Crab with the Golden Claws* including the meeting and first adventures of Tintin and Captain Haddock, the *Karaboudjan*, the flight to Bagghar, and the crab cans (although the plot involving the smuggled opium was not adapted).*[50] A video-game tie-in to the movie was re-

leased October 2011.* [51]

2.9.5 References

Notes

- [1] *Land of Black Gold* would be successfully re-attempted ten years later, in 1950.
- [2] *Le Soir* as published during the occupation was known by Belgians as *Le Soir volé (The Stolen Soir)* as it was published without the approval of its original owners, Rossel & Cie, who regained ownership after the Liberation.* [10]
- [3] **Footnotes**
- [1] Hergé 1958, pp. 1–28.
- [2] Hergé 1958, pp. 29–62.
- [3] Peeters 2012, pp. 117–118.
- [4] Assouline 2009, p. 66; Goddin 2009, p. 69; Peeters 2012, pp. 111–112.
- [5] Assouline 2009, p. 67; Goddin 2009, p. 70; Peeters 2012, pp. 112–113.
- [6] Peeters 2012, pp. 113–114.
- [7] Assouline 2009, pp. 68–69; Goddin 2009, p. 70; Peeters 2012, p. 114.
- [8] Peeters 2012, pp. 114–115.
- [9] Assouline 2009, pp. 70–71; Peeters 2012, pp. 116–118.
- [10] Assouline 2009, p. 70; Couvreur 2012.
- [11] Assouline 2009, p. 72; Peeters 2012, pp. 120–121.
- [12] Farr 2001, p. 92; Assouline 2009, p. 72; Peeters 2012, p. 121.
- [13] Goddin 2009, p. 73; Assouline 2009, p. 72.
- [14] Assouline 2009, p. 73; Peeters 2012.
- [15] Thompson 1991, p. 99; Farr 2001, p. 95.
- [16] Thompson 1991, p. 99.
- [17] Lofficier & Lofficier 2002, p. 45.
- [18] Peeters 1989, p. 66; Thompson 1991, p. 102; Lofficier & Lofficier 2002, p. 45; Assouline 2009, p. 78; Peeters 2012, p. 125.
- [19] Farr 2001, p. 95; Lofficier & Lofficier 2002, p. 45; Assouline 2009, p. 79.
- [20] Peeters 2012, p. 126.
- [21] Assouline 2009, p. 79; Peeters 2012, p. 126.
- [22] Thompson 1991, p. 98.
- [23] Peeters 2012, p. 124.
- [24] Thompson 1991, p. 100; Assouline 2009, p. 74.
- [25] Thompson 1991, p. 100.
- [26] Lofficier & Lofficier 2002, p. 47.
- [27] Farr 2001, p. 95.
- [28] Lofficier & Lofficier 2002, p. 46.
- [29] Farr 2001, p. 95; Goddin 2009, p. 83.
- [30] Farr 2001, p. 95; Lofficier & Lofficier 2002, p. 45.
- [31] Thompson 1991, p. 102; Farr 2001, p. 95.
- [32] Owens 2004.
- [33] Thompson 1991, p. 103; Farr 2001, p. 96.
- [34] Thompson 1991, p. 103; Farr 2001, p. 96; Owens 2004.
- [35] Peeters 2012, pp. 124–126.
- [36] Peeters 1989, p. 66.
- [37] Assouline 2009, p. 73.
- [38] Farr 2001, p. 92.
- [39] Farr 2001, p. 96.
- [40] Lofficier & Lofficier 2002, pp. 47–48.
- [41] McCarthy 2006, p. 109.
- [42] Apostolidès 2010, p. 115.
- [43] Apostolidès 2010, p. 118.
- [44] McCarthy 2006, p. 18.
- [45] Lofficier & Lofficier 2002, p. 87; Peeters 2012, p. 187.
- [46] Peeters 2012, p. 188.
- [47] Lofficier & Lofficier 2002, pp. 87–88.
- [48] Lofficier & Lofficier 2002, p. 90.
- [49] Peeters 2012, p. 340.
- [50] The Daily Telegraph: Michael Farr 2011.
- [51] IGN 2011.

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2.9.6 External links

- *The Crab with the Golden Claws* at the Official Tintin Website
- *The Crab with the Golden Claws* at Tintinologist.org

2.10 The Shooting Star

For other uses, see [Shooting Star](#).

The Shooting Star (French: *L'Étoile mystérieuse*) is the tenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised daily in *Le Soir*, Belgium's leading francophone newspaper, from October 1941 to May 1942 amidst the German occupation of Belgium during World War II. The story tells of young Belgian reporter Tintin, who travels with his dog Snowy and friend Captain Haddock aboard a scientific expedition to the Arctic Ocean on an international race to find a meteorite that has fallen to the Earth.

The Shooting Star was a commercial success and was published in book form by Casterman shortly after its conclusion; the first *Tintin* volume to be originally published in the 62-page full-colour format. Hergé continued *The Adventures of Tintin* with *The Secret of the Unicorn*, while the series itself became a defining part of the Franco-Belgian comics tradition. *The Shooting Star* has received a mixed critical reception and has been one of the most controversial instalments in the series due to the anti-Semitic portrayal of its villain. The story was adapted for both the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.10.1 Synopsis

A giant meteoroid approaches the earth, spotted from an observatory by Professor Decimus Phostle, while a self-proclaimed prophet, Philippulus, predicts the end of the world. The meteoroid misses the earth, but a fragment of it plunges into the Arctic Ocean. Phostle determines that the object is made of a new material which he names phostlite, and sets off to find it with a crew of European scientists. Accompanied by Tintin and Snowy, their ship, the *Aurora*, is helmed by Tintin's friend Captain Haddock.*[1]

Unknown to the *Aurora* expedition, another team has already set out aboard the polar expedition ship *Peary*, backed by a financier from São Rico, Mr. Bohlwinkel. The expedition becomes a race to land on the meteorite, which is now floating in the sea. Bohlwinkel attempts to sabotage the *Aurora* expedition by having a henchman plant a stick of dynamite on the ship on the eve of departure, but it is found and thrown overboard. While crossing the North Sea, the *Aurora* is almost rammed by another of Bohlwinkel's ships, but Haddock manages to steer out of the way. Further setbacks occur at the Icelandic port of Akureyri, when Haddock is informed that there is no fuel available. He is furious, but he and Tintin come across an old friend of his, Captain Chester, who reveals that there is plenty of fuel and that the Golden Oil Company (which has a fuel monopoly) is owned by Bohlwinkel. The three

devise a plan to run a hose from Chester's ship, *Sirius*, to the *Aurora* and thus trick Golden Oil into providing them with the fuel they need.* [2]

Coming close to catching the *Peary*, the *Aurora* receives an indistinct distress call from another ship and alters its course to help. Inquiries by Tintin lead him to realise that the distress signal is a decoy to delay them. Resuming the journey, they intercept a cable announcing that the *Peary* expedition has reached the meteorite but not yet claimed it. While the *Peary* crew rows to the meteorite, Tintin uses the *Aurora's* seaplane to parachute onto the meteorite and plant the expedition flag, beating the crew of the *Peary* by seconds. Tintin makes camp while the *Aurora*'s engines are repaired. The next day he discovers that Phostlite advances the ageing process and makes things much larger: his apple core grows into a large tree while a maggot grows into a huge butterfly. Tintin is menaced by a giant spider and huge, exploding mushrooms before rescue arrives. A sudden seaquake shakes the meteorite to its core and it sinks into the sea, just as Tintin and Snowy escape to the *Aurora* with a piece of phostlite. The phostlite is analysed and its properties are discovered. Bohlwinkel finds that the law is onto him, and that he will soon be brought down. As the *Aurora* returns home, Captain Haddock steers the ship toward land to refuel not with oil, but with whiskey.* [3]

2.10.2 History

Background



A German Arado 196 seaplane used by Hergé as inspiration for the type used by Tintin in the book

Amidst the German occupation of Belgium during World War II, Hergé had found employment at *Le Soir*, Belgium's leading newspaper, then under the administrative control of the occupying military government.* [lower-alpha 1] His latest serial, *The Shooting Star*, initially featured the United States as the primary antagonists; explaining this, Hergé asserted that the story revolved around the theme of “the rivalry for progress between Europe and the United States”.* [5] Although not disliking Americans themselves, he had a strong disdain for Amer-

ican big business,* [6] and had exhibited anti-American themes in earlier works, in particular in *Tintin in America*.* [7] During serialisation of *The Shooting Star*, in December 1941, the U.S. entered the war on the side of the Allies, thus coming into direct conflict with Germany.* [8] All of the scientists featured were from Axis or neutral countries, which might be a reflection of the strip's anti-Allies political slant.* [9] Entertainment producer and author Harry Thompson stated this should not be interpreted as a strong anti-Ally bias, for the only two nation-states in Europe that were part of the Allies at that point were the Soviet Union and United Kingdom, and that the characters of Haddock and Chester were British.* [6]

As he had done for other *Adventures of Tintin* which featured sea travel, Hergé was careful to obtain as much data about ships as possible in order to make his portrayals more realistic. The design of the *Aurora* was based on the RRS *William Scoresby*, while that of the *Peary* was most likely based upon another Antarctic ship, the RRS *Discovery*.* [10] The seaplane on which the expedition travels was based on the German Arado 196-A.* [11] Hergé nevertheless later criticised his own efforts in this area, saying that if *Aurora* had been a real ship, it would probably be unseaworthy.* [12]

The Shooting Star shared plot similarities with *The Chase of the Golden Meteor*, a 1908 novel by pioneering French science-fiction writer Jules Verne.* [13] As in Hergé's story, Verne's novel features an expedition to the North Atlantic to find a meteorite fragment containing a new element. In both stories, the competing expedition teams were led by an eccentric professor and a Jewish banker, and Verne's novel had a Doktor Schultze to Hergé's Professor Schulze—both from the University of Jena. Hergé denied deliberately copying Verne's story, saying that he had only read one of the French novelist's works; it is possible that the influence from Verne came via Jacques Van Melkebeke, Hergé's friend and assistant, who was a fan of the genre.* [13] The Swedish expedition member Eric Björgenskjöld physically resembles a real person: Auguste Piccard, who later became Hergé's inspiration for Professor Calculus.* [14]

Anti-Semitism

“All I actually did was show a villainous financier with a Semitic appearance and a Jewish name: Blumenstein, in *The Shooting Star*. But does that mean there was anti-Semitism on my part? It seems to me that in my entire panoply of bad guys there are all sorts; I have shown a lot of “villains” of various origins, without any particular treatment of this or that race... We've always told Jewish stories, Marseillaise stories, Scottish stories. But who could have predicted that the Jewish stories would end as we know now that they did, in the death camps of Treblinka and Auschwitz?”

Hergé to Numa Sadoul* [15]

Under Nazi control, *Le Soir* was publishing a variety of anti-Semitic articles, calling for the Jews to be further excluded from public life and describing them as racial enemies of the Belgian people.*[16] Hergé biographer Pierre Assouline noted that there was a “remarkable correlation” between the anti-Semitic nature of *Le Soir*’s editorials and *The Shooting Star*’s depiction of Jews.*[8] Within months of the story’s publication, legislation was passed to collect and deport Jews from Belgium to Nazi concentration camps.*[17] Thus, *The Shooting Star* reflected trends in the Belgian political situation at the time.*[17] However, the story was not the first time that Hergé had adopted such a perspective in his work; he had recently provided illustrations for Robert de Vroyland’s *Fables*, a number of which contained anti-Semitic stereotypes, reflecting the racism in much of de Vroyland’s book.*[18] Similarly, his depiction of the character of Rastapopoulos, who was introduced in *Tintin in America*, has been cited as being based upon anti-Semitic stereotypes.*[19]

When *The Shooting Star* appeared in *Le Soir*, Hergé featured a gag in which two Jews hear the prophetic news that the end of the world is near. They rub their hands together in eagerness, and one comments: “Did you hear, Isaac? The end of the world! What if it’s true?” The other responds: “Hey, hey, it would be a gut ding, Solomon! I owe my suppliers 50,000 francs, and zis way I von’t haf to pay vem!” Hergé omitted this scene from the collected edition.*[20]



Anti-Semitic and anti-English propaganda on display in an exhibition in Brussels in 1941

The character of Blumenstein displays anti-Semitic stereotypes, such as having a bulbous nose and being an avaricious, manipulative businessman.*[21] Hergé later dismissed concerns over this Jewish caricature, saying, “That was the style then.”*[8] In his assessment of Franco-Belgian comics, Matthew Screech expressed the opinion that Blumenstein was an anti-American stereotype rather than an anti-Jewish one.*[22] Similarly, reporter and Tintin expert Michael Farr asserted that Blumenstein was “more parodied as a financier than Jew”

.*[23] Conversely, Lofficier and Lofficier asserted that both anti-Americanism and anti-Semitism were present, and that it is the United States and International Jewry who were the “ruthless opponents” of Tintin.*[24] Nazi apologists and revisionists such as French Holocaust denier Olivier Mathieu used *The Shooting Star* as evidence that Hergé was an anti-Semite with Nazi sympathies.*[25]

To graphic novel specialist Hugo Frey, the competing expeditions are presented as a simplistic race between good and evil, wherein Blumenstein displays the stereotypes of Jews held by advocates of the Jewish World Conspiracy presented in works such as the anti-Semitic *Protocols of the Elders of Zion*. Frey writes that Blumenstein’s “large and bulbous nose ... rounded forehead, receding black hair, and small beady eyes” were stock anti-Semitic imagery in the 1930s and 1940s, as promoted by those such as journalist Édouard Drumont, whose anti-Semitic Paris-based newspaper *La Libre Parole* was influential in Brussels.*[26] According to Frey, Blumenstein’s depiction as an overweight cigar-smoker reflected the anti-Semitic stereotype of Jews as being financially powerful,*[27] while he suggested that the scene in which Blumenstein learned that he was to be tracked down for his crimes recalled the contemporary roundup of Jews in Nazi Europe.*[28] Frey contrasts Hergé’s complicity with the anti-Semites to the actions of other Belgians, such as those who struck against the Nazis at the *Université libre de Bruxelles* and those who risked their lives to hide Jews.*[28]

Publication

The Shooting Star was serialised daily in *Le Soir* from 20 October 1941 to 21 May 1942* [29] in French under the title *L’Étoile mystérieuse* (*The Mysterious Star*).*[30] Tintin’s previous adventure, *The Crab with the Golden Claws*, had been serialised weekly until the demise of *Le Soir*’s children’s supplement, *Le Soir Jeunesse*, before continuing daily in the main newspaper itself; the earlier serial had ended the day before *The Shooting Star* began.*[31] *The Shooting Star* was the first *Tintin* adventure to be serialised daily in its entirety.*[30] As with earlier *Adventures of Tintin*, the story was later serialised in France in the Catholic newspaper *Cœurs Vaillants*, where it first appeared on 6 June 1943.*[32]

On page 20 of the published book, Hergé included a cameo of the characters Thomson and Thompson and Quick & Flupke.*[24] The story also introduced Captain Chester, who is mentioned in later adventures, and Professor Cantonneau, who returns in *The Seven Crystal Balls*.*[33]

On 21 May 1942, *The Shooting Star* concluded serialisation. Less than a week later, the occupied government proclaimed that all Jews in Belgium would have to wear a yellow badge on their clothing, and in July the Gestapo



One of the politically loaded images. Initially, the antagonists were Americans (top), while later editions feature the flag of the fictitious country São Rico (bottom)

began raids on Jewish premises, followed by deportations of Jews to Nazi concentration camps and extermination camps, resulting in around 32,000 Belgian Jews being killed.* [34] Hergé later recalled: “I saw very few Jews wearing the yellow star, but finally I did see some. They told me that some Jews were gone; that people had come for them and sent them away. I didn’t want to believe it.”*[35]

The earlier *Tintin* albums reproduced the newspaper strips, which had come to appear weekly in Thursday supplements, two-page allotments of three tiers to a page. War shortages reduced the space for the strip by a third, and later the supplements disappeared completely; the comic appeared daily in the main newspaper as a four-panel strip. For publication in book form, Casterman insisted that Hergé must adhere to a new album format of four sixteen-page signatures, which gave sixty-two pages of story plus a cover page. Though the format reduced the page count, it maintained the same amount of story by reducing the size of the panels reproduced. As *The*

Shooting Star progressed, Hergé cut up and laid out clippings of the strip in an exercise book in preparation for the new layouts.* [36] It was the first volume of *The Adventures of Tintin* to be originally published in the 62-page full-colour format that thereafter was the series standard (as opposed to first being published in a black and white newspaper strip reproduction format that all prior books had done).* [37] Casterman published the album in September 1942.* [38] Unlike the previous books in the series, because it was printed immediately in colour, it did not need to be totally redrawn.* [39] The 176 daily strips from the original serialisation were not enough to fill the 62 pages Casterman had allotted, so Hergé added large panels, such as a half-page panel of a giant telescope on page three.* [23] Hergé wanted to include a small gold star inside the “o” of “Étoile” on the cover page, but Casterman refused, deeming it too expensive.* [40]

In 1954, Hergé began making various changes to the story for its re-publication. Aware of the controversy surrounding the anti-Semitic depiction of Blumenstein, he renamed the character “Bohlwinkel”, adopting this name from *bollewinkel*, a Brussels dialect term for a confectionery store. He later discovered that, by coincidence, Bohlwinkel was also a Jewish name.* [41] Trying to tone down the book’s anti-American sentiment, he also changed the United States to a fictional South American nation called São Rico, replacing the U.S. flag flown by the Peary’s crew with that of the fictional state.* [42] In 1959, Hergé made a new list of changes to be made to the artwork in *The Shooting Star*, which included altering Bohlwinkel’s nose, but the changes were postponed and have never been made.* [35]

2.10.3 Critical analysis

“*The Shooting Star* remains to this day a blot on Hergé’s record. How did the man who had so eloquently defended the Native Americans in *Tintin in America* and the Chinese in *The Blue Lotus*, who only three years before denounced fascism in *King Ottokar’s Sceptre*, become a propagandist for the Axis remains hard to understand. It did not have to be that way.”

Randy and Jean-Marc Lofficier * [24]

Pierre Assouline remarked that Hergé’s attention to accuracy lapsed in *The Shooting Star*. For instance, the meteorite’s approach toward Earth caused a heat wave, while the meteorite itself proceeded to float on the surface of the ocean. In reality, no such heat wave would have been caused, while the meteorite would have plunged to the sea floor, causing a tsunami.* [8] He noted that the concept of madness was a recurring theme throughout the story, and that there was “an unreality in the whole adventure”.* [8] Fellow biographer Benoît Peeters asserted that *The Shooting Star* was “of great power and brilliant construction”.* [5] Elsewhere, Peeters wrote that the book was

“notable for the entry of the fantastic into Hergé’s work” .*[43]

Jean-Marc and Randy Lofficier deemed the anti-Semitism a “sad moment” in the series, awarding the story one out of five stars.*[7] Nevertheless, they felt that the “pre-apocalyptic ambiance is stark and believable”, and that the giant mushrooms on the meteorite were a “strange anticipation” of the mushroom-clouds produced by the atomic bombings in 1945.*[24] Focusing on the characters of Professor Phostle and Philippus, they asserted that both resembled Sophocles Sarcophagus from *Cigars of the Pharaoh* and that the former was “in the Jules Verne tradition” of eccentric professors.*[44] According to philosopher Pascal Bruckner, Tintin experts find Philippus a caricature of Marshal of France Philippe Pétain, who demanded the French repent imaginary sins when he took power.*[45] Philippe Goddin stated that the strips for this story “kept the reader daily on tenterhooks in a story replete with new twists and humour” .*[46]

Harry Thompson described *The Shooting Star* as “the most important of all Hergé’s wartime stories”, having “an air of bizarre fantasy” that was unlike his prior work.*[47] He observed that the character of Professor Phostle was a prototype for Professor Calculus, introduced later in the series.*[48] Michael Farr asserted that the apocalyptic setting of the story reflected the wartime mood in Europe.*[30] He characterises the opening pages of the story as being “unique in [Hergé’s] work for the feeling of foreboding they convey”, adding that “Hergé daringly eschews the strip cartoonist’s recognised means of denoting a dream, deliberately confusing the reader” .*[30] He felt that the “flow of the narrative is less accomplished” than in other stories, with “spurts and rushes followed by slower passages, upsetting the rhythm and pace” .*[49]

Literary critic Jean-Marie Apostolidès psychoanalysed *The Shooting Star*, describing it as “the final attempt of the foundling [i.e. Tintin] to rid himself of the bastard [i.e. Haddock] and to preserve the integrity of his former values”, pointing out that the first thirteen pages are devoted purely to the boy reporter.*[50] He also argued that Phostle and Philippus represent two-halves of “an ambivalent father figure” within the story, with the former prefiguring Calculus “more than any other previous character” .*[51] He suggests that when hiding on the *Aurora*, Philippus can be compared to *The Phantom of the Opera*, as he steals a stick of dynamite and climbs up the ship’s mast before threatening to detonate the weapon.*[52] Apostolidès believed that the shooting star itself is “more a religious mystery than a scientific one” and that Tintin is therefore “the perfect one to figure it out in some religious way—that is, unrealistically” .*[51] Apostolidès analysed the political component of the story in terms of “the incarnation of unregulated capitalism against the spirit of European values”, arguing that Hergé was adhering to “a utopian vision that, in 1942,

smacks of pro-German propaganda” .*[53]

Literary critic Tom McCarthy believed that *The Shooting Star* represents the apex of the “right-wing strain” in Hergé’s work.*[54] He highlighted the instance in which Tintin impersonates God in order to give commands to Philippus as representing one of various occasions in *The Adventures of Tintin* where “sacred authority manifests itself largely as a voice, and commanding—or commandeering—that voice is what guarantees power”.*[55] McCarthy further observes that the image of a giant spider in a ball of fire, which appears near the start of the story, reflects the theme of madness that is again present throughout the series.*[56] Discussing the political elements of Hergé’s series, McCarthy also noted that in the original publication of the story, the spider which climbed in front of the observatory telescope and was thus magnified greatly was initially termed *Aranea Fasciata*; he saw this as an intentional satire of the threat to Europe posed by fascism.*[57]

2.10.4 Adaptations

In 1957, the animation company Belvision Studios produced a string of colour adaptations based on Hergé’s original comics, adapting eight of the *Adventures* into a series of daily five-minute episodes. *The Shooting Star* was the sixth to be adapted in the second animated series; it was directed by Ray Goossens and written by Greg, a well-known cartoonist who was to become editor-in-chief of *Tintin* magazine.*[58]

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. *The Shooting Star* was the eighth story to be adapted and was divided into two twenty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful” to the original comics, to the extent that the animation was directly adopted from Hergé’s original panels.*[59]

In 2010, American cartoonist Charles Burns authored *X’ed Out*, a graphic novel with a variety of allusions to *The Adventures of Tintin*. In one scene, the protagonist Nitnit discovers a warehouse containing white eggs with red spots, akin to the mushrooms in *The Shooting Star*,*[60] with the cover of Burns’ book paying homage to Hergé.*[61] In 2015, the original front cover sketch of the book was sold for €2.5 million to a European investor, Marina David of Petits Papiers-Huberty-Breyne, at the Brussels Antiques and Fine Art Fair.*[62]

2.10.5 References

Notes

- [1] *Le Soir* as published during the occupation was known by Belgians as *Le Soir volé* (*The Stolen Soir*) as it was published without the approval of its original owners, Rossel & Cie, who regained ownership after the Liberation.* [4]
- Footnotes**
- [1] Hergé 1961, pp. 1–14.
- [2] Hergé 1961, pp. 15–28.
- [3] Hergé 1961, pp. 29–62.
- [4] Assouline 2009, p. 70; Couvreur 2012.
- [5] Peeters 2012, p. 132.
- [6] Thompson 1991, p. 107.
- [7] Lofficier & Lofficier 2002, p. 51.
- [8] Assouline 2009, p. 81.
- [9] Thompson 1991, p. 107; Farr 2001, p. 100; Lofficier & Lofficier 2002, p. 50.
- [10] Nygård 2013, pp. 120–128.
- [11] Lofficier & Lofficier 2002, p. 50; Farr 2001, p. 100; Peeters 2012, p. 133.
- [12] Thompson 1991, p. 110; Peeters 1989, p. 71.
- [13] Lofficier & Lofficier 2002, p. 49.
- [14] Remy 2012, p. 22.
- [15] Sadoul 1975; Peeters 2012, p. 134.
- [16] Assouline 2009, p. 82; Peeters 2012, p. 134.
- [17] Frey 2008, pp. 28–30.
- [18] Peeters 2012, pp. 131–132.
- [19] Frey 2008, p. 33.
- [20] Lofficier & Lofficier 2002, p. 49; Peeters 2012, p. 133.
- [21] Assouline 2009, p. 81; Peeters 2012, p. 133.
- [22] Screech 2005.
- [23] Farr 2001, p. 100.
- [24] Lofficier & Lofficier 2002, p. 50.
- [25] Lofficier & Lofficier 2002, p. 59.
- [26] Frey 2008, p. 28.
- [27] Frey 2008, p. 29.
- [28] Frey 2008, p. 30.
- [29] Lofficier & Lofficier 2002, p. 48; Frey 2008, p. 28; Assouline 2009, p. 80.
- [30] Farr 2001, p. 99.
- [31] Farr 2001, p. 99; Goddin 2009, p. 86.
- [32] Lofficier & Lofficier 2002, p. 48.
- [33] Thompson 1991, p. 109; Farr 2001, p. 99; Lofficier & Lofficier 2002, p. 49.
- [34] Assouline 2009, pp. 81–82; Peeters 2012, p. 135.
- [35] Peeters 2012, p. 135.
- [36] Taylor 2009.
- [37] Thompson 1991, p. 108; Lofficier & Lofficier 2002, p. 48.
- [38] Lofficier & Lofficier 2002, p. 48; Frey 2008, p. 28.
- [39] Remy 2012, p. 23.
- [40] Assouline 2009, p. 83.
- [41] Thompson 1991, p. 108; Farr 2001, p. 100; Lofficier & Lofficier 2002, p. 49; Peeters 2012, p. 135.
- [42] Thompson 1991, pp. 107–108; Farr 2001, p. 100; Lofficier & Lofficier 2002, p. 49; Assouline 2009, p. 162; Peeters 2012, p. 135.
- [43] Peeters 1989, p. 70.
- [44] Lofficier & Lofficier 2002, pp. 48–49.
- [45] Bruckner 2013, p. 63.
- [46] Goddin 2009, p. 92.
- [47] Thompson 1991, p. 106.
- [48] Thompson 1991, p. 109.
- [49] Farr 2001, p. 103.
- [50] Apostolidès 2010, p. 126.
- [51] Apostolidès 2010, p. 127.
- [52] Apostolidès 2010, p. 129.
- [53] Apostolidès 2010, p. 133.
- [54] McCarthy 2006, p. 38.
- [55] McCarthy 2006, p. 52.
- [56] McCarthy 2006, p. 81.
- [57] McCarthy 2006, p. 40.
- [58] Lofficier & Lofficier 2002, pp. 87–88.
- [59] Lofficier & Lofficier 2002, p. 90.
- [60] Schwartz 2010.
- [61] Das 2012.
- [62] TST 2015.

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2.10.6 External links

- *The Shooting Star* at the Official Tintin Website
- *The Shooting Star* at Tintinologist.org

2.11 The Secret of the Unicorn

For the film adaptation, see *The Adventures of Tintin: The Secret of the Unicorn*.

The Secret of the Unicorn (French: *Le Secret de la Licorne*) is the eleventh volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised daily in *Le Soir*, Belgium's leading francophone newspaper, from June 1942 to January 1943 amidst the German occupation of Belgium during World War II. The story revolves around young reporter Tintin, his dog Snowy, and his friend Captain Haddock, who discover a riddle left by Haddock's ancestor, the 17th century Sir Francis Haddock, which could lead them to the hidden treasure of the pirate Red Rackham. To unravel the riddle, Tintin and Haddock must obtain three identical models of Sir Francis's ship, the *Unicorn*, but they discover that criminals are also after these model ships and are willing to kill in order to obtain them.

The Secret of the Unicorn was a commercial success and was published in book form by Casterman shortly after its conclusion. Hergé concluded the arc begun in this story with *Red Rackham's Treasure*, while the series itself became a defining part of the Franco-Belgian comics tradition. *The Secret of the Unicorn* remained Hergé's favourite of his own works until creating *Tintin in Tibet* (1960). The story was adapted for the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana, and for the feature film *The Adventures of Tintin: The Secret of the Unicorn* (2011).

2.11.1 Synopsis

While browsing in a Brussels market, Tintin purchases an antique model ship which he intends to give to his friend Captain Haddock as a gift. Two strangers, model ship collector Ivan Ivanovich Sakharine and a man known as Barnaby, independently try to persuade Tintin to sell the model to them. He also sees the two police detectives, Thomson and Thompson, who are on the look out for a pickpocket operating in the area. Back at Tintin's flat, Snowy accidentally knocks the model over and breaks its mainmast. Repairing it, then showing the ship to Haddock, Tintin discovers that the ship is named the *Unicorn*. While Tintin is out, the ship is stolen from his apartment and, attempting to get it back, he discovers that Sakharine owns an identical model, also named the *Unicorn*. Returning to his flat, Tintin discovers a rolled-up parchment hidden under furniture and he realises that this must have been hidden in the mast of the model which Snowy had broken. Written on the parchment is a strange riddle: "Three brothers joyned. Three *Unicorns* in company sailing in the noonday sunne will speak. For 'tis from the light that light will dawn, and then shines forth the Eagle's cross." *[1]

Informing Haddock about the riddle, the captain tells him that the *Unicorn* was a 17th-century warship that sailed in the West Indies captained by Haddock's ancestor, Sir Francis Haddock. He describes how the *Unicorn* was boarded by a pirate band led by Red Rackham, who transferred his flag to the *Unicorn*, bringing aboard a treasure in diamonds. Sir Francis then battled with the pirate before killing him in single combat and scuttling the *Unicorn*. Haddock also reveals that three models of the *Unicorn* were built and given to Sir Francis' three sons. Meanwhile, Barnaby requests a meeting with Tintin, but is gunned down on Tintin's doorstep before he can speak to him, pointing to sparrows as a cryptic clue to the identity of his assailant. Later, Tintin is kidnapped by the perpetrators of the shooting. They are revealed to be the Bird brothers, two unscrupulous antique dealers who own a third model of the *Unicorn*. They are behind the theft of Tintin's model and have also stolen Sakharine's parchment, knowing that only by possessing all three parchments can the location of Red Rackham's treasure be

found. Tintin escapes from the cellars of the Bird brothers' country estate, Marlinspike Hall, while the Captain arrives with officers Thomson and Thompson to arrest them. However, it is found that the Bird Brothers have only one of the parchments, as two were lost when their wallet was stolen. Tintin and Thomson and Thompson track down the pickpocket, Aristides Silk, a kleptomaniac who has a penchant for collecting wallets. His cache of stolen wallets is found at his flat, among them is the Bird Brothers' wallet containing the missing two parchments. By combining the three parchments and holding them up to the light, "sailing in the noonday sunne", Tintin and Haddock discover the coordinates of the lost treasure and plan an expedition to find it.*[2]

2.11.2 History

Background



The flea market at the Place du Jeu de Balle in Brussels where Tintin buys the model ship

Amidst the German occupation of Belgium during World War II, Hergé had accepted a position working for *Le Soir*, Belgian's largest Francophone daily newspaper. Confiscated from its original owners, the German authorities permitted *Le Soir* to reopen under the directorship of Belgian editor Raymond de Becker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.*[3] After join-

ing *Le Soir* on 15 October 1940, Hergé became editor of its new children's supplement *Le Soir Jeunesse*, with assistance by old friend Paul Jamin and cartoonist Jacques Van Melkebeke, before paper shortages forced *Tintin* to be serialised daily in the main pages of *Le Soir*.^[4] Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the occupying Nazi administration,^[5] although he was heavily enticed by the size of *Le Soir*'s readership, which reached 600,000.^[6] Faced with the reality of Nazi oversight, Hergé abandoned the overt political themes that had pervaded much of his earlier work, instead adopting a policy of neutrality.^[7] Without the need to satirise political types, entertainment producer and author Harry Thompson observed that "Hergé was now concentrating more on plot and on developing a new style of character comedy. The public reacted positively."^[8]

The Secret of the Unicorn was the first of *The Adventures of Tintin* which Hergé had collaborated on with Van Melkebeke to a significant degree; biographer Benoît Peeters suggested that Van Melkebeke should rightly be considered the story's "co-scriptwriter".^[9] It was Hergé's discussions with Van Melkebeke that led him to craft a more complex story than he had in prior *Adventures*.^[10] Van Melkebeke had been strongly influenced by the adventure novels of writers like Jules Verne and Paul d'Ivoi, with this influence being apparent throughout the story.^[9] The inclusion of three hidden scrolls has parallels with Verne's 1867 story, *The Children of Captain Grant*, which Van Melkebeke had recommended to Hergé.^[11] Hergé acknowledged Van Melkebeke's contribution by including a cameo of him within the market scene at the start of the story; this was particularly apt as Van Melkebeke had purchased his books in Brussels' Old Market as a child.^[12]

The Secret of the Unicorn was the first half of a two-part story arc that was concluded in the following adventure, *Red Rackham's Treasure*. This arc was the first that Hergé had utilised since *Cigars of the Pharaoh* and *The Blue Lotus* (1934–36).^[13] However, as Tintin expert Michael Farr related, whereas *Cigars of the Pharaoh* and *The Blue Lotus* had been largely "self-sufficient and self-contained", the connection between *The Secret of the Unicorn* and *Red Rackham's Treasure* would be far closer.^[14]

In previous works, Hergé had drawn upon a variety of pictorial sources, such as newspaper clippings, from which to draw the scenes and characters; for *The Secret of the Unicorn* he drew upon an unprecedented variety of these sources.^[15] In drawing many of the old vessels, Hergé initially consulted the then recently published *L'Art et le Mer* ("Art and the Sea") by Alexandre Berqueman.^[16] Seeking further accurate depictions of old naval vessels, Hergé consulted a friend of his, Gérard Liger-Belair, who owned a Brussels shop specialising in model ships. Liger-Belair produced plans of a 17th-century French fifty-gun warship for Hergé to copy; *Le Brillant*, which had been



Hergé's illustration of Sir Francis Haddock fighting Red Rackham's pirates

constructed in Le Havre in 1690 by the shipwright Salicon and then decorated by Jean Bérain the Elder.^[17]

He also studied other vessels from the period, such as the *Le Soleil Royal*, *La Couronne*, *La Royale* and *Le Reale de France*, to better understand 17th-century ship design. It was from the *Le Reale de France* that he gained a basis for his design of the *Unicorn*'s jolly boat.^[18] No ship named the *Unicorn* was listed in the annals of the French Navy, but Hergé instead took the name from a British frigate which had been active in the mid-18th century; the fictional ship's unicorn figurehead was also adopted from the frigate.^[18]

The character of Red Rackham was partly inspired by Jean Rackam, a fictional pirate who appeared in a story alongside female pirates Anne Bonny and Mary Read that Hergé encountered in a November 1938 edition of *Dimanche-Illustré*.^[19] Red Rackham's looks and costumes were also inspired by the character, Lerouge, who appears in C. S. Forester's novel, *The Captain from Connecticut*, and by the 17th-century French buccaneer Daniel Montbars.^[20] The name of Marlinspike Hall—*Moulinsart* in French—was based upon the name of the real Belgian town, Sart-Moulin.^[21] The actual design of the building was based upon the Château de Cheverny, albeit with the two outer wings removed.^[22] In introducing Francis Haddock to the story, Hergé made Captain Haddock the only character in the series (except Jolyon Wagg, introduced later) to have a family and an ancestry.^[23] *The Secret of the Unicorn* was set entirely in Belgium and was the last *Adventure* to be set there until *The Castafiore Emerald*.^[24] It would also be Hergé's favourite story until *Tintin in Tibet*.^[25]

Historical parallels

After publishing the book, Hergé learned that there had actually been an Admiral Haddock who had served in the British Royal Navy during the late 17th and early 18th centuries: Sir Richard Haddock (1629–1715). Richard Haddock was in charge of the *Royal James*, the flagship



A 17th-century engraving of Sir Richard Haddock

of the Earl of Sandwich during the Battle of Solebay of 1672, the first naval battle of the Third Anglo-Dutch War. During the fighting, the *Royal James* was set alight and Haddock escaped but had to be rescued from the sea, following which his bravery was recognised by the British monarch, King Charles II. He subsequently took command of another ship, the *Royal Charles*, before becoming a naval administrator in later life.^{*[26]} Admiral Haddock's grandfather, also named Richard, commanded the ship of the line *HMS Unicorn* during the reign of King Charles I.^{*[27]}

Another individual known as Captain Haddock had lived in this period, who had commanded a fire ship, the *Anne and Christopher*. It was recorded by David Ogg that this captain and his ship had been separated from their squadron whilst out at sea and so docked at Malaga to purchase goods that could be taken back to Britain and sold for a profit. For this action, Haddock was brought before an admiralty tribunal in 1674, where he was ordered to forfeit all profits from the transaction and suspended from his command for six months.^{*[26]}

Publication

Le Secret De La Licorne began serialisation as a daily strip in newspaper *Le Soir* from 11 June 1942.^{*[28]} As with previous adventures, it then began serialisation in the French Catholic newspaper *Cœurs Vaillants*, from 19 March 1944.^{*[28]} In Belgium, it was then published in a 62-page book format by Editions Casterman in

1943.^{*[28]} Now fully coloured,^{*[29]} the book included a new cover design created by Hergé after he had completed the original serialisation of the story,^{*[30]} along with six large colour drawings.^{*[31]} The first printing sold 30,000 copies in Francophone Belgium.^{*[32]}

The Secret of the Unicorn and *Red Rackham's Treasure* were the first two *Adventures of Tintin* to be published in English-language translations for the British market. Published by Casterman, these two editions sold poorly and have since become rare collector's items.^{*[33]} Both stories would be republished for the British market seven years later, this time by Methuen with new translations provided by Michael Turner and Leslie Lonsdale-Cooper.^{*[34]} In the English translation, Sir Francis Haddock was described as serving the British monarch Charles II, in contrast to the original French version, in which he serves French king Louis XIV.^{*[35]}

The series' Danish publishers, Carlsen, later located a model of an early-17th-century Danish ship called the *Enhjørnigen* (*The Unicorn*) which they gave to Hergé. Constructed in 1605, *Enhjørnigen* had been wrecked in an attempt to navigate the Northwest Passage.^{*[36]}

2.11.3 Critical analysis

The Secret of the Unicorn resembled the earlier *Adventures of Tintin* in its use of style, colour and content, leading Harry Thompson to remark that it "unquestionably" belongs to the 1930s, considering it to be "the last and best of Hergé's detective mysteries."^{*[24]} He asserted that this story and *Red Rackham's Treasure* marked the third and central stage of "Tintin's career", also stating that here, Tintin has been converted from a reporter into an explorer to cope with the new political climate.^{*[13]} He further added his opinion that it was "the most successful of all Tintin's adventures".^{*[24]} Jean-Marc Lofficier and Randy Lofficier asserted that Sir Francis Haddock was "the best realised character" in the story, conversely describing the Bird Brothers as "relatively uninspired villains".^{*[37]} They went on to state that *The Secret of the Unicorn*-*Red Rackham's Treasure* arc represents "a turning point" for the series as it shifts the reader's attention from Tintin to Haddock, who has become "by far, the most interesting character".^{*[37]} They praised the "truly outstanding storytelling" of *The Secret of the Unicorn*, ultimately awarding it a rating of four out of five.^{*[38]}

Phillipe Goddin commented on the scene in the story in which Haddock relates the life of his ancestor, stating that the reader is "alternately projected into the present and the past with staggering mastery. Periods interlocked, enriched one another, were amplified and married in a stunning fluidity. Hergé was at the height of his powers."^{*[39]}

Hergé biographer Benoît Peeters asserted that both *The Secret of the Unicorn* and *Red Rackham's Treasure* "hold a crucial position" in *The Adventures of Tintin* as they es-



Hergé biographer Benoît Peeters considered The Secret of the Unicorn to be one of Hergé's "greatest narrative successes".

tablish the “Tintin universe” with its core set of characters.^[9] Focusing on the former comic, he described it as one of Hergé's “greatest narrative successes” through the manner in which it interweaves three separate plots.^[9] He felt that while religious elements had been present in previous stories, they were even stronger in *The Secret of the Unicorn* and its sequel, something which he attributed to Van Melkebeke's influence.^[10] Elsewhere he asserted that it “explores this prelude with extraordinary narrative virtuosity.”^[40]

Biographer Pierre Assouline stated that the story was “clearly influenced ... in spirit if not in detail” by Robert Louis Stevenson's book, *Treasure Island* in that it “seemed to cater to a need for escapism”.^[41] He described the adventure as “a new development in Hergé's work, a flight from the topical to epics of pirate adventures set in distant horizons”.^[41] Assouline also expressed the view that the ancestral figure of Sir Francis Haddock reflected Hergé's attempt to incorporate one of his own family secrets, that he had an aristocratic ancestor, into the story.^[42]

Michael Farr believed that the “most remarkable” factor of the book was its introduction of Sir Francis Haddock, highlighting that in his mannerisms and visual depiction, he is “scarcely distinguishable” from Captain Haddock.^[43] He also highlighted that the scenes in which Captain Haddock relates the tale of his ancestor carries on the “merging of dreams and reality” that Hergé had “experimented with” in *The Crab with the Golden Claws* and *The Shooting Star*.^[43] Noting that unlike *The Shooting Star*, this two-book story arc contains “scarcely an allusion to occupation and war”, he praised the arc's narrative as “perfectly paced, without that feeling of haste” present in some of Hergé's earlier work.^[15]

In his psychoanalytical study of the *Adventures of Tintin*, the academic Jean-Marie Apostolidès characterised the *Secret of the Unicorn-Red Rackham's Treasure* arc as being about the characters going on a “treasure hunt that turns out to be at the same time a search for their roots.”^[44] He stated that the arc delves into Haddock's ancestry, and in doing so “deals with the meanings of sym-

bolic relations within personal life”.^{*}[45] Discussing the character of Sir Francis Haddock, he states that this ancestral figure resembles both Tintin and Haddock, “the foundling and the bastard”, thus making the duo brothers as well as close friends.^[45] He adds that when Captain Haddock reenacts his ancestor's fight with Rackham, he adopts his “very soul, his *mana*, and is transformed in the process.”^{*}[46] Comparing Sir Francis Haddock to Robinson Crusoe, he also draws a comparison between the way that the Caribbean natives deified Sir Francis Haddock by erecting a statue of him in the same manner that the Congolese deify Tintin at the end of *Tintin in the Congo*.^{*}[47] Apostolidès also discusses Red Rackham, noting that the name “Red” conjures up “the forbidden colour of blood and wine” while “Rackham” combines *raca* (“false brother”)^{*}[lower-alpha 1] with the French word for scum (*racaille*), then highlighting a potential link between Rackham's name and that of Rascar Capac, an Incan mummy who appears in *The Seven Crystal Balls*.^{*}[48] He further draws parallels between the model ships containing the secret parchments with the Arumbaya fetish containing a rare diamond which appears in *The Broken Ear*.^{*}[45]

Literary critic Tom McCarthy highlighted the scene in which Tintin was imprisoned in the Marlinspike crypt, observing that it had parallels with Tintin's exploration of tombs and other secret chambers throughout the series.^[49] He identified the mystery left in Francis Haddock's parchments to be another appearance of Tintin's adventures being “framed by enigmas”.^[50] To this he adds that in solving the enigma, Tintin shows that he is “the best reader” in the series, and it is this which establishes him as “the oeuvre's hero”.^[51] McCarthy praised Hergé's Silk as one of the pivotal characters in the series who can “exude a presence far beyond that which we might expect from a novelist, let alone a cartoonist”.^{*}[52]

Pierre Fresnault-Deruelle discussed the scene in the story in which Tintin was imprisoned in the crypt of Marlinspike Hall. He stated that in this section, “Hergé offers us an embedded story, a kind of interlude in which the artist, setting aside the use value of objects, takes the liberty of giving them mischievous powers, akin to a certain surrealism.”^{*}[53]

2.11.4 Adaptations

In 1957, the animation company Belvision Studios produced *Hergé's Adventures of Tintin*, a series of daily five-minute colour adaptations based upon Hergé's original comics. *The Secret of the Unicorn* was the fourth to be adapted in the second animated series; it was directed by Ray Goossens and written by Greg, a well-known cartoonist who was to become editor-in-chief of *Tintin* magazine.^{*}[54]

In 1991, a collaboration between the French studio

Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes. *The Secret of the Unicorn* was the ninth story of *The Adventures of Tintin* to be produced and was divided into two thirty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful” to the original comics, to the extent that the animation was directly adopted from Hergé’s original panels.*[55]

A 2011 motion capture feature film *The Adventures of Tintin: The Secret of the Unicorn*, directed by Steven Spielberg and produced by Peter Jackson, was released in most of the world October–November 2011 and in the US on 21 December 2011. The film is based partly upon *The Secret of the Unicorn* and partly on both *Red Rackham’s Treasure* and *The Crab with the Golden Claws*.*[56] A video-game tie-in to the movie was released October 2011.*[57]

2.11.5 References

Notes

[1] False brother (*faux frère*) *racaille* in Aramaic*[48]

Footnotes

[1] Hergé 1959, pp. 1–12.

[2] Hergé 1959, pp. 12–62.

[3] Assouline 2009, pp. 70–71; Peeters 2012, pp. 116–118.

[4] Assouline 2009, p. 72; Peeters 2012, pp. 120–121.

[5] Goddin 2009, p. 73; Assouline 2009, p. 72.

[6] Assouline 2009, p. 73; Peeters 2012.

[7] Thompson 1991, p. 99; Farr 2001, p. 95.

[8] Thompson 1991, p. 99.

[9] Peeters 2012, p. 143.

[10] Peeters 2012, p. 144.

[11] Lofficier & Lofficier 2002, p. 54; Goddin 2009, p. 102.

[12] Lofficier & Lofficier 2002, p. 54; Peeters 2012, p. 143.

[13] Thompson 1991, p. 112.

[14] Farr 2001, p. 105.

[15] Farr 2001, p. 112.

[16] Goddin 2009, p. 104.

[17] Assouline 2009, p. 88; Farr 2001, p. 111; Peeters 2012, pp. 144–145.

[18] Peeters 1989, p. 75; Farr 2001, p. 111.

[19] Farr 2001, pp. 108–109; Horeau 2004, pp. 38–39.

[20] Horeau 2004, p. 39.

[21] Peeters 1989, p. 77; Thompson 1991, p. 115; Farr 2001, p. 106; Lofficier & Lofficier 2002, p. 53.

[22] Peeters 1989, p. 76; Thompson 1991, p. 115; Farr 2001, p. 106; Lofficier & Lofficier 2002, p. 53.

[23] Peeters 1989, p. 75; Thompson 1991, p. 115.

[24] Thompson 1991, p. 113.

[25] Thompson 1991, p. 113; Farr 2001, p. 105.

[26] Farr 2001, p. 111.

[27] Lavery 2003, p. 158; Davies 2004.

[28] Lofficier & Lofficier 2002, p. 52.

[29] Goddin 2009, p. 124.

[30] Goddin 2009, p. 113.

[31] Goddin 2009, p. 114.

[32] Peeters 2012, p. 145.

[33] Thompson 1991, p. 121; Farr 2001, p. 106.

[34] Farr 2001, p. 106.

[35] Horeau 2004, p. 18.

[36] Thompson 1991, p. 115; Farr 2001, p. 111.

[37] Lofficier & Lofficier 2002, p. 53.

[38] Lofficier & Lofficier 2002, pp. 54–55.

[39] Goddin 2009, p. 110.

[40] Peeters 1989, p. 75.

[41] Assouline 2009, p. 88.

[42] Assouline 2009, pp. 88–89.

[43] Farr 2001, p. 108.

[44] Apostolidès 2010, p. 30.

[45] Apostolidès 2010, p. 136.

[46] Apostolidès 2010, p. 143.

[47] Apostolidès 2010, p. 138.

[48] Apostolidès 2010, p. 137.

[49] McCarthy 2006, pp. 65–66.

[50] McCarthy 2006, p. 18.

[51] McCarthy 2006, p. 21.

[52] McCarthy 2006, p. 8.

[53] Fresnault-Deruelle 2010, p. 125.

[54] Lofficier & Lofficier 2002, pp. 87–88.

[55] Lofficier & Lofficier 2002, p. 90.

[56] The Daily Telegraph: Michael Farr 2011.

[57] IGN 2011.

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2.11.6 External links

- *The Secret of the Unicorn* at the Official Tintin Website
- *The Secret of the Unicorn* at Tintinologist.org

2.12 Red Rackham's Treasure

Red Rackham's Treasure (French: *Le Trésor de Rackham le Rouge*) is the twelfth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised daily in *Le Soir*, Belgium's leading francophone newspaper, from February to September 1943 amidst the German occupation of Belgium during World War II. Completing an arc begun in *The Secret of the Unicorn*, the story tells of young reporter Tintin and his friend Captain Haddock as they launch an expedition to the Caribbean to locate the treasure of the pirate Red Rackham.

Red Rackham's Treasure was a commercial success and was published in book form by Casterman the year following its conclusion. Hergé continued *The Adventures of Tintin* with *The Seven Crystal Balls*, while the series itself became a defining part of the Franco-Belgian comics tradition. *Red Rackham's Treasure* has been cited as one of the most important installments in the series for marking the first appearance of eccentric scientist Cuthbert Calculus, who subsequently became a core character. The story has been variously adapted for both the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana, as well as for the feature film *The Adventures of Tintin: The Secret of the Unicorn* (2011).

2.12.1 Synopsis

The synopsis continues a plot begun in The Secret of the Unicorn.

Tintin and his friend Captain Haddock plan an expedition to the West Indies aboard a fishing trawler, the *Sirius*, to search for the treasure of the pirate Red Rackham. Having previously read three parchments authored by Haddock's ancestor, Sir Francis Haddock, the duo had discovered the coordinates to what they believe is the treasure aboard the sunken 17th century vessel, the *Unicorn*.

An eccentric, hard-of-hearing inventor named Professor Cuthbert Calculus offers to aid them with the use of his shark-shaped one-man submarine, but they decline his assistance. Setting sail, they are joined by the police detectives Thomson and Thompson and soon discover that Calculus has stowed away on board, bringing his submarine with him.*[1]

Reaching the coordinates, they discover an unknown island. There, they find a statue of Sir Francis Haddock and other evidence; Tintin deduces that Francis Haddock had taken refuge on the island and that the wreck of the *Unicorn* must be nearby. They locate the wreck using Calculus' submarine and recover various artefacts from it, but do not find the treasure. Among the artefacts is a strongbox containing old documents revealing that Sir Francis Haddock had been the owner of the country estate *Marlinspike Hall*. Back in Belgium, Calculus purchases the Hall using funds from the sale of his submarine design and gives it to Haddock. Tintin and Haddock search the house's cellars, where Tintin spots a statue of Saint John the Evangelist holding a cross with a globe and eagle at its feet. Tintin suddenly remembers that Francis Haddock's original three parchments said, "For 'tis from the light that light will dawn, and then shines forth the Eagle's cross" and realises that this message referred, not to the location of the *Unicorn*, but to Saint John "the eagle", his traditional symbol. Understanding now that Francis Haddock would never have left the treasure but would have taken it with him to his country home, Tintin locates the coordinates of the island on the globe, presses a secret button he finds there, and discovers Red Rackham's treasure hidden inside.*[2]

2.12.2 History

Background



German soldiers in eastern Belgium in 1940. Red Rackham's Treasure and its sequel were both written while Belgium was under German occupation.

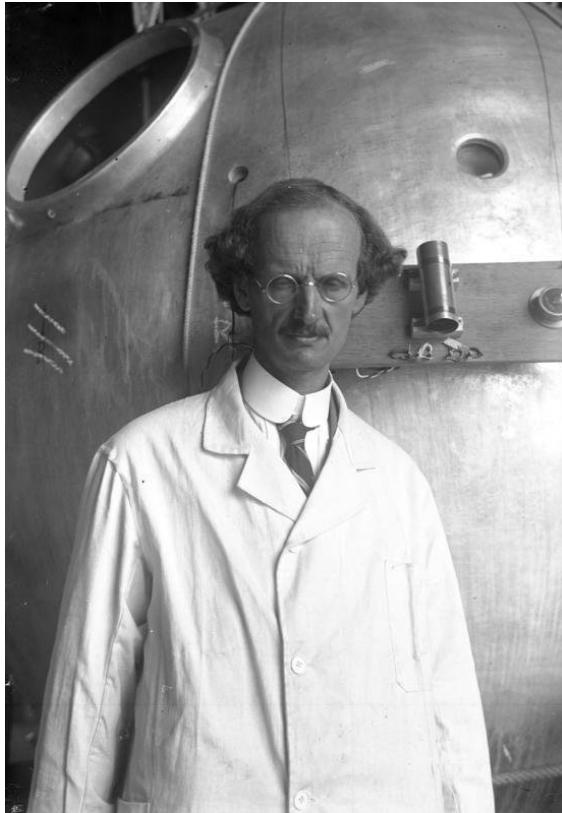
Amidst the German occupation of Belgium during World War II, Hergé had accepted a position working for *Le Soir*, Belgian's largest French-language daily newspaper.

Confiscated from its original owners, *Le Soir* was permitted by the German authorities to reopen under the directorship of Belgian editor Raymond de Becker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.*[3] After joining *Le Soir* on 15 October 1940, Hergé became editor of its new children's supplement *Le Soir Jeunesse*, with the help of an old friend, Paul Jamin, and the cartoonist Jacques Van Melkebeke, before paper shortages forced *Tintin* to be serialised daily in the main pages of *Le Soir*.*[4] Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the occupying Nazi administration,*[5] although he was heavily enticed by the size of *Le Soir*'s readership, which numbered some 600,000.*[6] Faced with the reality of Nazi oversight, Hergé abandoned the overt political themes that had pervaded much of his earlier work, instead adopting a policy of neutrality.*[7] Entertainment producer and author Harry Thompson observed that, without the need to satirise political types, "Hergé was now concentrating more on plot and on developing a new style of character comedy. The public reacted positively."*[8]

Red Rackham's Treasure was to be the second half of a series of connected events in two parts which had begun with the previous adventure, *The Secret of the Unicorn*. This two-part series was the first that Hergé had produced since *Cigars of the Pharaoh* and *The Blue Lotus* (1934–36).*[9] However, as Tintin expert Michael Farr related, whereas *Cigars of the Pharaoh* and *The Blue Lotus* had been largely "self-sufficient and self-contained", the connection between *The Secret of the Unicorn* and *Red Rackham's Treasure* was to be far closer.*[10]

Influences

Red Rackham's Treasure introduced Professor Cuthbert Calculus to *The Adventures of Tintin*, who became a recurring character.*[11] Hergé had made use of various eccentric professors in earlier volumes of the series, such as Sophocles Sarcophagus in *Cigars of the Pharaoh*, Hector Alembick in *King Ottokar's Sceptre*, and Decimus Phostle in *The Shooting Star*, all of whom prefigure the arrival of Calculus.*[12] The character's deafness had been inspired by a colleague whom Hergé had worked with years earlier at *Le Vingtième Siècle*.*[13] Visually, Calculus was based on a real scientist, the Swiss inventor Auguste Piccard, who had been the first man to explore the stratosphere in a hot air balloon in 1931. Hergé had observed Piccard walking about Brussels on a number of occasions, however the character of Calculus would be notably much shorter than Piccard.*[14] Hergé named this character Tryphon Tournesol; while the surname meant "sunflower", the forename was adopted from a carpenter named Tryphon Beckaert whom Hergé had encountered in Boitsfort.*[15] Tryphon Tournesol was later renamed Cuthbert Calculus in the English translation and Balduin Bienlein (meaning "Little Bee") for



Calculus was visually based upon the scientist Auguste Piccard.

the German translation.*[15]

Calculus' shark-shaped submarine was visually based on a real American submarine; Hergé had seen a picture of this in a German newspaper.*[16] The diving suit worn in the story was also based on clippings that Hergé had accumulated. Similarly, the dockside bar depicted by the cartoonist was based on an illustration that he had collected.*[17] The shop where Haddock and Tintin buy the diving equipment, including the suit, was inspired from a picture of a bar which was featured in the German magazine, *Berliner Illustrirte Zeitung*.*[17] The tribal effigy found on a Caribbean island by Sir Francis Haddock was based on a Bamileke tribal statue from Cameroon that Hergé saw in a museum.*[18] The *Sirius*, which had appeared before in *The Shooting Star*, was named after the *SS Sirius*, the first ship to cross the Atlantic Ocean solely under steam power, but was visually based upon the design of a trawler, the *John-O.88*. Hergé had sketched this ship in Ostend docks before obtaining both detailed plans of the trawler from the builders, Jos Boel & Son, and a small-scale model of it from a collector.*[19] The under-sea wreck of the *Unicorn* was loosely inspired by images of the wreck of a 17th-century Swedish vessel, the *Vasa*, which Hergé had collected.*[20] The instance in the story in which a shark swallows a large box (that the characters hope contains the treasure) is based on a real account of a shark that swallowed a camera from the American underwater photographer Otis Barton, which Hergé had encountered in a French illustrated magazine.*[17]

The brief appearance of Dr. Daumière, who warns Haddock to cease drinking alcohol, was an allusion to Hergé's own physician, Dr. Daumerie.*[21]*[lower-alpha 1] Hergé made a comical reference to the French comedian Sacha Guitry in the story by advertising a play by Guitry titled *Me* in which Guitry himself plays every role.*[23]*[lower-alpha 2] The adventure was the first to depict Tintin wearing a white shirt under a blue sweater; this would go on to become the character's iconic costume.*[23]

Publication



Hergé deemed this frame from the story to be one of his two favourites from the entire Adventures of Tintin.

Le Trésor De Rackham Le Rouge began serialisation as a daily strip in *Le Soir* from 19 February 1943.*[24] The title of the new adventure had been announced in an advertisement in the newspaper two days previously.*[25] In Belgium, it was then published in a 62-page book format by Editions Casterman in 1944.*[26] *Red Rackham's Treasure* contained one of Hergé's two favourite illustrations from *The Adventures of Tintin*. It combines three actions encapsulating a sequence of events into one drawing: Haddock striding up the beach in the foreground, the rowboat being brought ashore in the middle ground, and the *Sirius* weighing anchor in the background.*[27]*[lower-alpha 3]

Rather than immediately embark on the creation of a new Tintin adventure, Hergé agreed to a proposal that *Le Soir*'s crime writer, Paul Kinnet, would author a detective story featuring Thomson and Thompson. The story was titled *Dupont et Dupond, détectives* (*Thomson and Thompson, Detectives*), and was illustrated by Hergé.*[29]

The Secret of the Unicorn and *Red Rackham's Treasure* were the first two *Adventures of Tintin* to be published in English-language translations for the British market. Published by Casterman, these two editions did not sell well, and have since become rare collector's items.*[30] They would be republished for the British

market seven years later, this time by Methuen with translations provided by Michael Turner and Leslie Lonsdale-Cooper.*[15] Farr reported that *Red Rackham's Treasure* is the best-selling story in *The Adventures of Tintin*,*[10] while Harry Thompson referred to *The Secret of the Unicorn-Red Rackham's Treasure* arc as “the most successful of all Tintin's adventures” .*[31]

2.12.3 Critical analysis

Harry Thompson stated that the *Secrets of the Unicorn-Red Rackham's Treasure* arc marked the beginning of the third and central stage of “Tintin's career” . He furthermore stated that in these two stories, Tintin has been converted from a reporter into an explorer to cope with the new political climate.*[9] He stated that in this story, Hergé “abandons the complex plotting of *The Secret of the Unicorn* in favour of an episodic style of adventure not seen since the early books” .*[32] Thompson further draws attention to the arrival of Calculus in the story, describing him as the “third and final member” of Tintin's “family” .*[32] Thompson was critical of the use of colour in the story, stating that much of it looks better in black-and-white, as it was originally printed in *Le Soir*.*[33]



Hergé biographer Pierre Assouline believes *Red Rackham's Treasure* “reveal Hergé at a new level in his art” .

Hergé biographer Benoît Peeters observed that both *The Secret of the Unicorn* and *Red Rackham's Treasure* “hold a crucial position” in *The Adventures of Tintin* as it establishes the “Tintin universe” with its core set of characters.*[34] He felt that while religious elements had been present in previous stories, they were even stronger in *The Secret of the Unicorn* and its sequel, something which he attributed to Van Melkebeke's influence.*[35] Peeters believed that *Red Rackham's Treasure* was “an unforgettable book” because it is the volume in which the “family”—meaning Tintin, Snowy, Haddock, and Calculus—all come together.*[36] Fellow biographer Pierre

Assouline echoed this idea, noting that Hergé had “settled” the three characters in their new home.*[37] Focusing on the character of Calculus, he noted that the idea of the eccentric professor was “so universal that it would be inaccurate to point to any one source”, suggesting possible influences from Charlie Chaplin and Hergé's own father.*[38] For Assouline, the professor embodies “the gentle madness and subtle humour in comic strips” .*[37] He added that both *Red Rackham's Treasure* and its predecessor “reveal Hergé at a new level in his art” , and suggested that the reason for their popularity lay in the fact that they were “the visual continuation of a literary universe that stretches from Jules Verne to Pierre Benoit”.*[37]

Jean-Marc Lofficier and Randy Lofficier opined that *The Secret of the Unicorn-Red Rackham's Treasure* arc represents “a turning point” for the series as it shifts the reader's attention from Tintin to Haddock, who has become “by far, the most interesting character” .*[39] They claim that the introduction of Calculus “completes the indispensable triangle that imbues Tintin with its mythic quality.” * [39] Asserting that here, Hergé's “art has reached a degree of near-perfection” , they awarded it five stars out of five.*[40]

Michael Farr said that the scene introducing Calculus was “a comic tour de force” marking the start of the “rich vein of humour” that the character brought to the series.*[15] Noting that unlike *The Shooting Star*, this two-book story arc contains “scarcely an allusion to occupation and war” , he praised the arc's narrative as “perfectly paced, without that feeling of haste” present in some of Hergé's earlier work.*[17]

In his psychoanalytical study of *The Adventures of Tintin*, the academic Jean-Marie Apostolidès characterised the *Secret of the Unicorn-Red Rackham's Treasure* arc as being about the characters going on a “treasure hunt that turns out to be at the same time a search for their roots.” * [41] He stated that the arc revolves around Haddock's ancestry, and in doing so “deals with the meanings of symbolic relations within personal life” .*[42] Highlighting that Calculus was one of many eccentric scientists to have appeared in the series, he nonetheless emphasises his difference by noting that Calculus approaches Tintin, rather than Tintin approaching him, as the young reporter had done with previous scientists.*[43] Commenting on the introduction of Calculus' shark submarine, he states that it “allows them to cross a boundary previously restricting human beings and to penetrate into another universe, the one beneath the seas that holds secrets hitherto unknown.” * [43] Ultimately, he believes that by the end of the story, “the family structure is in place” , with Calculus representing a father figure with financial control, and Haddock and Tintin, who have become brothers through their joint adventure, adding that with the aid of Francis Haddock, “the ancestor” , they are given a home at Marlinspike Hall.*[44]

Literary critic Tom McCarthy highlighted what he perceived as scenes in *Red Rackham's Treasure* which reflected common themes in *The Adventures of Tintin*. He pointed out that in being a stowaway aboard the ship, Calculus was one of many stowaways in the series,^{*[45]} and that the treasure represented the theme of jewels and precious stones which also cropped up in *The Broken Ear*, *Tintin in the Congo*, and *The Castafiore Emerald*.^{*[46]} He noted Tintin's misreading of the parchments and stated this was one of a number of calculation mistakes that the character makes in the series.^{*[47]} He suggested that a scene in which the shark submarine pushes between Haddock's buttocks was a form of sexual innuendo referencing anal sex, highlighting similar innuendo in *The Broken Ear* and *The Crab with the Golden Claws*.^{*[48]}

2.12.4 Adaptations

In 1957, the animation company Belvision Studios produced *Hergé's Adventures of Tintin*, a series of daily five-minute colour adaptations based upon Hergé's original comics. *Red Rackham's Treasure* was the fifth story to be adapted in the second series (and the eighth to be adapted overall), being directed by Ray Goossens and written by the cartoonist Greg. In in later years, Greg would become editor-in-chief of *Tintin* magazine.^{*[49]}

In 1991, a collaboration between the French studio Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each 42 minutes long. *Red Rackham's Treasure* was the tenth episode of *The Adventures of Tintin* to be produced, although it ran half as long as most of the others. Directed by Stéphane Bernasconi, the series has been praised for being "generally faithful", with compositions having been actually directly taken from the panels in the original comic book.^{*[50]}

The Adventures of Tintin: The Secret of the Unicorn, a motion capture feature film directed by Steven Spielberg and produced by Peter Jackson, was released in most of the world October–November 2011, and in the US on 21 December 2011. The film is based partly upon *The Secret of the Unicorn* and partly on both *Red Rackham's Treasure* and *The Crab with the Golden Claws*.^{*[51]} A video-game tie-in to the movie was released October 2011.^{*[52]}

2.12.5 References

Notes

- [1] In the English translation, Dr Daumière becomes Doctor A. Leech.^{*[22]}
- [2] Haddock walks into a post on which is a poster for this play, on page 2.
- [3] The illustration is in the upper left frame on page 25.^{*[28]}

Footnotes

- [1] Hergé 1959, pp. 1–23.
- [2] Hergé 1959, pp. 24–62.
- [3] Assouline 2009, pp. 70–71; Peeters 2012, pp. 116–118.
- [4] Assouline 2009, p. 72; Peeters 2012, pp. 120–121.
- [5] Goddin 2009, p. 73; Assouline 2009, p. 72.
- [6] Assouline 2009, p. 73; Peeters 2012.
- [7] Thompson 1991, p. 99; Farr 2001, p. 95.
- [8] Thompson 1991, p. 99.
- [9] Thompson 1991, p. 112.
- [10] Farr 2001, p. 105.
- [11] Peeters 1989, p. 76.
- [12] Peeters 2012, p. 147.
- [13] Goddin 2009, p. 119.
- [14] Thompson 1991, p. 118; Farr 2001, p. 105; Assouline 2009, p. 91; Peeters 2012, p. 147.
- [15] Farr 2001, p. 106.
- [16] Thompson 1991, p. 119; Farr 2001, p. 112.
- [17] Farr 2001, p. 112.
- [18] Thompson 1991, p. 119.
- [19] Farr 2001, p. 111; Horeau 2004, p. 22; Goddin 2009, p. 120.
- [20] Horeau 2004, p. 30.
- [21] Goddin 2009, p. 120.
- [22] Hergé 1959, p. 11.
- [23] Lofficier & Lofficier 2002, p. 54.
- [24] Lofficier & Lofficier 2002, p. 52; Goddin 2009, p. 116.
- [25] Goddin 2009, p. 116.
- [26] Lofficier & Lofficier 2002, p. 52.
- [27] Thompson 1991, pp. 119–120.
- [28] Hergé 1959, p. 25.
- [29] Goddin 2009, pp. 128, 130; Assouline 2009, p. 94.
- [30] Thompson 1991, p. 121; Farr 2001, p. 106.
- [31] Thompson 1991, p. 113.
- [32] Thompson 1991, p. 118.
- [33] Thompson 1991, p. 120.
- [34] Peeters 2012, p. 143.
- [35] Peeters 2012, p. 144.

- [36] Peeters 2012, p. 146.
- [37] Assouline 2009, p. 92.
- [38] Assouline 2009, p. 91.
- [39] Lofficier & Lofficier 2002, p. 53.
- [40] Lofficier & Lofficier 2002, pp. 54–55.
- [41] Apostolidès 2010, p. 30.
- [42] Apostolidès 2010, p. 136.
- [43] Apostolidès 2010, p. 145.
- [44] Apostolidès 2010, p. 146.
- [45] McCarthy 2006, p. 79.
- [46] McCarthy 2006, p. 97.
- [47] McCarthy 2006, pp. 22–23.
- [48] McCarthy 2006, p. 109.
- [49] Lofficier & Lofficier 2002, pp. 87–88.
- [50] Lofficier & Lofficier 2002, p. 90.
- [51] The Daily Telegraph: Michael Farr 2011.
- [52] IGN 2011.
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2.12.6 External links

- *Red Rackham's Treasure* at the Official Tintin Website
- *Red Rackham's Treasure* at Tintinologist.org

2.13 The Seven Crystal Balls

The Seven Crystal Balls (French: *Les Sept Boules de Cristal*) is the thirteenth volume of *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. The story was serialised daily in *Le Soir*, Belgium's leading francophone newspaper, from December 1943 amidst the German occupation of Belgium during World War II. The story was cancelled abruptly following the Allied liberation in September 1944, when Hergé was accused of collaborating with the occupying Germans and banned from working. After he was cleared two years later, the story was then serialised weekly in the new *Tintin* magazine from September 1946 to April 1948. The story revolves around the investigations of a young reporter Tintin and his friend Captain Haddock into the abduction of their friend Professor Calculus and its connection to a mysterious illness which has afflicted the members of an archaeological expedition to Peru.

The Seven Crystal Balls was a commercial success and was published in book form by Casterman shortly after its

conclusion. Hergé concluded the arc begun in this story with *Prisoners of the Sun*, while the series itself became a defining part of the Franco-Belgian comics tradition. Critics have ranked *The Seven Crystal Balls* as one of the best *Adventures of Tintin*, describing it as the most frightening instalment in the series. The story was adapted for the 1969 Belvision film, *Tintin and the Temple of the Sun* and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.13.1 Synopsis

Young reporter Tintin, his dog Snowy, and his friend Captain Haddock spend an evening at the music hall. There, they witness the performance of a clairvoyant, Madame Yamilah, who predicts the illness of one of the Sanders-Hardiman expedition members, who recently returned from an archaeological expedition to the Andes mountains. They also view the act of a knife thrower whom Tintin recognises as General Alcazar, former President of San Theodoros. Meeting him backstage, Alcazar introduces them to his assistant, Chiquito. The next day, they learn that the members of the Sanders-Hardiman expedition are falling into comas, with fragments of a shattered crystal ball found near each victim. Concerned, Tintin, Haddock, and their friend Professor Calculus visit Calculus's old friend Professor Hercules Tarragon, the only expedition member yet to be affected. Professor Tarragon is under police guard, and he shows his visitors the mummified body of Inca king Rascar Capac, which the expedition brought back with them from Peru. A lightning storm strikes the house and sends ball lightning down the chimney and onto the mummy—which evaporates. Worried, Tarragon states that this reflects the culmination of Capac's prophecy, which declares that punishment will descend upon those who desecrate his tomb. Spending the stormy night at Tarragon's house, Tintin, Haddock, and Calculus are each awoken by a dream involving Capac's mummy. They find Tarragon comatose in his bed, with the accompanying crystal shards nearby; the attacker had bypassed the guards by climbing in via the chimney. The next day, Calculus is walking on the grounds of Tarragon's house when he discovers one of the mummy's bracelets, which he places on himself.*[1]

Tintin and Haddock realise that Calculus has gone missing, and surmise that he has been kidnapped by the same individual who placed Tarragon in a coma. The police set up road blocks, but the kidnappers switch cars and are able to evade them. Tintin visits a hospital where the seven stricken members of the Sanders-Hardiman expedition are housed; he is astonished that at a precise time of day, all awaken and scream about figures attacking them before slipping back into their comas. Haddock is dejected by Calculus' abduction, but upon learning that police have spotted the kidnapper's car at a port, he and Tintin race there, believing that the abductors seek to board a boat with Calculus and take him abroad. At the

docks, they spot Alcazar boarding a ship to South America; he reveals that Chiquito has disappeared and that he was one of the last descendants of the Inca, with Tintin surmising that Chiquito must be one of Calculus' captors. Investigating, they realise that Calculus must be aboard the *Pachacamac*, a ship headed to Peru, and board a flight intent on intercepting its arrival.*[2]

2.13.2 History

Background

Amidst the German occupation of Belgium during World War II, Hergé had accepted a position working for *Le Soir*, Belgian's largest Francophone daily newspaper. Confiscated from its original owners, the German authorities permitted *Le Soir* to reopen under the directorship of Belgian editor Raymond de Becker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.*[3] Joining *Le Soir* on 15 October 1940, Hergé was aided by old friend Paul Jamin and the cartoonist Jacques Van Melkebeke.*[4] Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the occupying Nazi administration,*[5] although he was heavily enticed by the size of *Le Soir*'s readership, which reached 600,000.*[6] Faced with the reality of Nazi oversight, Hergé abandoned the overt political themes that had pervaded much of his earlier work, instead adopting a policy of neutrality.*[7] Without the need to satirise political types, entertainment producer and author Harry Thompson observed that "Hergé was now concentrating more on plot and on developing a new style of character comedy. The public reacted positively."*[8]

Following the culmination of his previous Tintin adventure, *Red Rackham's Treasure*, Hergé had agreed to a proposal that the newspaper could include a detective story revolving around his characters, Thomson and Thompson. Titled *Dupont et Dupond, détectives* ("Thomson and Thompson, Detectives"), Hergé provided the illustrations while the story was authored by the *Le Soir* crime writer Paul Kinnet.*[9] While this was being serialised, Hergé began contemplating ideas for his new Tintin adventure, toying with the idea of a story surrounding a dangerous invention that Calculus had developed. The story was probably inspired by an article authored by *Le Soir*'s science correspondent, Bernard Heuvelmans, and while Hergé did not use it at the time, he revived it a decade later as the basis for *The Calculus Affair*.*[10]

As with Hergé's two previous stories, *The Secret of the Unicorn* and *Red Rackham's Treasure*, *The Seven Crystal Balls* was designed as part of a twofold story arc, to be concluded with the then yet unnamed *Prisoners of the Sun*.*[11] Hergé planned for the former story to outline a mystery, while the latter would see his characters undertake an expedition to solve it.*[11] His use of an ancient mummy's curse around which the narrative revolved was



Inca mummy in the Brussels Cinquantenaire Museum: the inspiration for Rascar Capac

inspired by tales of a curse of the pharaohs which had been unearthed during the archaeologist Howard Carter's 1922 discovery of Pharaoh Tutankhamun's tomb. This was not the first time that Hergé had been inspired by this tabloid story, having previously done so when authoring *Cigars of the Pharaoh*.*[12]

In autumn 1943, Hergé decided that he wanted Edgar P. Jacobs, a fellow cartoonist, to collaborate with him on *The Adventures of Tintin*. Although initially hesitant, Jacobs eventually agreed, adopting the paid position in January 1944.*[13] The two became close friends and artistic collaborators, with Jacobs aiding him in developing various aspects of the plot, for instance developing the idea of the crystal balls and the story's title.*[14] Although stylistically they were different both in forms of illustration and narrative, they influenced each other greatly.*[14] He used Jacobs as a life model from whom he drew various poses that characters adopt in the story.*[15] He also used Jacobs as a researcher, sending him to the Cinquantenaire Museum to study its collections of Incan material,*[16] and it was the mummified Incan corpse in their collection that was used as the basis for the mummy of Rascar Capac.*[17]

The museum's director, Professor Capart, exhibited similarities with Professor Tarragon, a new character that Hergé had developed for the story.*[18] He also included a number of characters who had previously appeared in earlier adventures, among them Professor Cantonneau from *The Shooting Star*,*[19] General Alcazar from *The*

Broken Ear,*[20] and Bianca Castafiore from *King Ottokar's Sceptre*.*[20]

The scenery and background of the story was meticulously copied from existing sources; car model types like the Opel Olympia 38 in which Calculus' abductors escaped the police were drawn from real examples,*[21] while Hergé closely adhered to the reality of the port and docks at Saint-Nazaire.*[22] Professor Tarragon's house was drawn from a real house in Avenue Delleur, Boitsfort, which Jacobs had identified for Hergé's purposes. Hergé and Jacobs stationed themselves outside the house and completed a sketch of the building. Immediately after, two grey cars containing German soldiers pulled up; the house had been requisitioned by the Schutzstaffel (SS). Hergé realised that, had he and Jacobs been discovered sketching, they would have been interrogated.*[23]

Publication



The Allied liberation of Belgium in September 1944 halted the serialised adventure

The story began serialisation in *Le Soir* under the title of *Les Sept Boules de Cristal* on 16 December 1943.*[24] However, Hergé's health declined, as he was afflicted with flu, sinusitis, and ear ache. This was accompanied by general exhaustion, depression, and fear that upon the imminent collapse of German administration, he would face retribution as a collaborator; many accused of being collaborators had already been killed by the Belgian Resistance. Experiencing a breakdown, he took a hiatus from producing *The Seven Crystal Balls* between 6 May and 6 July 1944,*[25] during which a message was posted in *Le Soir* stating:

They're coming! Who? Why, Tintin and Snowy, of course! Perhaps, since you have not heard anything about them lately, you have been afraid, dear readers, that something bad had happened to them? Nothing of the sort! Tintin and Snowy were simply waiting for our excellent associate and friend Hergé to return to better health, as he was sick for a few weeks.*[25]

The story returned to its serialisation in *Le Soir* on 7 July, starting with a summary of the story so far.*[26] However, it would be interrupted again on 2 September 1944.*[27] Brussels was liberated from German occupation by the Allied forces on 3 September, upon which *Le Soir* immediately ceased publication.*[21] Hergé had been forced to abandon the story after 152 strips, equivalent to fifty pages of the later published book volume.*[28] The story had been left hanging after the scene in which Tintin leaves the hospital after seeing the seven members of the expedition having a simultaneous fit.*[28]*[lower-alpha 1] Three days later the entire staff were fired and a new editorial team introduced.*[21]

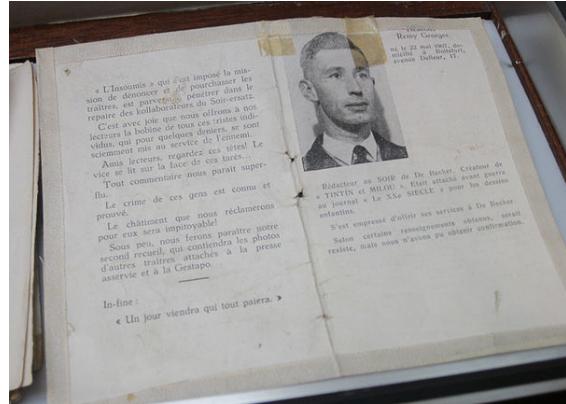
Hergé was arrested on 3 September, having been named as a collaborator in a Resistance document known as the “Gallery of Traitors”.*[30] This would be the first of four incidents in which Hergé was arrested and freed: by the State Security, the Judiciary Police, the Belgian National Movement, and the Front for Independence, during which he spent one night in jail.*[31] On 8 September the Supreme Headquarters Allied Expeditionary Force issued a proclamation announcing that “any journalist who had helped produce a newspaper during the occupation was for the time being barred from practising his profession.”*[32] Blacklisted, Hergé was now unemployed.*[33] A newspaper closely associated with the Belgian Resistance, *La Patrie*, issued a strip titled *The Adventures of Tintin in the Land of the Nazis*, in which Hergé was lampooned as a collaborator.*[34]

“[During the occupation] I worked, just like a miner, a tram driver, or baker! But, while one found it normal for an engineer to operate a train, members of the press were labelled as ‘traitors’.”

Hergé*^[28]

The period witnessed widespread allegations against accused collaborators, with military courts condemning 30,000 on minor charges and 25,000 on more serious charges; of those, 5,500 were sentenced to life imprisonment or capital punishment.*[35] A judiciary inquiry into Hergé’s case was launched by the deputy public prosecutor, Mr Vinçotte, although in his report he urged lenience, stating that “I am inclined to close the case. I believe it would bring ridicule on the judicial system to go after an inoffensive children’s book author and illustrator. On the other hand, Hergé worked for *Le Soir* during the war, and his illustrations are what made people buy the newspaper.”*[36] Unable to work for the press, Hergé worked from home re-drawing, and Jacobs colouring, the older *Adventures of Tintin* for publication by his book publisher Casterman, completing the second version of *Tintin in the Congo* and starting on *King Ottokar’s Sceptre*.*[37] Casterman supported Hergé throughout his ordeal, for which he always remained grateful.*[38] He and Jacobs produced a comic strip under the pseudonym of “Olav”, although no publishers accepted it.*[39] Although this period al-

lowed him an escape from the pressure of daily production which had affected most of his working life,*[28] he also had family problems to deal with; his brother Paul returned to Brussels from a German prisoner-of-war camp and their mother had become highly delusional and was moved to a psychiatric hospital.*[40]



Booklet published by the Belgian Resistance group L'Insoumis, denouncing Georges Remy [sic] as a collaborator. Hergé later admitted that “I hated the Resistance thing ... I knew that for every one of the Resistance's actions, hostages would be arrested and shot.”[41]*

In October 1945, Hergé was approached by Raymond Leblanc, a former member of a conservative Resistance group, the National Royalist Movement (MNR), and his associates André Sinave and Albert Debatty. The trio were planning on launching a weekly magazine for children. Leblanc, who had fond childhood memories of *Tintin in the Land of the Soviets*, thought Hergé would be ideal for it.*[42] Hergé agreed, and Leblanc obtained clearance papers for him, allowing him to work.*[43] Concerned about the judicial investigation into Hergé’s wartime affiliations, Leblanc convinced William Ugeux, a leader of the Belgian Resistance who was now in charge of censorship and certificates of good citizenship, to look into the comic creator’s file. Ugeux concluded that Hergé had been “a blunderer rather than a traitor” for his work at *Le Soir*.*[44] The decision whether Hergé would stand trial belonged to the general auditor of the Military Tribunal, Walter Ganshof van der Meersch. He closed the case on 22 December 1945, declaring that “in regard to the particularly inoffensive character of the drawings published by Remi, bringing him before a war tribunal would be inappropriate and risky”.*[45]

Now free from threat of prosecution, he continued to support his colleagues at *Le Soir* who were being charged as collaborators; six of them were sentenced to death, and others to lengthy prison sentences.*[46] Among those sentenced to death was Hergé’s friend, Paul Jamin, although his sentence was commuted to life imprisonment.*[47] In May 1946, Hergé was issued a certificate of good citizenship, which became largely necessary to obtain employment in post-war Belgium.*[48] Celebrations were marred by his mother’s death at aged 60 in April

1946.*[49] Harry Thompson has described this post-war period as the “greatest upheaval” of Hergé’s life.*[11] Hergé later described it as “an experience of absolute intolerance. It was horrible, horrible!”* [50] He considered the post-war trials of collaborators a great injustice inflicted upon many innocent people,*[51] and never forgave Belgian society for the way that he had been treated, although he hid this from his public persona.*[52]

Leblanc's new magazine was titled *Tintin* at the advice of Sinave, who believed that this would help attract a wide audience.*[53] Adopting the slogan of “The Newspaper for the Young Aged 7 to 77”,*[54] the magazine's logo featured the Tintin character himself.*[55] Inspired by the example set by *Le Petit Vingtième*, *Tintin* magazine was to be a weekly, centred on the eponymous hero. *The Adventures of Tintin* would be serialised two pages per week, accompanied by other Franco-Belgian comics. For the first time, the *Adventures* would be in colour from the outset.*[29] Hergé assembled a team of artists for the purpose, including Edgar P. Jacobs and Jacques Van Melkebeke, who became the magazine's first editor.*[56] Hergé continued at the point where he had left *The Seven Crystal Balls*, prior to embarking on *Prisoners of the Sun*,* [57] although both were published under the title of *Le Temple du Soleil (The Temple of the Sun)*.* [58] Rather than re-serialising the story from its beginning, he began the new magazine with a summary of the story so far, presented as a press clipping.*[59]*[lower-alpha 2] The magazine was an instant success, soon gaining a weekly circulation of 100,000 in Belgium and the Netherlands.*[60] *The Seven Crystal Balls* serialisation finally concluded on 22 April 1948, four and a half years after it had begun.*[61]

Republication

As with previous adventures, it then began serialisation in the French Catholic newspaper *Cœurs Vaillants*, from 19 May 1946.*[27] After the story had finished serialisation, the publishing company Casterman divided it into two volumes, *Les Sept Boules de Cristal* and *Le Temple du Soleil*, which they released in 1948 and 1949 respectively.*[27] One of the scenes that had been found in *Le Soir*, in which Haddock is humiliated by the clairvoyant at the theatre, was removed from the story when it was being reformatted in book form.*[62] The book contained additional backgrounds not found in the original serialised story which had been drawn by Jacobs.*[27]

When translated into English for a publication by Methuen in 1963, a number of Francophone place-names were changed; for instance, the port of Saint-Nazaire was renamed Westermouth, which, according to author Michael Farr, was probably inspired by the real English coastal town of Weymouth.*[21] As the English-language translation was published after the English translation of other *Tintin* adventures, which had actually been authored later than *The Seven Crystal Balls*, in the English version,

references are made to events that would occur in *The Calculus Affair* and *The Red Sea Sharks*.* [63]

2.13.3 Critical analysis



Peeters thought The Seven Crystal Balls to be “the most terrifying” of the series.

Biographer Benoît Peeters described *The Seven Crystal Balls* as “the most terrifying of *The Adventures of Tintin*.* [14] He believed that in this story, Hergé had come under the clear influence of Jacobs, in that the “décor grows more lush; the details clearer. No more streets suggested by a few lines, monochromatic posters, or characters walking on the edge of the frame.”* [25] Elsewhere, he noted that in this story, Hergé “produced a gripping tale that went further than any other in the direction of the supernatural.”* [64] Fellow biographer Pierre Assouline believed that *The Seven Crystal Balls* achieved “a more complete integration of narrative and illustrations” than previous adventures,* [65] and that from that point on, his books “begin to form a coherent body of work, an oeuvre.”* [66]

Harry Thompson stated that the “overriding theme” of *The Seven Crystal Balls* was “fear of the unknown”, adding that while it did blend humour with menace, it remained “Hergé’s most frightening book”.* [11] He noted that the story marks the complete transition of Captain Haddock from the “pitiable drunk” which he was introduced as in *The Crab with the Golden Claws* to the position of “chief sidekick and comic attraction”, with Snowy being relegated to the position of “normal dog”.* [67]

Michael Farr described both *The Seven Crystal Balls* and *Prisoners of the Sun* as “classic middle-period Tintin”, commenting on their “surprisingly well-balanced narrative” and noting that they exhibited scant evidence of Hergé’s turbulent personal life.* [61] He felt that *The Seven Crystal Balls* encapsulated the “air of doom” which pervaded the mood of Europe at the time to an even greater extent than Hergé had done in his earlier work, *The Shooting Star*.* [61] At the same time, Farr thought it to be “a simple detective story”, comparing Tintin’s hunt for clues regarding Calculus’ disappear-

ance to Arthur Conan Doyle's stories of fictional detective *Sherlock Holmes*.^{*[61]} He thought that the story was "truly Hitchcockian in its suspense and quite cinematic in its presentation", comparing the use of the music hall in the story with its use in Hitchcock's film, *The 39 Steps* (1935).^{*[61]} Farr suggested that in the scene in which Haddock dejectedly sits around Marlinspike awaiting news of Calculus, "Hergé had allowed himself to step for a moment into Haddock's shoes and to be autobiographical".^{*[29]}

Jean-Marc Lofficier and Randy Lofficier believed that the two-story arc represents "one more leap forward in Hergé's graphic and narrative skills" as a result of the transition to full colour double pages as the initial means of publication.^{*[68]} They noted that *The Seven Crystal Balls* is "bathed in the surreal atmosphere that Hergé knew how to create so well", with Tintin confronting "a dark and oppressive force" that was "worthy of a Hammer film."^{*[68]} They asserted that the character of Professor Tarragon was "to archaeology what Haddock is to the sea", adding that Mark Falconer (Marc Chalet) resembled an older Tintin with darker hair.^{*[19]} Ultimately, they awarded both halves of the story arc five out of five.^{*[69]}

Literary critic Tom McCarthy praised the character of Tarragon, stating that he exudes a presence "far beyond what we might expect from a novelist, let alone a cartoonist".^{*[70]} He then compared the scenario in which Tarragon was trapped within his home to that in *The Calculus Affair* in which Professor Topolino was tied up in his house.^{*[71]} He also identified elements within the story that he believed reflected recurring themes within *The Adventures of Tintin*. He argued that the way in which Alcazar was presented as Tintin's friend in this story was a manifestation of the recurring theme of friendship.^{*[72]} He thought that the appearance of Rascar Capac's jewels reflected Hergé's use of jewels as a theme throughout the series,^{*[73]} while the mummy's removal from its tomb was a manifestation of the recurring concept of the tomb.^{*[74]}

In his psychoanalytical study of the *Adventures of Tintin*, the academic Jean-Marie Apostolidès believed that *The Seven Crystal Balls-Prisoners of the Sun* arc reflects a confrontation between civilisations, and between the sacred and the secular.^{*[75]} He also discussed Haddock's position in the story, noting that the scene at the theatre in which a bull's head mask falls onto Haddock's head reflects "one of Hergé's most constant themes: the union of human and animal".^{*[76]} He further added the opinion that Haddock's transformation from seaman to country gentleman was not believable.^{*[77]} He suggested that the appearance of Yamila and Castafiore at the start of the story injected "a feminine element" into the story, which represented an attempt to "round out Haddock's family", which was dominated by the male figures of Tintin, Calculus, and Snowy.^{*[78]} He further argued that Calculus' kidnapping represented a "rite of passage" that would

allow him to join Tintin and Haddock's family.^{*[79]}

2.13.4 Adaptations

In 1969, the animation company Belvision Studios, which had produced the 1956–57 television series *Hergé's Adventures of Tintin*, released its first feature-length animated film, *Tintin and the Temple of the Sun*, adapted from the *Seven Crystal Balls-Prisoners of the Sun* story arc.^{*[80]} Produced by Raymond Leblanc and directed by Eddie Lateste, it was written by Lateste, the cartoonist Greg, Jos Marissen, and Laszló Molnár.^{*[80]} Music was by François Rauber and Zorrino's song was composed by Jacques Brel.^{*[80]} Lofficier and Lofficier commented that the part of the film based on *The Seven Crystal Balls* "suffers from being overly condensed for timing reasons."^{*[80]}

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. *The Seven Crystal Balls* was the eleventh story to be adapted and was divided into two thirty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being "generally faithful" to the original comics, to the extent that the animation was directly adopted from Hergé's original panels.^{*[81]}

The video game *Prisoners of the Sun* was developed and published by the French company Infogrames in 1997, based on *The Seven Crystal Balls* and *Prisoners of the Sun*.^{*[82]}

At the turn of the new century, *Tintin* remained popular. In 2001, *The Seven Crystal Balls* and *Prisoners of the Sun* were adapted into a theatrical musical, *Kuifje – De Zonnetempel* (*Tintin – The Temple of the Sun*), which premiered at the Stadsschouwburg in Antwerp in the Dutch language on 15 September. The production, directed by Dirk de Caluwé, adapted by Seth Gaaikema and Frank Van Laecke with music by Dirk Brossé, featured Tom Van Landuyt as Tintin. The musical was adapted by Didier Van Cauwelaert into French and premiered a year later in Charleroi as *Tintin – Le Temple du Soleil*. From there, the production was scheduled for Paris in 2003 but was cancelled.^{*[83]*[84]} It returned for a brief run in Antwerp on 18 October 2007.^{*[85]}

2.13.5 References

Notes

- [1] Following this scene in which Tintin leaves the hospital, Hergé had then published a scene in *Le Soir* in which Tintin, while absorbed by a newspaper article, literally bumps into General Alcazar on the street and is informed that Chiquito has disappeared, which was the final panel before *Le Soir* was shut down. This scene with Tintin and

Alcazar on the street was essentially cut and done in a different way when the story picked up again two years later and when it was published in book form.*[29]

[2] Readers who had gone without *The Adventures of Tintin* for two years were reunited with the story of *The Seven Crystal Balls* in the new *Tintin* magazine with a symbolic image of Tintin returning to Marlinspike Hall (page 50 in the book). Farr suggested that the image of Captain Haddock dejectedly waiting by the telephone, followed by his triumphant return to adventuring, was Hergé's symbolic depiction of himself at the end of his two-year hiatus. These scenes were soon followed by the redone scene with Tintin and General Alcazar.*[29]

Footnotes

- [1] Hergé 1962, p. 1–40.
- [2] Hergé 1962, p. 41–62.
- [3] Assouline 2009, pp. 70–71; Peeters 2012, pp. 116–118.
- [4] Assouline 2009, p. 72; Peeters 2012, pp. 120–121.
- [5] Goddin 2009, p. 73; Assouline 2009, p. 72.
- [6] Assouline 2009, p. 73; Peeters 2012.
- [7] Thompson 1991, p. 99; Farr 2001, p. 95.
- [8] Thompson 1991, p. 99.
- [9] Goddin 2009, pp. 128, 130; Assouline 2009, p. 94.
- [10] Goddin 2009, p. 130.
- [11] Thompson 1991, p. 124.
- [12] Farr 2001, p. 115; Lofficier & Lofficier 2002, p. 57.
- [13] Peeters 2012, p. 152.
- [14] Peeters 2012, p. 153.
- [15] Farr 2001, p. 121; Peeters 2012, p. 154.
- [16] Farr 2001, p. 121; Peeters 2012, p. 153.
- [17] Thompson 1991, p. 126.
- [18] Goddin 2009, p. 137.
- [19] Lofficier & Lofficier 2002, p. 57.
- [20] Thompson 1991, p. 125; Lofficier & Lofficier 2002, p. 57; Assouline 2009, p. 99.
- [21] Farr 2001, p. 116.
- [22] Farr 2001, p. 116; Goddin 2009, p. 157.
- [23] Farr 2001, p. 116; Goddin 2009, p. 134.
- [24] Thompson 1991, p. 124; Farr 2001, p. 118; Lofficier & Lofficier 2002, p. 55; Assouline 2009, pp. 98–99.
- [25] Peeters 2012, p. 154.
- [26] Peeters 2012, p. 155.
- [27] Lofficier & Lofficier 2002, p. 55.
- [28] Farr 2001, p. 118.
- [29] Farr 2001, p. 119.
- [30] Assouline 2009, p. 195; Peeters 2012, p. 159.
- [31] Thompson 1991, p. 126; Farr 2001, pp. 117–118; Assouline 2009, p. 106; Peeters 2012, p. 159.
- [32] Farr 2001, p. 116; Peeters 2012, p. 160.
- [33] Assouline 2009, p. 106.
- [34] Thompson 1991, p. 127; Farr 2001, p. 118; Assouline 2009, p. 106; Peeters 2012, p. 160.
- [35] Assouline 2009, p. 107.
- [36] Assouline 2009, pp. 108–109.
- [37] Farr 2001, p. 118; Assouline 2009, p. 108; Peeters 2012, p. 162.
- [38] Peeters 2012, p. 162.
- [39] Assouline 2009, p. 126; Peeters 2012, p. 162.
- [40] Peeters 2012, pp. 163–164.
- [41] Peeters 2012, p. 150.
- [42] Assouline 2009, p. 109; Peeters 2012, pp. 164–165.
- [43] Assouline 2009, p. 110.
- [44] Assouline 2009, pp. 111–112.
- [45] Assouline 2009, pp. 111–113.
- [46] Assouline 2009, p. 118; Peeters 2012, p. 167.
- [47] Peeters 2012, p. 168.
- [48] Assouline 2009, p. 113; Peeters 2012, p. 167.
- [49] Assouline 2009, p. 113; Peeters 2012, p. 169.
- [50] Assouline 2009, pp. 113–114; Peeters 2012, p. 161.
- [51] Peeters 2012, p. 161.
- [52] Assouline 2009, p. 113.
- [53] Peeters 2012, p. 165.
- [54] Assouline 2009, p. 124.
- [55] Assouline 2009, p. 122.
- [56] Thompson 1991, p. 130; Farr 2001, pp. 119, 121.
- [57] Goddin 2009, p. 161.
- [58] Thompson 1991, p. 131.
- [59] Assouline 2009, p. 124; Peeters 2012, p. 174.
- [60] Thompson 1991, p. 131; Farr 2001, p. 121.
- [61] Farr 2001, p. 115.
- [62] Thompson 1991, p. 135.

- [63] Farr 2001, p. 125.
 - [64] Peeters 1989, p. 80.
 - [65] Assouline 2009, p. 99.
 - [66] Assouline 2009, p. 100.
 - [67] Thompson 1991, p. 125.
 - [68] Lofficier & Lofficier 2002, p. 58.
 - [69] Lofficier & Lofficier 2002, p. 59.
 - [70] McCarthy 2006, p. 8.
 - [71] McCarthy 2006, pp. 74–75.
 - [72] McCarthy 2006, pp. 48–49.
 - [73] McCarthy 2006, p. 97.
 - [74] McCarthy 2006, p. 73.
 - [75] Apostolidès 2010, p. 154.
 - [76] Apostolidès 2010, p. 162.
 - [77] Apostolidès 2010, p. 159.
 - [78] Apostolidès 2010, pp. 150–151.
 - [79] Apostolidès 2010, p. 153.
 - [80] Lofficier & Lofficier 2002, p. 89.
 - [81] Lofficier & Lofficier 2002, p. 90.
 - [82] GameFAQs 1997.
 - [83] Tintinologist.org 2005.
 - [84] Antwerp Gazette 30 August 2001.
 - [85] Antwerp Gazette 19 August 2007.
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2.13.6 External links

- *The Seven Crystal Balls* at the Official Tintin Website
- *The Seven Crystal Balls* at Tintinologist.org

2.14 Prisoners of the Sun

This article is about the Tintin book. For the 1990 Australian film, see *Blood Oath* (1990 Australian film). For the unreleased 2013 film, see *Prisoners of the Sun* (film).

Prisoners of the Sun (French: *Le Temple du Soleil*) is the fourteenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised weekly in the newly established *Tintin* magazine from September 1946 to April 1948. Completing an arc begun in *The Seven Crystal Balls*, the story tells of young reporter Tintin, his dog Snowy, and friend Captain Haddock as they continue their efforts to rescue the kidnapped Professor Calculus by travelling through Andean villages, mountains, and rain forests, before finding a hidden Inca civilisation.

Prisoners of the Sun was a commercial success and was published in book form by Casterman the year following its conclusion. Hergé continued *The Adventures of Tintin* with *Land of Black Gold*, while the series itself became a defining part of the Franco-Belgian comics tradition. The two-part adventure was adapted into the 1969 film, *Tintin and the Temple of the Sun* by Belvision Studios, the first feature-length animated *Tintin* film. *Prisoners of the Sun* has also been adapted into two episodes of the 1990s television series *The Adventures of Tintin*, a video game, and a 2001 musical stage production.

2.14.1 Synopsis

The synopsis continues a plot begun in The Seven Crystal Balls.

Young reporter Tintin, his dog Snowy, and friend Captain Haddock arrive in Callao, Peru. There, they plan to intercept the arrival of the *Pachacamac*, a ship containing their friend Professor Calculus, who is being held by kidnappers. Tintin boards the ship and learns from Chiquito, the former assistant of General Alcazar and one of the abductors, that Calculus is to be executed for wearing a bracelet belonging to the mummified Incan king Rascas Capac. The abductors evade the police and take Calculus to the Andes mountains. Tintin and Haddock pursue them to the mountain town of Jauga, where they board a train that is sabotaged in an attempt to kill them. Tintin befriends a young Quechua boy named Zorrino after saving him from bullies. A mysterious man observes this act of kindness and gives Tintin a medallion, telling him that it will save him from danger. Zorrino informs Tintin that Calculus is taken to the Temple of the Sun, which lies deep within the Andes, and offers to take them there.* [1]

Tintin, Haddock, and Zorrino reach the Temple of the Sun, finding it to be a surviving outpost of the Inca civilisation. They are brought before the Prince of the Sun, flanked by Chiquito and Huascar, the mysterious man Tintin encountered in Jauga. Zorrino is saved from harm when Tintin gives him Huascar's medallion, but Tintin and Haddock are sentenced to death by the Inca prince for their sacrilegious intrusion. The prince tells them they may choose the hour that Pachacamac, the Sun god, will set alight the pyre on which they will be executed.* [2]

Tintin and Haddock end up on the same pyre as Calculus. Tintin has, however, chosen the hour of their death to coincide with a solar eclipse, and the terrified Inca believe that Tintin can command the Sun. The Inca prince implores Tintin to make the Sun show its light again. At Tintin's command, the Sun returns, and the three are quickly set free. Afterwards, the Prince of the Sun tells them that the seven crystal balls used on the Sanders-Hardiman expedition members, who had excavated Rascas Capac's tomb, contained a "mystic liquid" obtained from coca that plunged them into a deep sleep. Each time the Inca high priest cast his spell over seven wax figures of the explorers, he could use them as he willed as punishment for their sacrilege. Tintin convinces the Inca prince that the explorers wished only to make known to the world the splendours of their civilisation. The Inca prince orders Huascar to destroy the wax figures and at that moment in Europe the seven explorers awaken. After swearing an oath to keep the temple's existence a secret, Tintin, Haddock and Calculus head home, while Zorrino remains with the Inca.* [3]

2.14.2 History

Background



The Allied Liberation of Belgium in September 1944 halted the work's serialisation

Amidst the German occupation of Belgium during World War II, Hergé had accepted a position working for *Le Soir*, the largest circulation French language daily newspaper in the country. Confiscated from its original owners, the German authorities permitted *Le Soir* to reopen under the directorship of Belgian editor Raymond de Becker, although it remained firmly under Nazi control, supporting the German war effort and espousing anti-Semitism.* [4] Joining *Le Soir* on 15 October 1940, Hergé was aided by old friend Paul Jamin and the cartoonist Jacques Van Melkebeke.* [5] Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the then occupying Nazi administration,* [6] although he was heavily impressed by the size of *Le Soir*'s readership, which reached 600,000.* [7] Faced with the reality of Nazi oversight, Hergé abandoned the overt politi-

cal themes that had pervaded much of his earlier work, instead adopting a policy of neutrality.*[8] Without the need to satirise political types, entertainment producer and author Harry Thompson observed that “Hergé was now concentrating more on plot and on developing a new style of character comedy. The public reacted positively.”*[9]

As with two previous stories, *The Secret of the Unicorn* and *Red Rackham's Treasure*, Hergé developed the idea of a twofold story arc, resulting in the two-part *The Seven Crystal Balls* and *Prisoners of the Sun*.*[10] Hergé planned for the former story to outline a mystery, while the latter would see his characters undertake an expedition to solve it.*[10] His use of an ancient mummy's curse around which the narrative revolved was inspired by tales of a curse of the pharaohs which had been unearthed during the archaeologist Howard Carter's 1922 discovery of Pharaoh Tutankhamun's tomb. This was not the first time that Hergé had been inspired by this tabloid story, having previously done so when authoring *Cigars of the Pharaoh*.*[11]

The story began serialisation in *Le Soir* under the title of *Les Sept Boules de Cristal* on 16 December 1943.*[12] It was, however, interrupted on 2 September 1944,*[13] as Brussels was liberated from German occupation by the Allied forces on 3 September, upon which *Le Soir* immediately ceased publication.*[14] Hergé had been forced to abandon the story after 152 strips, equivalent to fifty pages of the later published book volume.*[15] The story had been left hanging after the scene in which Tintin leaves the hospital after seeing the seven members of the expedition enduring a simultaneous fit.*[15] Three days later the entire staff were fired and a new editorial team introduced.*[14] In October 1945, Hergé was approached by Raymond Leblanc, a former member of a conservative Resistance group, the National Royalist Movement (MNR), and his associates André Sinave and Albert Debaty. The trio were planning on launching a weekly magazine for children. Leblanc, who had fond childhood memories of *Tintin in the Land of the Soviets*, thought Hergé would be ideal for it.*[16] Hergé agreed, and Leblanc obtained clearance papers for him, allowing him to work.*[17]

Influences

Hergé had adopted the idea of a person abducted into a lost Incan city from Gaston Leroux's 1912 novel, *The Bride of the Sun*,*[18] in which the idea of a solar eclipse also appeared.*[19] In turn, the idea of European explorers discovering a lost city had been found in both H. Rider Haggard's *She: A History of Adventure* (1887) and Edgar Rice Burroughs' *Tarzan and the Jewels of Opar* (1916).*[20] His use of the eclipse may also have been influenced by accounts claiming that Christopher Columbus subdued a revolt of indigenous groups in Jamaica in 1503 using knowledge of a solar eclipse that had been



Machu Picchu, an abandoned mountain city of the Inca Empire

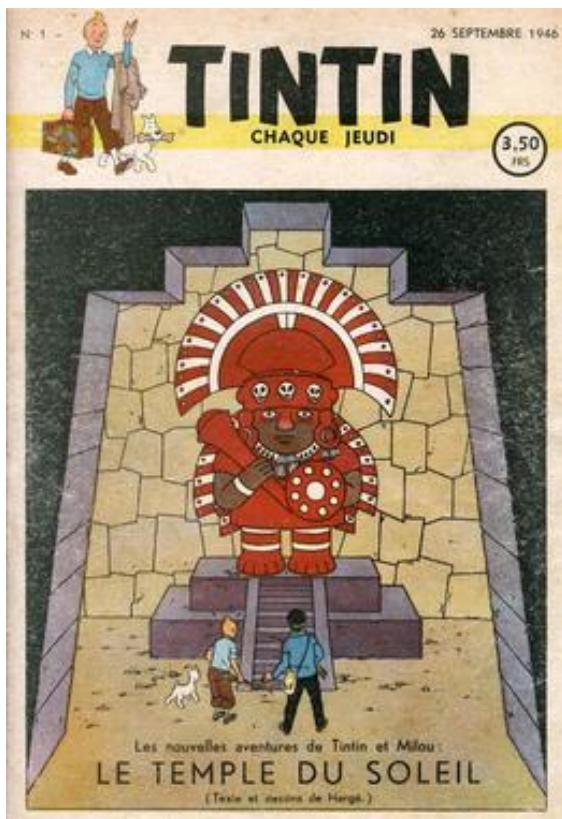
predicted by Giovanni Muller's 1474 calendar.*[14]

Hergé's principal source of information about the Andes was Charles Wiener's 1880 book *Pérou et Bolivie* ("Peru and Bolivia"), which contained 1,100 engravings from which Hergé could base his own illustrations.*[21] In this way, small details about Andean costume and material culture were accurately copied.*[22] Part of the ceremonial costume worn by the Incan priest was based upon a colour painting of Mexican Aztecs produced by Else Bostelmann for the National Geographic Society which Hergé had a copy of in his files.*[23] He ensured that his depiction of the Peruvian trains was accurate by basing them upon examples found in a two-volume picture encyclopedia of railways published by Librarie Hachette in 1927.*[23]

Hergé sent his assistant, Edgar P. Jacobs, to the Cinquantenaire Museum to study its collections of Incan material,*[22] and also used Jacobs as a model for several of the poses that characters adopt in the story.*[22] He had a striped poncho specially made, which he then asked Jacobs to model.*[22] Hergé later concluded that the scene in which Tintin hoodwinked the Inca with his knowledge of the sun was implausible, suggesting that solar worshipers with a keen knowledge of astronomy like the Inca would have been well aware of the sun and its eclipses.*[24]

Publication

Prisoners of the Sun was the first of *The Adventures of Tintin* to be serialised in its entirety in the new *Tintin* magazine.*[25] On the magazine's launch day of 26 Septem-



After a two-year absence since the liberation from German occupation, Tintin returned to Belgium with the Andean adventure Prisoners of the Sun in *Tintin* magazine, issue no. 1.

In December 1946, readers who had been without Tintin for two years now received two pages per week in full colour under the title *La Temple du Soleil* (*The Temple of the Sun*).^{*[26]} It began on what is now page 50 of the previous book *The Seven Crystal Balls* and included two pages outlining the crystal ball mystery, presented as if it were a press cutting.^{*[27]} With Jacobs, Hergé completed the cover of the first issue and finished off *The Seven Crystal Balls* prior to embarking on *Prisoners of the Sun*,^{*[28]} although Hergé included both under the title of *The Temple of the Sun*.^{*[29]} To lessen his workload, a portion of the two pages of Hergé's strip was an explanatory block of text about Inca society, titled "Qui étaient les Incas?" ("Who were the Incas?"). Covering issues such as geography, history, and religion, each block was signed in Tintin's name.^{*[30]}

In May 1947, the collaboration between Hergé and Jacobs ended after an argument. Hergé had been jealous of the immediate success of Jacobs' *Blake and Mortimer* series, and had turned down Jacobs' request that he be credited as co-creator of the new *Adventures of Tintin*.^{*[31]}

On 17 June 1947, serialisation of the story paused after Hergé disappeared. Doctors diagnosed him as suffering from a mental breakdown as a result of overwork, and to recover he spent time in retreat at the Abbey of Notre-Dame-de-Scourmont.^{*[32]} In a letter to his wife

Germaine, Hergé wrote, "Life has spoilt me ... I no longer draw like I breathe, as I used to not so long ago. Tintin is no longer me ... my Boy Scout spirit has been badly damaged."^{*[33]} He followed this with a holiday to Gland on Lake Geneva, Switzerland with Germaine.^{*[34]} Editors of *Tintin* magazine posted a sarcastic notice in the magazine stating that "Our friend Hergé is in need of a rest. Oh, don't worry, he's fine. But in refusing to marshal his forces to bring you a new episode of *The Temple of the Sun* each week, our friend is a little over-worked."^{*[35]} He disappeared again in early 1948, this time for six weeks, again to Gland, but according to biographer Pierre Assouline he was accompanied by a young, married woman, with whom he was having an extra-marital affair.^{*[36]} Angered by his absence, the editorial board decided to command other artists and writers to continue the story, a threat which made Hergé return to work.^{*[37]}

While writing *Prisoners of the Sun*, Hergé decided that he wanted to move to Argentina, and focused his attention on completing all outstanding commissions so that he could focus on his emigration.^{*[38]} He enlisted the aid of Van Melkebeke, Guy Dessicy, and Frans Jageneau to help finish *Prisoners*; they gathered at his home on the Avenue Delleur and produced many of the backgrounds within the story.^{*[39]} He also employed his friend Bernard Heuvelmans to help devise the ending of the story; he paid Heuvelmans 43,000 Belgian francs for doing so.^{*[40]} Ultimately, Hergé changed his mind about moving to Argentina for reasons that remain unknown.^{*[41]} Serialisation of *Prisoners of the Sun* culminated in 22 April 1948.^{*[42]} As with previous adventures, the title had also been serialised in the French Catholic newspaper *Cœurs Vaillants*, from 30 November 1947.^{*[13]}

Republication

After the story arc finished serialisation, the publishing company Casterman divided it into two volumes, *Les Sept Boules de Cristal* and *Le Temple du Soleil*, which they released in 1948 and 1949 respectively.^{*[13]} To fit into the 62-page format, a number of scenes were deleted from the story's publication in book form. These included a scene in which Tintin chases away a cat aboard the *Pachacamac*, Haddock drawing a picture of Tintin on a wall, Haddock chewing coca provided by Zorrino, Tintin shooting a jaguar, and Haddock discovering gold nuggets under the Temple of the Sun but being unable to take them back with him.^{*[43]} British *Tintin* expert Michael Farr noted that none of these scenes were "integral to the narrative", and that their removal improved its structure.^{*[44]} The reformatting also led to an error in the depiction of the solar eclipse. In the original magazine serialisation, Hergé had depicted the moon moving across the sun in the correct direction for the Southern Hemisphere;^{*[45]} for the book publication, the drawings had been altered, with the moon now moving in the incorrect direction.^{*[46]}

The book was banned by the Peruvian authorities because, in the map of South America contained within it, a region whose ownership was disputed by Peru and Ecuador was shown as being part of the latter country.*[20]

2.14.3 Critical analysis



Hergé biographer Benoît Peeters (pictured, 2010) felt that *Prisoners of the Sun* was one of the Adventures which best “caught the imagination” of readers.

Michael Farr described both *The Seven Crystal Balls* and *Prisoners of the Sun* as “classic middle-period Tintin”, commenting on their “surprisingly well-balanced narrative” and the fact that they exhibited scant evidence of Hergé’s turbulent personal life.*[47] He felt that the inclusion of paranormal elements to the story did nothing to make the narrative less convincing, and observes Hergé’s recurring depiction of his character’s disturbing dreams.*[48] Farr opined that the Inca costumes were drawn with “a care and flamboyance that would do great credit to a major opera house production”, while the Andean landscapes were “worthy of a Cecil B. DeMille film spectacular”.*[22] Hergé biographer Benoît Peeters noted that *Prisoner of the Sun* was one of the Adventures to have “most caught the imagination”, something that he attributed to its “exceptional setting or the strength of the plot”.*[49]

Harry Thompson noted that, like *Red Rackham's Treasure*, *Prisoners of the Sun* was “an epic journey conditioned by the suspense of not knowing what will happen at the end”; although he thought that, unlike *Red Rackham's Treasure*, it “successfully transfers the fear of its unknown adversaries from the first part of the adventure into the second”.*[50] He also thought that, despite all the tribulations Hergé faced while creating it, “the pacing, the retention of suspense right to the end, and the fine balance of humour and drama” do not betray the story’s troubled development.*[50]

Jean-Marc Lofficier and Randy Lofficier believed that the two-story arc represents “one more leap forward in Hergé’s graphic and narrative skills” as a result of the transition to full colour double pages as the initial means

of publication. They thought that this improvement was particularly evident in the scenes of the trek through the Andes in *Prisoners of the Sun*.*[46] They stated that with *Prisoners of the Sun*, the story had switched into “Hitchcockian thriller mode”, a similar technique that Hergé had adopted into a number of previous adventures.*[46] They described the character of Zorrino as “basically a Peruvian version” of Chang Chong-Chen, a character introduced to the series in *The Blue Lotus*.*[20] They described the story as “a philosophical parable, perhaps a hidden reflection of Hergé’s spiritual yearnings”; in this way anticipating the themes that he would make use of in *Tintin in Tibet*.*[51] Ultimately, they awarded both halves of the story arc five out of five.*[51]



*Disturbing dream sequences have been part of The Adventures of Tintin since early adventures.**[23]

Literary critic Tom McCarthy identified elements within the story that he believed reflected recurring themes within *The Adventures of Tintin*. He thought that the appearance of Rascar Capac’s jewels reflected Hergé’s use of jewelry as a theme throughout the series,*[52] and that the scene in which Tintin commands the sun god to do his bidding reflects a wider theme throughout the series in which “sacred authority” manifests through voice.*[53] The scene in which Haddock causes an avalanche of snow by sneezing reflected what McCarthy considered a wider theme of the danger of sound.*[54] while Zorrino’s decision to stay among the Inca was interpreted as a reflection of a wider theme of adoption.*[55] Commenting on the execution scene, McCarthy believed that it represented Haddock being “sacrificed on the altar of his own illegitimacy”, a concept that he felt had been echoed throughout the series.*[56]

In his psychoanalytical study of the *Adventures of Tintin*, the literary critic Jean-Marie Apostolidès believed that *The Seven Crystal Balls–Prisoners of the Sun* arc reflects a confrontation between civilisations, and between the sa-

cred and the secular.*[57] He described the Quechuan society depicted by Hergé as a "totalitarian theocracy", noting that the Tintin of *Tintin in the Land of the Soviets* and *Tintin in the Congo* would have approved of such a political system.*[58] He then drew comparisons between the Incan Prince of the Sun and the Syldavian King Muskar XII in *King Ottokar's Sceptre*, noting that in both the monarch is threatened by losing a treasured cultural artefact to foreigners.*[58] Apostolidès also believed that the eclipse scene reflects a change in the power relations between the sacrificed (Tintin) and the sacrificer (the Inca prince).*[59] Commenting on Tintin's dream sequence in which he dreams of Calculus, Haddock, and the Thompsons, Apostolidès believed that it reflected a "latent homosexual desire", comparing it with the dream sequence in *The Crab with the Golden Claws*.*[60]

2.14.4 Adaptations

In 1969, the animation company Belvision Studios, which had produced the 1956–57 television series *Hergé's Adventures of Tintin*, released its first feature-length animated film, *Tintin and the Temple of the Sun*, adapted from the *Seven Crystal Balls-Prisoners of the Sun* story arc.*[61] Produced by Raymond Leblanc and directed by Eddie Lateste, it was written by Lateste, the cartoonist Greg, Jos Marissen, and Laszló Molnár.*[61] Music was by François Rauber and Zorrino's song was composed by Jacques Brel.*[61]

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. *Prisoners of the Sun* was the twelfth story to be adapted and was divided into two thirty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being "generally faithful" to the original comics, to the extent that the animation was directly adopted from Hergé's original panels.*[62]

In 1997, the French company Infogrames released a video game based on *The Seven Crystal Balls-Prisoners of the Sun* story arc, titled *Prisoners of the Sun*.*[63]

In 2001, *The Seven Crystal Balls* and *Prisoners of the Sun* were adapted into a theatrical musical, *Kuifje – De Zonnetempel* (*Tintin – The Temple of the Sun*), which premiered in Dutch at the Stadsschouwburg in Antwerp, the Netherlands, on 15 September. Adapted for the stage by Seth Gaaikema and Frank Van Laecke, the production was directed by Dirk de Caluwé and included music by Dirk Brossé, featuring Tom Van Landuyt in the role of Tintin. Didier Van Cauwelaert adapted the musical into French, and it then premiered a year later in Charleroi as *Tintin – Le Temple du Soleil*. From there, the production was scheduled for Paris in 2003 but was cancelled.*[64]*[65] It returned for a brief run in Antwerp on 18 October 2007.*[66]

2.14.5 References

Footnotes

- [1] Hergé 1962, p. 1–20.
- [2] Hergé 1962, p. 21–50.
- [3] Hergé 1962, p. 51–62.
- [4] Assouline 2009, pp. 70–71; Peeters 2012, pp. 116–118.
- [5] Assouline 2009, p. 72; Peeters 2012, pp. 120–121.
- [6] Goddin 2009, p. 73; Assouline 2009, p. 72.
- [7] Assouline 2009, p. 73; Peeters 2012, p. 121.
- [8] Thompson 1991, p. 99; Farr 2001, p. 95.
- [9] Thompson 1991, p. 99.
- [10] Thompson 1991, p. 124.
- [11] Farr 2001, p. 115; Lofficier & Lofficier 2002, p. 57.
- [12] Thompson 1991, p. 124; Farr 2001, p. 118; Lofficier & Lofficier 2002, p. 55; Assouline 2009, pp. 98–99.
- [13] Lofficier & Lofficier 2002, p. 55.
- [14] Farr 2001, p. 116.
- [15] Farr 2001, p. 118.
- [16] Assouline 2009, p. 109; Peeters 2012, pp. 164–165.
- [17] Assouline 2009, p. 110.
- [18] Farr 2001, p. 121; Lofficier & Lofficier 2002, p. 57; Assouline 2009, p. 125.
- [19] Goddin 2009, p. 133.
- [20] Lofficier & Lofficier 2002, p. 57.
- [21] Thompson 1991, p. 136; Farr 2001, p. 121; Assouline 2009, p. 125.
- [22] Farr 2001, p. 121.
- [23] Farr 2001, p. 124.
- [24] Thompson 1991, p. 136; Farr 2001, p. 116.
- [25] Peeters 1989, p. 82; Assouline 2009, p. 124; Goddin 2009, p. 161; Peeters 2012, p. 174.
- [26] Lofficier & Lofficier 2002, p. 55; Goddin 2009, p. 158.
- [27] Peeters 1989, p. 82; Assouline 2009, p. 124; Peeters 2012, p. 174; Goddin 2009, p. 158, 161.
- [28] Goddin 2009, p. 158, 161.
- [29] Thompson 1991, p. 131.
- [30] Peeters 1989, p. 82; Farr 2001, p. 123; Assouline 2009, p. 130; Peeters 2012, p. 186.
- [31] Assouline 2009, pp. 126–127.
- [32] Assouline 2009, pp. 127–129.

- [33] Goddin 2009, p. 168, 170.
- [34] Peeters 2012, p. 184.
- [35] Thompson 1991, pp. 132–133; Peeters 2012, p. 180.
- [36] Thompson 1991, p. 133; Assouline 2009, pp. 129, 134.
- [37] Thompson 1991, p. 133.
- [38] Assouline 2009, p. 131; Goddin 2009, p. 178, 183.
- [39] Assouline 2009, p. 133.
- [40] Assouline 2009, pp. 133–134; Peeters 2012, pp. 186–187.
- [41] Assouline 2009, p. 134.
- [42] Thompson 1991, p. 134; Farr 2001, p. 123; Goddin 2009, p. 181.
- [43] Thompson 1991, p. 135; Farr 2001, p. 123; Lofficier & Lofficier 2002, pp. 57–58.
- [44] Farr 2001, p. 123.
- [45] Goddin 2009, p. 179.
- [46] Lofficier & Lofficier 2002, p. 58.
- [47] Farr 2001, p. 115.
- [48] Farr 2001, p. 116, 124.
- [49] Peeters 1989, p. 83.
- [50] Thompson 1991, p. 134.
- [51] Lofficier & Lofficier 2002, p. 59.
- [52] McCarthy 2006, p. 97.
- [53] McCarthy 2006, p. 52.
- [54] McCarthy 2006, p. 101.
- [55] McCarthy 2006, p. 69.
- [56] McCarthy 2006, p. 132.
- [57] Apostolidès 2010, p. 154.
- [58] Apostolidès 2010, p. 156.
- [59] Apostolidès 2010, p. 175.
- [60] Apostolidès 2010, p. 169.
- [61] Lofficier & Lofficier 2002, p. 89.
- [62] Lofficier & Lofficier 2002, p. 90.
- [63] GameFAQs 1997.
- [64] Tintinologist.org 2005.
- [65] Antwerp Gazette 30 August 2001.
- [66] Antwerp Gazette 19 August 2007.

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2.14.6 External links

- *Prisoners of the Sun* at the Official Tintin Website
- *Prisoners of the Sun* at Tintinologist.org

2.15 Land of Black Gold

Land of Black Gold (French: *Tintin au pays de l'or noir*) is the fifteenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was commissioned by the conservative Belgian newspaper *Le Vingtième Siècle* for its children's supplement *Le Petit Vingtième*, in which it was serialised from September 1939. The story was interrupted by the German invasion of Belgium in May 1940. Hergé later returned to the story, completing its serialisation in *Tintin* magazine from September 1948 to February 1950. The story is set on the eve of a European war, fueled by concerns over oil supplies. Hoping to unmask a militant group responsible for sabotaging oil supplies, the reporter Tintin sets off for the Middle East.

Over two decades later, in 1971, parts of the story were again redrawn to move the setting from the British Mandate for Palestine to the fictional state of Khemed. *Land of Black Gold* was published as a book by Casterman shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *Destination Moon*, while the series itself became a defining part of the Franco-Belgian comics tradition. The story was adapted for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.15.1 Synopsis

Across Belgium, car engines are spontaneously exploding; a result of someone tampering with the petrol at its source. With Europe on the brink of war, Captain Haddock is mobilised into the navy while Tintin and detectives Thomson and Thompson set off for the Middle Eastern kingdom of Khemed on board a petrol tanker. Upon arrival, the three are framed and arrested by the authorities under various charges. Thomson and Thompson are cleared and released, but Tintin is kidnapped by the Arab insurgent Bab El Ehr. He escapes and encounters an old enemy, Dr. Müller, sabotaging an oil pipeline. He reunites with Thomson and Thompson and eventually arrives in Khemed's capital city of Wadesdah. When Tintin narrates the sabotage orchestrated by Müller to the

Emir Mohammed Ben Kalish Ezab, one of the Emir's attendants, Ali Ben Mahmud, informs the Emir that his son Prince Abdullah is kidnapped. Tintin suspects that Müller is responsible and assures the Emir that he would rescue Abdullah.* [1]

While on Müller's trail, he happens to meet his old friend, the Portuguese merchant Oliveira da Figueira. With Figueira's help, Tintin enters Müller's house and knocks the criminal unconscious. He finds the prince, who is imprisoned in a dungeon, and rescues him as Haddock arrives with the authorities. Müller is revealed to be the agent of a foreign power responsible for the tampering of the fuel supplies, having invented a type of chemical in tablet form, which goes by the name Formula 14, that increases the explosive power of oil by a significant amount. Thomson and Thompson find the tablets and swallow them, thinking them to be aspirin, causing them to grow long hair and beards that change colour. After analysing the tablets, Professor Calculus develops an antidote for Thomson and Thompson and a means of countering the affected oil supplies.* [2]

2.15.2 History

Background and influences

Georges Remi—best known under the pen name Hergé—was employed as editor and illustrator of *Le Petit Vingtième* ("The Little Twentieth"),* [3] a children's supplement to *Le Vingtième Siècle* ("The Twentieth Century"), a staunchly Roman Catholic, conservative Belgian newspaper based in Hergé's native Brussels, formerly run by the Abbé Norbert Wallez, who had subsequently been removed from the paper's editorship following a scandal. In 1929, Hergé began *The Adventures of Tintin* comic strip for *Le Petit Vingtième*, revolving around the exploits of fictional Belgian reporter Tintin.* [4]

Hergé incorporated several characters into the story who had previously been introduced in earlier Adventures; this included Dr. Müller, a German villain who had previously appeared in *The Black Island*,* [5] and the Portuguese merchant Oliveira da Figueira, who had first appeared in *Cigars of the Pharaoh*.* [6] Hergé also included a reference to the recurring character Bianca Castafiore, whose singing appears on the radio in one scene.* [6] He also introduced a number of new characters in the story; this included the Emir Ben Kalish Ezab, a character who was based largely on Ibn Saud, the king of Saudi Arabia, whom Hergé had learned about from a 1939 book by Anton Zischke.* [7] It has also been suggested that the character was partly inspired by the deceased Iraqi leader, Faisal I.* [8] The character of the Emir's son, Prince Abdullah, was inspired by the King of Iraq, Faisal II, who was appointed monarch in 1939 aged four,* [9] although in creating this character Hergé had also been influenced by an obnoxious child character that appears in the work of O. Henry.* [10]



Faisal II, who became King of Iraq in 1939 at the age of four, served as an inspiration of Abdullah

The idea of European nations rivaling each other for oil supplies was inspired by a February 1934 issue of *Le Crapouillot* magazine.* [11] The fictional Arabic names that Hergé integrated into the story were parodies based on the Marollien dialect of Brussels; "Wadesdah" translated as "what is that?",* [12] "Bab El Ehr" was Marollien for chatterbox,* [12] Kalish Ezab derived from the Marollien term for liquorice water,* [12] and Moulfrid, the last name of Kalish Ezab's military adviser Yussuf Ben Moulfrid (Yousouf Ben Moulfrid in the original French version), is named after a dish named "Moules-frites".* [13]

"*Boum !*", an iconic song by Charles Trenet, appears in parody as the car breakdown repair company's advertising jingle, which plays on Thomson and Thompson's car radio at the very beginning of the story.* [14] The Supermarine Spitfire, a British single-seat fighter aircraft, was used as the model for Kalish Ezab's plane which drops leaflets onto Bab El Ehr's camp.* [15] In creating *Land of Black Gold*, Hergé adopted many elements from a previously aborted idea about militants blowing up prominent buildings in Europe; rather than European buildings, this story would involve industrial sabotage.* [16]

First version: 1939–40

Following the German invasion of Poland, Hergé was conscripted into the Belgian Army and temporarily stationed in Herenthout. Discharged within the month, he returned to Brussels and began *Land of Black*



Tintin et Milou au pays de l'or liquide (Tintin and Snowy in the Land of Liquid Gold) published in the paper La Voix de l'ouest in 1945, showing Tintin's kidnap by Zionists and subsequent capture by Arabs.

*Gold.** [17] The story subsequently began serialisation in *Le Vingtième Siècle* on 25 September 1939.* [18] He was re-mobilised in December and stationed in Antwerp, from where he continued to send the Tintin strip to *Le Petit Vingtième*. However, he fell ill with sinusitis and boils and was declared unfit for service in May 1940. That same day, Germany invaded Belgium, and *Le Vingtième Siècle* was shut down part way through the serialisation of *Land of Black Gold*, on 8 May.* [19] The point at which the story was ended corresponds to page 30 of the current book edition, when Tintin is about to be caught in a sandstorm following his battle with Muller.* [20]

Given its portrayal of Germans as the antagonists of the story, it would not have been appropriate for *Land of Black Gold* to continue serialisation under Nazi occupation.* [21] After being published in Belgium, the story began serialisation in neighbouring France; initially appearing in the magazine *Cœurs Vaillants-Âmes Vaillants* from 4 August 1940, the story was ultimately interrupted, and would only recommence in June 1945, this time in the magazine *Message Aux Cœurs Caillants*.* [22] From December 1945 to May 1946 it then appeared in *Tintin Et Milou* under the title of *Tintin Et Milou Au Pays De L'Or Liquide* ("Tintin and Snowy in the Land of Liquid Gold").* [22]

Second version: 1948–49

By the late 1940s, after the end of the Second World War, Hergé was continuing to produce new installments of *The Adventures of Tintin* for the Belgian magazine *Tintin*, of which he was the artistic director. After completing serialisation of *Prisoners of the Sun* in April 1949, he ordered his staff to re-serialise one of his old stories, *Popol and Virginia*, while he took a three-month break.*[23] At this point, Hergé was depressed and suffering from a range of physical ailments, including boils and eczema on his hands.*[24] Although fed up with *The Adventures of Tintin*, he felt great pressure on him to continue producing the series for *Tintin* magazine.*[24] Hergé was planning on creating a story in which Tintin travels to the moon, but his wife Germaine and close friend Marcel Dehaye both advised him to revive *Land of Black Gold* instead, recognising that it would entail less work and thus cause him less stress.*[25] Thus, *Land of Black Gold* was revived after an eight-year hiatus.*[26] In a letter to Germaine, he stated that “I don’t like to restart things that are already finished, or to make repairs. *Black Gold* was a repair, and I abandoned it.”*[24]

The story began serialisation in *Tintin* magazine from 16 September 1948, before beginning its serialisation in the French edition of the magazine from 28 October 1948.*[22] Rather than continuing at the point where he had previously left off, Hergé started the story from the beginning again.*[21] He nevertheless made revisions to the early part of the story, namely by reworking the characters of Captain Haddock and Professor Calculus, as well as the location of Marlinspike Hall, into the narrative, all of which were elements that had been introduced to the *Adventures of Tintin* during the intervening eight years.*[21] Hergé was contractually obliged to produce two pages of comic for each issue, and in the previous adventure, *Prisoners of the Sun*, had fulfilled this by producing two pages of new *Tintin* stories each week. Seeking to limit his workload, he would only produce one page of *Land of Black Gold* per issue, with the other page being filled by a re-serialisation of old stories from his *Jo, Zette and Jocko* series.*[27]

On 4 August 1949, the story was suspended part way through its serialisation as Hergé left Belgium for a holiday near to Gland in Switzerland.*[28] The magazine used this as a publicity stunt, posting a headline in their next issue declaring “Shocking News: Hergé Has Disappeared!” to encourage speculation as to his whereabouts among the young readership.*[29] His co-workers and staff at *Tintin* magazine were increasingly annoyed by unplanned absences such as this, which affected the entire production; his colleague E. P. Jacobs sent him letters urging him to return to work.*[30] After an absence of twelve weeks, *Land of Black Gold* continued serialisation on 27 October 1949.*[29] Following its serialisation, *Land of Black Gold* was collected together and published in a 62-page colour volume by Editions Casterman

in 1950.*[22]

Third version: 1971

After Hergé had redrawn *The Black Island* for publication in the United Kingdom, his British publishers at that time, Methuen, suggested that alterations be made to *Land of Black Gold* before releasing it into the UK market.*[31] In the original versions Tintin arrived in British-occupied Palestine, where he was arrested by British police before being captured by the Zionist paramilitary organization Irgun, who mistake him for one of their own agents. In this revised version Tintin arrives in Khemed, where he is arrested by the Arab military police before being captured and taken to Bab El Ehr.*[32] The inclusion of forces from the British Palestinian Mandate and the Irgun were no longer seen as relevant and so were removed from the story.*[33] Background detail was changed accordingly, with Jewish shop fronts with Hebrew signage being removed.*[34] A number of characters were also dropped, including the British officers Thorpe and Lieutenant Edwards.*[13] Whereas earlier versions had contained fictional Arabic script, for the 1971 version this was corrected to real Arabic.*[13]

Hergé's assistant, Bob de Moor, was responsible for making many of the alterations.*[33] De Moor was sent to the port at Antwerp to sketch a 1939 oil tanker that would provide a basis for a ship that appears in the story, the *Speedol Star*.*[35] For this version, Hergé transplanted the events of the story from Palestine to the fictional Emirate of Khemed and city of Wadesdah.*[36] This was a setting that he would reuse in a later adventure, *The Red Sea Sharks*.*[36] He also played down the British-German rivalry in the story.*[13] This modernised third version was issued by Casterman in 1971.*[22]

2.15.3 Critical analysis



Hergé biographer Benoît Peeters (pictured, 2010) felt that *Land of Black Gold* came across as being “rebaked”.*[37]

Hergé biographer Benoît Peeters stated that “no book has gone through more ups and downs” than *Land of Black*

Gold,*[38] adding that it carries a “mood of foreboding” caused by the impending war in the story.*[39] He also felt that the introduction of the Emir and Abdullah was “the most striking innovation in this story”,*[40] and elsewhere declared that its earlier versions contained “not the slightest trace of anti-Semitism”, despite allegations that a number of other *Adventures* featuring Jewish characters exhibited anti-Semitic stereotypes.*[41]

Jean-Marc Lofficier and Randy Lofficier believed that *Land of Black Gold* suffered from having been “rebaked”, being “pulled between the ‘old’ pre-war Tintin and the more modern one.”*[42] The Lofficiers opined that the story’s “clear concern about war and rumours of war” enable it to fit well after *King Ottokar’s Sceptre*, at the point at which Hergé had initially developed it. They felt that this pre-Second World War atmosphere also pervaded the second, coloured version of the book, but that they had nevertheless been partly removed by the creation of the third version.*[36] Despite this, they felt that the third version of the story was “better” because it incorporated elements from the spy thrillers that had become increasingly popular in Western Europe during the 1950s.*[36] Despite its problems, they thought that the Thom(p)sons ingestion of Formula 14 was “virtually inspired”, showing that Hergé “had lost none of his touch when it comes to creating unforgettable images”.*[42] They opined that the character of Abdullah “indisputably steals the show” in *Land of Black Gold*, commenting on his “love-hate” relationship with Haddock and suggesting that he is “possibly the only character to have ever succeeded in driving Tintin so batty that he loses his cool.”*[36] They ultimately awarded the story two stars out of five, feeling that Hergé had been unable to develop its “greater potential”.*[42]

Michael Farr believed that *Land of Black Gold* illustrated how “shelved material could be usefully resuscitated.”*[21] He added that in making revisions to the story for the 1971 version, “the result is disappointing, lacking the pungency which the contemporary allusion gave the earlier version”.*[34] Farr felt that in this story, the Thom(p)sons “have a splendid adventure” with the various scenarios that they get into.*[6] Harry Thompson described *Land of Black Gold* as a “patchwork effort”, believing that the final result owed little to the “story’s original satirical thrust”.*[43] He praised Khemed as Hergé’s “most successful imaginary country”, something that he attributed to its “geographic accuracy” and to the “realistic parody” of Arabic names.*[44] However, he criticised the way in which Haddock had been integrated into the story, deeming this to be “the least satisfying aspect” of it.*[45] Believing that it offered a “fine swansong” for the decline of the Thom(p)sons as central characters in the series,*[46] ultimately Thompson felt that *Land of Black Gold* retained a “somewhat fragmentary air”.*[47] Differing from Thompson’s assessment, Hergé biographer Pierre Assouline felt that the inclusion of Haddock into the story was successful, “pre-

cisely because [it] defied all logic”.*[48]

Literary critic Tom McCarthy believed that in the story, the desert represented “a space of multiple misreading”, which included the mirages, fake documents, and cases of mistaken identity.*[49] Focusing on those fake documents, he believed that it represented the theme of fakery which recurs throughout the series.*[50] Describing the scenario in which Thomson and Thompson are lost and driving around the desert, he refers to it as a “brilliantly allegorical scene”,*[50] before highlighting Hergé’s “wishful retroactive wiping out of history” by evading the war.*[51] In his psychoanalytical study of the *Adventures of Tintin*, the literary critic Jean-Marie Apostolidès dealt only briefly with *Land of Black Gold*, commenting that Calculus’ development of a cure for the Thom(p)sons consumption of N14 was a sign of his growing status and reputation as a scientist, as he moved from being the “small-time, ridiculous” inventor of *Red Rackham’s Treasure* and came to establish himself as the internationally renowned scientist of *Destination Moon*.*[52]

2.15.4 Adaptations

In 1991, a collaboration between the French studio Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each 42 minutes long. *Land of Black Gold* was the thirteenth episode of *The Adventures of Tintin* to be produced. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful”, with compositions having been actually directly taken from the panels in the original comic book.*[53]

2.15.5 References

Footnotes

- [1] Hergé 1972, pp. 1–39.
- [2] Hergé 1972, pp. 40–62.
- [3] Peeters 1989, pp. 31–32; Thompson 1991, pp. 24–25.
- [4] Assouline 2009, pp. 22–23; Peeters 2012, pp. 34–37.
- [5] Peeters 1989, p. 91; Farr 2001, p. 127.
- [6] Farr 2001, p. 133.
- [7] Farr 2001, p. 132.
- [8] Goddin 2009, p. 63.
- [9] Farr 2001, p. 132; Historia 2012, p. 40.
- [10] Goddin 2009, p. 200.
- [11] Farr 2001, pp. 130, 132.
- [12] Thompson 1991, p. 94; Farr 2001, p. 130.
- [13] Farr 2001, p. 130.

- [14] Farr 2001, p. 127; Historia 2012, p. 43.
- [15] Farr 2001, p. 131.
- [16] Thompson 1991, p. 90.
- [17] Assouline 2009, p. 63; Peeters 2012, p. 102–103.
- [18] Peeters 1989, p. 86; Lofficier & Lofficier 2002, p. 59.
- [19] Lofficier & Lofficier 2002, p. 59; Assouline 2009, pp. 63–65; Peeters 2012, pp. 106–107.
- [20] Lofficier & Lofficier 2002, pp. 59, 61.
- [21] Farr 2001, p. 127.
- [22] Lofficier & Lofficier 2002, p. 59.
- [23] Goddin 2009, p. 181.
- [24] Peeters 2012, p. 207.
- [25] Goddin 2009, p. 189.
- [26] Peeters 1989, p. 86; Assouline 2009, p. 137.
- [27] Assouline 2009, p. 137; Peeters 2012, p. 207.
- [28] Peeters 2012, pp. 209–210.
- [29] Assouline 2009, p. 138; Peeters 2012.
- [30] Peeters 2012, pp. 211–212.
- [31] Peeters 1989, p. 91; Farr 2001, p. 129; Lofficier & Lofficier 2002, p. 60.
- [32] Farr 2001, p. 129; Lofficier & Lofficier 2002, p. 62.
- [33] Lofficier & Lofficier 2002, p. 60.
- [34] Farr 2001, p. 129.
- [35] Peeters 1989, p. 91; Farr 2001, p. 130.
- [36] Lofficier & Lofficier 2002, p. 61.
- [37] Peeters 2012, p. 86.
- [38] Peeters 1989, p. 85.
- [39] Peeters 1989, p. 86.
- [40] Peeters 1989, p. 91.
- [41] Peeters 2012, p. 209.
- [42] Lofficier & Lofficier 2002, p. 62.
- [43] Thompson 1991, p. 91.
- [44] Thompson 1991, p. 94.
- [45] Thompson 1991, pp. 54–55.
- [46] Thompson 1991, p. 96.
- [47] Thompson 1991, p. 95.
- [48] Assouline 2009, p. 138.
- [49] McCarthy 2006, p. 23.
- [50] McCarthy 2006, p. 24.
- [51] McCarthy 2006, pp. 41–42.
- [52] Apostolidès 2010, p. 179.
- [53] Lofficier & Lofficier 2002, p. 90.

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2.15.6 External links

- *Land of Black Gold* at the Official Tintin Website
- *Land of Black Gold* at Tintinologist.org

2.16 Destination Moon (comics)

Destination Moon (French: *Objectif Lune*) is the sixteenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised

weekly in the newly established *Tintin* magazine from March to September 1950. The plot tells of young reporter Tintin and his friend Captain Haddock who receive an invitation from Professor Calculus to come to Syldavia, where Calculus is working on a top-secret project in a secure government facility to plan a manned mission to the Moon.

Destination Moon was published in book form by Casterman in 1953 shortly after its conclusion. Hergé concluded the arc begun in this story with *Explorers on the Moon*, while the series itself became a defining part of the Franco-Belgian comics tradition. Critics have praised the illustrative detail of the book, but have expressed mixed views of the story. The story was adapted for both the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.16.1 Synopsis

Tintin, Snowy, and Haddock travel to join Professor Calculus, who has been commissioned by the Syldavian government to secretly build a rocket ship that will fly to the Moon. Arriving at the Sprodj Atomic Research Centre, they meet the Centre's managing director, Mr. Baxter, and Calculus' assistant, the engineer Frank Wolff. After witnessing Calculus test out a new multiplex helmet for the planned mission, they are informed of the plan. Haddock is against the idea, but due to his hearing problems, Calculus instead hears him agreeing. An unmanned sub-scale prototype of the rocket —the “X-FLR6” — is launched on a circumlunar mission to photograph the far side of the Moon and test Calculus's nuclear rocket engine. Before the launch, the centre's radar picks up a plane which drops three paratroopers near to the centre; the incident coincides with the arrival of the police detectives Thomson and Thompson, who are initially mistaken for the intruders.* [1]

Tintin sets out to locate the spies, telling Haddock to follow from the base, as he suspects a spy is in the base. Wolff follows Haddock out of suspicion. When Tintin spots the paratroopers, he is shot before he is able to do anything. At the same time, the power goes out inside the base, and confusion ensues, with neither Haddock nor Wolff explaining clearly what happened.* [2]

This incident confirms the Centre's suspicions that the paratroopers were agents of a foreign power, but Tintin fears that efforts to trace any leaked information would be futile. The rocket is successfully launched and orbits the moon as planned, but on its return it is then intercepted by an unknown foreign power, who have used the leaked information concerning the rocket's radio control. However, Tintin had anticipated this and asked Calculus to rig a self-destruct mechanism for the rocket. The centre destroys the rocket to prevent it from falling into enemy hands. Tintin reasons that there must have been

an inside spy who leaked information to the paratroopers, but no suspects are found. Preparations are made for the manned expedition to the moon, but after an argument with Haddock, in which Haddock accuses Calculus of “acting the goat”, Calculus becomes irate and shows Haddock everything that has been built. However, in doing so, Calculus forgets to look where he is going, falls down a ladder and suffers amnesia.* [3]

After failing to bring his memory back through recent events, Haddock opts to use a violent shock to overcome Calculus' amnesia, though his attempts repeatedly backfire. Eventually, after saying the phrase “acting the goat”, Haddock successfully triggers Calculus' memories. After regaining his knowledge on the rocket, construction is eventually completed, and the final preparations are made. On the night of the launch, Haddock initially backs out, though after hearing Thomson and Thompson feeling he would be too old to go, he angrily declares he will go. The crew of the rock finally board the rocket, and later lose consciousness as the rocket successfully takes off, due to the sudden force. However, despite attempting to make contact, the ground crew are unable to get through, with the book ending with the rocket flying towards the moon, with the ground crew repeatedly calling “Moon Rocket, are you receiving me?”.* [4]

2.16.2 History

Background

Hergé first devised the idea of sending Tintin on a mission to the Moon while he was working on *Prisoners of the Sun* (1949).* [5] His decision to move into the field of science fiction might have been influenced by his friendly rivalry with his colleague Edgar P. Jacobs, who had recently had success with his own science fiction comic, *The Secret of the Swordfish* (1950–53).* [6] He decided that it would be a two-volume story arc, as had proved successful with his earlier arcs, *The Secret of the Unicorn* (1943) and *Red Rackham's Treasure* (1944), and *The Seven Crystal Balls* (1948) and *Prisoners of the Sun*.* [5] He had initially intended on beginning this story after the culmination of *Prisoners of the Sun*, but both his wife Germaine Remi and his close friend Marcel Dehaye convinced him to proceed with *Land of Black Gold* (1950), a story that he had previously left unfinished, instead.* [7]

Seeking advice on the story, Hergé consulted his friend Bernard Heuvelmans, who had authored the non-fiction book *L'Homme parmi les étoiles* (“Man Among the Stars”).* [6] In autumn 1947, Heuvelmans and Jacques Van Melkebeke developed a script for the story, which they gave to Hergé. This version based Calculus' lunar expedition in a fictional location, Radio City, in the United States. It featured a return of Professor Decimus Phostle, a character who had previously appeared in *The Shooting Star* (1942), but this time as an antagonist; Phostle had sold the secrets of the mission in order to attain funds to



A German V-2 rocket being tested in 1942. The V-2 would serve as a major inspiration for Hergé in the work.

buy a diamond for the actress Rita Hayworth.* [8] In early 1948, Hergé produced two black-and-white pages of this version of the story before abandoning it.* [9] Hergé retained some elements of this original script in his finished version, namely the scenes in which Haddock drinks whiskey in a gravity-free environment and that in which Haddock goes for a space walk and nearly becomes a satellite of Adonis, which appear on pages 5 and 8 of *Explorers on the Moon*.* [10] Nevertheless, Heuvelmans thought his influence on the story to be more significant, stating that “In going through the two books we [he and Van Melkebeke] really had the impression that it was what we had originally done at the beginning. In broad outline, that was it.”* [11]

Hergé hoped for the story to be as realistic as possible, and sought to eschew fantastical elements.* [12] In his own words, it contained “no moonmen, no monsters, no incredible surprises”.* [13] To ensure this realism, he collected a wide range of documents about rockets and space travel with which to conduct research.* [14] In this he was aided by Heuvelmans, who collected pictures of rockets and atomic research facilities for him.* [15] Hergé's research archive included an article from the American magazine *Collier's* which discussed how humanity could reach the moon,* [14] as well as books by Pierre Rousseau and Auguste Piccard.* [16] A further work that he used was *L'Astronautique*, a book on putative space travel by the physicist Alexander Ananoff,* [17] with whom Hergé began a correspondence in April 1950.* [18] He

also visited the Ateliers de Constructions Electriques de Charleroi's Center for Atomic Research, striking up a subsequent correspondence with its director, Max Hoyaux.* [19] Hergé incorporated much of this technical information into the story, but juxtaposed it with moments of humour to make it more accessible to his young readership.* [20]

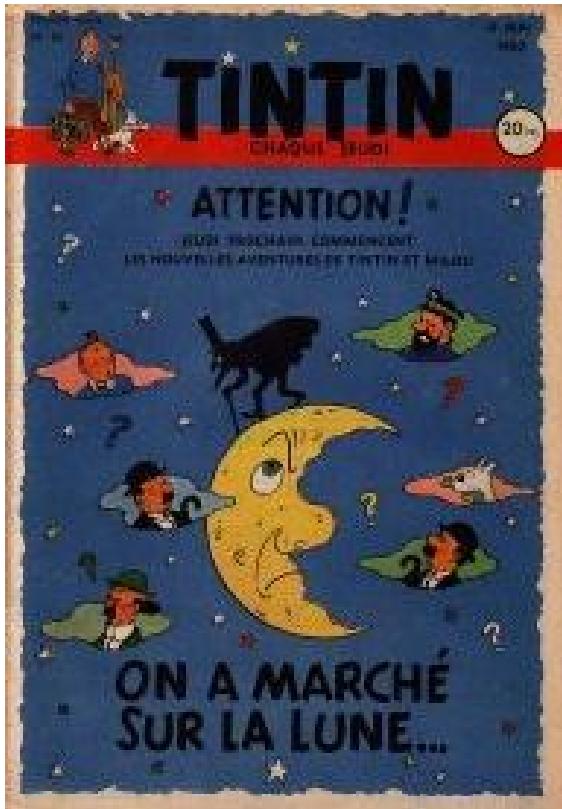
According to literary critics Jean-Marc Lofficier and Randy Lofficier, possible fictional influences on Hergé's story include Jules Verne's 1870 novel *Around the Moon* and the 1950 American film *Destination Moon*.* [21] Hergé was certainly inspired by a number of photographic stills from the *Destination Moon* film which had been published.* [22] The computer system at the Sprodj space centre was visually based upon the UNIVAC I, the first computer to be created for non-military purposes.* [23] Hergé based his moon rocket on the designs of the V-2 rocket which had been developed by German scientists during World War II.* [14] The red-and-white checker pattern on Hergé's rocket was based upon an illustration of a V-2 which Hergé had come upon in Leslie Simon's 1947 book *German Research in World War II*.* [21] He commissioned the construction of a model rocket with detachable parts from his assistant Arthur Van Noeyen. He took the model to Paris where he showed it to Ananoff, asking him if it was realistic representation of what a moon rocket might look like. He and his then used the model from which to accurately sketch when producing the comic.* [24]

Hergé also inserted a cameo of Jacobs into the story, using him as the basis for a scientist that appears on page 40 of *Destination Moon*, a nod to Jacobs' inclusion of a reference to Hergé in one of his *Blake and Mortimer* mysteries, *The Mystery of the Great Pyramid* (1954).* [25]

Publication

Hergé announced the upcoming story with two consecutive covers of *Tintin* magazine each depicting the Moon.* [26] The story began serialisation in the Belgium's *Tintin* magazine from 30 March 1950, in the French language.* [27] It then began serialisation over the border in France, in that country's edition of the magazine, from 11 May 1950.* [27] During this time, there were changes to how Hergé conducted his work; on 6 April 1950, he established Studios Hergé as a public company.* [28] The Studios were based in his Avenue Delleur house in Brussels,* [29] with Hergé making a newly purchased country house in Céroux-Mousty his and Germaine's main abode.* [30] The Studios would provide both personal support to Hergé and technical support for his ongoing work.* [31] He hired Bob de Moor as his primary apprentice at the Studios in March 1951.* [32]

The story was collected together and published by Editions Casterman as *Objectif Lune* in 1953.* [27] The title had been Hergé's own choice, having rejected Cast-



The cover of Tintin magazine that first announced the impending Moon adventure

erman's suggestion of *Tintin and the Nuclear Rocket*.*[33] For publication in book form, the story was re-coloured, with various changes being made; for instance, in the serialised version, the uniforms worn by staff were green, and they are changed to blue for the book volume.*[21] A number of scenes were also deleted.*[21] Hergé sent a copy to Ananoff, with a message stating that "Your help, your knowledge, has been invaluable, enabling me to get my little characters to the Moon... and to bring them back safe and sound." * [34] An English-language translation of the book was published in 1959.*[5]

Marking the Apollo 11 Moon landings in 1969, Hergé produced an illustration in which NASA astronaut arrived on the moon only to be greeted by Tintin carrying a sign welcoming him.*[5] That same year, the French magazine *Paris Match* commissioned him to produce a short comic documenting the Apollo 11 landings.*[35]

2.16.3 Critical analysis

Jean-Marc Lofficier and Randy Lofficier believed that the two-part story "belongs" to Calculus, because his "cosmic vision moves the story forward".*[36] They further expressed the opinion that Wolff was a unique character in the *Adventures of Tintin*, suggesting that he is akin to a character from a John le Carré novel.*[36] They felt that the moon adventure was "Hergé at his

best... a triumphant achievement on every level", awarding both halves of the story five stars out of five.*[37] Harry Thompson described the entire moon adventure as "a technical masterpiece" as a result of its "uncannily accurate" depiction of the moon.*[38] Hergé biographer Pierre Assouline felt that the two moon adventures "mark a stage in the development of Hergé's work".*[39] Conversely, Hergé biographer Benoît Peeters was critical of the two-part story arc, stating that they had "neither the liveliness and dynamism" of *The Secret of the Unicorn*-*Red Rackham's Treasure*, "nor the supernatural quality" of *The Seven Crystal Balls*-*Prisoners of the Sun*.*[40]

In his psychoanalytical study of the *Adventures of Tintin*, the literary critic Jean-Marie Apostolidès praised the *Destination Moon-Explorers on the Moon* story arc for its "meticulous attention to scientific facts", but added that this had also resulted in the story's "rather pedagogical tone".*[41] He added that in these stories, the main division was "no longer Good and Evil" as it had been in previous *Adventures*, but "Truth and Error".*[41] Apostolidès opined that despite being a "fussy and somewhat ridiculous character", through his scientific achievements Calculus grows to the "stature of a giant" in this arc, eclipsing Sir Francis Haddock (from *The Secret of the Unicorn*) as the series' "founding ancestor".*[42] He goes on to claim that in becoming the "sacred ancestor", the voyage to the moon becomes "a mystical quest" with science as its guiding religion.*[43] Drawing comparisons between this arc and the *Prisoners of the Sun* story, he drew symbolic links between the scientific centre and the Inca Temple of the Sun, but noted that here Calculus was the "high priest" rather than the sacrificial victim as he had been in the previous story.*[44] Moving on to discuss the moon rocket in these stories, Apostolidès described it as a phallic object which penetrated the "virgin territory" of the moon.*[45] At the same time, he described the rocket as a "maternal belly" in which the space explorers slept.*[45]

Literary critic Tom McCarthy stated that in the *Destination Moon-Explorers of the Moon* story arc, Calculus "embodies Hergé's... own wartime position, spun out into a post-war environment", representing a genius driven by his work whose activities are coincidental to national and political causes.*[46] He suggested that the scene in which Captain Haddock rides a pantomime hobby horse can be contrasted with the many scenes in which Haddock is thrown off of a horse's back during the *Adventures*.*[47] McCarthy also interpreted the scene in which Calculus cries and tears at his hair in response to the rocket's capture by the enemy as reflecting Hergé's own anxieties at having his work published and reinterpreted by his readers.*[48] He was also of the opinion that several scenes in *Destination Moon* reflected recurring themes throughout the series; he suggested that Haddock's attempts at smuggling whisky into Syldavia echoed the smuggling of treasure in *The Secret of the Unicorn*,*[49] while the "correction" in which Thompson

and Thomson were recognised as not being spies reflected a theme of corrections in the series.* [50] He also believed that there was an example of Hergé's secret vulgarity within *Destination Moon*, with a diagram above Calculus' head in one scene resembling buttocks.* [51]

2.16.4 Adaptation

In 1957, the animation company Belvision Studios produced a string of colour adaptations based on Hergé's original comics, adapting eight of the *Adventures* into a series of daily five-minute episodes. *Destination Moon* was the first to be adapted in the second animated series; it was directed by Ray Goossens and written by Greg, a well-known cartoonist who was to become editor-in-chief of *Tintin* magazine.* [52]

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. *Destination Moon* was the fourteenth story to be adapted and was divided into two twenty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being "generally faithful" to the original comics, to the extent that the animation was directly adopted from Hergé's original panels.* [53]

2.16.5 References

Footnotes

- [1] Hergé 1959, pp. 1–19.
- [2] Hergé 1959, pp. 20–22.
- [3] Hergé 1959, pp. 23–46.
- [4] Hergé 1959, pp. 47–62.
- [5] Farr 2001, p. 135.
- [6] Peeters 2012, p. 218.
- [7] Goddin 2009, p. 189.
- [8] Thompson 1991, pp. 138–139; Farr 2001, p. 138; Lofficier & Lofficier 2002, p. 65; Peeters 2012, p. 218.
- [9] Peeters 1989, p. 94; Thompson 1991, p. 139; Peeters 2012, p. 218.
- [10] Thompson 1991, p. 139; Peeters 2012, pp. 220–221.
- [11] Assouline 2009, p. 172.
- [12] Peeters 1989, p. 94; Farr 2001, p. 135.
- [13] Peeters 1989, p. 94.
- [14] Farr 2001, p. 136.
- [15] Assouline 2009, p. 172; Peeters 2012, p. 222.
- [16] Assouline 2009, p. 170.
- [17] Lofficier & Lofficier 2002, p. 65; Goddin 2011, p. 8.
- [18] Peeters 2012, p. 225.
- [19] Assouline 2009, pp. 170–171; Peeters 2012, p. 225.
- [20] Thompson 1991, p. 143.
- [21] Lofficier & Lofficier 2002, p. 65.
- [22] Goddin 2011, p. 10.
- [23] Goddin 2011, p. 22.
- [24] Peeters 1989, p. 95; Thompson 1991, pp. 142–143; Farr 2001, p. 136; Assouline 2009, p. 171; Peeters 2012, p. 227.
- [25] Farr 2001, p. 141; Goddin 2011, p. 20; Peeters 2012, p. 243.
- [26] Goddin 2011, p. 7.
- [27] Lofficier & Lofficier 2002, p. 63.
- [28] Farr 2001, p. 141; Assouline 2009, p. 147; Peeters 2012, p. 226.
- [29] Peeters 2012, p. 226.
- [30] Peeters 2012, p. 229.
- [31] Assouline 2009, p. 148.
- [32] Assouline 2009, pp. 152–153; Peeters 2012, p. 231.
- [33] Goddin 2011, p. 27.
- [34] Goddin 2011, p. 38.
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- [36] Lofficier & Lofficier 2002, p. 64.
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- [39] Assouline 2009, p. 174.
- [40] Peeters 1989, p. 97.
- [41] Apostolidès 2010, p. 179.
- [42] Apostolidès 2010, p. 182.
- [43] Apostolidès 2010, p. 184.
- [44] Apostolidès 2010, pp. 184–185.
- [45] Apostolidès 2010, p. 186.
- [46] McCarthy 2006, p. 42.
- [47] McCarthy 2006, p. 132.
- [48] McCarthy 2006, p. 189.
- [49] McCarthy 2006, p. 127.
- [50] McCarthy 2006, p. 23.
- [51] McCarthy 2006, p. 109.
- [52] Lofficier & Lofficier 2002, pp. 87–88.
- [53] Lofficier & Lofficier 2002, p. 90.

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2.16.6 External links

- *Destination Moon* at the Official Tintin Website
- *Destination Moon* at Tintinologist.org

2.17 Explorers on the Moon

Explorers on the Moon (French: *On a marché sur la Lune*) is the seventeenth of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised weekly in the newly established *Tintin* magazine from October 1952 to December 1953. Completing an arc begun in *Destination Moon*, the story tells of young reporter Tintin, his dog Snowy, and friends Captain Haddock, Professor Calculus, and Thomson and Thompson who are aboard a manner rocket mission to the moon.

Explorers on the Moon was published in book form by Casterman after its serialisation. Hergé continued *The Adventures of Tintin* with *The Calculus Affair*, while the series itself became a defining part of the Franco-Belgian comics tradition. Critics have praised the illustrative detail of the book, but have expressed mixed views of the story. The story was adapted for both the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.17.1 Synopsis

Professor Calculus, Tintin, Tintin's dog Snowy, Captain Haddock, and Calculus' assistant Frank Wolff are aboard an atomic-powered rocket to the Moon. Soon after takeoff they discover that the detectives Thomson and Thompson have accidentally stowed away on board, putting a strain on the oxygen supply. The detectives accidentally turn off the motor, disrupting the artificial gravity and sending everyone floating until Tintin corrects the problem. They then suffered a relapse of the Formula 14 drug (seen in *Land of Black Gold*), resulting in their hair to grow rapidly in multiple colours. Calculus administers a cure. Haddock, who has smuggled whisky on board the rocket, gets drunk and takes an impromptu spacewalk, during which he briefly becoming a satellite of the asteroid Adonis but Tintin is able to rescue him.* [1]

The rocket lands in the Hipparchus Crater, with Tintin being the first human to step on the Moon. Three days later, Haddock, Wolff and Tintin take the battery-powered tank to explore some stalactite caves in the direction of the Ptolemaeus Crater; inside a cave Snowy slips into an ice-covered fissure, with Tintin rescuing him. Later aboard the ship, Tintin is overwhelmed by a third stowaway, Colonel Jorgen, a spy who had been smuggled aboard by Wolff, who has been blackmailed by a foreign power. With Wolff's help, Jorgen seeks to hijack the ship and return it to Earth, but is foiled by Tintin.* [2]

Due to the strain on the oxygen supplies, the crew decides to abandon most of the equipment and to cut short the lunar stay. The repair work is completed slightly ahead of schedule, and the rocket cleared for lift-off. Halfway to Earth, Jorgen escapes his bonds and tries to kill Tintin; Wolff seeks to prevent him, and in their struggle over a

gun Jorgen is killed. When it is revealed that there will not be enough oxygen aboard for the crew to survive the journey, Wolff sacrifices himself by opening the airlock and floating out into space to his death. The crew fall unconscious but Tintin sets the rocket to auto-pilot and it arrives back in Syldavia safely.*[3]

2.17.2 History

Background

Hergé first devised the idea of sending Tintin on a mission to the moon while he was working on *Prisoners of the Sun*.*[4] His decision to move into the field of science-fiction might have been influenced by his friendly rivalry with his colleague Edgar P. Jacobs, who had recently had success with his own science-fiction comic, *The Secret of the Swordfish*.*[5] He decided that it would be a two-volume story arc, as had proved successful with his earlier arcs, *The Secret of the Unicorn* and *Red Rackham's Treasure*, and *The Seven Crystal Balls* and *Prisoners of the Sun*.*[4] He had initially intended on beginning this story after the culmination of *Prisoners of the Sun*, although both his wife Germaine Remi and his close friend Marcel Dehaye convinced him to proceed with *Land of Black Gold*, a story that he had previously left unfinished, instead.*[6]



A German V-2 rocket being tested in 1942. The V-2 would serve as a major inspiration for Hergé in the work.

Seeking advice on the story, Hergé consulted his friend

Bernard Heuvelmans, who had authored the non-fiction book *L'Homme parmi les étoiles* ("Man Among the Stars").*[5] In autumn 1947 Heuvelmans and Jacques Van Melkebeke developed a script for the story, which they gave to Hergé. This version based Calculus' lunar expedition in a fictional location, Radio City, in the United States. It featured a return of Professor Decimus Phostle, a character who had previously appeared in *The Shooting Star*, but this time as an antagonist; Phostle had sold the secrets of the mission in order to attain funds to buy a diamond for the actress Rita Hayworth.*[7] In early 1948, Hergé produced two black-and-white pages of this version of the story before abandoning it.*[8] Hergé retained some elements of this original script in his finished version, namely the scenes in which Haddock drinks whiskey in a gravity-free environment and that in which Haddock is walking on the moon and nearly becomes a satellite of Adonis, which appear on pages 5 and 8 of the final book version respectively.*[9] Nevertheless, Heuvelmans thought his influence on the story to be more significant, stating that "In going through the two books we [he and Van Melkebeke] really had the impression that it was what we had originally done at the beginning. In broad outline, that was it."*[10]

Hergé hoped for the story to be as realistic as possible, and sought to eschew fantastical elements.*[11] In Hergé's own words, it contained "no moonmen, no monsters, no incredible surprises".*[12] To ensure this realism, he collected a wide range of documents about rocketry and space travel with which to conduct research.*[13] In this he was aided by Heuvelmans, who collected pictures of rockets and atomic research facilities for him.*[14] Hergé's research archive included an article from the American magazine *Collier's* which discussed how humanity could reach the moon,*[13] as well as books by Pierre Rousseau and Auguste Piccard.*[15] A further work that he used was *L'Astronautique*, a book on putative space travel by the physicist Alexander Ananoff,*[16] with whom Hergé began a correspondence in April 1950.*[17] He also visited the Center for Atomic Research of the Ateliers de Constructions Electriques de Charleroi, striking up a subsequent correspondence with its director, Max Hoyaux.*[18] Possible fictional influences on Hergé's story include the 1950 American film *Destination Moon* and Jules Verne's 1870 novel *Around the Moon*, both of which contain similarities with the comic story.*[19] Hergé was certainly inspired by a number of photographic stills from the *Destination Moon* film which had been published.*[20] Hergé incorporated much of this technical information into the story, but juxtaposed it with moments of humour to make it more accessible to his young readership.*[21]

Hergé based his moon rocket on the designs of the V-2 rocket which had been developed by German scientists during World War II.*[13] The red-and-white checker pattern on Hergé's rocket was based upon an illustration of a V-2 which Hergé had come upon in Leslie

Simon's 1947 book *German Research in World War II*.^[19] He commissioned the construction of a model rocket with detachable parts from his assistant Arthur Van Noeyen. He took the model to Paris where he showed it to Ananoff, asking him if it was realistic representation of what a moon rocket might look like. He and his then used the model from which to accurately sketch when producing the comic.^[22] The computer system at the Sprodj space centre was visually based upon the **UNIVAC I**, the first computer to be created for non-military purposes.^[23] Hergé introduced the character of Boris Jorgen into the story, who had previously appeared as an antagonist in *King Ottokar's Sceptre*.^[24] He added evidence for water on the moon at the advice of Heuvelmans.^[25]

Publication

On 7 September 1950, Hergé broke off the story with the statement "end of part one".^[26] He felt the need for a break from work, having fallen back into clinical depression. He and his wife Germaine went on holiday to Gland in Switzerland, before returning to Brussels in late September.^[27] Many readers sent letters to *Tintin* asking why *Explorers on the Moon* was no longer being serialised, with a rumour emerging that Hergé had died.^[28] On 18 April 1951, he published an open letter in the magazine explaining his absence as a result of illness caused by exhaustion and included an illustration of himself sprawled out on an armchair.^[28] As Hergé planned his return to work, covers of *Tintin* magazine announced the imminent return of the story.^[29] *Explorers of the Moon* would resume after an eighteen-month hiatus,^[30] returning in the 9 April 1951 issue, accompanied with a summary of the story so far.^[31] Its final installment appeared on 31 December 1953.^[10]

Republication

Upon the serial's publication, Hergé faced criticism for including Wolff's suicide in the story; suicide was widely viewed as a sin in Catholic-dominated Belgium. In deference to these critics, for the published book version he added Wolff's line of "perhaps by some miracle I shall escape too", to make the scene seem a less obvious suicide. Years later, Hergé expressed regret that he had capitulated on this issue.^[32] The story was collected together and published by Editions Casterman as *On a Marché Sur La Lune* in 1954.^[33] Publishers were unhappy with this title, which translates as "They Walked on the Moon", but Hergé resolutely refused to make a change.^[34]

2.17.3 Critical analysis

Jean-Marc Lofficier and Randy Lofficier believed that the two-part story "belongs" to Calculus, because his "cos-

mic vision moves the story forward".^[24] They further expressed the opinion that Wolff was a unique character in the *Adventures of Tintin*, suggesting that he is akin to a character from a John le Carré novel.^[24] Referring specifically to *Explorers on the Moon*, they opined that it was "a true epic of the human imagination", believing that its depiction of the moon has "withstood the test of time" more than other "proto-space exploration novels".^[35] They felt that the moon adventure was "Hergé at his best... a triumphant achievement on every level", awarding both halves of the story five stars out of five.^[35]



Hergé biographer Benoît Peeters (pictured, 2010) felt that Wolff's character brought "a tragic note" to the story.^[36]

Hergé biographer Pierre Assouline felt that the two moon adventures "mark a stage in the development of Hergé's work".^[37] Hergé biographer Benoît Peeters praised the "gradual introduction into the story of a real dimension of evil" as being something particularly effective.^[38] He also expressed the view that Wolff brings "a tragic note" to the story, comparing him to the characters in the stories of Graham Greene.^[38] He was critical of the two-part story arc, stating that they had "neither the liveliness and dynamism" of *The Secret of the Unicorn* and *Red Rackham's Treasure*, "nor the supernatural quality" of *The Seven Crystal Balls-Prisoners of the Sun*.^[38]

Harry Thompson noted that *Explorers of the Moon* was widely regarded as Hergé's "greatest artistic achievement",^[39] describing the entire moon adventure as "a technical masterpiece" as a result of its "uncannily accurate" depiction of the moon.^[40] Thompson expressed his opinion that *Explorers* could be compared to the work of science-fiction writers Jules Verne and H. G. Wells.^[41] Focusing on the scene in which the Thom(p)s hair grows rapidly in bright colours, he stated that it provides an abrupt contrast with "the almost scholastic nature of the rest of the story", and that it "injects a few bright splashes" into an otherwise "carefully restrained colour scheme".^[42] Philippe Goddin praised the depiction of the rocket's landing as "a magnificent spectacle, well worth the double space spread given by Hergé",^[43] also highlighting what he perceived as the ending's "unprecedented dramatic tension".^[44]

In his psychoanalytical study of the *Adventures of Tintin*, the literary critic Jean-Marie Apostolidès praised the *Destination Moon-Explorers on the Moon* story arc for its “meticulous attention to scientific facts”, but added that this had also resulted in the story’s “rather pedagogical tone”.^{*[45]} He added that in these stories, the main division was “no longer Good and Evil” as it had been in previous *Adventures*, but “Truth and Error”.^{*[45]} Apostolidès opined that despite being a “fussy and somewhat ridiculous character”, through his scientific achievements Calculus grows to the “stature of a giant” in this arc, eclipsing Sir Francis Haddock (from *The Secret of the Unicorn*) as the series’ “founding ancestor”.^{*[46]} He goes on to claim that in becoming the “sacred ancestor”, the voyage to the moon becomes “a mystical quest” with science as its guiding religion.^{*[47]} Drawing comparisons between this arc and the *Prisoners of the Sun* story, he drew symbolic links between the scientific centre and the Inca Temple of the Sun, but noted that here Calculus was the “high priest” rather than the sacrificial victim as he had been in the previous story.^{*[48]} Moving on to discuss the moon rocket in these stories, Apostolidès described it as a phallic object which penetrated the “virgin territory” of the moon.^{*[49]} At the same time, he described the rocket as a “maternal belly” in which the space explorers slept.^{*[49]} Commenting specifically on *Explorers on the Moon* he commented that the protagonists of the story reverted to childhood when exploring the moon, believing that they had treated it like a theme park.^{*[50]}

Literary critic Tom McCarthy stated that in the *Destination Moon-Explorers on the Moon* story arc, Calculus “embodies Hergé’s... own wartime position, spun out into a post-war environment”, representing a genius driven by his work whose activities are coincidental to national and political causes.^{*[51]} He suggested that *Explorers of the Moon* was “perhaps both the most wildly adventurous and the most contemplative” installment in the series.^{*[52]} He felt that the inclusion of Jorgan being smuggled aboard the rocket as a stowaway reflected the idea of the “stranger” penetrating the “home”, something which he thought was present in other *Adventures*.^{*[53]} Commenting on the scene in which Haddock smuggles a whisky bottle inside the *Guide to Astrology*, he states “the text, in this case, is hollow, smuggling something else”, which he believed was a reversal of the appearance of a parchment hidden within a model ship in *The Secret of the Unicorn*.^{*[54]}

2.17.4 Adaptation

In 1957, the animation company Belvision Studios produced a string of colour adaptations based on Hergé’s original comics, adapting eight of the *Adventures* into a series of daily five-minute episodes. *Explorers on the Moon* was the second to be adapted in the second animated series; it was directed by Ray Goossens and writ-

ten by Greg, a well-known cartoonist who was to become editor-in-chief of *Tintin* magazine.^{*[55]}

In 1991, a second animated series based upon *The Adventures of Tintin* was produced, this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana. *Explorers on the Moon* was the fifteenth story to be adapted and was divided into two twenty-minute episodes. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful” to the original comics, to the extent that the animation was directly adopted from Hergé’s original panels.^{*[56]}

2.17.5 References

Footnotes

- [1] Hergé 1954, pp. 1-11.
- [2] Hergé 1954, pp. 12-48.
- [3] Hergé 1954, pp. 49-62.
- [4] Farr 2001, p. 135.
- [5] Peeters 2012, p. 218.
- [6] Goddin 2009, p. 189.
- [7] Thompson 1991, pp. 138–139; Farr 2001, p. 138; Lofficier & Lofficier 2002, p. 65; Peeters 2012, p. 218.
- [8] Peeters 1989, p. 94; Thompson 1991, p. 139; Peeters 2012, p. 218.
- [9] Thompson 1991, p. 139; Peeters 2012, pp. 220–221.
- [10] Assouline 2009, p. 172.
- [11] Peeters 1989, p. 94; Farr 2001, p. 135.
- [12] Peeters 1989, p. 94.
- [13] Farr 2001, p. 136.
- [14] Assouline 2009, p. 172; Peeters 2012, p. 222.
- [15] Assouline 2009, p. 170.
- [16] Lofficier & Lofficier 2002, p. 65; Goddin 2011, p. 8.
- [17] Peeters 2012, p. 225.
- [18] Assouline 2009, pp. 170–171; Peeters 2012, p. 225.
- [19] Lofficier & Lofficier 2002, p. 65.
- [20] Goddin 2011, p. 10.
- [21] Thompson 1991, p. 143.
- [22] Peeters 1989, p. 95; Thompson 1991, pp. 142–143; Farr 2001, p. 136; Assouline 2009, p. 171; Peeters 2012, p. 227.
- [23] Goddin 2011, p. p22.
- [24] Lofficier & Lofficier 2002, p. 64.

- [25] Thompson 1991, p. 146; Farr 2001, p. 138.
- [26] Peeters 2012, p. 227; Goddin 2011, p. 13.
- [27] Peeters 2012, pp. 227–228.
- [28] Peeters 2012, p. 230.
- [29] Goddin 2011, p. 17.
- [30] Thompson 1991, p. 149; Farr 2001, p. 141.
- [31] Peeters 2012, p. 232.
- [32] Peeters 1989, p. 97; Thompson 1991, p. 148; Assouline 2009, p. 74.
- [33] Lofficier & Lofficier 2002, p. 63.
- [34] Thompson 1991, p. 149.
- [35] Lofficier & Lofficier 2002, p. 66.
- [36] Peeters 2012, p. 97.
- [37] Assouline 2009, p. 174.
- [38] Peeters 1989, p. 97.
- [39] Thompson 1991, p. 144.
- [40] Thompson 1991, p. 138.
- [41] Thompson 1991, p. 146.
- [42] Thompson 1991, pp. 146–147.
- [43] Goddin 2011, p. 29.
- [44] Goddin 2011, p. 36.
- [45] Apostolidès 2010, p. 179.
- [46] Apostolidès 2010, p. 182.
- [47] Apostolidès 2010, p. 184.
- [48] Apostolidès 2010, pp. 184–185.
- [49] Apostolidès 2010, p. 186.
- [50] Apostolidès 2010, pp. 187–188.
- [51] McCarthy 2006, p. 42.
- [52] McCarthy 2006, p. 172.
- [53] McCarthy 2006, p. 79.
- [54] McCarthy 2006, p. 17.
- [55] Lofficier & Lofficier 2002, pp. 87–88.
- [56] Lofficier & Lofficier 2002, p. 90.

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2.17.6 External links

- *Explorers on the Moon* at the Official Tintin Website
- *Explorers on the Moon* at Tintinologist.org

2.18 The Calculus Affair

The Calculus Affair (French: *L'Affaire Tournesol*) is the eighteenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story was serialised weekly in the newly established *Tintin* magazine from December 1954 to February 1956. The narrative follows the attempts of young reporter Tintin, his dog Snowy, and friend Captain Haddock to rescue Professor Calculus, a scientist who has developed a machine capable of destroying objects with sound waves, after the latter is the subject to kidnapping attempts from the competing countries of Borduria and Syldavia.

Hergé continued *The Adventures of Tintin* with *The Red Sea Sharks*, while the series itself became a defining part of the Franco-Belgian comics tradition. Critically well-received, various commentators have described *The Calculus Affair* as one of the best *Adventures of Tintin*. The story was adapted for both the 1957 Belvision animated series, *Hergé's Adventures of Tintin*, and for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.18.1 Synopsis

During a thunderstorm, glass and porcelain items at Marlinspike Hall shatter unexplainably. Insurance salesman Jolyon Wagg arrives at the house, annoying Captain Haddock. Gunshots are heard in the Hall's grounds, and Tintin and Haddock discover a wounded man speaking in a foreign accent who soon disappears. The next morning, Professor Calculus leaves for Geneva to attend a conference in nuclear physics. Tintin and Haddock use the opportunity to investigate Calculus' laboratory, there discovering that his experiments were responsible for the glass-shattering of the previous night. While exploring, they are attacked by a stranger, who then escapes; fearing that Calculus is in danger, Tintin, Haddock, and Snowy head for Geneva. In Geneva, they learn that Calculus has gone to Nyon to meet Professor Topolino, an expert in ultrasonics. Driving there in a taxi, their car is attacked by two men in another car, who force theirs into Lake Geneva. Surviving the attack, Tintin and Haddock continue to Nyon, where they find Topolino bound and gagged in his cellar. As Tintin questions the professor, the house blows up, but they all survive.*[1]

Tintin and Haddock meet the detectives Thomson and Thompson, who reveal that the wounded man at Marlinspike was Syldavian. Tintin surmises that Calculus had invented an ultrasonic device capable of being used as a weapon of mass destruction, which both Syldavian and Bordurian intelligence agents are now seeking to obtain. Discovering that Bordurian spies have kidnapped Calculus and are holding him hostage in their Rolle embassy, Tintin and Haddock seek to rescue him, but during the attempt he is captured by Syldavian agents, who are able

to escape by plane to their home country. The next morning, Tintin and Haddock learn that Bordurian fighters shot down the Syldavian plane and captured Calculus, who is now being held in Borduria. They travel to Borduria's capital, Szohôd, intent on rescuing him.*[2]

In the city, they are escorted to their hotel by agents of the Bordurian secret police, who have been ordered to monitor the duo by police chief Colonel Sponz. Aware that they are being monitored, Tintin and Haddock escape the hotel and hide in the opera house, where Bianca Castafiore is performing. When police come searching for them, they hide in Castafiore's closet; after Sponz comes to visit Castafiore in her dressing room, Tintin is able to steal papers that will secure Calculus' release from the fortress of Bakhine from his coat pocket. After disguising themselves as officials from the Red Cross, Tintin and Haddock are able to get Calculus released from prison and with him escape from Borduria aboard a tank. Back at Marlinspike Hall, Calculus reveals that he forgot to take his plans for the ultrasonic device with him to Geneva, and that he had left it at home all along; he destroys the plans so that they could not be used to create a weapon.*[3]

2.18.2 History

Background



A Soviet tank destroyed in the Hungarian Revolution of 1956, one of the pivotal moments of the Cold War

The Calculus Affair was produced at the height of the Cold War and reflected the conflict's tensions.*[4] At the time, espionage thrillers were proving popular in France and Belgium.*[5] Started in December 1954, *The Calculus Affair* marked a return to the single volume format which was to persist for the rest of the series.*[6] Before working on the book, Hergé would draft his techniques in pencil; after confirming his sketches, he would work over the drawings and text in ink. With the development of his own studio, he selected the best sketch from a number of sketches and traced it onto the page he was creating.*[6]

The Calculus Affair introduces three recurring characters

into the series. The first is Jolyon Wagg, a Belgian insurance salesman who annoys Haddock when he invited himself to Marlinspike.^{*[7]} According to Michael Farr, Wagg, was “the proverbial bore” .^{*[8]} For the name of Jolyon Wagg (Séraphin Lampion in the original French version), Hergé initially chose Crampon, which was derived from the French expression, “Quel Crampon!” (English: “What a leech!”). Hergé however rejected Crampon as he found it too explicit and harsh-sounding and settled on Lampion.^{*[9]} Hergé named Wagg's insurance company *Assurances Mondass*, although for the English translation it became *The Rock Bottom Insurance*.^{*[8]*[10]}

The second new character to be introduced to the story was Cutts the butcher; Hergé named the character Sanzot, a pun on *sans-os* (“without bones”) which referenced his profession.^{*[11]} Another addition to *The Calculus Affair* was the *Bordurian* head of secret police Colonel Sponsz, whose name is derived from the Brussels dialect for a sponge (*éponge* in French).^{*[12]} Hergé used his brother, Paul Remi, as the model for Sponsz, although he was also influenced by the image of the *Austrian American* filmmaker, Erich von Stroheim.^{*[12]} Topolino, the name of the professor Calculus goes to meet regarding his invention in ultrasound, is also the name by which *Mickey Mouse* is known in *Italy*.^{*[6]}

Influences

A key influence on the plot of *The Calculus Affair* was an article that Hergé had read in a February 1954 issue of the Belgian weekly *La Face à main*. In this article, it was reported that there had been a number of incidents along the road from *Portsmouth* to *London* in southern England in which motorists had reported their windshield spontaneously shattering; the article's author suggested that it may have been caused by experiments undertaken in a nearby secret facility.^{*[13]} To develop this plot further, Hergé consulted Professor Armand Delsenne, an astrophysicist at *Liège*.^{*[14]}

Hergé requested that Jean Dupont, the editor of his Swiss publisher *L'Écho illustré*, send him documentation on Swiss railways which he could draw from.^{*[15]} He also requested that his Swiss friend Charly Fornora send him a bottle of *Valais* wine which he use as a reference.^{*[15]} Hergé subsequently travelled to Switzerland in order to gain accurate sketches of scenes around Geneva from which to draw upon in the story; these included at *Geneva Cointrin International Airport*, *Genève-Cornavin* railway station, and the Cornavin Hotel,^{*[lower-alpha 1]} as well as the road through *Cervens* and Topolino's house in *Nyon*.^{*[18]} Despite this realism, a number of minor errors were made.^{*[19]} As a result of his detailed observation, Hergé's depiction of Switzerland was free from national clichés.^{*[20]}

Hergé's depiction of Borduria was based on Eastern Bloc



The Cornavin Hotel, where Calculus stays before leaving to meet Professor Topolino



The fictional flag created for Kûrvi-Tasch dictatorship

countries.^{*[5]} Their police force was modeled on the Soviet KGB.^{*[5]} Hergé named the political leader of Borduria *Plekszy-Gladz*, a pun on *plexiglas*, although the English translators renamed him *Kûrvi-Tasch* (“curvy tash”), a reference to the fact that the leader's curved moustache, inspired by that of Soviet leader Joseph Stalin, was a prominent symbol in Borduria.^{*[21]} As evidence for the accuracy of Hergé's depiction of an Eastern Bloc city, reporter Michael Farr highlighted that Borduria's *Kûrvi-Tasch Platz* closely resembled East Berlin's *Platz der Republik*, which would only be completed in the 1970s.^{*[16]} All of the furniture in the Bordurian police headquarters was drawn from that found in the *Studios*

Hergé premises.*[22]

The idea of a sonic weapon was one which had been unsuccessfully pioneered by German scientists under the control of **Albert Speer** during World War II.*[23] The book in Professor Topolino's house, *German Research in World War II* by **Leslie E. Simon**, really existed and was published in 1947. Simon was a retired **Major General** in the **U.S. Army**. Hergé also preserved the English language in which the book was published in his strips, but altered the cover to remove a prominent **swastika**.*[24] The inclusion of the book is one of the few times that there is any reference to the Second World War in *The Adventures of Tintin*.*[5]

Hergé's decision to name a character Topolino was a reference to **Walt Disney**, whose character of **Mickey Mouse** was known as Topolino in Italian.*[25] Hergé included a reference to his friend and colleague, the former opera singer **Edgar P. Jacobs**, into the story, adding a figure known as *Jacobini* to the billing on the opera performance alongside Castafiore.*[26] He also inserted a cameo of himself as a reporter into the final scene of the story.*[26]

Publication

The Calculus Affair began serialisation in *Tintin* magazine's Christmas edition on 22 December 1954, and continued to appear there until 22 February 1956.*[27] It would be the first of *The Adventures of Tintin* to be serialised without interruption since *Red Rackham's Treasure*.*[28] It then began serialisation in the French edition of *Tintin* in February 1955.*[7] It was then published in collected book form as *L'Affaire Tournesol* by Casterman in 1956.*[7] For this volume Hergé had designed a front cover design; initially it simply showed Tintin and Haddock hiding Calculus from Bordurian soldiers, but he subsequently added shattered glass around the edges for dramatic effect.*[17]

2.18.3 Critical analysis



Hergé biographer Benoît Peeters described *The Calculus Affair* as "Hergé's masterwork".

Harry Thompson opined that while the story's ending was somewhat unsatisfactory and rushed, it remained "probably the best of all the Tintin books".*[20] Biographer Benoît Peeters agreed, describing it as "Hergé's masterpiece", "a masterpiece of the classic strip cartoon".*[29] Elsewhere, he referred to it as "one of his most brilliant books", describing Wagg as "the last great figure of *The Adventures of Tintin*".*[30] He added that the story had "the atmosphere of a spy novel worthy of John Buchan or Eric Ambler".*[31] Similarly, Michael Farr described *The Calculus Affair* as "one of Hergé's finest creations".*[6] Biographer Pierre Assouline stated that the "illustrations and the scenario are vibrant and rich; the story thread holds from beginning to end".*[25]

Jean-Marc Lofficier and Randy Lofficier stated that the introduction of Wagg and Cutts represented "yet another turning point in the series", praising the characterisation of Wagg as "bitter and successful social satire".*[32] They were critical about the inclusion of Syldavians as an antagonist in the story, stating that their attempts to kidnap Calculus "strains believability" because they had appeared as allies of Calculus and Tintin in both the preceding two-part moon adventure and in the earlier *King Ottokar's Sceptre*.*[5] Ultimately, they felt that "the plot seems somewhat shoe-horned into the familiar universe" and "one feels that Hergé's heart was not really much into the action part of the story", ultimately awarding it three stars out of five.*[33]

Literary critic Tom McCarthy believed that *The Calculus Affair* aptly illustrates how Tintin is no longer political in the manner that he was in *Tintin in the Land of the Soviets* and *Tintin in the Congo*; instead, he travels to Borduria to rescue Calculus, "not to fight or expose totalitarianism".*[34] Moving on to Calculus, he stated that in this story he was "a genius compromised", with his role being a "counter-position to, or flip-side of, the one he represented in the moon books".*[35] He noted that when Tintin and Haddock arrive in Borduria, they are "treated as honoured guests but are in fact prisoners of the police state", a reversal of the situation in *The Blue Lotus* in which Tintin believes himself a prisoner but is in fact a guest.*[36] He stated that as with *The Crab with the Golden Claws*, *The Calculus Affair* was "one long tobacco-trail" with cigarettes representing clues throughout the story.*[37] Turning his attention to the opera house scene in which Tintin and Haddock spy upon Sponz and Castafiore, he compared it to the scene in David Lynch's film *Blue Velvet* in which Jeffrey Beaumont spies on the sexual activities of Dorothy Vallens and Frank Booth.*[38]

2.18.4 Adaptations

In 1957, the animation company Belvision Studios produced a string of colour adaptations based upon Hergé's original comics, adapting eight of the *Adventures* into a series of daily five-minute episodes. *The Calculus Affair*

was the eighth such story in the second series, being directed by Ray Goossens and written by Greg, himself a well-known cartoonist who in later years would become editor-in-chief of *Tintin* magazine.*[39]

In 1991, a collaboration between the French studio Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each 42 minutes long. *The Calculus Affair* was the sixteenth episode of *The Adventures of Tintin* to be produced, although it ran half as long as most of the others. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful”, with compositions having been actually directly taken from the panels in the original comic book.*[40]

2.18.5 References

Notes

- [1] The room at the Cornavin Hotel in which Calculus stays (Room 122, fourth floor) did not exist. The hotel management later sent Hergé a letter explaining that it was not possible to stay in the Professor's room.*[16] In response to the number of letters received addressed to Professor Calculus, the hotel management later put up a plaque for room 122.*[17]

Footnotes

- [1] Hergé 1960, pp. 1–27.
- [2] Hergé 1960, pp. 28–43.
- [3] Hergé 1960, pp. 44–62.
- [4] Peeters 1989, p. 100; Farr 2001, p. 145; Lofficier & Lofficier 2002, p. 68.
- [5] Lofficier & Lofficier 2002, p. 68.
- [6] Farr 2001, p. 145.
- [7] Lofficier & Lofficier 2002, p. 67.
- [8] Farr 2001, p. 148.
- [9] Thompson 1991, p. 158; Farr 2007, p. 98.
- [10] Farr 2007, p. 98.
- [11] Thompson 1991, p. 158; Farr 2001, p. 67; Lofficier & Lofficier 2002.
- [12] Thompson 1991, p. 159; Farr 2001, p. 148.
- [13] Peeters 2012, pp. 250–251.
- [14] Assouline 2009, p. 176; Peeters 2012, p. 55.
- [15] Goddin 2011, p. 56.
- [16] Farr 2001, p. 146.
- [17] Assouline 2009, p. 176.

[18] Thompson 1991, p. 152; Farr 2001, pp. 145–146; Lofficier & Lofficier 2002, p. 69; Peeters 2012, p. 252.

[19] Goddin 2011, p. 60.

[20] Thompson 1991, p. 160.

[21] Farr 2001, p. 146; Lofficier & Lofficier 2002, p. 68.

[22] Goddin 2011, p. 71.

[23] Thompson 1991, p. 159; Farr 2001, p. 145.

[24] Farr 2001, p. 145; Lofficier & Lofficier 2002, p. 68.

[25] Assouline 2009, p. 175.

[26] Farr 2001, p. 149.

[27] Lofficier & Lofficier 2002, p. 67; Peeters 2012, p. 250, 253.

[28] Peeters 2012, p. 253.

[29] Peeters 1989, p. 99.

[30] Peeters 2012, p. 251.

[31] Peeters 2012, p. 252.

[32] Lofficier & Lofficier 2002, pp. 67–68.

[33] Lofficier & Lofficier 2002, pp. 69–70.

[34] McCarthy 2006, p. 49.

[35] McCarthy 2006, p. 42.

[36] McCarthy 2006, p. 71.

[37] McCarthy 2006, p. 137.

[38] McCarthy 2006, pp. 106–108.

[39] Lofficier & Lofficier 2002, pp. 87–88.

[40] Lofficier & Lofficier 2002, p. 90.

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2.18.6 External links

- *The Calculus Affair* at the Official Tintin Website
- *The Calculus Affair* at Tintinologist.org

2.19 The Red Sea Sharks

The Red Sea Sharks (French: *Coke en stock*) is the nineteenth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The “Coke” referred to in the original French title is a code name used by the villainous antagonists of the story for African slaves.

The Red Sea Sharks is notable for bringing together a large number of characters from previous Tintin adventures, going all the way back to *Cigars of the Pharaoh*: General Alcazar (*The Broken Ear* and *The Seven Crystal Balls*); Mohammed Ben Kalish Ezab and Abdullah (*Land of Black Gold*); Rastapopoulos (*Cigars of the Pharaoh* and *The Blue Lotus*); Oliveira da Figueira (*Cigars of the Pharaoh* and *Land of Black Gold*); Dr. Müller (*The Black Island* and *Land of Black Gold*); J.M. Dawson (*The Blue Lotus*); Allan (*Cigars of the Pharaoh* and *The Crab with the Golden Claws*); Bianca Castafiore (*King Ottokar's Sceptre*, *The Seven Crystal Balls* and *The Calculus Affair*); Jolyon Wagg (*The Calculus Affair*). Additionally, Patrash Pasha (*Cigars of the Pharaoh*), Bab El Ehr (*Land of Black*

Gold), and General Tapioca (*The Broken Ear*) are all referred to but don't appear.

Hergé continued *The Adventures of Tintin* with *Tintin in Tibet*, while the series itself became a defining part of the Franco-Belgian comics tradition. The story was adapted for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.19.1 Synopsis

In Brussels, Tintin and Captain Haddock bump into an old acquaintance, General Alcazar. They exchange contacts and Alcazar rushes off, dropping his wallet. Tintin attempts to return it only to learn he gave them a false address. Examining its contents, they find photos of De Havilland Mosquitos and other military aircraft. They also find a proper address and return the wallet to the hotel's front desk, where they see Alcazar in conversation with arms dealer J.M Dawson, and notice Thomson and Thompson listening in.

When they return home to Marlinspike Hall, they discover that the Emir of Khemed, Mohammed Ben Kalish Ezab, has been overthrown by his nemesis Sheikh Bab El Ehr. The surprise coup was successful due to air support in the form of Mosquitos. The Emir has sent his son, the disobedient Abdullah, to stay at Marlinspike for his own protection. Abdullah proceeds to cause chaos at Marlinspike with his practical jokes. Later, the detectives visit and accidentally inform Tintin that Alcazar has been involved in arms dealings with Dawson. Following an ad in a newspaper offering military equipment for sale, Tintin finds Dawson, learning that he sold the Mosquitos to Bab El Ehr.

Tintin decides to go to Khemed and rescue the Emir, with Haddock reluctantly agreeing to join in in order to avoid Abdullah's tricks. Arriving in the country, the duo narrowly survive a bomb planted aboard a plane to kill them, and are able to slip into the city of Wadeshah unobserved. There they meet an old friend, the Portuguese merchant Oliveira da Figueira, who helps them to escape the city and ride on horseback to the Emir's hideout. They are pursued by armoured cars and fighter planes ordered to intercept them by Mull Pasha, who is actually Tintin's old antagonist, Dr. Müller. The pursuit ends when Müller's confusing orders cause the aircraft to destroy the armoured cars, and the Mosquitos are ordered back to base.

The Emir welcomes Tintin and Haddock. He reveals that there is an ongoing slave trade through Khemed, and the traders organized the coup when the Emir threatened to reveal them. The ring is operated by international businessman Marquis di Gorgonzola, who falsely offers transport to African Muslims on the pilgrimage to Mecca and then sells them into slavery. Tintin and Haddock leave for the Red Sea coast and board a sambuk for Mecca to investigate. They are attacked by the Mosquitos; Tintin

shoots down one of the planes and rescues its Estonian pilot, Piotr Skut. The three are picked up by di Gorgonzola's yacht, the *Scheherazade*, but they are soon offloaded onto the SS *Ramona*, a tramp steamer.

Unbeknownst to Tintin and Haddock, the *Ramona* is one of di Gorgonzola's own ships, used in the slave trade. A fire breaks out at night and Allan, Haddock's former chief mate and commander of the *Romana*, abandons the ship with the crew in the middle of the night to escape the fire igniting the explosives in the forward hold. Awakening, Tintin, Haddock, and Skut discover the fire and put it out with the help of a huge wave. Examining the ship, they find that the other holds are full of pious muslim Africans believing they are on their way to Mecca. Haddock releases them and asks for volunteers to help run the ship, heading for Djibouti. Allan and the crew notice the fire go out and attempt to return to the ship, only to see it start up and pull away.

Haddock's disbelief of Tintin's conclusion that the Africans in the hold are to be sold as slaves, ends when a dhow flags down the *Ramona* and a trader comes aboard and asks to see the "coke". Haddock states they are not carrying any; the trader laughs and begins to examine one of the Africans. Haddock throws him off the ship, and the trader contacts di Gorgonzola, who dispatches a U-Boat to destroy the *Ramona* and the evidence it carries.

In the meantime, Skut tries to repair the ship's damaged radio, but an unexpected accident shakes it into working order: hurrying to inform Haddock, Tintin accidentally spots the submarine's periscope just prior to the attack, allowing Haddock to carefully outmaneuver a number of torpedoes while Tintin sends out a distress call. At the height of the battle the engine room telegraph breaks, interfering with his orders. The submarine captain is lining up for another shot when they are depth charged by aircraft from the cruiser USS *Los Angeles*, who Tintin had successfully managed to radio. A last attempt is made to destroy the *Ramona* with a limpet mine, but the frogman is hit by the ship's anchor and drops the mine. The *Los Angeles* chases down the *Scheherazade* and attempts to arrest di Gorgonzola, but he fakes his own death and escapes via a mini-submarine.

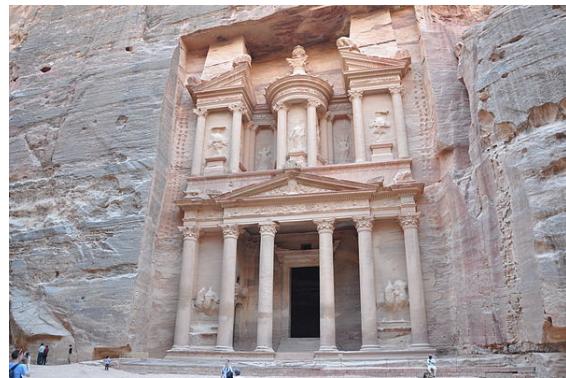
Tintin and Haddock return to Belgium, learning that the Emir has recaptured Khemed and that Abdullah can return home. Their relaxation is cut short by Jolyon Wagg, who arranged to use Marlinspike for an auto rally.

2.19.2 History

Background and publication

Hergé was inspired to develop the plot for *The Red Sea Sharks* after reading a magazine article detailing the continued existence of the slave trade within the Arab world, in which it was claimed that African pilgrims headed to Mecca were being enslaved during the journey.^[1] Hergé

included a reference to this slave trade in the story's original French title, *Coke en Stock* ("Coke on Board"), which referred to the slave smuggler's claims that their ship transported coke, or coal.^{*[2]}



The Treasury (Al Khazneh) in Petra depicted in the book

Hergé had read *Balzac et son monde* ("Balzac and His World"), a 1955 book written by his friend Félicien Marceau.^{*[3]} Intrigued by the work of Honoré de Balzac, Hergé was inspired by Balzac's introduction of characters from his earlier work in *The Human Comedy*, adopting this trait for *The Red Sea Sharks*.^{*[4]}

To produce accurate illustrations for the *Ramona*, Hergé and Bob de Moor traveled aboard a Swedish cargo vessel, the *MS Reine Astrid*, from Antwerp to Gothenburg and back, during which they took photographs and drew sketches.^{*[5]} Rastapopolous' ship, the *Sheherezade*, was based on Aristotle Onassis' *Christina*, a motor yacht which Hergé had collected press clippings of.^{*[6]} The aircraft, cars, and machinery that appear in the story were drawn by Roger Leloup.^{*[7]} Hergé's illustration of a frogman in the story was based on a press clipping of Lionel Crabb which he had collected.^{*[8]} His depiction of the Emir's hideaway palace cut from the rock was based on the Al Khazneh in Petra, Jordan, which he had discovered in an issue of *National Geographic Magazine*.^{*[9]} Hergé's growing interest in art was reflected in the story, as he included a copy of Alfred Sisley's *Le Canal du Loing* at Marlinspike Hall.^{*[10]} He also included paintings by Pablo Picasso and Joan Miró aboard Rastapopolous' *Scheherazade*.^{*[6]}

Muller's pseudonym in the story, Mull Pasha, was based upon the British soldier Glubb Pasha.^{*[11]} Hergé also introduced a new character, the Estonian pilot Piotr Skut, who would later reappear in *Flight 714*.^{*[12]} In the final scene, Hergé included cameos of both himself and his friend and colleague Edgar P. Jacobs.^{*[13]}

The story began serialisation in *Tintin* magazine in October 1956.^{*[14]} It was then serialised in the French edition of the magazine from December 1956.^{*[14]} It was then published in book form by Casterman in 1958.^{*[14]}

Republication

Upon the story's British publication in 1960, it was renamed *The Red Sea Sharks* from *Coke en Stock* ("Coke on Board").*[15]

Hergé had been accused of exhibiting a racist attitude toward Africans in his earlier story, *Tintin in the Congo*, and potentially hoped to exonerate himself from such criticism by depicting Tintin and Haddock freeing African slaves in *The Red Sea Sharks*.*[16] He had consulted a colleague who worked at *L'Afrique et le Monde* ("Africa and the World"), who translated some of the passages that he wished to include in the story into *Yoruba*.*[17] However, in January 1962 an article in the magazine *Jeune Afrique* criticised Hergé for a racist depiction of Africans in the story,*[18] an accusation that would be echoed in other publications.*[19] These claims focused on the African characters' simplistic use of pidgin language, which was similar to the speech patterns used in *Tintin in the Congo*.*[20]

African: "You speak well, Effendi. Wicked Arab, very wicked. Poor black men not want to be slaves. Poor black men want to go to Mecca."

Haddock: "Naturally, I realise that. But I repeat if you go there, you'll be sold as slaves. Is that what you want?"

African: "We not slaves, Effendi. We good Muslims. We want to go to Mecca".*[20]

Hergé biographer Benoît Peeters expressed the view that "for the most part these attacks were extremely unfair".*[20] Hergé was emotionally affected by the accusations, and made changes to the book for its 1967 reprint accordingly; here he changed the Africans' speech patterns, giving them improved grammar.*[21] However, he left Haddock speaking pidgin in response to the Africans.*[20]

For this version he also made changes to the Emir's letter to Tintin; the former version had been formal in its prose, stating "Most esteemed and well-beloved friend, I entrust to you my son Abdullah, to improve his English. Here the situation is serious. Should any misfortune befall me I count on you, my friend, to care for Abdullah". In Hergé's revised edition, he adopts a more florid prose style: "This is to tell you, oh highly esteemed friend, that I entrust to you Abdullah, my adored son. Because here the situation is serious. Should misfortune descend on me like the hawk on an innocent gazelle (for the world is made of life and death) I am sure that Abdullah will find you with warmth and affection, refuge and peace. And in doing this you will be performing a fragrant act before Allah."*[22]

He also expressed regret that he depicted the death of a shark in the story, later stating that "I still believed that sharks were big evil beasts" when writing *The Red Sea Sharks*.*[13]

2.19.3 Critical analysis

Commenting on the inclusion of a wide range of characters from *The Adventures of Tintin*, Harry Thompson referred to the story as "a Tintin family reunion", commenting that it was "a story unusually full of the type of people Captain Haddock liked to avoid".*[23] Michael Farr believed that in reviving so many older characters, Hergé had given *The Red Sea Sharks* "a marked retrospective quality".*[12] Jean-Marc Lofficier and Randy Lofficier thought that the story was too crowded, leaving little room for Professor Calculus or Thomson and Thompson, and leaving the introduced figure of Skut as "a nice supporting character, but nothing more".*[24] The Lofficiers stated that "Hergé was doing some house-cleaning of his past works and characters before embarking on something more serious and with more personal resonance", *Tintin in Tibet*.*[25]

Hergé biographer Benoît Peeters described *The Red Sea Sharks* as a "complex, ambiguous, even labyrinthine" story which was "undoubtedly the book in which Hergé ventured furthest into the creation of his own universe".*[26] He thought that "Hergé enters a new phase" with *The Red Sea Sharks*, as its author "seems to know his family of characters better and better, and he enjoys playing with them and his readers".*[27] Peeters noted that the book was "in some respects a continuation" of *Land of Black Gold*,*[28] an assessment shared by Thompson, the Lofficiers, and Michael Farr, all of whom described it as a partial sequel to the earlier book.*[29] Thompson added that *The Red Sea Sharks* "atoned for the relative failure" of *Land of Black Gold*,*[30] believing that although it had a "rather hasty finish", it was "a first-rate thriller".*[31] The Lofficiers awarded it four out of five,*[25] stating that it was "very effective as a modern political thriller and far more believable than *The Calculus Affair*".*[24] They also opined that it provided an effective political commentary on the West's relationship with the Arab world. In their analysis, Tintin and Haddock seek to aid the Emir not because he is a good leader, but for their own selfish purposes (to get Abdullah out of Marlinspike), just as Western governments and corporations build alliances with Arab leaders guilty of human rights abuses in order to benefit their own interests.*[25]

Thompson felt that the inclusion of slavery as a key theme led to this book being "one of Hergé's more adult-oriented adventures".*[30] Nevertheless, Farr noted that the story contained "a good measure of humour" to balance out these darker elements.*[6] Farr drew comparisons with Anthony Powell's *A Dance to the Music of Time*, a series of novels that was contemporary to *The Red Sea Sharks* and which was similarly inspired by Balzac's *The Human Comedy*.*[12]

Hergé biographer Pierre Assouline believed that *The Red Sea Sharks* represented "the culmination of his golden age", which had begun with *The Blue Lotus*.*[32] He also commented that "it almost seemed as if Hergé had

regained the pace and rhythm of his most creative period” with this story.*[33]

2.19.4 Adaptations

In 1991, a collaboration between the French studio Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each 42 minutes long. *The Calculus Affair* was the sixteenth episode of *The Adventures of Tintin* to be produced, although it ran half as long as most of the others. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful”, with compositions having been actually directly taken from the panels in the original comic book.*[34]

2.19.5 References

Footnotes

- [1] Thompson 1991, p. 165; Lofficier & Lofficier 2002, p. 71; Assouline 2009, p. 177; Goddin 2011, p. 72.
- [2] Thompson 1991, p. 165; Farr 2001, p. 152; Goddin & Lofficier 2011, p. 74.
- [3] Goddin 2011, p. 63; Peeters 2012, p. 256.
- [4] Farr 2001, p. 151; Peeters 2012, p. 256.
- [5] Thompson 1991, p. 165; Farr 2001, p. 155, 157; Goddin 2011, pp. 79–80.
- [6] Farr 2001, p. 158.
- [7] Thompson 1991, p. 165; Farr 2001, p. 157.
- [8] Farr 2001, pp. 157–158.
- [9] Thompson 1991, p. 166; Farr 2001, p. 152; Goddin 2011, p. 82.
- [10] Farr 2001, p. 158; Goddin 2011, p. 82.
- [11] Thompson 1991, p. 165; Farr 2001, p. 152.
- [12] Farr 2001, p. 151.
- [13] Farr 2001, p. 155.
- [14] Lofficier & Lofficier 2002, p. 70.
- [15] Farr 2001, p. 152; Goddin 2011, p. 74.
- [16] Farr 2001, p. 152.
- [17] Goddin 2011, p. 93.
- [18] Peeters 1989, pp. 106–107; Thompson 1991, p. 166; Farr 2001, p. 152.
- [19] Peeters 1989, p. 106; Thompson 1991, p. 166.
- [20] Peeters 1989, p. 107.
- [21] Peeters 1989, p. 167; Thompson 1991; Farr 2001, p. 155.

- [22] Peeters 1989, p. 107; Farr 2001, p. 155.
- [23] Thompson 1991, p. 164.
- [24] Lofficier & Lofficier 2002, p. 71.
- [25] Lofficier & Lofficier 2002, p. 72.
- [26] Peeters 2012, p. 256.
- [27] Peeters 1989, p. 106.
- [28] Peeters 1989, p. 105.
- [29] Thompson 1991, p. 165; Farr 2001, p. 151; Lofficier & Lofficier 2002, p. 71.
- [30] Thompson 1991, p. 165.
- [31] Thompson 1991, p. 166.
- [32] Assouline 2009, p. 179.
- [33] Assouline 2009, p. 177.
- [34] Lofficier & Lofficier 2002, p. 90.

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2.19.6 External links

- *The Red Sea Sharks* at the Official Tintin Website
- *The Red Sea Sharks* at Tintinologist.org

2.20 Tintin in Tibet

Tintin in Tibet (French: *Tintin au Tibet*) is the twentieth volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It was serialised weekly from September 1958 to November 1959 in *Tintin* magazine and published as a book in 1960. Hergé considered it his favourite *Tintin* adventure and an emotional effort, as he created it while suffering from traumatic nightmares and a personal conflict while deciding to leave his wife of three decades for a younger woman. The story tells of the young reporter Tintin in search of his friend Chang Chong-Chen, who the authorities claim has died in a plane crash in the Himalayas. Convinced that Chang has survived, Tintin leads his companions across the Himalayas to the plateau of Tibet, along the way encountering the mysterious Yeti.

Following *The Red Sea Sharks* (1958) and its large number of characters, *Tintin in Tibet* differs from other stories in the series in that it features only a few familiar characters and is also Hergé's only adventure not to pit Tintin against an antagonist. Themes in Hergé's story include extrasensory perception, the mysticism of Tibetan Buddhism, and friendship. *Tintin in Tibet* has been translated into 32 languages, is highly regarded by critics, and has been praised by the Dalai Lama, who awarded it the Light of Truth Award. The story was a commercial success and was published in book form by Casterman shortly after its conclusion; the series itself became a defining part of the Franco-Belgian comics tradition. *Tintin in Tibet* was adapted for television, radio, documentary, theatre, and a video game, and has been the subject of a museum exhibition.

2.20.1 Synopsis

While on holiday at a resort in the French Alps with Snowy, Captain Haddock, and Professor Calculus, Tintin reads about a plane crash in the Gosain Than Massif in the Himalayas of Tibet. He then has a vision of his friend Chang Chong-Chen, badly injured and calling for help from the wreckage of the crashed plane. After learning that the young man was indeed on the plane, Tintin flies to Kathmandu with Snowy and a sceptical Captain Haddock. They hire a Sherpa named Tharkey and few porters. They travel overland from Nepal towards the crash site.* [1]

The porters abandon the group in fear when Yeti tracks are found, while Tintin, Haddock and Tharkey go on and eventually reach the crash site. Tintin sets off with Snowy to trace Chang's steps, and, after glimpsing what seems to be a human silhouette in a snowstorm, finds a cave where Chang has carved his name on a rock. Tharkey believes that Tintin saw the Yeti and convinces him to abandon his friend and return with him to Nepal, since the area is too large to search. However, Tintin spots a scarf on a cliff face, concludes Chang is near, and continues with only the Captain. While attempting to climb upwards, Haddock slips and hangs down the cliff wall, imperilling Tintin, who is tied to him. He tells Tintin to cut the rope to save himself, but Tintin refuses. Haddock tries to cut it himself, but drops his knife, alerting Tharkey, who has returned in time to rescue them. They try to camp for the night but lose their tent and must trek onwards, unable to sleep lest they freeze, arriving within sight of the Buddhist monastery of Khor-Biyong before being caught in an avalanche.* [2]

Blessed Lightning, a monk at the monastery, has a vision of Tintin, Snowy, Haddock, and Tharkey in peril. Tintin regains consciousness and, unable to help himself, gives Snowy a note to deliver. Snowy runs to the monastery and is recognised as the dog from Blessed Lightning's vision. Tintin, Haddock and Tharkey regain consciousness in the monastery and are brought before the Grand Abbot. The Abbot tells Tintin to abandon his quest, but Blessed Lightning has another vision, through which Tintin learns that Chang is still alive inside a mountain cave at the Horn of the Yak—and that the Yeti is also there. Tintin and Haddock travel on to the Horn of the Yak.* [3]

They arrive at a cave. Tintin ventures inside and finds Chang, who is feverish and shaking. The Yeti suddenly appears, revealed as a large anthropoid, reacting with anger at Tintin's attempt to take Chang away. Lunging at Tintin, the Yeti accidentally sets off the flash bulb of his camera, and runs away scared. Chang explains that the Yeti saved his life after the crash. Upon returning to inhabited lands, the friends are surprised to be met by the Grand Abbot, who presents Tintin with a silk scarf in honour of the bravery he has shown for his friend Chang. As the party travels home, Chang muses that the Yeti is not a wild animal, but has a human soul. The Yeti sadly

watches their departure from a distance.* [4]

2.20.2 History

Background and early ideas



Hergé amassed a collection of clippings and used pictures similar to this image of the Tibetan landscape as inspiration for his mountainscape drawings.

In October 1957, Hergé sent his publisher, Casterman, the cover of his completed nineteenth *Tintin* adventure, *The Red Sea Sharks*, and for several weeks considered plot ideas for his next story.* [5] Fondly recalling the Scouting days of his youth, his first idea was to send Tintin back to the United States, as in the third adventure, *Tintin in America*, to help a group of Natives defend their land from a large corporation that wished to drill for oil; however, Hergé came to believe that retracing old ground would be a step backwards.* [6] Another idea had Tintin striving to prove that Haddock's butler Nestor was framed for a crime committed by his old employers, the Bird brothers. He dismissed this as well,* [7] but kept the idea of an adventure with no guns or violence. This was to become the only *Tintin* story without an antagonist.* [8]* [lower-alpha 1] A third idea sent Tintin and Professor Calculus to a snow-covered polar region, where a stranded group of explorers need Calculus to save them from food poisoning. He abandoned this plot as well, but kept the setting in a snowy environment and decided to focus, not on Calculus, but on his main character Tintin.* [10]* [lower-alpha 2]

A collaborator of Hergé's, Jacques Van Melkebeke, had suggested in 1954 to set a story in Tibet, likely influenced by the play he adapted for Hergé in the 1940s, *M. Boullock a disparu (Mr. Boullock's Disappearance)*.* [13] Bernard Heuvelmans, a cryptozoologist who had helped Hergé envision lunar exploration for the two-part *Destination Moon* and *Explorers on the Moon*, had given him a copy of his book *Sur la piste des bêtes ignorées (On the Trail of Unknown Animals)* in 1955,* [14] inscribing on the inside the suggestion that one day Tintin should meet the Yeti.* [11] By 1958, Hergé decided that

Tibet would be the setting of Tintin's next Adventure. Initial ideas for the title were *Le museau de la vache (The Cow's Snout)*, *Le museau de l'ours (The Bear's Snout)*, and *Le museau du yak (The Yak's Snout)*, all of which refer to the mountain in the latter part of the story.* [15] Although it was initially claimed that "market research" chose the title *Tintin in Tibet* suggesting sales would be better if the book used Tintin's name in the title, entertainment producer and author Harry Thompson suggested "the title reflected the solo nature of [Tintin's] undertaking."* [16]

Hergé's psychological issues

Hergé reached a particularly traumatic period in his life and suffered a mental breakdown. In 1956, he realised that he had fallen out of love with his wife Germaine, whom he had married in 1932, and by 1958, he and Fanny Vlaminck, a colourist at Studios Hergé twenty-eight years his junior, had developed a deep mutual attraction.* [17] They began courting; Hergé's new companion lifted his morale and shared many of his interests.* [18] Germaine soon began interfering with the courtship, causing Hergé to admit his desire had been to maintain a relationship with both women.* [19] When he failed to please either, he began to contemplate divorcing Germaine to marry Fanny.* [20] His Catholic upbringing and Boy Scout ethic, however, caused him to feel tremendous guilt.* [21] As he later related to interviewer Numa Sadoul:

"It meant turning upside down all my values—what a shock! This was a serious moral crisis: I was married, and I loved someone else; life seemed impossible with my wife, but on the other hand I had this scout-like idea of giving my word for ever. It was a real catastrophe. I was completely torn up."* [22]

During this period, Hergé had recurrent nightmares where he faced images of what he described as "the beauty and cruelty of white"—visions of white and snow that he could not explain.* [23] As he later told Sadoul:

"At the time, I was going through a time of real crisis and my dreams were nearly always white dreams. And they were extremely distressing. I took note of them and remember one where I was in a kind of tower made up of a series of ramps. Dead leaves were falling and covering everything. At a particular moment, in an immaculately white alcove, a white skeleton appeared that tried to catch me. And then instantly everything around me became white."* [22]

At the advice of his former editor Raymond de Becker, Hergé travelled to Zürich to consult the Swiss

psychoanalyst Franz Riklin, a student of Carl Jung, to decipher his disturbing dreams.^{*[24]} Riklin latched on to the “quest for purity” that featured so prominently in Hergé’s dreams, and ultimately in *Tintin in Tibet*.^{*[25]} He told the author that he must destroy “the demon of purity” in his mind as soon as possible: “I do not want to discourage you, but you will never reach the goal of your work. It comes to one or the other: you must overcome your crisis, or continue your work. But, in your place, I would stop immediately!”^{*[26]}

Although Hergé was tempted to abandon *Tintin* at Riklin’s suggestion, devoting himself instead to his hobby of abstract art, he felt that doing so would be an acceptance of failure.^{*[27]} In the end, he left his wife to marry Fanny Vlaminck and continued work on *Tintin in Tibet*,^{*[28]} trusting that completing the book would exorcise the demons he felt possessed him.^{*[29]} “It was a brave decision, and a good one”, said reporter and British Tintin expert Michael Farr. “Few problems, psychological included, are solved by abandoning them.”^{*[9]} Thompson noted, “It was ironic, but not perhaps unpredictable, that faced with the moral dilemma posed by Riklin, Hergé chose to keep his Scout’s word of honour to Tintin, but not to Germaine.”^{*[27]*[lower-alpha 3]} Belgian Tintin expert Philippe Goddin summarised: “[Hergé] sought to regain a lost equilibrium, that he imposes on his hero a desire to seek purity … considering it necessary for Tintin to go through the intimate experience of distress and loneliness … and discover himself.”^{*[32]}

Influences

In creating *Tintin in Tibet*, Hergé drew upon a range of influences. Setting it in the Himalayas, a snow-covered environment, followed his recurring dreams of whiteness and his need to create an adventure that “must be a solo voyage of redemption” from the “whiteness of guilt”.^{*[33]} The idea of a solo voyage led to Tintin being accompanied only by Snowy, their guide, and a reluctant Haddock—who supplies the needed counterpoint and humour.^{*[34]}



Drigung Monastery in the Himalayas of Tibet, similar to the Buddhist monastery depicted in the book

While considering the character of Chang, absent since *The Blue Lotus*,^{*[9]} Hergé thought of his artistic Chinese friend Zhang Chongren,^{*[35]} whom he had not seen since the days of their friendship over twenty years earlier. Hergé and Zhang used to spend every Sunday together, during which Hergé learned much about Chinese culture for his work on *The Blue Lotus*.^{*[36]*[lower-alpha 4]} Later, Zhang moved back to his homeland and Hergé lost contact with his friend after the Japanese invasion of China in 1937.^{*[37]} Hergé felt Chang and Tintin must be reunited, just as he hoped to see his friend again someday.^{*[38]*[lower-alpha 5]}

Hergé read a variety of books about Tibet for this project: Fosco Maraini’s *Secret Tibet*, Heinrich Harrer’s *Seven Years in Tibet*, Tsewang Pemba’s *Tibet my Homeland*, Maurice Herzog’s *Annapurna*, discredited author Lobsang Rampa’s *The Third Eye*,^{*[lower-alpha 6]} and the books of Belgian explorer and spiritualist Alexandra David-Néel.^{*[41]} Hergé visited the Belgian Alpine Society to examine their photographic collection of the Himalayas, and they sent him photographer Richard Lannoy’s work on India.^{*[42]} Models for drawings such as of monks with musical instruments, Sherpas with backpacks, and the airplane wreckage came from clippings Hergé had amassed from sources such as *National Geographic*.^{*[43]} Members of the Studios helped him gather other source material; for instance, collaborator Jacques Martin researched and drew the story’s costumes.^{*[44]}

To learn about the Yeti, which he depicted as a benevolent creature, Hergé contacted his friend Bernard Heuvelmans, the author of *On the Trail of Unknown Animals*.^{*[14]} After re-reading Heuvelmans’ description of the Yeti, Hergé went on to research the cryptid species as much as possible.^{*[45]} Hergé interviewed mountaineers, including Herzog, who had spotted the tracks of what he believed was an enormous biped that stopped at the foot of a rock face on Annapurna.^{*[46]} Even the creature’s care for the starving Chang derives from a Sherpa account of a Yeti that rescued a little girl in similar circumstances.^{*[47]} Another influence came from Fanny Vlaminck, who was interested in extrasensory perception and the mysticism of Tibetan Buddhism, prominent themes in the story,^{*[48]} which also fascinated Hergé.^{*[49]}

Publication

Studios Hergé serialised *Tintin in Tibet* weekly from September 1958 to November 1959, two pages per week, in *Tintin* magazine.^{*[50]} Because of his desire for accuracy, Hergé added the logo of Air India to the airliner crash debris. A representative of Air India complained to Hergé about the adverse publicity the airline might suffer, arguing, “It’s scandalous, none of our aircraft has ever crashed; you have done us a considerable wrong.” Air India had cooperated with Hergé, aiding his research by providing him reading material, contemporary photographs, and film footage of India and Nepal, particu-



Panel from *Tintin in Tibet*, depicting the plane wreckage. When Air India objected to having their plane pictured in a crash, Hergé changed the logo to the fictional Sari-Airways.

larly Delhi and Kathmandu.* [51]*[lower-alpha 7] While the crashed aircraft's tail number remained "VT", the country code for Indian aircraft, Hergé agreed to change the airline logo in the published edition to the fictional Sari-Airways, dryly noting that there were so many Indian airlines it was possible that there really was a Sari-Airways.* [53]

While developing the story, members of the Studios confronted Hergé with concerns about elements of *Tintin in Tibet*. Bob de Moor feared the scene in which Haddock crashes into a stupa was disrespectful to Buddhists.* [54] Jacques van Melkebeke suggested that the Yeti not be depicted to create a sense of enigma; Hergé disagreed, believing that it would disappoint his child readers.* [54]

After the serial concluded, Hergé worked with his publisher, Casterman, to produce the work in book form. Hergé's original design for the front cover featured Tintin and his expedition standing on a backdrop of pure white.* [55] Casterman deemed it too abstract, so Hergé added a mountain range at the top; biographer Benoît Peeters expressed that in doing so, the image was deprived of some of its "strength and originality".* [54]

During production, Hergé kept abreast of the turbulent political developments in Tibet.* [56] In March 1959, Tibet's foremost political and spiritual leader, the Dalai Lama, fled the region into self-imposed exile in India following disagreements with China's governing Communist Party.* [57] In May 2001, when *Tintin in Tibet* was published in the People's Republic of China, state authorities renamed it *Tintin in Chinese Tibet*. When Casterman and the Hergé Foundation protested, the authorities restored the book's original title.* [58]

2.20.3 Reception

Hergé came to see *Tintin in Tibet* as his favourite volume in *The Adventures of Tintin*.* [59] He thought it an ode to friendship, composed "under the double sign of tenacity and friendship".* [lower-alpha 8] "It's a story of friendship", Hergé said about his book years later, "the way people say, 'It's a love story.'* [61]*[lower-alpha 9]

Critical analysis

Tintin in Tibet is well received by critics from the comics and literary fields. Farr calls it "exceptional in many respects, standing out among the twenty-three completed *Tintin* adventures ... an assertion of the incorruptible value of bonds of friendship."* [9] Jean-Marc Lofficier and Randy Lofficier laud it as "the ultimate *Tintin* book", reaching "a degree of perfection, both in its story and in its stunning art, that has rarely been equaled, before or since" and "arguably the best book in the series".* [63] They detail the story's many emotional moments: Haddock's willingness to sacrifice his life for Tintin's, Tharkey's return, the tearful reunion of Tintin and his starving friend Chang, the reverence paid to Tintin by the Grand Abbot and the monks, and the Yeti's sadness while watching the departure of his only friend. "For a comic book to handle such powerful emotions, convey them to the readers, and make them feel what the characters are feeling is a rare and precious achievement."* [40] Thompson calls it "a book of overwhelming whiteness and purity",* [27] saying that the "intensely personal nature of the story made this Hergé's favourite *Tintin* adventure", adding that if readers wonder whether "the enormous weight [was] lifted from Hergé's shoulders, [this] can be seen in his next book, *The Castafiore Emerald*, a masterpiece of relaxation."* [64] As *Tintin in Tibet* was translated into 32 languages, Donald Lopez, professor of Buddhist and Tibetan studies, calls it the "largest selling book about Tibet."* [65]

Literary critic Jean-Marie Apostolidès, in a psychoanalytical analysis of *Tintin in Tibet*, observes that Tintin is more firmly in control of the plot than he was in recent adventures. Apostolidès notes that the character displays worry and emotion not present in previous stories, something he suggested showed Tintin sorting out the problems that he faced in life.* [66] In his analysis, he calls Tintin a "foundling" and his friend Chang "the lost child" and "Tintin's twin ... the heroes have to struggle to great heights to escape the temporality and pervasive values of [the] universe."* [67] He saw the Yeti, who "internalises certain human characteristics", as more complex than Hergé's previous bestial character, Ranko in *The Black Island*:* [68] "The monster loves Chang with a love as unconditional as Tintin's love for his friend."* [69]

Likewise, the literary analysis of Tom McCarthy compares Tintin's quest to Hergé's conquest of his own fear and guilt, expounding, "this is the moira of Hergé's own white mythology, his anaemic destiny: to become Sarrasine to Tintin's la Zambinella."* [lower-alpha 10] McCarthy suggested the "icy, white expanses of Hergé's nightmares [may] really have their analogue in his own hero", especially as "Tintin represents an unattainable goal of goodness, cleanliness, authenticity."* [71]

Hergé biographer Pierre Assouline opines that the work is "a portrait of the artist at a turning point" in his life.* [72] He believes that it "stands alone" in *The Adventures of*



Pierre Assouline calls *Tintin in Tibet* “a spiritual quest” where the “only conflict is between man and nature.”

Tintin due to its lack of antagonist and few characters, describing it as “a spiritual quest” where the “only conflict is between man and nature ... [Hergé] put the best of himself into *Tintin in Tibet*. ”*[72] Referring to its “stripped-bare story and archetypal clarity”,*[73] Benoît Peeters believes *Tintin in Tibet* to be one of the two “pivotal” books in the series, alongside *The Blue Lotus*, and thus deems it poignant that Chang featured in both.*[74] He also suggests that Hergé included the benevolent Yeti to “make up for the interminable massacre” of animals in the second *Tintin* adventure, *Tintin in the Congo*,*[75] and that the sadness the Yeti experienced at the story’s end reflected Hergé’s feelings about his separation from Germaine.*[76] Peeters concluded, “Even more than Art Spiegelman’s *Maus*, *Tintin in Tibet* is perhaps the most moving book in the history of the comic strip.”*[76]

Awards

At a ceremony in Brussels on 1 June 2006, the Dalai Lama bestowed the International Campaign for Tibet (ICT)’s Light of Truth Award upon the Hergé Foundation in recognition of *Tintin in Tibet*, which introduced the region to audiences across the globe.*[77] ICT executive director Tsing Jampa said, “For many, Hergé’s depiction of Tibet was their introduction to the awe-inspiring landscape and culture of Tibet.”*[77] During the ceremony, copies of *Tintin in Tibet* in the Esperanto language (*Tinčjo en Tibeto*) were distributed.*[78] Accepting the award for the foundation, Hergé’s widow Fanny Rodwell*[lower-alpha 11] said, “We never thought that this story of friendship would have a resonance more than 40 years later”.*[78]

2.20.4 Adaptations

Eight years after Hergé’s death, *Tintin in Tibet* was adapted into an episode of *The Adventures of Tintin* (1991–92), a television series by French studio Ellipse and Canadian animation company Nelvana. The episode was directed by Stéphane Bernasconi, with Thierry Wermuth voicing Tintin.*[80] *Tintin in Tibet* was also a 1992 episode of the BBC Radio 4 series *The Adventures of Tintin*, in which Richard Pearce voiced Tintin.*[81] The book became a video game for the PC and Game Boy in 1995.*[82]

Tintin and I (2003), a documentary by Danish director Anders Høgsbro Østergaard based on Numa Sadoul’s 1971 interview with Hergé, includes restored portions of the candid interview that Hergé had heavily edited and rewritten in Sadoul’s book.*[83] With full access to the audio recordings, the filmmaker explored the author’s personal battles while creating *Tintin in Tibet* and how they drove him to create what is now regarded as his most personal adventure.*[84]

As the centenary of Hergé’s birth approached in 2007, *Tintin* remained popular.*[85] *Tintin in Tibet* was adapted into a theatrical musical, *Hergé’s Adventures of Tintin*, which ran from late 2005 to early 2006 at the Barbican Arts Centre in London. The production, directed by Rufus Norris and adapted by Norris and David Greig, featured Russell Tovey as Tintin.*[86] The musical was revived at the Playhouse Theatre in London’s West End before touring in 2007.*[87] In 2010, the television channel Arte filmed an episode of its documentary series *Sur les traces de Tintin (On the Trail of Tintin)* in the Nepalese Himalayas, exploring the inspiration and setting of *Tintin in Tibet*.*[88] From May to September 2012, the Musée Hergé in Louvain-la-Neuve hosted an exhibition about the book, entitled *Into Tibet with Tintin*.*[89]

2.20.5 References

Notes

- [1] Regarding *Tintin in Tibet* being the only *Tintin* story without an antagonist, Farr noted, “Even *The Castafiore Emerald* has a culpable magpie.”*[9]
- [2] Other discarded story ideas included a duck with an SOS attached landing on a steamer, a forgotten people on a Pacific island held in a concentration camp,*[11] and the abandoned spy thriller *Le Thermozéro*.*[12]
- [3] Though separated from her, Hergé visited Germaine every Monday.*[30] Their divorce became final seventeen years later, in 1977.*[31]
- [4] For example, Zhang taught Hergé Chinese calligraphy, which explains Hergé’s distinctive lettering proficiency best seen in the titles of any *Tintin* cover.*[36]

- [5] Years later in 1981, just before Hergé's death in 1983, Zhang was located and reunited with Hergé in Brussels.* [39]
- [6] The author of *The Third Eye*, which purported to be the autobiography of a monk born in Tibet, was unmasked as a British plumber after deciding in 1958 to write the bestseller.* [40]
- [7] Air India remained in the storyline; the airline flew Tintin, Snowy and Haddock from Europe to Delhi and Kathmandu.* [52]
- [8] As quoted in Sadoul,* [22] Hergé's inscription in Raymond Leblanc's copy of *Tintin in Tibet*.* [60]
- [9] Hergé said this in his letter to Jean Toulat, 16 January 1975.* [62]
- [10] McCarthy is referring to characters Ernest-Jean Sarrasine and his love Zambinella in Honoré de Balzac's *Sarrasine*.* [70] Belgian journalist Pol Vandromme also compared Hergé to Balzac in *Le Monde de Tintin*, published in 1959.* [55]
- [11] Fanny Vlaminck married Nick Rodwell, Studio Hergé's London merchandising agent and owner of the Covent Garden Tintin Shop (seventeen years her junior), in 1993.* [79]
- [15] Thompson 1991, p. 173; Farr 2001, p. 168; Assouline 2009, p. 191; Goddin 2011, pp. 101–103; Lofficier & Lofficier 2002, p. 73.
- [16] Thompson 1991, p. 173.
- [17] Thompson 1991, p. 168; Peeters 1989, p. 110; Farr 2001, p. 161; Lofficier & Lofficier 2002, pp. 15, 74; Goddin 2011, p. 101; Peeters 2012, p. 260.
- [18] Thompson 1991, p. 168; Farr 2001, p. 161.
- [19] Peeters 2012, p. 280.
- [20] Farr 2001, p. 161; Assouline 2009, p. 186; Goddin 2011, p. 109.
- [21] Thompson 1991, pp. 168, 170; Farr 2001, p. 161.
- [22] Sadoul 1975.
- [23] Thompson 1991, p. 170; Goddin 2011, p. 104; Sadoul 1975.
- [24] Goddin 2011, p. 108; McCarthy 2006, p. 90; Assouline 2009, pp. 190–191; Peeters 2012, pp. 274, 278; Lofficier & Lofficier 2002, pp. 15, 74.
- [25] Goddin 2011, p. 108.
- [26] Thompson 1991, p. 171; Farr 2001, p. 161; Assouline 2009, p. 191; Goddin 2011, p. 108.
- [27] Thompson 1991, p. 171.
- [28] Thompson 1991, pp. 171, 174; Farr 2001, p. 161; Assouline 2009, p. 191; Goddin 2011, p. 109; Peeters 2012, pp. 278–279.
- [29] Thompson 1991, p. 172; Peeters 1989, p. 110; Goddin 2011, p. 108; Assouline 2009, p. 191.
- [30] Assouline 2009, p. 186.
- [31] Peeters 2012, p. 328; Lofficier & Lofficier 2002, p. 16.
- [32] Goddin 2011, pp. 104, 107.
- [33] Thompson 1991, p. 172.
- [34] Thompson 1991, p. 172; Peeters 1989, p. 110; Farr 2001, p. 161.
- [35] McCarthy 2006, pp. 47–48.
- [36] Peeters 2012, pp. 74–76.
- [37] Lopez, Jr. 1999, p. 212; Thompson 1991, p. 172; Goddin 2011, p. 101; Peeters 2012, pp. 318–321.
- [38] Thompson 1991, p. 172; Goddin 2011, p. 101; Lofficier & Lofficier 2002, p. 73.
- [39] Farr 2001, p. 162; McCarthy 2006, p. 59; Peeters 2012, pp. 318–321.
- [40] Lofficier & Lofficier 2002, p. 75.
- [41] Assouline 2009, pp. 185–186; Peeters 2012, p. 273; Lofficier & Lofficier 2002, pp. 74–75.

Footnotes

- [1] Hergé 1962, pp. 1–27.
- [2] Hergé 1962, pp. 26–44.
- [3] Hergé 1962, pp. 44–54.
- [4] Hergé 1962, pp. 54–62.
- [5] Goddin 2011, pp. 93–94; Lofficier & Lofficier 2002, p. 72.
- [6] Thompson 1991, p. 171; Farr 2001, p. 162; Assouline 2009, p. 187; Goddin 2011, p. 96.
- [7] Thompson 1991, p. 171; Lofficier & Lofficier 2002, pp. 72–73; Assouline 2009, p. 187; Goddin 2011, p. 94; Peeters 2012, p. 270.
- [8] Thompson 1991, p. 171; Peeters 1989, p. 110; Assouline 2009, p. 191; Goddin 2011, p. 101.
- [9] Farr 2001, p. 161.
- [10] Thompson 1991, pp. 171–172.
- [11] Goddin 2011, p. 96.
- [12] Goddin 2011, pp. 98, 116–118; Lofficier & Lofficier 2002, p. 72.
- [13] Lofficier & Lofficier 2002, pp. 73–74, 91; Peeters 2012, p. 271.
- [14] Thompson 1991, p. 173; Farr 2001, p. 165; Assouline 2009, p. 187; Peeters 2012, p. 272; Lofficier & Lofficier 2002, p. 74.

- [42] Assouline 2009, p. 188.
- [43] Farr 2001, pp. 166–168.
- [44] Thompson 1991, pp. 172–173.
- [45] Peeters 1989, p. 112; Farr 2001, p. 165; Peeters 2012, p. 271; Lofficier & Lofficier 2002, p. 74; Goddin 2011, p. 96.
- [46] Farr 2001, p. 165; Peeters 2012, pp. 272–273.
- [47] Thompson 1991, p. 173; Farr 2001, p. 165.
- [48] Farr 2001, p. 162.
- [49] Farr 2001, p. 162; Thompson 1991, p. 174; Peeters 1989, p. 112; Lofficier & Lofficier 2002, p. 74.
- [50] Lofficier & Lofficier 2002, p. 72; Thompson 1991, p. 130.
- [51] Farr 2001, p. 168; Peeters 1989, p. 112; Goddin 2011, p. 103.
- [52] Hergé 1962, p. 9.
- [53] Farr 2001, p. 168; Peeters 1989, p. 112.
- [54] Peeters 2012, p. 279.
- [55] Goddin 2011, p. 116.
- [56] Farr 2001, p. 162; Goddin 2011, p. 107.
- [57] Farr 2001, p. 162; French 2009; Le Soir 23 May 2001.
- [58] Le Soir 23 May 2001; BBC News 2 June 2006.
- [59] Thompson 1991, p. 173; Assouline 2009, p. 189.
- [60] Assouline 2009, pp. 191, 251.
- [61] Assouline 2009, p. 192; McCarthy 2006, p. 57.
- [62] Assouline 2009, pp. 192, 251.
- [63] Lofficier & Lofficier 2002, p. 74.
- [64] Thompson 1991, pp. 173–174.
- [65] Lopez, Jr. 1999, p. 212.
- [66] Apostolidès 2010, p. 203.
- [67] Apostolidès 2010, p. 214.
- [68] Apostolidès 2010, pp. 215–216.
- [69] Apostolidès 2010, p. 220.
- [70] McCarthy 2006, p. 160.
- [71] McCarthy 2006, pp. 160–161.
- [72] Assouline 2009, p. 191.
- [73] Peeters 2012, p. 274.
- [74] Peeters 2012, p. 273.
- [75] Thompson 1991, p. 173; Peeters 2012, p. 279.
- [76] Peeters 2012, p. 281.
- [77] Int'l Campaign for Tibet 17 May 2006.
- [78] BBC News 2 June 2006.
- [79] Thompson 1991, pp. 42, 210–211; Pignal 2010.
- [80] Lofficier & Lofficier 2002, p. 90.
- [81] BBC Radio 4 1993.
- [82] MobyGames.com 1995.
- [83] Thompson 1991, p. 198; Peeters 2012, pp. 315–317; PBS.com 2006.
- [84] Peeters 2012, pp. 315–317; PBS.com 2006.
- [85] Pollard 2007.
- [86] Billington 2005; YoungVic.org 2005; Barbican 2005.
- [87] Smurthwaite 2007; SoniaFriedman.com 2007.
- [88] Arte 2010.
- [89] Musée Hergé 2012.

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- “Tutu and Tintin to be honoured by Dalai Lama”. Washington, D.C.: International Campaign for Tibet. 17 May 2006. Archived from the original on 1 September 2006. Retrieved 11 March 2011.

2.20.6 External links

- *Tintin in Tibet* at the Official Tintin Website
- *Tintin in Tibet* at Tintinologist.org

2.21 The Castafiore Emerald

The Castafiore Emerald (French: *Les Bijoux de la Castafiore*) is the twenty-first volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It was serialised weekly from July 1961 to September 1962 in *Tintin* magazine.

The book was considered by critics to be an antithesis of the previous Tintin books as Hergé deliberately broke the adventure genre he had created, making it the only book in the Tintin series where the characters remain at Marlinspike Hall, Captain Haddock's family estate in the fictional town of Marlinshire, England, and do not venture to another part of the world. The story tells of opera singer Bianca Castafiore's holiday visit to Marlinspike Hall, and the subsequent theft of her emerald, which was gifted to her by the Maharajah of the fictional province of Gopal.

Although *The Castafiore Emerald* received critical acclaim for making its characters follow a lead of false trails, it was not a commercial success due to the experimental nature of its narrative. It was published as a book by

Casterman shortly after its conclusion. Hergé continued *The Adventures of Tintin* with *Flight 714*, while the series itself became a defining part of the Franco-Belgian comics tradition. The story was adapted for the 1991 animated series *The Adventures of Tintin* by Ellipse and Nelvana.

2.21.1 Synopsis

Tintin and Captain Haddock are walking through the countryside of Marlinshire, England when they come across a Romani community camped in a garbage dump. They find a girl named Miarka, who belongs to the community and bring her back to them. The duo then learn that the community were forced to stay at the site by the police, who forbade them to use any other location. Haddock then invites them to camp on the grounds of his estate in Marlinshire, Marlinspike Hall.*[1]

Shortly afterwards, Bianca Castafiore, the famous opera diva and scourge of Haddock, decides to invite herself to Marlinspike Hall for a vacation. For some time, one of the marble steps leading to the foyer in Marlinspike Hall has had a plate-sized chip; Haddock has been waiting for the stonemason, Mr. Arthur Bolt who has been avoiding him, to fix it. On hearing of Bianca's impending visit, Haddock rushes to pack for a trip to Milan. In his haste, Haddock misses the yet unprepared step and sprains his ankle. The doctor arrives, examines Haddock, and insists upon putting his foot and ankle in a cast while imposing a minimum of a fortnight's bed rest. Castafiore then arrives with her maid, Irma, and pianist, Igor Wagner and her Jewels. Castafiore presents a parrot for Haddock called "Iago" to keep as a pet.*[2]

Compounding Haddock's problems, two reporters from the magazine *Paris Flash* concoct a story claiming that Haddock and Castafiore intend to get married, following a misinterpreted conversation with Professor Calculus. This results in an avalanche of congratulations from Haddock's friends. Soon after, Haddock discovers to his horror, the rumours of his engagement spread by the tabloids. He is forced to accommodate an entire television crew, who occupy Marlinspike Hall for conducting an interview with Castafiore, during which a mysterious photographer, Gino, appears with the crew. Suddenly, Irma informs Castafiore that her Jewels are stolen, Tintin suspects Gino, who runs away when there is a temporary power cut, to be the thief. Castafiore, however, finds the case containing her Jewels, stating that she had forgotten she brought them from her room. The next day, an angry Castafiore shows Tintin and Haddock a copy of the magazine, *Tempo Di Roma*, with the front cover showing a picture of Castafiore taken at Marlinspike Hall without her permission. Tintin discovers that Gino was a reporter working for the magazine and not a thief.*[3]

A few days later, Castafiore's Emerald, given to her by the Maharajah of the fictional province of Gopal, goes

missing. After initially questioning Irma and Nestor, the detectives Thomson and Thompson suspect the Romani community to be responsible for the theft after interrogating Calculus, who inadvertently speaks about them. Their suspicions are justified when they find a pair of golden scissors, found by Miarka, belonging to Irma. But soon the time comes for Castafiore to leave for Milan to perform an opera. When Tintin finds out from Castafiore that the name of the opera is called *La gazza ladra* (Italian: *The Thieving Magpie*), he realises that the true culprit responsible for the theft of the Emerald and the scissors is a Magpie, explaining later to Haddock that the scissors must have fallen out of the nest, leading to Miarka finding it. Tintin's explanation leads to the Romani community being vindicated. Tintin then retrieves the Emerald and hands it to Thomson and Thompson, who then return it to Castafiore. Mr. Bolt mends the broken step soon after, only to be damaged again by Haddock.*[4]

2.21.2 History

Background

"When I began this book, my aim was to tell a story where nothing happened. Without resorting to anything exotic (except the gypsies [*sic!*]). I wanted simply to see if I could keep the reader in suspense until the end."

— Hergé in an interview with Numa Sadoul.*[5]

Following the culmination of the previous story, *Tintin in Tibet* (1960), Hergé began planning his next adventure, seeking advice from the cartoonist Greg. Greg produced two plot outlines, *Les Pilulues* ("The Pills") and *Tintin et le Thermozéro* ("Tintin and the Thermozero"). Hergé began drawing the latter of these stories, but soon abandoned it.*[6] Instead, he decided to set his new Adventure entirely at Marlinspike Hall, the only installment in the series to do this.*[7] This was the first and last adventure after *The Secret of the Unicorn* (1943) to be set entirely in Belgium,*[8] and he admitted that with his proposed scenario, it was difficult "to create suspense, a semblance of danger."*[9] The titles that Hergé had previously considered for the book were: *The Castafiore Affair*, *Castafiore's Sapphire*, *The Castafiore Jewels* and *The Captain and the Nightingale*, but *The Castafiore Emerald* eventually emerged as the favourite.*[10]

Hergé's depiction of Bianca Casafiole in the story – a famous opera singer, pursued by press, and changing her outfit for every occasion – was influenced by the life of the opera singer Maria Callas.*[11] One of the new characters that Hergé introduced into the story was the stonemason Arthur Bolt (M. Boullu in the original French version), whose characterisation was based on a real individual who worked for Hergé.*[12] Hergé's depiction of the paparazzi within the story may have been influenced by his own repeat encounters with the press throughout his

career.*[11] The reporter and the photographer, Christopher Willoughby-Droupe and Marco Rizotto (Jean-Loup de la Battelerie and Walter Rizotto respectively in the original French version) of the *Paris Flash*, are introduced into the series here, and would later be retroactively added into a re-drawing of *The Black Island* (1938) by Bob de Moor, also making a reappearance in *Tintin and the Picaros* (1976).*[13]*[lower-alpha 1] The idea of having a proposed marriage between Castafiore and Haddock was based on a reader's suggestion that Haddock marry.*[16]



*The Château de Cheverny in France was used as the basis for Haddock's family estate, Marlinspike Hall (Moulinsart in the original French version), which is located in the fictional town of Marlinshire, England.**[17]

On page 17 of the book, Jolyon Wagg mentions Castafiore's Emerald to be a gift from, in his own words, "some character, Marjorie something or other..." , to which Castafiore corrects Wagg by saying it was from the Maharajah of Gopal.*[18] The Maharajah of Gopal does not make an appearance in *The Adventures of Tintin*, but is one of the titular characters in *The Valley of the Cobras* (1956), which is a part of another Franco-Belgian comics series created by Hergé, *The Adventures of Jo, Zette and Jocko* (1935-1958).*[19] Hergé also introduced the Romani people, members of whose community had previously appeared in *Destination New York* (1951), another book from *The Adventures of Jo, Zette and Jocko*.*[20] The idea of including them in the story was inspired by an occasion on which Hergé came across a Romani gypsy camp near to his country home in Céroux-Mousty.*[21] To ensure that his depiction of them had some accuracy, he approached Father Rupert in Verviers, who had some experience with the community, reassuring him that "The episode with the Romas will not pain you".*[22]

The Castafiore Emerald was also one of the few instances of romance seen in *The Adventures of Tintin*, which begins when Calculus breeds a new variety of white-coloured roses, and names it "Bianca" in honour of Castafiore. At her departure, Calculus presents a bouquet of the roses he created to Castafiore, who happily receives them and embraces Calculus, kissing him in the process. Unlike Haddock, who resents being kissed by Castafiore, Calculus willingly accepts it and blushes.*[23] Calculus also makes an imperfect attempt at colour tele-

vision, which according to Michael Farr, was "some five years ahead of its day." *[23]

Influences



*Castafiore's mention of Calculus' "ascents in balloons" is a reference to Auguste Piccard, based on whom Calculus was modelled.**[23]

The incident of the unwelcome band playing outside Marlinspike Hall, called the "Marlinspike Prize Band" (Harmonie de Moulinsart in the original French version), was based on a similar experience of Hergé's who was also obliged to serve them with drinks. To add insult to injury, they gave a toast to "Spirou", the cartoon character created by Robert Velter.*[24] Another influence for the band was a cutting of the "L'Orpheon France" band.*[11] Whenever Castafiore fears her jewels her stolen, her expressions, which involve placing her hands on her face, were influenced by a photograph of her model in real life, Maria Callas, taken by Cecil Beaton in 1957.*[25] In page 43 of the book, Tintin is shown reading Robert Louis Stevenson's novel *Treasure Island* (1883), which was also one of Hergé's favourite books.*[26] The depiction of the Romani wagons and clothing was closely modeled on photographs of Romani communities that Hergé had consulted, and he depicted members of the group engaged in basket weaving and fortune telling after reading that the Romani engaged in such activities in the *Oxford English Dictionary*.*[26]

The book alludes to the well-known French weekly *Paris Match* in its depiction of the reporters from the magazine *Paris Flash* and jibes at its reputation for the questionable accuracy of the articles.*[13] Hergé's use of the word *Paris Flash* is also based on a previous encounter of his with the *Paris Match* when it featured an "error-ridden" article on him.*[27] It also mentions a fashion designing company named Tristan Bior, based upon the French luxury goods company, *Christian Dior*.*[11] Andy (An-

dré in the original French version), the director of the television crew belonging to the fictional company, Supavision, was compared by Farr to an employee of Belgian Television, Jacques Cogniaux.*[26] In a tribute to Auguste Piccard, Calculus' model in real life, Castafiore greets him as a famous balloonist.*[28] Hergé also inserted references to previous stories in the narrative; he included the three models of the *Unicorn*, originally featured in *The Secret of the Unicorn*, in a background scene at Marlinspike Hall.*[29]

Publication

The Castafiore Emerald was serialised weekly from 4 July 1961 to 4 September 1962 in *Tintin* magazine and published in book form as *Les Bijoux De La Castafiore* by Casterman in 1963.*[30] For the English version of the book, the gramophone record that Tintin receives from Castafiore, which is the "Jewel Song" from Charles Gounod's *Faust*, is titled "Margarethe", the name by which Gounod's opera is known in Germany but not in England.*[26]

The Castafiore Emerald was the first book in *The Adventures of Tintin* that was published in England the same year — 1963 — it was published in Belgium and France.*[26] When Hergé read the English version of the book,*[lower-alpha 2] he found it to be "absolutely delirious" and even suggested to the book's translator, "You really would think that this was originally written in English."*[31] In the original French version, Calculus explains about his invention and ignores Haddock's attempt to refer to the latest developments in the United States. This is not seen in the English edition.*[23]

2.21.3 Critical analysis

The book was considered by critics to be an antithesis of the previous Tintin ventures.*[32] Michael Farr, author of *Tintin: The Complete Companion*, stated that in *The Castafiore Emerald*, Hergé permits Haddock to remain at home in Marlinspike, an ideal that the "increasingly travel weary" character had long cherished,*[33] further stating that if Hergé had decided to end the Tintin series, *The Castafiore Emerald* would have been "a suitable final volume".*[33] He compared the story to the detective novels by Agatha Christie, in that the narrative was "littered from start to finish with clues, most of which are false", misleading both Tintin and the reader.*[33] He felt that in setting the story entirely at Marlinspike, Hergé "deliberately broke the classic adventure mould he had created", and in doing so "succeeded in creating a masterpiece in the manner of a well constructed stage comedy or farce". Farr viewed the volume as "a tour de force", noting that it was quite dissimilar to any other installment in *The Adventures of Tintin*. As such, he felt that it would have been a suitable story on which to end the series.*[33]

As a result of its "experimental, exceptional nature", Farr believed that *The Castafiore Emerald* "never gained the public recognition it merits", stating that while attracting "a loyal following" it had not become one of the most popular *Adventures of Tintin*, something that he thought was "unjust".*[23]

Jean-Marc Lofficier and Randy Lofficier, co-authors of the book, *The Pocket Essential Tintin*, described Hergé's depiction of Castafiore in the story as "a force of nature", praising the way that he depicted her many outfit changes.*[34] They described Mr Bolt as being both a "Godot-like character" and as being akin to Basil Fawlty from the British sitcom *Fawlty Towers*, while adding that the broken step acts "like a Greek God's curse" in the story that affects everyone except Castafiore.*[35] They interpreted *The Castafiore Emerald* as Hergé's *Nouveau Roman*, in which he realises that he cannot improve upon the standard set in *Tintin in Tibet* and thus decides to "deconstruct his own myth and create the antithesis of a *Tintin* adventure."*[36] Given that accidents and bad luck befall most of the characters in the story, Lofficier and Lofficier described the story as "a comedy of errors, a wonderful tribute to Murphy's Law."*[37] Ultimately, they awarded the story four stars out of five.*[27]



Hergé biographer Benoît Peeters (pictured, 2010) described *The Castafiore Emerald* as "the most surprising of *Tintin's adventures*".*[9]

English screenwriter and author of *Tintin: Hergé and his Creation* (1991), Harry Thompson stated that in *The Castafiore Emerald*, "everything is topsy-turvy", with obvious villains being shown to be harmless, and alleged crimes turning out to have not happened.*[29] He thought that Haddock was a clear parallel for Hergé himself in the story, representing his own desires and frustrations.*[38] Ultimately, he considered the volume to be "Hergé's masterpiece" when it came to technical issues, representing "the high tide of his creative abilities".*[39]

Hergé biographer Benoît Peeters described the story as "the most surprising of *Tintin's adventures*", with Hergé having been "determined to push his reexamination of the comic strip even further."*[9] He noted that in the story, Castafiore's "dramatic femininity" disrupted the "idea of sociability" that pervaded Marlinspike, with its

“proper respect of space, a form of harmony in independence” .^[9] He added that “this casually alluring tale is one of the most subtly handled of the adventures; a riot of clues, both real and false, give *The Castafiore Emerald* an unequalled density” ,^[40] elsewhere referring to it as “a catalogue of mishaps with nothing or no one spared” .^[41] He described it as having brought to the foreground the “anarchist and non-conformist tendencies of Hergé’s work” which had previously been shown in *Quick & Flupke*.^[41] He also saw the book as being “a sort of flashback” for Hergé, allowing him to re-live events from his own past; thus, Peeters thought that the constant renovations at Marlinspike represented the constant renovations at Hergé’s country home of Céroux-Mousty, while Haddock’s time in the wheelchair represented his former wife’s Germaine time spent similarly disabled, and Castafiore was a parody of Germaine herself.^[42] Ultimately, he felt that the story – “the last great adventure of Tintin” – was “also a swan song” , for Hergé “did not dare to continue down this path, where not all of his readers had followed him” , and which had represented “a permanent loss of innocence.”^[43]

2.21.4 Adaptations

In June 1970, a long article on *The Castafiore Emerald* by French philosopher and author, Michel Serres, appeared in the literary review, *Critique*, under the title, *Les Bijoux distraits ou la cantarice sauve*.^[44]

In 1991, a collaboration between the French studio Ellipse and the Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each 42 minutes long. *The Castafiore Emerald* was the nineteenth episode of *The Adventures of Tintin* to be produced, although it ran half as long as most of the others. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful” , with compositions having been actually directly taken from the panels in the original comic book.^[45]

2.21.5 References

Notes

[1] The duo are unnamed in *The Black Island*,^[14] with their names revealed by Castafiore in *The Castafiore Emerald*.^[15]

[2] Stated by Pierre Assouline as the “British edition” .^[31]

Footnotes

[1] Hergé 1963, pp. 1–4.

[2] Hergé 1963, pp. 5–10.

[3] Hergé 1963, pp. 11–42.

- [4] Hergé 1963, pp. 43–62.
- [5] Sadoul 1975, p. 70; Peeters 1989, p. 115; Farr 2001, p. 176.
- [6] Peeters 2012, pp. 285–287.
- [7] Farr 2001, pp. 168, 171.
- [8] Thompson 1991, p. 113.
- [9] Peeters 2012, p. 287.
- [10] Assouline 2009, p. 195.
- [11] Farr 2001, p. 172.
- [12] Thompson 1991, p. 183; Farr 2001, p. 171.
- [13] Farr 2001, p. 172; Lofficier & Lofficier 2002, p. 77.
- [14] Hergé 1975, p. 61.
- [15] Hergé 1963, p. 22.
- [16] Goddin 2011, p. 123.
- [17] Peeters 1989, p. 76; Thompson 1991, p. 115; Farr 2001, p. 106; Lofficier & Lofficier 2002, p. 53.
- [18] Hergé 1963, p. 17.
- [19] Thompson 1991, p. 184; Farr 2007, p. 72.
- [20] Matras 2015, p. 204.
- [21] Goddin 2011, p. 121.
- [22] Goddin 2011, p. 125.
- [23] Farr 2001, p. 176.
- [24] Thompson 1991, p. 183; Farr 2001, p. 172.
- [25] Farr 2007, p. 72.
- [26] Farr 2001, p. 175.
- [27] Lofficier & Lofficier 2002, p. 78.
- [28] Farr 2001, pp. 175–176.
- [29] Thompson 1991, p. 184.
- [30] Farr 2001, p. 175; Lofficier & Lofficier 2002, p. 76.
- [31] Assouline 2009, p. 196.
- [32] Farr 2001, p. 171; Lofficier & Lofficier 2002, p. 77.
- [33] Farr 2001, p. 171.
- [34] Lofficier & Lofficier 2002, p. 76.
- [35] Lofficier & Lofficier 2002, pp. 76–77.
- [36] Lofficier & Lofficier 2002, p. 77.
- [37] Lofficier & Lofficier 2002, pp. 77–78.
- [38] Thompson 1991, p. 183.
- [39] Thompson 1991, p. 182.

- [40] Peeters 2012, pp. 287–288.
- [41] Peeters 1989, p. 116.
- [42] Peeters 2012, p. 288.
- [43] Peeters 2012, p. 289.
- [44] Assouline 2009, p. 196; Peeters 2012, p. 369.
- [45] Lofficier & Lofficier 2002, p. 90.

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2.21.6 External links

- *The Castafiore Emerald* at the Official Tintin Website
- *The Castafiore Emerald* at Tintinologist.org

2.22 Flight 714

Flight 714 (French: *Vol 714 Pour Sydney*) is the twenty-second volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The title refers to a flight that Tintin and his friends fail to catch, as they become embroiled in a plot to kidnap an eccentric millionaire from a supersonic business jet on an Indonesian island. This album, first published in 1968, is unusual in the *Tintin* series for its science fiction and paranormal influences. The central mystery is essentially left unresolved.

2.22.1 Story

On a refueling stop in Jakarta, Tintin, Captain Haddock and Professor Calculus are on their way to Sydney when they chance upon their friend Skut, whom they met during *The Red Sea Sharks*. Skut is now personal pilot for aircraft industrialist and eccentric millionaire Laszlo Carreidas. Unable to politely refuse Carreidas's offer of a lift, Tintin and his friends join the millionaire on his prototype private jet, the Carreidas 160, crewed by Skut, co-pilot Hans Boehm, navigator Paolo Colombani, and steward Gino. Unbeknownst to Carreidas and the others, his secretary Spalding, Boehm, and Colombani are in a plot to hijack the plane and bring it to a deserted volcanic island in the Lesser Sunda Islands. The aircraft makes a rough landing on a makeshift runway made of interlocking metal strips and a nylon barrier at the end. While disembarking from the plane, a terrified Snowy bolts from Tintin's arms and runs off. Guards shoot at him, and a horrified Tintin believes that he is killed.

The mastermind of the plot then reveals himself as the evil Rastapopoulos, intent on taking Carreidas' fortune. Captain Haddock's corrupt ex-shipmate, Allan, is present as Rastapopoulos's henchman. The Sondanesians have been hired as mercenaries. In return, Rastapopoulos promised to help them gain their independence.

Tintin, Haddock, Calculus, Skut and Gino are bound and held in Japanese World War II-era bunkers. Rastapopoulos takes Carreidas to another bunker where his accomplice, Dr. Krollspell, injects the millionaire with a truth serum to enable Rastapopoulos to learn Carreidas's Swiss bank account number. Unfortunately for Rastapopoulos, Carreidas becomes all too eager to tell the truth about his life of greed, perfidy, and corruption—everything except the account number. Furious, Rastapopoulos lunges at Krollspell, who is still holding the truth serum syringe, and is accidentally injected. He too recounts hideous

deeds in a boasting manner, as he and Carreidas begin to quarrel over who is the more evil. Rastapopoulos reveals that nearly all of the men he recruited, including Spalding, the aircraft pilots, the Sondonesians, and (the increasingly unnerved) Krollspell, are all marked to be eliminated after Rastapopoulos gets Carreidas's account number.

Snowy, alive after all, helps Tintin and his friends escape by distracting the two guards, enabling Tintin to knock them out, and find the bunker where Carreidas is held prisoner. Tintin and Captain Haddock bind and gag Krollspell, Rastapopoulos, and even the irascible Carreidas, and escort them to lower ground, intending to use Rastapopoulos as a hostage. However, the serum wears off and Rastapopoulos escapes as Allan detects the escaping prisoners. Krollspell, in fear of Rastapopoulos, throws in his lot with Tintin and Haddock; he is subsequently released and continues to accompany Tintin and Haddock, watching the still irritable Carreidas.

Tintin, led by a telepathic voice, guides the protagonists to discover a hidden entrance to a cave. Through a large hallway they discover a temple hidden inside the island's volcano, guarded by an ancient statue that has all the appearances of a modern astronaut. Penetrating deeper into the volcano, Tintin and his friends meet Mik Kanrokitoff, a writer for the magazine *Space Week*, who reveals to them that his is the guiding voice that they have followed, having received it into their minds via a telepathic transmitter. Kanrokitoff obtained the device from an extraterrestrial race, who were formerly worshipped on the island as gods and who use it as a landing-point to contact Earth's people.

An earthquake and explosion set off by Rastapopoulos and his men triggers a volcanic eruption. Despite Carreidas's irascible behaviour, Tintin and his party finally reach relative safety inside the volcano's crater bowl. Meanwhile, Rastapopoulos and his henchmen flee the eruption by running down the outside of the volcano and launch a rubber dinghy from Carreidas' plane.

Once Tintin and his friends find their way out of the volcano, Kanrokitoff puts them all under hypnosis and summons a flying saucer piloted by the extraterrestrials. The hypnotised group boards the saucer, narrowly escaping the volcano's dramatic eruption. Kanrokitoff spots the rubber dinghy and exchanges Tintin and his companions (except Krollspell, who is taken back to his base in Cairo with hypnotic-induced amnesia) for Allan, Spalding, Rastapopoulos, and the treacherous pilots, who are whisked away in the saucer to an unknown fate. Tintin, Haddock, Calculus and Skut awaken from hypnosis and cannot remember what happened to them. Professor Calculus has a souvenir, though—a crafted rod of alloyed cobalt, iron, and nickel, which he had found in the caves. The cobalt is of a state that does not occur on Earth, and is the only evidence of a close encounter with its makers. Only Snowy, who cannot speak, remembers the hijacking

and alien abduction.

The story ends with Tintin, Carreidas, and companions finally catching flight 714 to Sydney.

2.22.2 History

Hergé commented that with *Flight 714*, he wanted a “return to Adventure with a capital A... without really returning there.” *[1] He sought to provide answers to two questions: “Are there other inhabited planets? And are there ‘insiders’ who know it?”*[2] Hergé had a longstanding interest in **paranormal** phenomenon, and believed that a story with such elements would appeal to the growing interest in the subject.*[2] He was particularly influenced by Robert Charroux's *le Live des secrets trahis* (“The Book of Betrayed Secrets”), which expounded the idea that extraterrestrials had influenced humanity during prehistory.*[2] The character of Mik Kanrokitoff was based on Jacques Bergier.*[2]

A launch party for the publication of the book was held in Paris in May 1968, but was overshadowed by that month's student demonstrations and civil unrest.*[1]

Later, Hergé regretted explicitly depicting the alien space craft at the end of the story, although was unsure how he could have ended the story without it.*[1]

Carreidas 160



The Carreidas 160 cross-sectional view, as it appeared in Tintin magazine

Hergé wanted the Carreidas 160 in *Flight 714* (1968) to have at least the same detailed attention that he had put into all of his fictional vehicles, from the **Unicorn** ship in *The Secret of the Unicorn* (1943) to the moon rocket in *Explorers on the Moon* (1954).*[3] The supersonic jet aircraft called for by the new *Tintin* adventure, while fanciful, could not be viewed as implausible and needed to meet the same exacting standards. Hergé, who had reached his sixtieth birthday and whose drawing hand had begun suffering from eczema, was happy to leave the drawing of the jet to Roger Leloup, his younger colleague at Studios Hergé.*[4] Leloup, a technical artist and

aviation expert, had drawn the moon rocket, the de Havilland Mosquito in *The Red Sea Sharks* (1958), and all aircraft in the recently redrawn *The Black Island* (1966).*[5] Leloup was described by British *Tintin* expert Michael Farr as “the aeronautical expert in the Studios” and his design of the Carreidas 160 as “painstakingly executed and, of course, viable.”*[6]

A “meticulous design of the revolutionary Carreidas 160 jet” was prepared, according to entertainment producer and author Harry Thompson, “a fully working aircraft with technical plans drawn up by Roger Leloup.”*[7] Leloup's detailed cross-sectional design of the Carreidas 160 and its technical specifications were published in a double-page spread for *Tintin* magazine in 1966.*[8]

2.22.3 Critical analysis

Hergé biographer Benoît Peeters noted that the book “smacks somewhat of [Hergé's] hesitation” as he was unsure whether to include an explicit depiction of the extraterrestrial ship.*[1]

2.22.4 Trivia

- The story is cited in chapter 4 of the novel *The Reluctant Fundamentalist* by Mohsin Hamid.*[9]
- Writer Hugo Frey argues that Rastapopoulos' appearance was an example of post-war anti-Semitism on Hergé's part,*[10] though other writers argue against this, pointing out that Rastapopoulos is not Jewish and surrounds himself with explicitly German-looking characters: Kurt, the submarine commander of *The Red Sea Sharks*; Dr. Kroll-spell, whom Hergé himself referred to as a former concentration camp official; and Hans Boehm, the sinister-looking navigator and co-pilot, both from *Flight 714*.*[11]
- The statues on the island have eyes similar to the Japanese Dogū figurines.
- A use of the real Indonesian language occurs here: while on duty, two of the guards that keep watch on Rastapopoulos' bunker talk about a particular Indonesian dish that originated in Java, *sambal rujak* (ground chilli sauce with shrimp paste).
- This Tintin story takes place over the shortest time-span of all *The Adventures of Tintin*. All except the last three pages occur within 24 hours.
- The Komodo dragon, a reptile endemic to Komodo Island of Indonesia, makes an appearance when Tintin is traversing the jungle. Another Indonesian

animal that appears is the Proboscis monkey (*bekantan*) or Dutch monkey, which is endemic to the island of Kalimantan. Its characteristic bulbous nose is compared to that of Rastapopoulos.*[12]

- The Malaysia Airlines Flight 370 which went missing in March 2014 has been compared to Flight 714.*[13]*[14]

2.22.5 References

Footnotes

- [1] Peeters 2012, p. 299.
- [2] Peeters 2012, p. 298.
- [3] Goddin 2011, p. 150.
- [4] Assouline 2009, pp. 200–201; Farr 2001, p. 184; Thompson 1991, p. 190.
- [5] Assouline 2009, pp. 200–202; Farr 2001, pp. 75, 78, 157, 184; Lambiek Comiclopedia 2011; Dupuis 2011.
- [6] Farr 2001, pp. 184–185.
- [7] Thompson 1991, p. 190.
- [8] Farr 2001, pp. 184–185; *Tintin* magazine 1966.
- [9] Mohsin Hamid, “The Reluctant Fundamentalist”. Orlando: Harcourt, 2007 at p.52
- [10] Hugo Frey, “Trapped in the Past: Anti-Semitism in Hergé's Flight 714” in Mark McKinney, ed., History and Politics in French-Language Comics and Graphic Novels at p.31
- [11] *The Metamorphoses of Tintin: or Tintin for Adults* by Jean-Marie Apostolidès, Jocelyn Hoy, published in 2009 by Stanford University Press
- [12] Yeung, Kenneth, "Tintin in Indonesia", Jakarta Expat, 28 January 2013
- [13] Walker, Marc (2014-03-17). “Malaysian plane mystery copies comic story of hijacked jet which landed on remote island”. Daily Star. Retrieved 2014-08-05.
- [14] “Missing Malaysian jet MH370 has all the elements of a Tintin adventure”. IBNLive. 2014-03-19. Retrieved 2014-08-05.

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- “Avant Concorde ... le Carreidas 160 Jet” [Before the Concorde ... the Carreidas 160 Jet]. *Tintin magazine* (in French) (Le Lombard). December 1966.
- “Roger Leloup (b. 17 January 1933, Belgium)”. *Lambiek Comiclopedia*. 11 November 2011. Archived from the original on 31 December 2013. Retrieved 17 February 2015. From 1953 to 1969 he worked at Studios Hergé, where he was responsible for the airplanes in the *Tintin* episode *Vol 714*, among other things.
- “Roger Leloup” . *Dupuis: Editeur Caractère(s)*. 2011. Archived from the original on 27 February 2014. Retrieved 17 February 2015. Hergé gives him especially technical drawings and very accurate decoration, such as the railway station of Genève-Cointrin in *L'Affaire Tournesol*, the wheelchair of captain Haddock in *Les Bijoux de la Castafiore*, cars, motorbikes, tanks, the design of the aeroplane of Carreidas, and all the aeroplanes in the new version of *L'Île noire*.

2.22.6 External links

- *Flight 714* at the Official Tintin Website
- *Flight 714* at Tintinologist.org
- List of Roger Leloup publications in Belgian *Tintin*, French *Tintin* and *Spirou* BDoublées (French)
- Roger Leloup biography BDparadisio (French)
- Vol 714 pour Sydney (personal website)
- The X-Plane Flight Simulator Freeware (forum)

2.23 Tintin and the Picaros

Tintin and the Picaros (French: *Tintin et les Picaros*) is the twenty-third volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It was the last

Tintin adventure to be completed by Hergé, serialized in *Tintin* magazine in 1976.

Tintin and his friends are invited to San Theodoros by General Tapioca to clear themselves of accusations of working with Tintin's old friend, General Alcazar. Tintin declines the invitation, but his friends go only to be imprisoned. Tintin joins them and they all escape and join Alcazar and his rebels, the Picaros. After a successful revolution, Tintin and his friends fly home, seeing the country is no better off than before.

The book is notable for the changes made to many of the characters. Tintin no longer enjoys adventuring and has abandoned his trademark plus fours for bell-bottoms, Captain Haddock can no longer drink alcohol, and General Alcazar's masculinity is ridiculed by his new domineering wife.* [1]

2.23.1 Synopsis



Cuban revolutionary Fidel Castro (left, photographed in 1972) served as the inspiration for General Alcazar

Tintin, Captain Haddock and Professor Calculus hear in the news that Bianca Castafiore, her maid Irma, pianist Igor Wagner and Thomson and Thompson have been imprisoned in San Theodoros for allegedly attempting to overthrow the military dictatorship of General Tapioca, who has yet again deposed Tintin's old friend General Alcazar, this time with the help of the Kûrvi-Tasch regime of Borduria. The trio themselves are soon accused of allegedly taking part in the conspiracy, but are later invited by Tapioca to Tapiocapolis, the capital of San Theodoros, to hear their side of the story and clear them of all charges if they are innocent. While the Captain and the Professor accept the invite, Tintin decides to stay back at Marlinspike, as he is suspicious of the nature and reason of the invite.

At Tapiocapolis, the Captain and the Professor are received warmly by Colonel Alvarez, aide-de-camp to General Tapioca and are accommodated in a luxury apartment in the outskirts of Tapiocapolis, which is bugged (though the duo don't realise it immediately). The Cap-

tain soon finds out that they are being imprisoned after he is restricted from doing normal activities (such as buying tobacco on his own at night). Later, Tintin joins them due to the need of trying to rescue Castafiore, her entourage and the Thompsons. A few days later, Pablo, (who had saved Tintin's life in *The Broken Ear*), meets the trio and reveals that Colonel Sponsz, the former Chief of the Bordurian secret police ZEP who has now been posted as Technical Advisor to Tapioca, was responsible for framing the entire plot to trap them in revenge for his humiliation at their hands in Borduria (from *The Calculus Affair*) and also adds that Alcazar would rescue them from being killed by Sponsz and his men while on a trip to an ancient pyramid the following morning. Alcazar does rescue them, but it soon turns out that Pablo and Alvarez are involved in Sponsz's plot to kill the trio and Alcazar. The four narrowly manage to escape being blasted to death by the San Theodoros Army and soon Tintin, the Captain and the Professor seek refuge in Alcazar and his small band of guerrillas, the Picaros, who are leading the resistance against the Tapioca regime.

At the Picaros' camp deep in the jungle, the trio find out that all the Picaros are inebriated, thanks to Tapioca dropping boxes containing a large number of whisky bottles over their camp (The indigenous Arumbayas are also inebriated because of this) as a result of which they are not in a position to revolt against Tapioca. They also find out that Alcazar is now being dominated by his wife Peggy Alcazar, who nags him constantly about his failure to achieve a successful revolution.

Later, they see the trial of Castafiore and the Thompsons on television, which turns out to be nothing more than a show trial orchestrated by Sponsz. The Thompsons and Castafiore show courage and express contempt at what a farce it is. Castafiore is sentenced to life imprisonment, while the Thompsons are sentenced to death by firing squad during the annual San Theodoros carnival, which is only three days away. Castafiore has the last word, with her rendition of her trademark Jewel Song causing them to clear the court.

Tintin and the Captain, though uninterested in Alcazar's cause, decide to assist him in overthrowing Tapioca as that is the only way they can save Castafiore, her entourage and the Thompsons. They decide to use the Professor's latest invention to cure the Picaros of their alcoholism. The Professor had invented a pill that makes alcohol taste disgusting to anyone who ingests it with food or drink. He had first tested it on the Captain (as a result of which he can no longer drink alcohol, and is extremely offended when he finds out why) and later on the Arumbayas (when they had camped in the Arumbaya village for the night on the journey to the Picaros camp) with successful results. At first the Picaros are suspicious, thinking that the Professor is trying to poison them, but later change their minds and eat the food with the pills in it after they see Snowy eat the food, thus curing their alcoholism.

Soon, Jolyon Wagg and his troupe, the "Jolly Follies", arrive at the camp, having lost their way to Tapiocapolis where they are going to take part in the carnival. Alcazar, with a little advice from Tintin, launches an assault on Tapioca during the carnival by "borrowing" the troupe's bus and costumes, using which he sneaks himself, Tintin, the Captain and the Picaros into the capital. He topples Tapioca, but on Tintin's urging, does not execute him, as is the tradition. Tapioca is banished from the country instead, while a disappointed Sponsz is sent back to Borduria. Pablo is also freed and pardoned by Tintin despite his treachery, as he had once saved his life (which does not go down well with the Captain), while Alvarez defects to Alcazar's side. Alvarez, along with Tintin and the Captain, then go down to the Tapiocapolis prison and rescue the Thompsons, who are about to be executed.

The next morning, Alcazar takes over as the President of San Theodoros and honours Tintin, the Captain, the Professor, Wagg and the Jolly Follies for their efforts to overthrow Tapioca. He also gives his wife the presidential palace he had promised her, but she is still not impressed and continues to henpeck him. A few days later, with all matters resolved, Tintin, the Captain and the Professor return to Marlinspike. As their plane is taking off, a final, skeptical political message is pictorially displayed - as under Tapioca, the city slums under Alcazar's regime are filled with wretched, starving people and patrolled by apathetic police. Nothing has changed, except the police uniforms and a Viva Tapioca sign that has been changed to read Viva Alcazar.

2.23.2 History

Background

"It's the atmosphere that has inspired me: everything happening in South America. Brazil and torture, the Tupamaros, Fidel Castro, Che. Without even saying where my sympathies lie... I obviously sympathize with Che Guevara, but at the same time I know terrible things are happening in Cuba. Nothing is black or white!"

Hergé^{*} [2]

Hergé began *Tintin and the Picaros* eight years after completing his previous *Adventure of Tintin, Flight 714*.^[3] It would prove to be his only book that was completed in his final fifteen years.^[4] He decided to develop the story around a group of Latin American revolutionaries, having had this idea since the early 1960s, prior to embarking on *The Castafiore Emerald*.^[5] In particular, he had been inspired by the activities of Fidel Castro's 26th of July Movement when they were launching a guerrilla war from the Sierra Maestra during the Cuban Revolution against President Fulgencio Batista. Specifically, Hergé was interested in Castro's statement that he would not cut his beard until the revolution had succeeded.^[6] Adopt-

ing this idea of the revolutionaries' facial hair, he initially planned to refer to Alcazar's group as the Bigotudos, from the Spanish word *bigotudos*, meaning 'moustached'.*[6] As such, the story's initial working title was *Tintin et los Bigotudos*, before Hergé later settled on *Tintin et les Picaros*.*[7]

Hergé's depiction of Latin American revolutionaries was also influenced by the French leftist activist Régis Debray's accounts of his time spent fighting alongside the Argentine Marxist-Leninist revolutionary Che Guevara in the Bolivian Andes.*[8] Hergé's depiction of Bordurian support for Tapioca's government was a reference to the Soviet Union's support for various Latin American regimes, most notably that of Castro's Cuba,*[9] with San Theodoros being depicted as having been governed under the ideological system of Borduria's political leader, Kurvi-Tasch.*[10] Further reflecting the influence of Western multinational corporations in Latin America, in the story Hergé included a reference to Alcazar being backed by the International Banana Company.*[10]



Colonels Sponsz and Alvarez in a scene drawn for Tintin and the Picaros, but not included in the final book.

Hergé's depiction of the city of Tapiocapolis was visually based on the city of Belo Horizonte in Brazil.*[11] His depiction of a public sculpture in the city was inspired by the work of sculptor Marcel Arnould,*[11] while the paintings that are seen in the Tapiocapolis hotel which Tintin and Haddock stay in are based on the work of Serge Poliakoff.*[11]

Hergé incorporated many characters from previous *Adventures* into *Tintin and the Picaros*; these include Pablo,

Ridgewell, and the Arumbaya tribe from *The Broken Ear*, as well as Colonel Sponz from *The Calculus Affair*.*[12] The character of General Tapioca, who had been mentioned in previous *Adventures* but never depicted, was also introduced.*[13] Hergé also introduced a new character, Peggy Alcazar, whom he had based upon the American secretary to a Ku Klux Klan spokesman whom Hergé observed in a television documentary.*[14] In his preparatory notes for the story, Hergé had considered introducing Peggy as the daughter of arms dealer Basil Bazaroff – a satirical depiction of the real-life arms dealer Basil Zaharoff – who had appeared in *The Broken Ear*.*[15] He also introduced the Jolly Follies into the story, a group who were based on three separate touring party groups that Hergé had encountered.*[16] He had initially considered a number of alternative names for the troupe, including the *Turlupins*, *Turlurans*, and *Boutentrins*.*[17]

Tintin's clothes were updated; he was depicted wearing a motorcycle helmet with a CND symbol on it, and was given new flared brown trousers rather than his old plus fours; in this Hergé had been influenced by the depiction of Tintin in the animated film *Tintin and the Temple of the Sun*.*[18] Later commenting on the inclusion of the CND peace symbol, Hergé stated that "That's normal. Tintin is a pacifist, he was always anti-war." *[15] The behaviour of several characters was also changed, with Tintin practising *yoga* and Nestor the butler eavesdropping and drinking Haddock's whisky.*[19] Haddock's first name is also revealed to be Archibald for the first time.*[11]

Hergé's depiction of the San Theodoran carnival was drawn largely from images of the Nice Carnival.*[11] Among the revelers, he included those dressed in the costumes of various different cartoon and film characters, such as Mickey Mouse, Donald Duck, Asterix, Snoopy, Groucho Marx, and Zorro.*[20] He also inserted the Coconuts band into the carnival scene, who had been created by Bob de Moor for his own comic series, *Barelli*.*[11] The street that they were marching down, Calle 22 de Mayo, was named after Hergé's own birthday.*[21]

Publication

Tintin et les Picaros began serialisation in both Belgium and France in *Tintin-l'Hebdoptimiste* magazine in September 1975.*[22] It was then published in a collected volume by Casterman in 1976.*[22] For this publication, a page was removed from the story so that it would fit the standard 62-page book format.*[23] The page in question was located between pages 22 and 23 of the published book, and featured Sponz attempting to smash a glass, but accidentally breaking a statue of Syldavian political leader Kurvi-Tasch instead.*[23] A launch party was held at the Hilton Hotel in Brussels.*[24]

Upon publication, it proved a commercial success with

one and a half million copies soon sold.*[25] It was nevertheless critically panned at the time,*[26] with various contemporary critics condemning the political apathy of the story.*[27] On this front, *Tintin in the Picaros* was defended by the French philosopher Michel Serres, who stated that “The criticism that has been levels at *Picaros* is astonishing. There is no talk of revolution; the people are in the favelas, and they stay there. It is only a government overthrow. A general, aided by several assassins, takes the place of a general protected by his own bodyguards. This is why it is only repetition; it is just a movement reduced to this. And that is the chloroform; it is what we see everywhere. You can give as many modern examples of the Alcazar-Tapioca rivalry, or of double identities, as you want.”*[28]

In June 1977, Hergé travelled to Britain for Methuen's launch of the story's English translation, where he spent two weeks giving interviews and book signings.*[29]

2.23.3 Critical analysis

Harry Thompson felt that Hergé's use of various characters from earlier stories lent *Tintin and the Picaros* “the air of a finale”.*[4] Hergé biographer Benoît Peeters felt that in this story, the characters were “more passive than in the earlier adventures, submitting to events more than setting them off”, with this being particularly evident for the character of Tintin.*[30] Michael Farr stated that “Tintin has changed”, as is evidenced by the change in his clothing, however he felt that “such image modernising only succeeds in dating the adventure”, adding that “Tintin's appearance at the end of his career was not only superfluous but a mistake”.*[15] Jean-Marc Lofficier and Randy Lofficier stated that in this story, Alcazar was “a deflated version of what he used to be”, noting that by the end of the story he had become “a prisoner in his own palace. A sad, yet somehow appropriate, ending.”*[22] Farr suggested that the changes to the characters represented “an element of dismantling of the characters and their traits”, something that he believed had also been present in the previous two adventures, *Flight 714* and *The Castafiore Emerald*.*[31]

The Lofficiers saw it as a partial sequel to *The Broken Ear*, which was also set in San Theodoros and which contained many of the same characters.*[32]

Thompson considered it to be “Hergé's most overtly political book for many years” but felt that unlike Hergé's earlier political works, here “there is no campaigning element.”*[16] Peeters agreed, noting that *Tintin in the Picaros* is “a far cry from the denunciation of a political system found in *Tintin in the Land of the Soviets*, and also from the almost militantly anti-Japanese tone of *The Blue Lotus*.”*[33] He thought that in this story, “a sense of disillusionment has taken over”, for it is “quite clear that [Alcazar's seizure of power] is no real revolution but a palace coup.”*[33] Farr noted that this story showed that

“the idealist of the 1930's is by the 1970's a realist”, in that while “totalitarianism... and the manipulation of the multinational concerns... are still condemned... Tintin accepts he can do little to change them”.*[34]

The Lofficiers were ultimately highly critical of *Tintin and the Picaros*, awarding it two out of five, and describing it as “just sad”.*[35] Specifically, they felt that the “undefinable magic of the Hergé line” was “sometimes missing” from the story, believing that this had been caused by too much of the work having been turned over to his assistants in the Studios Hergé.*[35] Further, they felt that the “characters seem tired: Tintin is totally reactive - even on the book cover, it is Haddock who takes the lead.”*[35] Thompson echoed similar views, believing that “life has not been breathed into the characters as normal” and that there was “something indefinable absent” from the drawings, “enjoyment, perhaps”.*[36] He added that while it contained “many fine vignettes”, “over all it is a lacklustre story, missing the sparkly of a genuine Tintin adventure”.*[4] Peeters thought that “the comedy here seems mechanical” and “neither the characters, nor the plot, not the drawings ring true”.*[28]

2.23.4 Adaptations

Tintin and the Picaros was one of the stories animated for television in 1991 by the French studio Ellipse and the Canadian animation company Nelvana. Directed by Stéphane Bernasconi, the series has been praised for being “generally faithful”, with many compositions taken directly from the panels of the original comic book.*[37]

2.23.5 References

Footnotes

- [1] Apostolidès, Jean-Marie (2009). *The Metamorphoses of Tintin*. USA: Stanford University Press. ISBN 9780804760317.
- [2] Peeters 2012, p. 323.
- [3] Peeters 1989, p. 125; Farr 2001, p. 190; Lofficier & Lofficier 2002, p. 82.
- [4] Thompson 1991, p. 195.
- [5] Farr 2001, p. 189; Peeters 2012, p. 323.
- [6] Farr 2001, p. 189; Goddin 2011, p. 132.
- [7] Farr 2001, p. 189.
- [8] Thompson 1991, p. 196; Lofficier & Lofficier 2002, p. 83.
- [9] Farr 2001, pp. 193, 195.
- [10] Farr 2001, p. 195.
- [11] Farr 2001, p. 197.

- [12] Peeters 1989, p. 127; Farr 2001, p. 190; Lofficier & Lofficier 2002, p. 83.
- [13] Peeters 1989, p. 127; Farr 2001, p. 190.
- [14] Peeters 1989, p. 126; Thompson 1991, p. 199; Farr 2001, p. 190; Lofficier & Lofficier 2002, p. 83.
- [15] Farr 2001, p. 190.
- [16] Thompson 1991, p. 196.
- [17] Goddin 2011, p. 168.
- [18] Peeters 1989, p. 126; Thompson 1991, p. 194; Lofficier & Lofficier 2002, p. 83.
- [19] Thompson 1991, p. 194.
- [20] Farr 2001, p. 197; Lofficier & Lofficier 2002, p. 83.
- [21] Thompson 1991, p. 196; Farr 2001, p. 197.
- [22] Lofficier & Lofficier 2002, p. 82.
- [23] Thompson 1991, p. 199; Farr 2001, p. 195.
- [24] Goddin 2011, p. 189.
- [25] Lofficier & Lofficier 2002, p. 82; Peeters 2012, p. 325.
- [26] Lofficier & Lofficier 2002, p. 82; Peeters 2012, pp. 323–324.
- [27] Peeters 2012, pp. 324–345.
- [28] Peeters 2012, p. 325.
- [29] Goddin 2011, p. 192.
- [30] Peeters 1989, p. 126.
- [31] Farr 2001, p. 192.
- [32] Lofficier & Lofficier 2002, p. 83.
- [33] Peeters 1989, p. 127.
- [34] Farr 2001, p. 193.
- [35] Lofficier & Lofficier 2002, p. 84.
- [36] Thompson 1991, p. 199.
- [37] Lofficier & Lofficier 2002, p. 90.

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2.23.6 External links

- *Tintin and the Picaros* at the Official Tintin Website
- *Tintin and the Picaros* at Tintinologist.org

2.24 Tintin and Alph-Art

Tintin and Alph-Art (French: *Tintin et l'alph-art*) is the unfinished twenty-fourth and final volume of *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The story revolves around Brussels' modern art scene, where the young reporter Tintin discovers that a local art dealer has been murdered. Investigating further, he encounters a conspiracy of art forgery, masterminded by a religious guru named Endaddine Akass.

Tintin and Alph-Art was left unfinished at the time of Hergé's death in March 1983. At this point it consisted of around 150 pages of pencil-drawn notes, with no ending having been devised for the story. Hergé's colleague Bob de Moor offered to complete the story for publication, and while Hergé's widow Fanny Vlomyck initially agreed, she changed her decision, citing the fact that her late husband had not wanted anyone else to continue *The Adventures of Tintin*. A selection of the original notes were collected together and published in book form by

Casterman in 1986. Since that point, a number of illegal finished versions of the story have been published by other authors.

2.24.1 Synopsis

Tintin and Captain Haddock receive a phone call from their friend, the opera singer Bianca Castafiore, who informs them about a new spiritual leader whom she has begun following, Endaddine Akass, stating her intention to stay at his villa in Ischia. Later that day, Haddock enters the Fourcart Gallery in Brussels, where Jamaican avant-garde artist Ramó Nash convinces him to purchase one of his “Alph-Art” works, a perspex letter “H”. The gallery's owner, Mr Fourcart, arranges to meet Tintin, but is killed in a car accident while on his way to do so. Tintin begins to investigate, discovering that Fourcart's death was murder. Tintin and Haddock attend one of Akass' lectures; there, Tintin recognises Akass' voice, but is unsure why. Investigating further, he concludes that Akass was spying on Fourcart through a micro-transmitter hidden in a pendant worn by the latter's assistant, Martine Vandezande. Tintin soon faces a number of attacks designed to kill him, but survives each one.

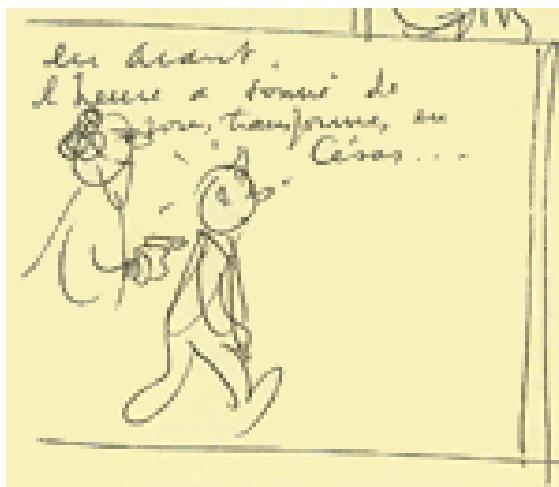
To further his investigations, Tintin decides to visit Akass' villa. Arriving at Ischia, Tintin and Haddock receive death threats warning them to leave. When Castafiore hears that they are on the island, she welcomes them to Akass' villa, informing them that Akass himself is in Rome. At the villa, they meet a number of acquaintances, the corrupt industrialists W.R. Gibbons (from *The Blue Lotus*) and R.W. Trickler (from *The Broken Ear*), Emir Ben Kalish Ezab (from *Land of Black Gold*), Luigi Randazzo (a singer), and Ramó Nash. Tintin and Haddock stay the night at the villa on Castafiore's insistence. During the night, Tintin witnesses men loading canvases into a van, and exploring the villa discovers a room full of faked paintings by prominent artists. He is discovered by Akass, who informs him that he uses Nash's “Alph-Art” as a front for his criminal forgery business. Akass then declares his intention to kill Tintin by having him covered in liquid polyester and sold as a work of art by César.

2.24.2 History

Background

In 1976, a few months after the publication of *Tintin and the Picaros*, Hergé told the journalist Numa Sadoul that he was contemplating the next adventure of Tintin—setting an entire story in an airport lounge.*[1] This idea was dropped, and in 1978, he decided to set the story in the world of modern art.*[2] During his later years Hergé had grown increasingly interested in modern art, and dedicated to incorporate his love of avant-garde artwork into the new story.*[3] Being a regular at Brussels' art galleries

and exhibitions, he was able to draw directly upon his experiences in the modern art scene when producing the story.*[4] Given his age, and the length of time that it was taking him to produce each *Adventure*, Michael Farr suggested that Hergé likely knew that this would be his final installment in the series.*[4]



The last panel in the book and in the series

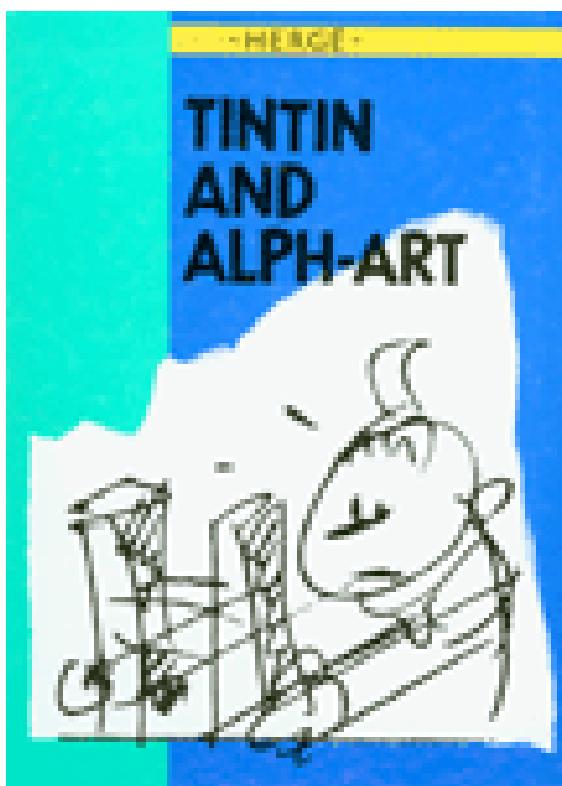
Hergé initially titled this new work *Tintin et les Faus-saires* (“Tintin and the Forgers”) before changing this working title to *Tintin et L'Alph-Art*.*[5] The story's main antagonist, Endaddine Akass, was based on a real-life art forger, Fernand Legros, whom Hergé had learned about through reading a biography of him.*[6] The Akass character was also influenced by an article about the Indian guru Rajneesh which Hergé had read in a December 1982 edition of the *Paris Match*.*[7] In Hergé's notes, he included the idea of revealing that Akass was Tintin's nemesis, Rastapopoulos, in disguise, with Farr believing that this plot twist would have been revealed had Hergé completed the story.*[8] Conversely, Harry Thompson suggested that Hergé had dropped Rastapopoulos from the story in 1980.*[9] Hergé's notes reveal that he considered various different names for the artist character, including Ramon Hasj and Ramo Nasj, before settling on Ramo Nash.*[10] Similarly, he had initially debated whether Nash should be a painter or a sculptor, before deciding on the latter.*[11]

Three months before he died, Hergé stated that “Unfortunately I cannot say much about this forthcoming Tintin adventure because, though I started it three years ago, I have not had much time to work on it and still do not know how it will turn out. I know very roughly where I am going... I am continuing my research and I really do not know where this story will lead me.”*[12] Upon his death, Hergé left around one hundred and fifty pages of pencil sketches for the story.*[5] The story itself had no ending,*[13] and is left on a cliffhanger, with Tintin's fate left unexplained.*[14]

Hergé's main assistant, Bob de Moor, showed an interest

in completing the book following Hergé's death.*[15] In de Moor's words, "Personally I would have loved to finish *Alph-Art*. It would have been a tribute to Hergé. Fanny Remi asked me to finish it, and I began work on it, but after a few months she changed her mind. I didn't insist, but for me it was logical that there was a studio, there were artists in the studio, Casterman asked for it to be finished, there were twenty-three finished books, that one story was not finished; so I had to finish it."*[16] In the end, Fanny decided Hergé would not have approved and the book must remain unfinished.*[15] Hergé had made it clear that he did not want anyone else to continue *The Adventures of Tintin* after his death,*[7] informing Sadoul that "After me there will be no more Tintin. Tintin is my creation—my blood, my sweat, my guts."*[16]

Publication



Cover of the first edition

Fanny ultimately decided that Hergé's unfinished sketches could be published in book form.*[13] To do so, the sketches were edited by a team of experts, including Benoît Peeters, Michel Bareau and Jean-Manuel Duvivier, with forty-four being selected for publication.*[17] The book produced devoted one half to reproducing the sketches, and the other to producing a transcript of Hergé's text for the story.*[13] Published on 8 October 1986 by Casterman, it proved to be a best-seller.*[18] An English language translation was published in 1990.*[4]

2.24.3 Critical analysis

For Michael Farr, *Tintin and Alph-Art* provided "an almost perfect ending to more than fifty years of defying danger, threats to his life and a succession of villains".*[14] He believed that it was "full of a vigour and enthusiasm disappointingly absent from the two previous adventures", and that as a result "it promised to be Hergé's most accomplished Tintin story for twenty years".*[4] Jean-Marc Lofficier and Randy Lofficier stated that had the story been completed, it "may have turned out to be a smaller-scale, unpretentious yet far more exciting and true-to-life adventure" than various recent volumes.*[19] Hergé biographer Benoît Peeters felt that "despite its limitations, and perhaps on account of them, this unfinished story fits perfectly alongside the other 23 Tintin adventures. Full of promise, it ends the series admirably by leaving the last word to every reader's imagination".*[13] Philippe Goddin opined that *Tintin and Alph-Art*'s opening "promised much, coming like new breath".*[20]

In a later publication, Peeters expressed a different view, stating that "one cannot help but feel disappointed" with *Alph-Art*.*[21] Similarly, Harry Thompson expressed the view that Hergé would never have completed the story, and that while "many critics like to think... *Tintin and Alph-Art* was set to be Hergé's last great masterpiece", he disagreed, describing this as "surely just wishful thinking".*[22] They added that it could be seen as "a nostalgic, or regressive book, depending on your point of view".*[23]

2.24.4 Adaptations

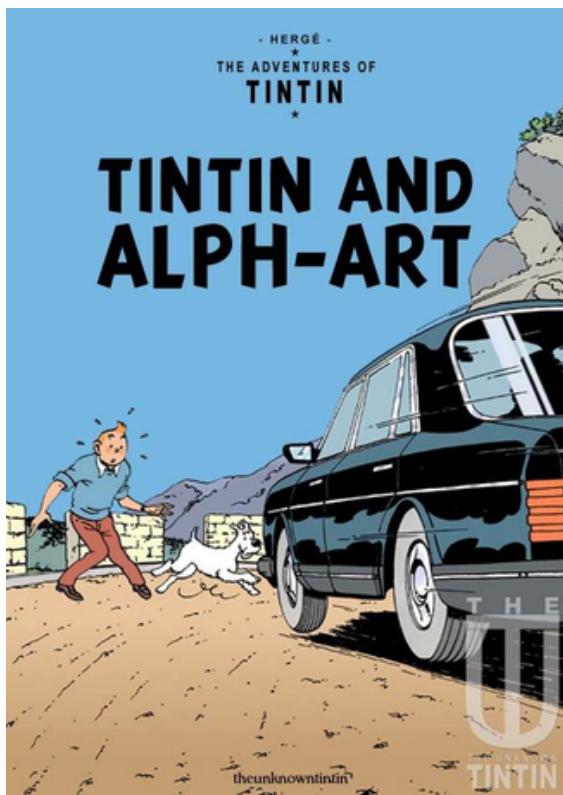
A number of pirated versions of the story exist, produced by other artists and illegally distributed among fans.*[19] In 1987, such a version was completed by an artist using the pseudonym of Ramó Nash.*[19] Several further versions were produced by the Canadian artist Yves Rodier during the 1990s.*[19] A further version appeared in the 1990s, produced by an individual known as Regric.*[19]

In honour of Hergé's legacy, the awards handed out at the Angoulême International Comics Festival were named Alph-Art Awards.*[21]

2.24.5 References

Footnotes

- [1] Peeters 1989, p. 129; Thompson 1991, p. 202; Peeters 2012, p. 326.
- [2] Peeters 1989, p. 130; Thompson 1991, p. 84.
- [3] Peeters 1989, p. 130; Thompson 1991, pp. 202–203.
- [4] Farr 2001, p. 200.
- [5] Lofficier & Lofficier 2002, p. 84.



Cover of Yves Rodier's version of the book

[6] Thompson 1991, p. 203; Lofficier & Lofficier 2002, p. 85; Farr 2001, p. 203; Peeters 2012, p. 332.

[7] Peeters 2012, p. 336.

[8] Farr 2001, p. 203.

[9] Thompson 1991, p. 204.

[10] Goddin 2011, p. 194.

[11] Goddin 2011, p. 194.

[12] Peeters 1989, p. 130; Farr 2001, p. 203.

[13] Peeters 1989, p. 131.

[14] Farr 2001, p. 199.

[15] Lofficier & Lofficier 2002, p. 84; Peeters 2012, p. 337.

[16] Thompson 1991, p. 205.

[17] Lofficier & Lofficier 2002, p. 85.

[18] Lofficier & Lofficier 2002, pp. 84, 85.

[19] Lofficier & Lofficier 2002, p. 86.

[20] Goddin 2011, p. 200.

[21] Peeters 2012, p. 337.

[22] Thompson 1991, p. 202.

[23] Thompson 1991, p. 203.

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2.24.6 External links

- *Tintin and Alph-Art* at the Official Tintin Website
- *Tintin and Alph-Art* at Tintinologist.org

Chapter 3

Main characters

3.1 Tintin (character)

For other uses, see [Tintin \(disambiguation\)](#).

Tintin (French pronunciation: [tɛ̃tɛ̃]) is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Tintin is the eponymous protagonist of the series; a reporter and adventurer who travels around the world with his dog **Snowy**. The character was created in 1929 and introduced in *Le Petit Vingtième*, a weekly youth supplement to the Belgian newspaper *Le Vingtième Siècle*. He appears as a young man, around 14 to 19 years old with a round face and **quiff** hairstyle. Tintin has a sharp intellect, can defend himself, and is honest, decent, compassionate, and kind. Through his investigative reporting, quick-thinking, and all-around good nature, Tintin is always able to solve the mystery and complete the adventure.

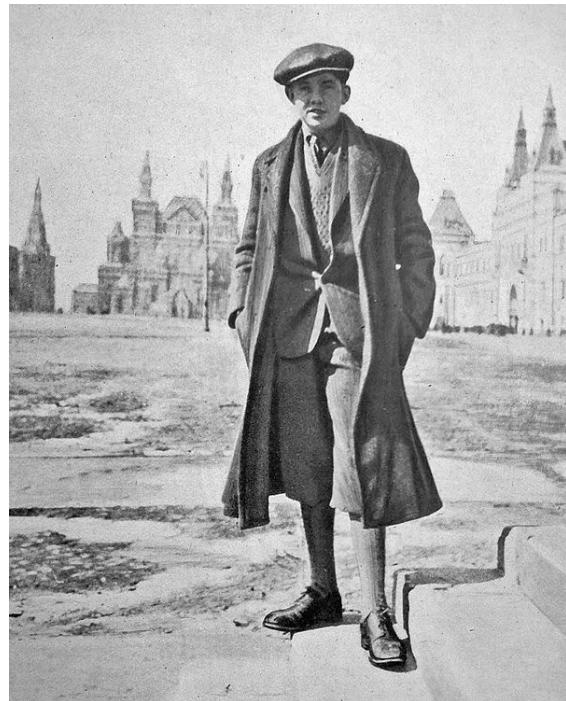
Unlike more colourful characters that he encounters, Tintin's personality is neutral, which allows the reader to not merely follow the adventures but assume Tintin's position within the story. Combined with Hergé's signature *ligne claire* ("clear line") style, this helps the reader "safely enter a sensually stimulating world."

Tintin's creator died in 1983, yet his creation remains a popular literary figure, even featured in a 2011 Hollywood movie. Tintin has been criticised for his controversial attitudes to race and other factors, been honoured by others for his "tremendous spirit", and has prompted a few to devote their careers to his study. General Charles de Gaulle "considered Tintin his only international rival."

3.1.1 History

Origins

Hergé biographer Pierre Assouline noted that "Tintin had a prehistory", being influenced by a variety of sources that Hergé had encountered throughout his life.^[2] Hergé noted that during his early schooling in the midst of World War I, when German armies occupied Belgium, he had drawn pictures in the margins of his school workbooks of an unnamed young man battling *les Boches* (a slang term



Palle Huld, during his trip around the world in 1928, almost certainly influenced Hergé to create Tintin.^[1]

for the Germans).^[3] He later commented that these drawings depicted a brave and adventurous character using his intelligence and ingenuity against opponents, but none of these early drawings survive.^[3]

Hergé was also influenced by the physical appearance and mannerisms of his younger brother Paul, who had a round face and a **quiff** hairstyle.^[4] In search of adventure, Paul later joined the army, receiving jeers from fellow officers when the source of Hergé's visual inspiration became obvious.^[5] Hergé later stated that in his youth, "I watched him a lot; he entertained me and fascinated me... It makes sense that Tintin took on his character, gestures, poses. He had a way of moving and a physical presence that must have inspired me without my knowing it. His gestures stayed in my mind. I copied them clumsily, without meaning to or even knowing I was doing it; it was he whom I was drawing. This is especially striking in the first drawings of *Tintin in the Land of the Soviets*."^[6]

In 1898, Benjamin Rabier and Fred Isly published an illustrated story titled *Tintin-Lutin* ("*Tintin the Goblin*"), in which they featured a small goblin boy named Tintin, who had a rounded face and quiff. Hergé claimed that Rabier's manner of drawing animals had influenced him, although swore that he was unaware of the existence of *Tintin-Lutin* until one of his readers informed him of the similarity in 1970.*[7] Hergé would also have been aware of the activities of a number of popular journalists who were well known in Belgium, most notably Joseph Kessel and Albert Londres, who may have been an influence on the development of Tintin.*[8] Another potential influence was Palle Huld, a 15-year-old Danish Boy Scout travelling the world.*[1]

A few years after Hergé discovered the joys of Scouting,*[9]*[lower-alpha 1] he became the unofficial artist for his Scout troop and drew a Boy Scout character for the national magazine *Le Boy Scout Belge*. This young man, whom he named Totor, travelled the globe and righted wrongs, all without ruffling his Scout honour.*[11] As was the format for European comics at the time, the early drawings of Totor merely illustrated the story; the text that appeared below the drawings is what propelled the action.*[11] Totor had been very much in Hergé's mind; its new comics character would be, Hergé himself later said, "the little brother of Totor ... keeping the spirit of a Boy Scout."*[12] Assouline would describe Totor as "a sort of trial run" for Tintin,*[2] while Harry Thompson noted that that in several years he would "metamorphose" into Tintin.*[13]

Hergé had seen the new style of American comics* [14]* [lower-alpha 2] and was ready to try it. Tintin's new comic would be a strip cartoon* [15] with dialogue in speech bubbles* [16]* [lower-alpha 3] and drawings that carried the story. Young reporter Tintin would have the investigative acumen of Londres, the travelling abilities of Huld, and the high moral standing of Totor; the Boy Scout traveling reporter that Hergé would have liked to be.*[17]

Early development

"The idea for the character of Tintin and the sort of adventures that would befall him came to me, I believe, in five minutes, the moment I first made a sketch of the figure of this hero: that is to say, he had not haunted my youth nor even my dreams. Although it's possible that as a child I imagined myself in the role of a sort of Tintin."

Hergé, 15 November 1966.*[2]

Tintin appeared after Hergé got his first job working at the Catholic newspaper *Le Vingtième Siècle* ("The Twentieth Century"), where his director challenged him to create a new serialised comic for its Thursday supplement for young readers, *Le Petit Vingtième* ("The Little Twentieth").*[18]

In the edition of 30 December 1928 of the satirical weekly newspaper *Le Sifflet*, Hergé had included two cartoon gags with word balloons, in which he depicted a boy and a little white dog. Abbe Wallez thought that these characters could be developed further, and asked Hergé to use characters like these for an adventure that could be serialised in *Le Petit Vingtième*.*[19] Hergé agreed, creating *The Adventures of Tintin* as a result. Images of Tintin and Snowy first appeared in the youth supplement on 4 January 1929, in an advert for the upcoming series.*[20] However, Hergé would later insist that Tintin would only be "born" on 10 January 1929, when *Tintin in the Land of the Soviets* began to be serialised in *Le Petit Vingtième*.*[21] Tintin was given plus fours for trousers because Hergé sometimes wore them.*[2] Tintin did not have his quiff from the first installment, instead this only developed somewhat later, in what became page 8 of the printed volume, as Tintin is depicted getting into a car that drives off at high speeds, forcing the formation of his quiff.*[22] *Tintin in the Land of the Soviets* would also feature Tintin writing a report on his activities in the Soviet Union to send back to Belgium; the only time in the entire series that he is actually seen reporting.*[23]

Hergé later admitted that he did not take Tintin seriously in the early *Adventures*, explaining simply that he "put the character to the test" and that Tintin was simply created "as a joke between friends, forgotten the next day."*[24] Hergé biographer Benoît Peeters noted that throughout the early *Adventures*, Tintin was "supremely Belgian" in his characteristics,*[24] a view echoed by biographer Pierre Assouline, who deemed all of the protagonists of the early *Adventures* "very Belgian".*[25] Hergé himself commented: "my early works are books by a young Belgian filled with the prejudices and ideas of a Catholic, they are books that could have been written by any Belgian in my situation. They are not very intelligent, I know, and do me no honour: they are 'Belgian' books."*[25] Peeters deemed the early Tintin to be "a Sartre-esque character", an "existentialist before the term had been coined", having "no surname, no family, hardly anything of a face, and the mere semblance of a career."*[24] Ultimately, he deemed him nothing but a "narrative vehicle" for the story, being an otherwise incoherent character.*[24]

Later development

3.1.2 Characterisation

Description

Hergé created Tintin as an ethnically white Belgian who was a native of Brussels, aged about 15 years old.*[26] Assouline deemed Tintin to be middle-class, which he considered one of the few traits that the character had in common with Hergé.*[26] In his first appearance, Tintin is dressed in a long travelling coat and hat, a few pages later adopting his familiar plus fours, check suit, black

socks, and Eton collar. (Hergé remembers a Canadian student at his college who was teased for wearing plus fours and Argyll socks; certainly an inspiration.)^{*[27]} At first, the famous quiff is plastered to Tintin's forehead, but after a particularly vigorous car chase, his quiff is out and remains so.^{*[28]} By the time he arrives in Chicago for his third adventure, both Hergé and his readers feel they know Tintin well, and he was to change little in either appearance or dress.^{*[29]} Hergé was once asked by interviewer Numa Sadoul how the character Tintin developed; he replied, “He practically did not evolve. Graphically, he remained an outline. Look at his features: his face is a sketch, a formula.”^{*[30]^{*[lower-alpha 4]}} This view was echoed by Assouline, who commented that graphically, Tintin was “as uncomplicated as the story line”.^{*[26]}

Hergé never explained why he chose Tintin as the character's name. He had previously made use of alliteration with the name of his previous character, Totor. Michael Farr speculated that Hergé had adopted it from Rabier's *Tintin le lutin*,^{*[32]} although Hergé insisted that he did not learn of this book until 1970.^{*[33]} Farr commented that “Tintin” was probably the character's surname, as other characters, such as his landlady, occasionally refer to him as Mr. Tintin (as printed on his doorbell).^{*[32]} Conversely, Assouline asserted that it could not be his surname, because he lacked a family.^{*[33]} He thought that Hergé had adopted it because “it sounded heroic, clear, and cheerful” as well as being “easy to remember”.^{*[33]}

Tintin's age is never specified.^{*[32]} Throughout the *Adventures*, published over 50 years, he remained youthful.^{*[32]} In 1970, Hergé commented that “For me, Tintin hasn't aged. What age do I give him? I don't know ... 17? In my judgement, he was 14 or 15 when I created him, Boy Scout, and he has practically not moved on. Suppose he put on 3 or 4 years in 40 years ... Good, work out an average, 15 and 4 equals 19.”^{*[34]}

The image of Tintin—a round-faced^{*[35]} young man running with a white fox terrier by his side—is easily one of the most recognisable visual icons of the twentieth century.^{*[36]}

Occupation

From Tintin's first adventure, he lives the life of a campaigning reporter.^{*[37]} He is sent to the Soviet Union, where he writes his editor a dispatch.^{*[38]} He travels to the Belgian Congo, where he engages in photojournalism. When he travels to China in *The Blue Lotus*, the *Shanghai News* features the front-page headline, “Tintin's Own Story”. In *The Broken Ear*, with notebook in hand, Tintin questions the director of the Museum of Ethnography over a recent theft. Sometimes Tintin is the one being interviewed, such as when a radio reporter presses him for details, “In your own words.”^{*[39]} But aside from a few examples, Tintin is never actually seen consulting

with his editor or delivering a story.^{*[38]}

As his adventures continue, Tintin is less often seen reporting and is more often seen as a detective,^{*[39]} pursuing his investigative journalism from his base at No. 26 Labrador Road.^{*[40]} Other characters refer to him as *Sherlock Holmes*, as he well exhibits a sharp intellect, an eye for detail, and powers of deduction. Like Holmes, he is occasionally a master of disguise, and in *Rastapopoulos* even has an archenemy.^{*[39]}

Tintin's occupation drifts further in later adventures, abandoning all pretence of reporting news and instead making it in his role of explorer.^{*[41]} Clearly unencumbered with financial preoccupations, he is ensconced as a permanent house guest in the stately Marlinspike Hall with retired mariner Captain Haddock and the scientist Professor Calculus.^{*[40]} Tintin occupies all of his time with his friends, exploring the bottom of the sea, the tops of the mountains, and the surface of the Moon (sixteen years before astronaut Neil Armstrong).^{*[39]} Through it all, Tintin finds himself cast in the role of international social crusader, sticking up for the underdog and looking after those less fortunate than himself.^{*[42]}

Skills and abilities

From the first volume onward, Hergé depicted Tintin as being adept at driving or fixing any mechanical vehicle that he comes across, including cars, motorcycles, aeroplanes, and tanks.^{*[43]} Given the opportunity, Tintin is at ease driving any automobile, has driven a moon tank, and is comfortable with every aspect of aviation. He is also a skilled radio operator with knowledge of Morse code.^{*[44]} He packs a solid punch to a villain's jaw when necessary, demonstrates impressive swimming skills, and is a crack shot.^{*[45]} He proves himself a capable engineer and scientist during his adventure to the Moon.^{*[44]} He is also an excellent athlete, in outstanding condition, able to walk, run, and swim long distances. Hergé summarized Tintin's abilities thusly: “a hero without fear or reproach.”^{*[27]} More than anything else, Tintin is a quick thinker and an effective diplomat. He is simply an all-rounder, good at almost everything, which is what Hergé himself would have liked to be.^{*[46]}

Personality

Tintin's personality evolved as Hergé wrote the series.^{*[24]} Peeters related that in the early *Adventures*, Tintin's personality was “incoherent”, in that he was “[s]ometimes foolish and sometimes omniscient, pious to the point of mockery and then unacceptably aggressive”, ultimately just serving as a “narrative vehicle” for Hergé's plots.^{*[24]} Hergé biographer Pierre Assouline noted that in the early *Adventures*, Tintin showed “little sympathy for humanity”.^{*[25]} Assouline described the character as “obviously celibate, excessively virtuous, chivalrous,

brave, a defender of the weak and oppressed, never looks for trouble but always finds it; he is resourceful, takes chances, is discreet, and is a nonsmoker.” *[26]

Michael Farr deemed Tintin to be an intrepid young man of high moral standing, with whom his audience can identify.*[3] His rather neutral personality permits a balanced reflection of the evil, folly, and foolhardiness that surrounds him, allowing the reader to assume Tintin's position within the story rather than merely following the adventures of a strong protagonist.*[47] Tintin's iconic representation enhances this aspect, with comics expert Scott McCloud noting that the combination of Tintin's iconic, neutral neutral personality and Hergé's “unusually realistic”, signature *ligne claire* (“clear line”) style “allows the reader to mask themselves in a character and safely enter a sensually stimulating world.”*[48]

To the other characters, Tintin is honest, decent, compassionate, and kind.*[46] He is also modest and self-effacing, which Hergé also was, and is the loyalist of friends, which Hergé strove to be.*[46] The reporter may occasionally become too tipsy before facing the firing squad (in *The Broken Ear*) or too angry when informing Captain Haddock that he nearly cost them their lives (in *Explorers on the Moon*). However, as Michael Farr observed, Tintin has “tremendous spirit” and, in *Tintin in Tibet*, was appropriately given the name Great Heart.*[46] By turns, Tintin is innocent, politically crusading, eschatist, and finally cynical.*[49] If he had perhaps too much of the goody-goody about him, at least he was not priggish; Hergé admitting as much, saying, “If Tintin is a moralist, he's a moralist who doesn't take things too seriously, so humour is never far away from his stories.”*[50] It is this sense of humour that makes the appeal of Tintin truly international.*[49]

3.1.3 Reception

The Adventures of Tintin was one of the most popular European comics of the 20th century, and it remains popular today. By the time of the centenary of Hergé's birth in 2007,*[51] *Tintin* had been published in more than 70 languages with sales of more than 200 million copies.*[52]

Literary criticism

Main article: List of books about Tintin

The study of Tintin has become the life work of many literary critics, observers sometimes referring to this study as “Tintinology”.*[53] A prominent literary critic of Tintin is Philippe Goddin, “Belgium's leading authority on Hergé”,*[54] author of numerous books on the subject, including *Hergé and Tintin, Reporters* and the biography *Hergé : lignes de vie*.*[55] In 1983, Benoît Peeters published *Le Monde d'Hergé*, subsequently published in

English as *Tintin and the World of Hergé* in 1988.*[56] The reporter Michael Farr brought *Tintin* literary criticism to the English language with works such as *Tintin, 60 Years of Adventure* (1989), *Tintin: The Complete Companion* (2001),*[57] *Tintin & Co.* (2007)*[58] and *The Adventures of Hergé* (2007),*[59] as had English screenwriter Harry Thompson, the author of *Tintin: Hergé and his Creation* (1991).*[60]

Controversy

Tintin's earliest stories naively depicted controversial images, with Tintin engaging in racial stereotypes, animal cruelty, violence, colonialism, including ethnocentric caricatured portrayals of non-Europeans.*[61] Later, Hergé made corrections to Tintin's actions, for example, replacing Tintin's dynamiting of a rhinoceros with an incident in which the rhino accidentally discharges Tintin's rifle, and called his earlier actions “a transgression of my youth.”*[62]

Legacy

In the end, you know, my only international rival is Tintin! We are the small ones, who do not let themselves be had by the great ones.

“
”

–Charles de Gaulle*[63] *[lower-alpha 5]

As observed by Michael Farr, “Hergé created a hero who embodied human qualities and virtues but no faults. *The Adventures of Tintin* mirror the past century while Tintin himself provides a beacon of excellence for the future.”*[46]

Harry Thompson said Tintin is “almost featureless, ageless, sexless, and did not appear to be burdened with a personality. Yet this very anonymity remains the key to Tintin's gigantic international success. With so little to mark him out, anybody from Curaçao to Coventry can identify with him and live out his adventures. Millions have done so, both adults and children, including the likes of Steven Spielberg, Andy Warhol, Wim Wenders, Françoise Sagan, Harold Macmillan and General de Gaulle, who considered Tintin his only international rival.”*[15]*[63]

On 3 March 1983, when Hergé died at 76,*[64] for many it was Tintin who died that day.*[65] For all who had shared in the young reporter's adventures, a portion of their lives had suddenly come to an end. Leading French and Belgian newspapers devoted their front pages to the news, illustrating it with the famous panel of Snowy grieving over his master's unconscious body; a vibrant testimony to the deep and everlasting importance of Tintin.*[65]

Statues and Commemorative murals of Tintin

- The **Grand Sablon / Grote Zavel**, Brussels, Belgium contains a life sized bronze statue of Tintin and his fox terrier, Snowy just outside Comics cafe.*[66]*[67]
- A mural on a building at Rue de l'Etuve / Stoofstraat recreates a scene of Tintin and Captain Haddock coming down a building fire escape from *The Calculus Affair*.*[68]
- The **South station** in Brussels contains a huge reproduction of a panel from *Tintin in America*.*[66]
- The **Le Lombard** building in **Central Brussels** (Near the **South** railway station) two giant heads of Tintin and Snowy on the roof. These are lit up with neon lights at night. Lombard was the editor of the *Journal de Tintin*.*[69]*[70]
- The **Stockel / Stokkel** subway station in Brussels has huge panels with scenes from Tintin comic books painted as murals.*[68]
- The **Uccle** cultural center (Rue Ruge) in Belgium has a life size statue of Tintin and Snowy. The statue was sculpted by Nat Neujean and commissioned by Raymond Leblanc, the publisher of *Le Petit Vingtième*.*[71]
- **Floral Street** in **Covent Garden** (United Kingdom) contains a shop called **The Tintin shop**, containing Tintin memorabilia.*[72]
- A restaurant on Zuidstraat, Brussels is named *Le Lotus Bleu* (after the original French name of the Tintin comic *The Blue Lotus*).*[71]
- One of the high speed trains of **Thalys** is covered with images from Tintin comic books.*[68]
- The **Hergé** museum in Brussels contains numerous memorabilia from Remi's works with respect to Tintin.*[68]
- Brussel's Comic Strip Center contains a 1952 bust of Tintin by the artist **Nat Neujean***[68]

3.1.4 Adaptations

Tintin has appeared in real-life events staged by publishers for publicity stunts. Tintin's first live appearance was at the **Gare du Nord** station in **Brussels** on 8 May 1930, towards the end publication of the first adventure, *Tintin in the Land of the Soviets*. Fifteen-year-old Lucien Pepermans dressed to play the part and travelled with Hergé to the station by train. They were expecting only a handful of readers but instead found themselves mobbed by a whole horde of fans.*[73] *[lower-alpha 6] Fourteen-year-old Henri Dendoncker appeared as Tintin returning



*Tintin as he appears in Steven Spielberg's 2011 motion capture feature film *The Adventures of Tintin: The Secret of the Unicorn**

from *Tintin in the Congo*.*[75] *[lower-alpha 7] Others have played Tintin returning from the adventures *Tintin in America* and *The Blue Lotus*.*[77]

Actress Jane Rubens was the first to play Tintin on stage in April 1941.*[78] The plays, written by Jacques Van Melkebeke, included *Tintin in India: The Mystery of the Blue Diamond* and *Mr. Bollock's Disappearance*. She was later replaced by 11-year-old Roland Ravez, who also lent his voice to recordings of the *Cigars of the Pharaoh* and *The Blue Lotus*.*[78] Jean-Pierre Talbot played Tintin in two live-action movie adaptations: *Tintin and the Golden Fleece* (1961) and *Tintin and the Blue Oranges* (1964).*[79] Canadian actor Colin O'Meara voiced Tintin in the 1991 *The Adventures of Tintin* animated TV series, which originally aired on HBO and subsequently on Nickelodeon. At the same time, actor Richard Pearce provided the voice of Tintin for a radio drama series of Tintin created by the BBC, which also starred Andrew Sachs as Snowy. *[80] In 2005, English actor Russell Tovey played the role at the London Barbican Theatre for a Young Vic adaptation of *Tintin in Tibet*.*[81]

Shortly before Hergé's death in 1983, he came to admire the work of Steven Spielberg; whom he felt was the only director who could successfully bring his Tintin to the big screen.*[82] The result was the 2011 motion capture feature film *The Adventures of Tintin: The Secret of the Unicorn*, which merges plots from several *Tintin* books.

Tintin Filmography

Feature films

- 1961 : *Tintin and the Golden Fleece* (*Tintin et le Mystère de la Toison d'or*) de Jean-Jacques Vierne
- 1964 : *Tintin and the Blue Oranges* (*Tintin et les Oranges bleues*) de Philippe Condroyer

Animated films

- 1947 : *The Crab with the Golden Claws* (*Le Crabe aux pinces d'or*) by Claude Misonne
- 1964 : *L'Affaire Tournesol* by Ray Goossens
- 1969 : *Tintin et la SGM* by Raymond Leblanc, dessin animé publicitaire pour la SGM distribué, à peu d'exemplaires, dans un format Super 8. C'est dans ce film que Tintin apparaît pour la première fois habillé d'une paire de jeans.
- 1969 : *Tintin and the Temple of the Sun* (*Tintin et le Temple du Soleil*) de Raymond Leblanc
- 1972 : *Tintin and the Lake of Sharks* (*Tintin et le lac aux requins*) de Raymond Leblanc
- 2011 : *The Adventures of Tintin* (*Les Aventures de Tintin: Le Secret de La Licorne*) by Steven Spielberg
- *Les Aventures de Tintin : Le Temple du Soleil* (sortie officielle non annoncée) de Peter Jackson
- *Les Aventures de Tintin 3* (titre à venir, sortie officielle non annoncée) de Steven Spielberg et Peter Jackson

Television series

- 1957-1959 : *Les Aventures de Tintin* (série animée)* [83]
- 1961 : *Les Aventures de Tintin, d'après Hergé* (série animée)* [84]
- 1992 : *Les Aventures de Tintin* (série animée en 21 épisodes)

3.1.5 See also

- List of *The Adventures of Tintin* characters

3.1.6 References

Notes

- [1] Of his childhood, Hergé said, “I have memories, but these do not begin to brighten, to become coloured until the moment when I discovered Scouting.” * [10]
- [2] Léon Degrelle, Rexist leader, protégé of Hitler, and foreign correspondent of *Le Vingtième Siècle*, was acquainted with Hergé and sent him “local newspapers in which there were American strip cartoons. That's how I came across my first comics.” (Hergé, in 1975)* [14]
- [3] Belgian readers were not acquainted with the American strip cartoons that Hergé had recently become familiar with, so most had never seen speech bubbles before. “Hergé virtually pioneered their use in Europe,” Harry Thompson points out. “Readers reacted to the early works and deeds of Tintin as if they were carved on tablets of stone.” * [16]
- [4] Should the reader examine any image of Tintin in his comic strips, they “will see that Tintin always moves from left to right, advancing the story. Obstacles come at him from right to left, and when he moves in that direction he is usually experiencing a setback.” (Harry Thompson, adding that 1934's *Cigars of the Pharaoh* had to be redrawn in 1955 as it had not adhered to this formula.)* [31]
- [5] “*Au fond, vous savez, mon seul rival international c'est Tintin ! Nous sommes les petits qui ne se laissent pas avoir par les grands.*” Spoken by French general Charles de Gaulle, according to his Minister for Cultural Affairs André Malraux. De Gaulle had just banned all NATO aircraft bases from France; “the great ones” referred to USA and USSR. De Gaulle then added, “*On ne s'en apperçoit pas, à cause de ma taille.*” (“Only nobody notices the likeness because of my size.”) * [63]
- [6] Some seventy years later, in 2000, Pepermans, now living in a retirement home, was guest of honour at a meeting of the *Amis d'Hergé* (“Friends of Hergé”), hosted by Jean-Pierre Talbot, former Tintin actor.* [74]
- [7] On 9 July 1931, Boy Scout Henri Dendoncker dressed in African safari gear and played the part for Tintin's return from the Congo. He appeared with a fox terrier representing Snowy, accompanied by Hergé, ten Congolese, and two other boys dressed as Quick & Flupke.* [76] Later, during World War II, Dendoncker served with Britain's SOE. Captured by Nazi Germany, he survived the concentration camps, was decorated by the Queen, and became a British citizen under the name “Henri Dark”. * [75]

Footnotes

- [1] Jensen 2012; Liljestrand 2012.
- [2] Assouline 2009, p. 19.
- [3] Farr 2007, p. 11.
- [4] Thompson 1991, p. 16; Peeters 2012, p. 20.
- [5] Thompson 1991, p. 19.

- [6] Peeters 2012, p. 34; Farr 2007, p. 16; *Le Soir* December 1940.
- [7] Assouline 2009, p. 21; Farr 2007, p. 17.
- [8] Farr 2007, p. 13; Thompson 1991, p. 39; Assouline 2009, p. 20; Peeters 2012, p. 34.
- [9] Thompson 1991, p. 17; Farr 2007, p. 12; *Le Monde* February 1973.
- [10] Farr 2007, p. 12; *Le Monde* February 1973.
- [11] Thompson 1991, pp. 25–26.
- [12] Farr 2007, p. 13; Assouline 2009, p. 19; Sadoul 1975.
- [13] Thompson 1991, p. 25.
- [14] Farr 2007a, p. 53; *La Libre Belgique* December 1975.
- [15] Thompson 1991, p. 34.
- [16] Thompson 1991, p. 7.
- [17] Farr 2007, pp. 13–14.
- [18] Thompson 1991, pp. 17, 27–29.
- [19] Peeters 2012, pp. 32–33.
- [20] Assouline 2009, p. 22.
- [21] Farr 2001, p. 8; Assouline 2009, p. 19.
- [22] Assouline 2009, p. 9; Peeters 2012, p. 37.
- [23] Peeters 2012, p. 34.
- [24] Peeters 2012, p. 36.
- [25] Assouline 2009, p. 23.
- [26] Assouline 2009, p. 20.
- [27] Thompson 1991, p. 35.
- [28] Farr 2007, p. 16; Thompson 1991, p. 33.
- [29] Farr 2007, p. 18.
- [30] Farr 2007, p. 18; Sadoul 1975.
- [31] Thompson 1991, p. 71.
- [32] Farr 2007, p. 17.
- [33] Assouline 2009, p. 21.
- [34] Farr 2007, p. 17; Sadoul 1975.
- [35] Thompson 1991, p. 81.
- [36] Lofficier & Lofficier 2002, p. 9.
- [37] Thompson 1991, p. 119; Farr 2007, p. 14.
- [38] Thompson 1991, pp. 38–39; Farr 2007, p. 15.
- [39] Farr 2007, p. 15.
- [40] Thompson 1991, p. 119.
- [41] Thompson 1991, p. 147; Farr 2007, p. 15.
- [42] Thompson 1991, pp. 24, 77.
- [43] Farr 2007, p. 19; Peeters 2012, p. 36.
- [44] Farr 2007, p. 19.
- [45] Farr 2007, p. 20.
- [46] Farr 2007, p. 21.
- [47] Walker 2005.
- [48] McCloud 1993, pp. 42–43.
- [49] Thompson 1991, p. 299.
- [50] Thompson 1991, pp. 35–36.
- [51] Pollard 2007; Bostock & Brennan 2007; *The Age* 24 May 2006; Junkers 2007.
- [52] Farr 2001, p. 4.
- [53] Wagner 2006.
- [54] Farr 2007, p. 6.
- [55] *La Libre* 2007.
- [56] Peeters 1989.
- [57] Farr 2001.
- [58] Farr 2007.
- [59] Farr 2007a.
- [60] Thompson 1991.
- [61] Farr 2001, pp. 22–25.
- [62] Thompson 1991, pp. 38, 49.
- [63] Charles-de-Gaulle.org 1958; *The New York Times* 5 March 1983; Lofficier & Lofficier 2002, p. 9.
- [64] *The New York Times* 5 March 1983.
- [65] Lofficier & Lofficier 2002, p. 11.
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- [73] Goddin 2008, p. 67.
- [74] La Dernière Heure 2003.
- [75] Slater 2009.
- [76] Sadoul 1975.
- [77] Thompson 1991, p. 57.
- [78] Przybylski 2003.
- [79] Lofficier & Lofficier 2002, pp. 144–146.
- [80] Lofficier & Lofficier 2002, p. 148.
- [81] Barbican 2005.
- [82] Farr 2007a, p. 71.
- [83] Planète Jeunesse
- [84] Planète Jeunesse
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3.1.8 External links

- Official website
- [Tintinologist.org](#) – Long-established English-language fan site.
- [Egmont.co.uk](#) – Tintin books, UK
- [Hachettebookgroup.com](#) – Tintin books, US

3.2 Snowy (character)

For other uses, see [Snowy \(disambiguation\)](#).

Snowy (French: *Milou*)^{*[1]} is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Snowy is a white [Wire Fox Terrier](#) who is a companion to [Tintin](#), the series' protagonist. Snowy is a central character in all Tintin stories. He debuted on 10 January 1929 in the first installment of *Tintin in the Land of the Soviets*, which was serialised in *Le Petit Vingtième* until May 1930.

Snowy's conception was inspired in part by a Fox Terrier at a café Hergé used to frequent.^{*[2]} Milou, Snowy's original French name, was the nickname of Hergé's first girlfriend^{*[3]} (although Snowy is male).^{*[4]}

In the first eight Tintin adventures, Snowy regularly addresses his [internal monologue](#) to the reader. Hergé diminished Snowy's speaking role after the introduction of Captain Haddock in the ninth story, *The Crab with the Golden Claws*.^{*[5]}

3.2.1 Inspiration and design

Terriers were popular domestic dogs during the late 1920s and early 1930s. They were known for their intelligence and character, two traits which are also reflected in Snowy. Snowy was inspired by various breeds of terrier, especially the [Wire Fox Terrier](#). A pure white [Fox Terrier](#) is highly unusual.^{*[6]} Hergé always draws Snowy at particular angles, usually three-quarters-on, to align his expressions with the panel. Snowy's size relative to humans varies between strips.^{*[7]}

Hergé never had a dog in his family until his last years; however, in 1929 he was a regular at a café where the proprietor had a terrier. This dog was a major source of inspiration for Snowy.

Snowy's original French name *Milou* —an abbreviation of Marie-Louise—is borrowed from the nickname of Hergé's first girlfriend, Marie-Louise Van Cutsem. Marie-Louise's father disapproved of Hergé's low social standing, and the young couple's relationship consequently deteriorated. Nevertheless, Hergé remained fond of Marie-Louise, and made her the namesake of Tintin's

most trusted friend. The name *Snowy* was chosen for English-language translations not only because of the dog's colour,^{*[3]} but because it's a five-letter word that fits in the speech balloons.^{*[8]}

3.2.2 Character

Throughout the series, *Snowy* is Tintin's sidekick and companion on journeys.^{*[9]} Along with Tintin he is the only character to appear in all of the comic albums.^{*[6]} In the debut album *Tintin in the Land of the Soviets*, *Snowy* is a source of comic relief.^{*[4]} Throughout the first eight stories *Snowy* is the series' co-star;^{*[5]} he is able to understand human language, and communicates with speech bubbles. His verbal responses to various situations include jokes, expressions of fright, and pleas to Tintin to exercise caution. In the early albums he takes an interest in mechanics and geography; in *Tintin in the Congo*, he makes biblical references.^{*[10]} As a dog, he also sniffs, tracks, chases, and bites.

The character of *Snowy* evolved through the course of the Tintin series. In early works he exchanges dialog with other characters, including animals, and provides a running commentary on the situation. His character then became affected by the introduction of Captain Haddock in *The Crab with the Golden Claws*. Before Haddock's appearance, *Snowy* was the source of dry and cynical side-commentary, which balanced out Tintin's constantly positive, optimistic perspective. When Haddock entered the series, the Captain took over the role of the cynic, and *Snowy* gradually shifted into a more light-hearted role, having dialog only with Tintin.^{*[5]}

Snowy is portrayed as brave and is often fearless against much larger creatures when Tintin is threatened. He repeatedly frees Tintin from captivity and saves him from dangerous situations, and will sometimes identify a villain before Tintin. His only fear is arachnophobia.^{*[10]} *Snowy* is loyal to Tintin and always wishes to stay by his master's side: in a scene in *The Shooting Star* when Tintin temporarily abandoned him, *Snowy* was inconsolable.^{*[11]}

Snowy loves whiskey, and occasionally gets drunk (as occurred in *Tintin in the Land of the Soviets*).^{*[4]} His appetite for food is the basis for several short, comical sequences.^{*[12]} The dog's biggest lust is for bones. This is repeatedly the center of moral dilemmas, as *Snowy* has to decide between carrying out important tasks, such as carrying an SOS message, and picking up a bone.^{*[11]} *Snowy* takes on a rowdy behaviour chasing the Siamese cat at Marlinspike Hall until the two become friends at the end of *The Calculus Affair*.^{*[5]} *Snowy* often adds to the story in notable ways. For instance, *Snowy* is the only character in *Flight 714* to escape mass hypnosis and to know of their abduction by aliens.

3.2.3 Adaptions



Snowy as he appears in Steven Spielberg's 2011 motion capture feature film *The Adventures of Tintin: The Secret of the Unicorn*

At the end of the run of *Tintin in the Land of the Soviets* on 8 May 1930, a mock reception for Tintin and *Snowy* was conducted at Brussels' Gare du Nord railway station. There *Snowy* was played by Hergé's cafékeeper's Fox Terrier.^{*[3]} In *The Adventures of Tintin* television series, *Snowy* is voiced by Susan Roman.^{*[13]} However, *Snowy*'s comments are not present.^{*[9]}

Among the anthropomorphic cast of Bryan Talbot's graphic novel *Grandville*, there is a white Wire Fox Terrier named "Snowy Milou". In a drug-induced delirium, he describes the dreams he has had, with close parallels to the various adventures of the *Tintin* books.

From a computer-generated imagery point of view, *Snowy* was the most difficult character to film during production of the 2011 motion capture film *The Adventures of Tintin: The Secret of the Unicorn*. Fur is generally difficult to render, with white being the most difficult colour and curly fur being the most difficult shape.^{*[14]} Another issue was *Snowy* is always shown at particular angles, which made it difficult to make him recognizable with moving camera shots.^{*[7]} Early in the development process, when the motion-capture was being filmed in studio, the production team considered casting a dog as *Snowy*. Instead a puppet was used, acted out by a puppeteer. Thus, the actors worked with the puppet place-

holder; Snowy and the other characters were then animated afterwards.*[15]

3.2.4 Statues and commemorative murals

- The Place du Grand Sablon, Brussels, Belgium contains a life sized bronze statue of Tintin and his fox terrier, Snowy just outside Comics cafe.*[16]*[17]
 - A mural on a building at Rue de l'Etuve recreates a scene of Tintin, Captain Haddock and Snowy coming down a building fire escape from The Calculus Affair.*[18]
 - The Gare du Midi station in Brussels contains a huge reproduction of a panel from Tintin in America.*[16]
 - The Le Lombard building in Central Brussels (Near Gare du Midi) two giant heads pf Tintin and Snowy on the roof. These are lit up with neon lights at night. Lombard was the editor of the Journal de Tintin.*[19]*[20]
 - The Stockel subway station in Brussels has huge panels with scenes from Tintin comic books painted as murals.*[18]
 - The Uccle cultural center (Rue Ruge) in Belgium has a life size statue of Tintin and Snowy. The statue was sculpted by Nat Neujeun and commissioned by Raymond Leblanc, the publisher of Le Petit Vingtieme.*[21]
 - Floral street, Covent garden (United Kingdom) contains a shop called The Tintin shop, containing Tintin memorabilia.*[22]
 - A restaurant on Rue du Midi/Zuidstraat, Brussels is named *Le Lotus Bleu* (after the original French name of the Tintin comic The Blue Lotus)*[21]
 - The Hergé museum in Brussels contains numerous memorabilia from Remi's works with respect to Tintin*[18]
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- [6] Farr (2007): 23
- [7] Weta Workshop: 37
- [8] Thompson: 309-10
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3.2.5 See also

- List of The Adventures of Tintin characters

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3.3 Captain Haddock

For other uses, see [Captain Haddock \(disambiguation\)](#).

Captain Archibald Haddock (French: *Capitaine Haddock*) is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. He is Tintin's best friend, a seafaring Merchant Marine Captain.

Haddock is initially depicted as a weak and alcoholic character under the control of his treacherous first mate Allan, who keeps him drunk and runs his freighter. He regains his command and his dignity, even rising to president of the Society of Sober Sailors (*The Shooting Star*), but never gives up his love for rum and whisky, especially *Loch Lomond*. In the adventure *Secret of the Unicorn* (and continuing in *Red Rackham's Treasure*) he and Tintin travel to find a pirate's treasure captured by his ancestor, Sir Francis Haddock (François de Hadoque in French). With newfound wealth and regaining his ancestral home *Marlinspike Hall*, Captain Haddock becomes a socialite; riding a horse, wearing a monocle, and sitting in a theatre box seat (*The Seven Crystal Balls*). He then evolves to become genuinely heroic, volunteering to sacrifice his life to save Tintin's own in the pivotal *Tintin in Tibet*. In later volumes he is clearly retired.

Throughout it all, the Captain's coarse humanity and sarcasm act as a counterpoint to Tintin's often implausible heroism. He is always quick with a dry comment whenever the boy reporter gets too idealistic.

Captain Haddock remained without a first name until the last completed story, *Tintin and the Picaros*.

3.3.1 Character history

Until Haddock's introduction, Tintin's constantly positive, optimistic perspective was offset by his faithful companion Snowy. Before Haddock, Snowy was the source of all dry and cynical side-commentary for the series. Hergé, however, realised Haddock's potential as a foil to Tintin. After he brought Haddock into the series, the Captain took over the role of the cynic, relieving Snowy, and establishing Captain Haddock as a permanent addition to the cast.*[1]

Hergé introduced Captain Haddock in *The Crab with the Golden Claws*.*[1] as the rum-loving captain of the *Karaboudjan*, a merchant vessel used—without Haddock's knowledge—by his first mate Allan for smuggling drugs inside crab tins. Because of his alcoholism and temperamental nature, his character was weak and unstable, at times posing as great a hazard to Tintin as the villains of the piece. He was also short-tempered, given to emotional, expletive-ridden outbursts, and capable of infuriating behaviour; at one point he even attacks Tintin when, traversing the Moroccan desert, he has the sun-induced

delusion that Tintin is a bottle of [champagne](#). However, Haddock is a sincere figure in need of reform, and by the end of his first adventure Tintin has gained a loyal companion, albeit one still given to uttering the occasional “expletive”.*[1]

Hergé also allowed himself more artistic expression through Haddock's features than with Tintin's. Michael Farr, author of *Tintin: The Complete Companion*, notes: “Whereas Hergé kept Tintin's facial expressions to a bare minimum, Haddock's could be contorted with emotion.” Farr goes on to write that “In Haddock, Hergé had come up with his most inspired character since creating Tintin.”

*[1] Sales of the volume in which Haddock was introduced indicated the character was well received. After a fairly serious role in *The Shooting Star*, where he has risen to become the President of the Society of Sober Sailors (replete with a cabin full of rum), Haddock takes a more central role in the next adventure, split over two books, *The Secret of the Unicorn* and *Red Rackham's Treasure*—indeed, his family history drives the plot. Upon locating the treasure, the newly wealthy Haddock retires.

Hergé built the next adventure around Haddock, furnishing the character with an ancestral home, *Marlinspike Hall* (or “Moulinsart” in the original French). Harry Thompson, author of *Tintin: Hergé and his creation*, writes that the introduction of this large and luxurious [country house](#) was “to provide a suitable ancestral home for Tintin and himself to move into.” To achieve this in terms of the plot, Hergé also details Haddock's ancestry, something Thompson regards as distinctive: “Haddock is the only regular character whose relatives turn up in the Tintin stories at all (if one discounts *Jolyon Wagg* and his dreadful family).”*[2]

As Haddock's role grew, Hergé expanded his character, basing him upon aspects of friends, with his characteristic temper somewhat inspired by Tintin colourist E.P. Jacobs and his bluntness drawn from Tintin artist Bob de Moor. Harry Thompson has commented on how Hergé utilised the character to inject humour into the plot, notably “where Haddock plays the fool to smooth over a lengthy explanation.”*[2]

Captain Haddock is especially notable in *The Red Sea Sharks*, where his skillful captaining of the ship he and Tintin seize from Rastapopoulos allows them to survive until they are rescued, and is especially noble in the pivotal *Tintin in Tibet*, volunteering to sacrifice his life to save Tintin's own. By the time of their last completed and published adventure, *Tintin and the Picaros*, Haddock had become such an important figure that he dominates much of the story.

Captain (Archibald) Haddock's ancestor, Sir Francis Haddock, is hinted at being the illegitimate son of the French Sun King (Louis XIV), a possible reference to Hergé's own family history—Hergé liked to believe that his father was the illegitimate son of the Belgian king Leopold II.*[3]*[4]

3.3.2 Name

As Hergé was considering names for his new character, he asked his wife, Germaine, what she had cooked for dinner. She told him, "a sad English fish—haddock." Hergé thought this was a perfect name for Tintin's new mariner friend, and so Captain Haddock was born.* [5]

There was a real 20th-century ship's master bearing this unlikely but appropriate surname: Captain Herbert Haddock had been the skipper of the famous White Star Line's passenger vessel *Olympic*. He had also been temporarily at the helm of *Olympic*'s even more famous sister ship *Titanic* before *Titanic* was officially handed over to White Star for her doomed 1912 maiden voyage.

Another famous namesake, and a possible inspiration for the Captain's ancestor Sir Francis, was the English admiral Richard Haddock, a veteran of the Anglo-Dutch Wars.* [6] The grandfather of Richard Haddock, also a sea captain, commanded the ship of the line HMS Unicorn during the reign of Charles I.* [7]

Bianca Castafiore has a difficult time remembering Haddock's name. In *The Castafiore Emerald*.* [2] she confuses his name with malapropisms such as "Paddock", "Harrock", "Padlock", "Hopscotch", "Drydock", "Stopcock", "Maggot", "Bartók", "Hammock", and "Hemlock".

The fictional Haddock remained without a first name until the last completed story, *Tintin and the Picaros* (1976), when the name *Archibald* was suggested.

3.3.3 Expletives

At the time of Captain Haddock's introduction to the series in 1940, the character's manners presented a problem to Hergé. As a sailor, Haddock would need to have a very colourful vocabulary, but Hergé could not use any swear words as he knew his audience included children. The solution reportedly came when Hergé recalled how around 1933, shortly after the Four-Power Pact had come into being, he had overheard a market trader use the word "four-power pact" as an insult.* [2] Struck by this use of an "irrelevant insult", Hergé hit upon the solution of the Captain using strange or esoteric words that were not actually offensive, but which he would project with great anger, as if they were very strong curse words. These words ranged across a variety of subject areas, often relating to specific terms within scientific fields of study. This behaviour would in later years become one of Haddock's defining characteristics.

The idea took form quickly; the first appearance of the Haddockian argot occurred in *The Crab with the Golden Claws* when the Captain storms towards a party of Berber raiders yelling expressions like "jellyfish", "troglodyte" and "ectoplasm". This use of colourful insults proved successful and was a mainstay in future books. Con-

sequently, Hergé actively started collecting these types of words for use in Haddock's outbursts, and on occasion even searched dictionaries to come up with inspiration.* [2]

As a result, Captain Haddock's colourful insults began to include "bashi-bazouk", "visigoths", "kleptomaniac", "sea gherkin", "anacoluthon", "pockmark", "nincompoop", "abominable snowman", "nitwits", "scoundrels", "steam rollers", "parasites", "vegetarians", "floundering oath", "carpet seller", "blundering Bazookas", "Popinjay", "bragger", "pinheads", "miserable slugs", "ectomorph", "maniacs", "pickled herring"; "freshwater swabs", "miserable molecule of mildew", and "Fuzzy Wuzzy", but again, nothing actually considered a swear word.* [8]

On one occasion, this scheme appeared to backfire. In one particularly angry state, Hergé had the captain yell the word "pneumothorax" (a medical emergency caused by the collapse of the lung within the chest). One week after the scene appeared in *Tintin* magazine, Hergé received a letter allegedly from a father whose boy was a great fan of *Tintin* and also a heavy tuberculosis sufferer who had experienced a collapsed lung. According to the letter, the boy was devastated that his favourite comic made fun of his own condition. Hergé wrote an apology and removed the word from the comic. Afterwards, the letter was discovered to be fake, written and planted by Hergé's friend and collaborator Jacques Van Melkebeke.* [2]

In addition to his many insults, the most famous of Haddock's expressions relate to any of a number of permutations of two phrases: "Billions of bilious blue blistering barnacles!" ("Mille millions de mille milliards de mille sabords!") and "Ten thousand thundering typhoons!" ("Tonnerre de Brest!"). Haddock uses these two expressions to such an extent that Abdullah actually addresses him as "Blistering Barnacles" ("Mille sabords" in the original version).

Émile Brami, biographer of Louis-Ferdinand Céline, claimed in a 2004 interview with the French book magazine *Lire* that Hergé took his inspiration from Céline's anti-Semitic pamphlet *Bagatelles pour un massacre* (1937) to create some of Haddock's expressions, as some of them ("aztec," "coconut," "iconoclast," "platypus") appeared explicitly in Céline's book.

3.3.4 Adaptations

Captain Haddock was portrayed by Georges Wilson in *Tintin and the Golden Fleece*, by Jean Bouise in *Tintin and the Blue Oranges*, and by David Fox in *The Adventures of Tintin (TV series)*.

On BBC Radio 4, he was portrayed by Leo McKern in Series One and by Lionel Jeffries in Series Two.

In both the 1960s and 1990s television series, Haddock spoke with an Irish accent. In the latter he was voiced by



*Captain Haddock as he appears in Steven Spielberg's 2011 motion capture feature film *The Adventures of Tintin: The Secret of the Unicorn**

David Fox.*[9]

In the animated movie *Tintin and the Lake of Sharks*, he was voiced by Claude Bertrand.

In the 2011 film *The Adventures of Tintin: The Secret of the Unicorn*, Andy Serkis supplies the voice and motion capture performance of Captain Haddock (adopting a Scottish accent) as well as his ancestor, Sir Francis Haddock. Haddock is initially portrayed as a drunk, who is always in search of alcohol. Tintin endeavours to cure the captain of his alcoholism, but eventually discovers that it is an essential component of his character.

3.3.5 Commemorative statues and murals

- A mural on a building at Rue de l'Etuve recreates a scene of Tintin, Captain Haddock and Snowy coming down a building fire escape from *The Calculus Affair*.*[10]
- The Gare du Midi station in Brussels contains a huge reproduction of a panel from *Tintin in America*.*[11]*[12]
- The Stockel subway station in Brussels has huge panels with scenes from Tintin comic books painted as murals.*[10]
- One of the high speed trains of Thalys (Tintin train running between Brussels and Paris) is covered with images from Tintin comic books including those of Captain Haddock.*[10]
- The Hergé museum in Brussels contains numerous memorabilia from Remi's works with respect to Tintin.
- An advertisement of Thalys shows Captain Haddock on a train platform with his trademark duffel bag, appearing to have stepped out of a Thalys train.*[10]*[13]

- A life size resin statue of Captain Haddock was created and displayed at the 2012 San Diego International Comics Convention (WETA booth)*[14]

3.3.6 External links

- Captain Haddock's Curses - an A to Z list

3.3.7 See also

- List of The Adventures of Tintin characters

3.3.8 References

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3.4 Professor Calculus

Professor Cuthbert Calculus (French: *Professeur Tryphon Tournesol*,^{*[1]} meaning “Professor Tryphon Sunflower”), is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. He is Tintin's friend, an absent-minded professor and half-deaf physicist, who invents many sophisticated devices used in the series, such as a one-person shark-shaped submarine, the Moon rocket, and an ultrasound weapon. Calculus's deafness is a frequent source of humour, as he repeats back what he thinks he has heard, usually in the most unlikely words possible. He does not admit to being near-deaf and insists he is only a little hard of hearing in one ear.

Calculus first appeared in *Red Rackham's Treasure*, and was the result of Hergé's long quest to find the archetypal mad scientist or absent-minded professor. Although Hergé had included characters with similar traits in earlier stories, Calculus developed into a much more complex figure as the series progressed.

3.4.1 Character history



Calculus learned savate at university, but is somewhat out of practice in middle-age

Calculus is a genius, who demonstrates himself throughout the series to be an expert in many fields of science, holding three PhDs in nuclear and theoretical physics, planetary astronomy and calculus. He is also an experienced engineer, archaeologist, biologist and chemist. Many of his inventions precede or mirror similar technological developments in the real world (most notably the Moon rocket, but also his failed attempt at creating a colour television set). He seeks to benefit mankind through his inventions, developing a pill that cures alcoholism by making alcohol unpalatable to the patient, and refusing under great duress to yield his talents to producing weapons of mass destruction. Much of Calculus's more dangerous work is criticized by Captain Haddock, although Calculus usually interprets this the other way round: his deafness often leads him to misinterpret Haddock's words, preventing him from hearing his real opinion.

Calculus's deafness is a frequent source of humour in his interactions with other people, as he often repeats back what he thinks he has heard, usually in the most unlikely words possible. Additionally, he often diverts the subject of a conversation by responding to a misinterpreted remark. For example, “But I never knew you had...” leads Calculus to respond “No, young man, I am not mad!”. In the same book he believes that Tintin and Haddock are talking about his sister, before remembering a few moments later that he does not have a sister. He is not perturbed by his handicap, even if it is a source of deep frustration to his friends. He himself does not admit to being near-deaf and insists that he is “only a little hard of hearing in one ear.”

In the course of the Moon books, however, Calculus leads a team of scientists and engineers working on a major rocket project, motivating him to adopt an ear trumpet, and later a hearing aid, and for the duration of the adventure he has near-perfect hearing. This made him a more serious character, even displaying leadership qualities which had not been shown before or since. However, after completing the journey to the Moon, Calculus discarded his hearing aid, forcing his friends to readjust to his hearing impairment (aside from one panel in *The Castafiore Emerald*, when Tintin is seen speaking to him through his ear-trumpet); this restored the humour surrounding him, though it could be that he finds his deafness useful since it enables him to focus on his work.

Calculus maintains a laboratory at Marlinspike Hall, in which he conducts various experiments. He is fairly protective of his work, on occasion hiding his scientific endeavours from Tintin and Haddock (which gets him into trouble in *The Calculus Affair*). His lab is also stripped of all its apparatus in the same book. On an earlier occasion, during his efforts to find an antidote to Formula Fourteen in *Land of Black Gold*, Calculus almost destroyed half of Marlinspike in an explosion.

Although generally a mild-mannered (if somewhat oblivious)

ious) figure, Calculus flies into an uncharacteristic rage if he feels insulted or ridiculed. He is especially provoked if he ever hears Haddock (or anyone else) call him a "goat". On one famous occasion in *Destination Moon*, he displays uncontrollable ire ("Goat, am I?") when an irritated Haddock accuses him of "acting the goat" ("acting like a goat" in the Golden Press American English translation) by attempting to build a Moon rocket. His subsequent tirade and blatant disregard for security terrifies the usually ebullient Captain; he even lifts the director of security barring his way onto a coat hook. Another occasion is in *Flight 714* when, due to some misunderstanding, he physically assaults Laszlo Carreidas and has to be held back with great effort by Haddock and Tintin. In the same book, despite his deafness, he hears Captain Haddock tell him that he's "acting the goat", but Haddock quickly prevents the severe reaction from occurring quickly. Despite his gentle nature, Calculus is rather sensitive about his work and does not appreciate being ridiculed or belittled for his scientific efforts.

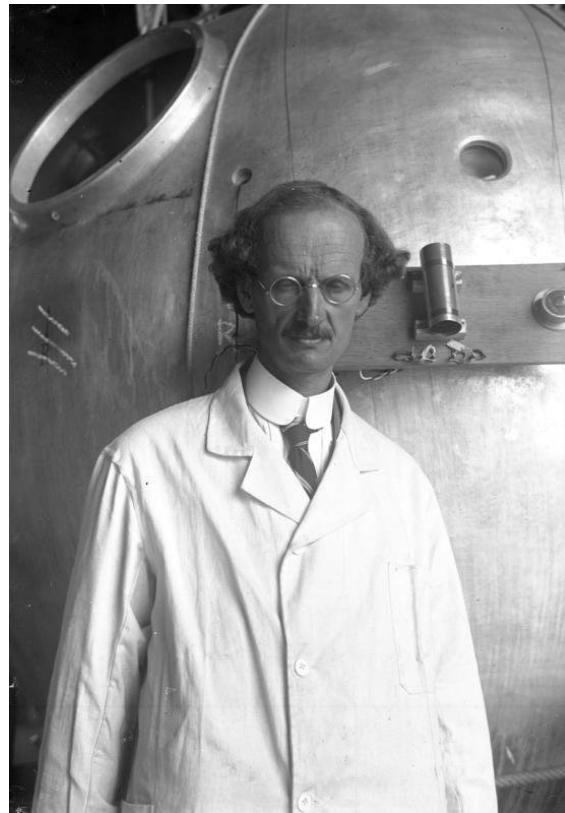
In spite of all this, his friends stick by him come what may. Haddock invited him to stay at **Marlinspike Hall** after Calculus discovered it is the captain's ancestral home and bought it in his name thanks to money he had earned through selling the patent for his shark-submarine. He did this because Haddock and Tintin had provided him with the opportunity to test the submersible when they were searching for **Red Rackham's Treasure**. Tintin and Haddock crossed the world on at least two occasions (*Prisoners of the Sun* and *The Calculus Affair*) in order to save him from kidnappers.

He occasionally comments that he was a great sportsman in his youth, with a very athletic lifestyle. He is a former practitioner of the French martial art **savate**, although a demonstration in *Flight 714* shows him to be a bit rusty.

3.4.2 Inspirations

Calculus is partly modeled on inventor **Auguste Piccard** (1884–1962), Hergé stated in an interview with Numa Sadoul: "Calculus is a reduced scale Piccard, as the real chap was very tall. He had an interminable neck that sprouted from a collar that was much too large... I made Calculus a mini-Piccard, otherwise I would have had to enlarge the frames of the cartoon strip." *[2] The Swiss physics professor held a teaching appointment in Brussels when Hergé spotted his unmistakable figure in the street. In *The Castafiore Emerald*, Bianca Castafiore mentions that Calculus is "famous for his balloon ascensions", an ironic reference to Piccard.

Philippe Goddin has suggested that Calculus' deafness was inspired by Paul Eydt, whom Hergé had known at *Le Vingtième Siècle* where Tintin's adventures had first appeared.*[3] Cuthbert Calculus' original French name is "Tryphon Tournesol" and Tryphon was the name of Hergé's plumber.*[3]



Auguste Piccard in 1932

In contrast to his unquestionable scientific merits, Calculus is a fervent believer in dowsing, and carries a pendulum for that purpose. Hergé himself was a believer in the subject: dowser Victor Mertens had used a pendulum to find the lost wedding ring of Hergé's wife in October 1939.*[3]

3.4.3 Calculus and his peers

Before Calculus appeared in *Red Rackham's Treasure*, Hergé had featured other highly educated but eccentric scholars and scientists, such as:

- Sophocles Sarcophagus of *Cigars of the Pharaoh* who showed signs of being clumsy and forgetful before going completely mad.
- The absent-minded professor who appeared in *The Broken Ear* and who forgot his glasses, wore his cleaning-lady's overcoat, held his cane upside-down as if it were an umbrella, mistook a parrot for a man and left his briefcase next to a lamp post. In the original edition published in 1935 his name is given as Professor Euclide, after the Greek mathematician known as the "Father of Geometry".
- Professor Hector Alembick in *King Ottokar's Sceptre*, who had a bad habit of throwing his cigarettes on the floor.

- Two astronomers from *The Shooting Star* also showed unusual and, in one case, mad behaviour; Professor Philippulus, or “Philippulus the prophet” represented the dilemmas some face over religious belief and scientific research. In his case the conflict took a toll on his mind when the end-of-the-world appeared to be imminent. He then went around wearing bedsheets and beating a gong to warn of the event and later disrupted the eve of departure of the expedition sent to find a meteorite.

- His colleague, Professor Decimus Phostle, though not mad, looked forward to the end of the world whose prediction he thought would make him famous. In contrast, he showed signs of maturity during the expedition when he called off the search for the meteorite in order to help a ship in distress.

Calculus's introduction appears to have supplied Hergé with the bizarre nature he wished to portray in a man of science. Other figures of high education were shown as more stable and level-headed. The members of the archaeological expedition who fall victim to *The Seven Crystal Balls* show no apparent signs of eccentricity. The most prominent member of this group is Calculus's friend Hercules Tarragon, with whom he attended university. Tarragon is a large, ebullient man, possessing a jovial nature, but not necessarily eccentric.

While he sometimes appears aloof when absorbed in his work, Calculus corresponds with other scientists and also collaborates with many of them on his projects. Notably, he works with Mr. Baxter and Frank Wolff on the Moon rocket and corresponds with ultrasonics expert Professor Alfredo Topolino of Nyon in *The Calculus Affair*.

3.4.4 Relationship to women

Calculus is the only main character in the *Tintin* series to display signs of attraction to women. This is notably evident in his interactions with Bianca Castafiore, with whom he is smitten during her long stay at Marlinspike Hall in *The Castafiore Emerald*. During her stay, his botanic experiments lead him to create a new variety of rose, which he names in her honour. Nonetheless, he happily congratulates Captain Haddock on his “engagement” to Castafiore (in fact a media hoax which he unwittingly fuelled).

Calculus is also distressed by Castafiore's imprisonment in *Tintin and the Picaros*, and is adamant on going to her defence. In the same book, he is charmed by the unattractive Peggy Alcazar (wife of General Alcazar) and kisses her hand after she bluntly criticizes Tintin and Haddock (a remark which Calculus mistakes for a warm greeting).



Calculus demonstrates the benefit of his Fruit d'or cooking oil to Nestor the butler

3.4.5 In other media

Calculus' original French name was “Tournesol” which is the French term for sunflower. In the 1970s and 1980s, he starred in a series of cartoon television commercials for **Fruit d'or** products which included cooking oil and mayonnaise made from sunflower oil. Some of the ads would conclude with him floating up into the air to demonstrate how they kept a good healthy balance. Other characters from the books were also included.*[4]

A pseudonym variation was used on an album by Stephen Duffy - see **Tin Tin** and “Dr. Calculus” .

3.4.6 See also

- List of The Adventures of Tintin characters

3.4.7 References

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3.5 Thomson and Thompson

Thomson and Thompson (French: *Dupond et Dupont*)^{*[1]} are fictional characters in *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. They are two incompetent **detectives** who provide much of the **comic relief** throughout the series. While the two are apparently unrelated as they have different surnames, they look like identical twins whose only discernible difference is the shape of their moustaches.^{*[2]} They are afflicted with chronic spoonerisms, are extremely clumsy, thoroughly incompetent, and usually bent on arresting the wrong character. In spite of this, they somehow get entrusted with delicate missions.

The detective with the flared, pointy moustache is Thomson, who often describes himself as “Thomson, without a ‘P’, as in Venezuela”. The detective with the flat, droopy moustache has described himself as “Thompson, with a ‘P’, as in psychology” or “Philadelphia”, using words with either a silent “P” or in which the “P” is combined with another letter, losing the “P” sound.

Thomson and Thompson usually wear **bowler hats** and carry walking sticks, except when abroad: during these missions they insist on wearing the stereotypical costume of the country they are visiting so that they blend into the local population, but instead manage to dress in folkloric attire that actually makes them stand apart.

The detectives were in part based on Hergé’s father and uncle, identical twins who wore matching bowler hats while carrying matching walking sticks.^{*[3]}

3.5.1 Character history

Thomson and Thompson first appeared in a Tintin adventure in 1932, in *Cigars of the Pharaoh*, when they came into conflict with Tintin on board a ship where he and Snowy were enjoying a holiday cruise. When this adventure was first published they were referred to as X33 and X33bis (or X33 and X33b).^{*[2]*[3]} Here they showed an unusually high level of cunning and efficiency, going to great lengths to rescue Tintin from the firing squad and save Snowy from sacrifice in disguises that fooled even Tintin. In this and two other early stories *The Blue Lotus* and *The Black Island*, they spent most of their time pursuing Tintin himself for crimes he had not committed, forced to follow official orders and faked evidence, the two noting in *Blue Lotus* that they never believed in Tintin’s guilt even if they had to obey their orders.

In the 1946 colour version of the second Tintin story

Tintin in the Congo, Hergé added a cameo appearance from Thomson and Thompson, who were introduced fourteen years earlier in the original version of the fourth Tintin story, *Cigars of the Pharaoh*. Adding them to the first page, Hergé featured them in the backdrop, watching a crowd surrounding Tintin as he boards a train and commenting that it “Seems to be a young reporter going to Africa...”^{*[4]} In the same frame, Hergé inserted depictions of himself and his friend Edgar P. Jacobs (the book’s colourist) into the crowd seeing Tintin off.^{*[5]}

Except for their codenames, they remained nameless in the early adventures. It was not until *King Ottokar’s Sceptre*, published in 1938, that Tintin mentions their definitive names when introducing them to Professor Alembick at the airport.

In his 1941 Tintin play co-written with Jacques Van Melkebeke, *Tintin in India: The Mystery of the Blue Diamond*, Hergé named them as “Durant and Durand,” although he later renamed them as “Dupont and Dupond.”^{*[6]} The series’ English-language translators, Michael Turner and Leslie Lonsdale-Cooper, renamed them “Thomson and Thompson.”^{*[7]}

While the original version of *Cigars of the Pharaoh* came out in 1932, the rewritten and redrawn version was issued in 1955, and the English version was not issued until 1971. This resulted in some chronological confusion for new readers of the Tintin series, which is why the text hints that Tintin already knew the pair, and was surprised at their unfriendly behavior; however, on the original chronological sequence, this was indeed the first time they ever met.

Thomson and Thompson also appear on the first page of the 1946 remake of *Tintin in the Congo*,^{*[2]} though they keep at a distance, looking on as Tintin, surrounded by admirers, sets off. A remark made by one of them implies that at that stage they do not even know Tintin by name, only reputation. (In the original publication, made in the 1930s, this remark is made by a railway worker chatting to a colleague.)

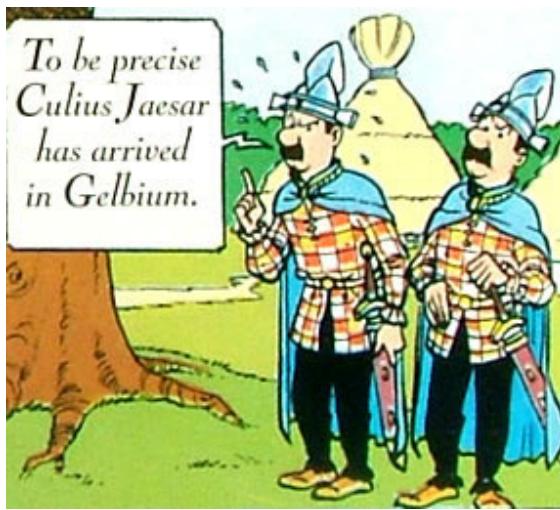
Thomson and Thompson were originally only side characters but later became more important. In the redrawings of the earlier books, especially *The Black Island*, the detectives gained their now-traditional mannerisms.

In *Land of Black Gold*, the detectives mistakenly swallow some mysterious fuel-related pills that caused them to sprout immensely long beards and hair that change color constantly and grow at a break-neck pace. The condition wears off by the end of this adventure, but it relapses in *Explorers on the Moon*, causing problems when the captain must continuously cut their hair, repeatedly switching back to re-cut floor length hair (and mustaches and beards) which all grow back in seconds.

In the 19 books following *Cigars of the Pharaoh*, Thomson and Thompson appear in 17 of them, not appearing in *Tintin in Tibet* or *Flight 714*. In some of these books their

role is minor; the duo's appearance in *The Shooting Star* is confined to two panels, they appear briefly only at the beginning of *The Broken Ear* (before being tricked into closing the case in the belief that the stolen object has been returned when it was actually replaced by a fake), and are imprisoned and face execution on false charges in *Tintin and the Picaros*. During their other appearances, they serve as the official investigators into whatever crimes Tintin is currently investigating.

3.5.2 Inspiration and cultural impact



Thomson and Thompson as they appear in Asterix in Belgium

The detectives were in part based on Hergé's father Alexis and uncle Léon, identical twins who often took walks together wearing matching bowler hats while carrying matching walking sticks.^{*[3]} Another inspiration was a picture of two mustachioed, bowler-hatted, formally dressed detectives who were featured on the cover of the *Le Miroir* edition of 2 March 1919. They were shown escorting a criminal—one detective was handcuffed to the man while the other was holding both umbrellas.^{*[8]}

They also make a brief appearance in the Asterix book *Asterix in Belgium*.

They make an appearance in *L'ombra che sfidò Sherlock Holmes*, an Italian comic spin-off of *Martin Mystère*, edited by Sergio Bonelli Editore.^{*[9]*[10]}

The name of the pop group "The Thompson Twins" was based on Thomson and Thompson.

In the 1991-1992 *The Adventures of Tintin* (TV series), the characters appear in almost all of its 39 episodes.^{*[11]} In the English language production, Thomson is voiced by actor Dan Hennessey^{*[12]} and Thompson is voiced by actor John Stocker.^{*[13]}

Simon Pegg and Nick Frost portray Thomson and Thompson in the Steven Spielberg and Peter Jackson motion capture film adaptation *The Adventures of Tintin:*

The Secret of the Unicorn (2011).^{*[14]}

3.5.3 Names in other languages

In the original French, *Dupond* and *Dupont* are stereotypically prevalent surnames (akin to "Smith") and pronounced identically (IPA: [dypõ]). Translators of the series have tried to find in each language names for the pair that are common, and similar or identical in pronunciation. They thus become:

- *Uys* and *Buys* in Afrikaans
- *Tik* and *Tak* in Arabic (تیک و تاک)
- *Johnson* and *Rohnson* in Bengali
- *Kadlec* and *Tkadlec* in Czech
- *Jansen* and *Janssen* in Dutch
- *Thomson* and *Thompson* in English
- *Citserono* and *Tsicerono* in Esperanto
- *Schultze* and *Schulze* in German
- *Clodius* and *Claudius* in Latin
- *Tajniak* and *Jawniak* in Polish
- *Hernández* and *Fernández* in Spanish (Juventud edition only), Galician and Asturian
- *Skapti* and *Skafiti* in Icelandic
- *Johns* and *Jones* or *Parry-Williams* and *Williams-Parry* in Welsh
- *Tomson* and *Tompson* in Serbian
- *Zigue* and *Zague* in older Portuguese editions references ? In European Portuguese or Brazilian Portuguese ?
- *Nisbet* and *Nesbit* in Scots^{*[15]}
- *Roobroeck* and *Roobrouck* in Kortrijk dialect

In some languages, like Greek, Japanese and Persian, the French forms are more directly adapted, using local orthographic ambiguities:

- In Chinese
 - *Doo-bong* and *Doo-bong* or *Dù Bāng* and *Dù Bāng* (杜邦 and 杜邦, or 杜邦 and 杜邦 in Traditional Chinese), or
 - *Du Bang* and *Du Pang* (杜邦 and 杜庞)
- *Ntypón* and *Ntipón* in Greek (*Nτυπόν* and *Nτυπόν*, pronounced [di'pon])

- *Dyupon* and *Dyubon* in Japanese (デュポン and デュボン)
 - *Doupond* and *Douponṭ* in Persian (دوبونت) and (دوبونط)
 - *Dwipong* and *Dwippong* in Korean (드윙 and 드윙*) [16])

The original Dupond and Dupont are kept in Swedish, Danish, Norwegian, Turkish, Finnish, Italian, Basque, Catalan, the Casterman edition in Spanish, and the newer Portuguese editions. In The Amazing Race 19, one of the names of the detectives the teams identified themselves besides Dupond and Dupont and Thomson and Thompson was Johnson and Johnston. That name wasn't part of the foreign names for unknown reasons.

3.5.4 See also

- List of The Adventures of Tintin characters

3.5.5 References

- [1] Peeters 2012, p. 341, “Character Names in French and English” .
 - [2] “How to tell a Thompson from a Thomson” . Retrieved 9 September 2006.
 - [3] Assouline, Pierre (4 November 2009). *Hergé: The Man Who Created Tintin*. USA: Oxford University Press. pp. 42–43. ISBN 9780195397598. Retrieved 6 January 2013.
 - [4] Farr 2001, p. 21.
 - [5] Thompson 1991, p. 42.
 - [6] Thompson 1991, p. 52; Lofficier & Lofficier 2002, p. 31; Assouline 2009, p. 42; Peeters 2012, p. 65.
 - [7] Lofficier & Lofficier 2002, p. 31.
 - [8] Michael Farr, *Tintin: The Complete Companion*, John Murray, 2001.
 - [9] *L'ombra che sfidò Sherlock Holmes*, Storie da Altrove, Sergio Bonelli Editore, November 2000, p. 55
 - [10] “*L'ombra che sfidò Sherlock Holmes*”. Retrieved 6 January 2013.
 - [11] Voice actors Dan Hennessey and John Stocker are each credited in 37 episodes, according to IMDB, which is all but two of the series' 39. Four of those credits are “credit only” .
 - [12] “Dan Hennessey” . IMDB., credited for voice in 37 episodes (four indicated as “credit only”)
 - [13] “John Stocker” . IMDB., credited for voice in 37 episodes (four indicated as “credit only”)

- [14] Stephen Armstrong (21 September 2008). “Simon Pegg: He’s Mr Popular”. *The Sunday Times* (UK). Retrieved 21 September 2008.

- [15] Characters & Places|The Derk Isle retrieved 9 September 2013

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3.6 Rastapopoulos

Rastapopoulos is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. He is the criminal mastermind in several of Tintin's adventures.

3.6.1 Character history

Early development

A visual prototype for Rastapopoulos appears in *Tintin in America*, where he is among the assembled dignitaries at a Chicago banquet held in Tintin's honour.* [1] Here he is seated next to the actress Mary Pikefort, an allusion to the real-life actress Mary Pickford.* [2] Michael Farr asserted that this was indeed a depiction of Rastapopoulos, and that it would be expected for a film director to be seated next to a Hollywood actress.* [2] The name "Rastapopoulos" had been invented by one of Hergé's friends; Hergé thought it was hilarious and decided to use it.* [3] He devised Rastapopoulos as an Italian with a Greek surname, but the character fitted anti-Semitic stereotypes of Jews; Hergé was adamant that the character was not Jewish.* [4]

Hergé first introduced the character of Rastapopoulos in *Cigars of the Pharaoh*, which was serialised in *Le Petit Vingtième* from 8 December 1932 to 8 February 1934. Tintin runs into him at the start of the *Adventure* aboard the M.S. Isis, a cruise ship docking at Egypt. Here, Rastapopoulos bumps into the Egyptologist Sophocles Sarcophagus, and threatens to beat him until Tintin intervenes. He then shouts at Tintin, accusing him of being an "Impudent whipper-snapper!"* [5] Tintin recognises Rastapopoulos, commenting that he is "the millionaire film tycoon, king of Cosmos Pictures... And it's not the first time we've met..." * [5] Later in the story, Tintin runs into Rastapopoulos again, this time running into his



The prototype for Rastapopoulos in Tintin in America, seated next to Mary Pikefort. [2]*

desert film set, interrupting an apparent assault on a young woman before realizing that it was only part of the film. Although many of the actors are annoyed, Rastapopoulos is affable, and invites Tintin into his tent where, over a pot of Turkish coffee, Tintin informs him of everything that has happened to him since leaving the cruise ship, Rastapoloulos subsequently providing him with clothes and directions to another village.* [5] Farr noted that this idea of the hero mistakenly trusting of the villain was one that had been used by John Buchan and Alfred Hitchcock, the latter of whom was an influence on Hergé.* [6]

Rastapopoulos reappears —this time disguised in a trench-coat and hat—at the end of the story, where he and a fakir kidnap the crown prince of Gaipajama in vengeance for the Maharajah's war against the opium trade.* [6] Tintin pursues them, and a car chase ensues, before Tintin encounters the still-disguised Rastapopoulos on a rocky mountainside, with the criminal boss apparently falling to his death when the cliff-ledge he is on breaks under his foot.* [6]

Hergé reintroduced Rastapopoulos in the following *Adventure*, *The Blue Lotus*, which was set in China and dealt with the Japanese invasion of Manchuria.* [7] In one scene, Tintin hides in a Shanghai cinema that is screening *The Sheik's House*, Rastapopoulos' film that Tintin witnessed being filmed in the preceding story, later learning that Rastapopoulos, currently staying in the city, was the last person to see a famous doctor who Tintin believes could cure the dangerous poison of madness (Although he accepts Rastapopoulos' story that he dropped the doctor off at his house after a party).* [8] At the end of *The Blue Lotus*, Rastapopoulos is exposed as the leader of the international opium smuggling organisation that Tintin had previously battled in *Cigars*, and is subsequently imprisoned.

Later appearances

Rastapopoulos subsequently resurfaces in the guise of the Marquis di Gorgonzola, a millionaire magnate and slave trader in *The Red Sea Sharks*, having been forced to assume a new identity after he was arrested for his previous

crimes. When Tintin, Haddock, and Skut end up on his yacht (a caricature of Aristotle Onassis luxurious yacht *Christina*), he tricks them into getting on Allan's ship, which he later tries to have torpedoed after the crew evacuate and a plan to destroy it in a fire fails. Rastapopoulos fakes his death by making his boat sink, while escaping in a submarine from the bottom. He later kidnaps the millionaire Laszlo Carreidas in *Flight 714* to gain the number of his multi-million Swiss Bank account, concluding that it is easier to steal Carreidas's money than make his own fortune all over again. When he is accidentally injected with truth serum by Dr. Krollspell, he reveals various evil deeds, such as his plan to kill Dr. Krollspell afterwards. He is taken hostage by Tintin. Like Krollspell and Carreidas, he is tied up and gagged with sticking plaster. Throughout the course of the story he suffers more and more injuries. First when Haddock breaks his gun chasing Rastapopoulos, he throws part of it away, and it hits the hiding Rastapopoulos on the head. When he continues to run away and is called to by Allan, he is distracted and crashes into a tree. He experiences pain to the face when Allan pulls the sticking plaster off. When Allan is about to throw a grenade at Tintin and Co, he remembers that Rastapopoulos wants Carreidas alive and throws it away. Rastapopoulos is caught in the blast, leaving his clothes in tatters. When Allan pulls Carreidas' hat from under a stone head, he accidentally elbows Rastapopoulos, giving him a black eye. Later his bump on the head goes away, which he takes as a good omen. However a piece of rock falls onto his head just after he notices this as the result of an earthquake, causing another bump. When explosives are used by the gang to break through a stone barrier, a volcanic eruption is set off, forcing them to flee from the Island in a rubber dinghy. He and his gang are hypnotized by Mik Kanrokoff and taken onto a UFO. What happens next to them is unrevealed. In the unfinished *Tintin and Alph-Art*, a character often thought to be Rastapopoulos in disguise—under the name of Endaddine Akass—appears. Although a page revealing Akass to be Rastapopoulos was started (and printed in the 2004 Egmont edition), as the book was never completed, Rastapopoulos' fate following *Flight 714* is unknown.

Rastapopoulos also appears in *Tintin and the Lake of Sharks*, an animated feature which was adapted into a similarly titled book in which Hergé had no creative input. In this story, Rastapopoulos is a criminal gang leader directing operations from a secret underwater base. He is behind numerous robberies of valuable items around the world and plans to steal a duplicating machine invented by Professor Calculus, allowing him to replace the items with perfect fakes so that nobody will know of his crimes. However while trying to escape by submarine after his activities are exposed, he is captured by Tintin and Haddock, and arrested by the Syldavian Police.

3.6.2 Critical analysis

Michael Farr argued that the relationship between Tintin and Rastapopoulos was akin to that between *Sherlock Holmes* and Professor Moriarty in Arthur Conan Doyle's stories.*[2] Farr thought that Rastapopoulos was the one enemy who “it must be feared, might one day get the better of him.”*[2]

3.6.3 See also

- List of The Adventures of Tintin characters

3.6.4 References

Footnotes

- [1] Thompson 1991, p. 50; Farr 2001, p. 38.
- [2] Farr 2007, p. 121.
- [3] Thompson 1991, p. 53; Farr 2001, p. 41; Peeters 2012, pp. 64–65.
- [4] Assouline 2009, p. 42; Peeters 2012, p. 64–65.
- [5] Farr 2007, p. 122.
- [6] Farr 2007, p. 123.
- [7] Farr 2007, p. 124.
- [8] Farr 2001, p. 57.

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3.7 Bianca Castafiore

Bianca Castafiore, the "Milanese Nightingale", is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist *Hergé*. She is an opera singer whose demeanor comically aggravates Captain Haddock's stereotyped sea-captain misogyny as she pops up in adventure after adventure. Castafiore is comically portrayed as narcissistic, whimsical, absent-minded, and talkative, and seems unaware that her voice is shrill and appallingly loud. She is also wealthy, generous and essentially amiable, and has a will of iron.

Her forename means “white” (feminine) in Italian, and her surname is Italian for “chaste flower” .

3.7.1 Character history

The comical Italian opera diva first appears in *King Ottokar's Sceptre*, and is also in *The Seven Crystal Balls*, *The Calculus Affair*, *The Castafiore Emerald*, *Tintin and the Picaros*, *The Red Sea Sharks*, and would have appeared in the unfinished *Tintin and Alph-Art*. She is played on radio in *Land of Black Gold* and in *Tintin in Tibet*, Captain Haddock imagines her singing in *Flight 714*, and mentions her famous aria in *Destination Moon*. Although she is apparently one of the leading opera singers of her generation, the only thing that Castafiore is ever heard to sing are a few lines of her “signature aria”, the Jewel Song, *l'air des bijoux*, from *Faust*, always at ear-splitting volume (and violent force—certainly enough to part the Captain's hair, shatter glasses and a breeze enough to blow back a curtain in an opera box—‘She's in fine voice tonight.’).

When on tour, she usually travels with her piano accompanist, Igor Wagner, and her maid, Irma.

At odds with her reputation as a leading opera singer, in *The Seven Crystal Balls*, she is appearing third on the bill of a variety show, along with a knife thrower, a magician and a clairvoyant. She is depicted as a preening, melodramatic diva, although she has a kind heart. In *The Calculus Affair*, for example, she provides a diversion to distract the sinister Colonel Sponsz so that Tintin and Captain Haddock can escape and rescue their friend Calculus. A recurring comic trope in the series is Haddock's aversion to Castafiore, who can never remember his name (addressing him variously as Hammock, Paddock, Padlock, Hemlock, Hassock, Havoc, Maggot, and Bootblack, among other names). Ironically, gossip journalists reported a romance and engagement between Castafiore and Haddock in *The Castafiore Emerald*, complete with Castafiore showing a disgruntled Haddock the flowers in his own garden. This quite chagrined the captain, but not the diva, who was quite used to such inventions from the tabloids.

Bianca was once falsely imprisoned by the South American dictator General Tapioca and Colonel Sponsz in order

to lure Calculus, Haddock and Tintin to **San Theodoros** where they prepare a deadly trap for them and Tapioca's rival, **General Alcazar**. Their ruse backfired, not least because Bianca expresses her contempt of her show trial and her life sentence with her trademark ear-splitting rendition of the Jewel Song. The court has to be cleared. In prison, Bianca makes her jailers suffer even more by throwing her pasta over their heads because they do not cook it *al dente*.

3.7.2 Character background and influences



The “Bianca Castafioreplein”, a tiny square along Verversstraat in Amsterdam named for the fictional opera singer Bianca Castafiore, a character in the comic books The Adventures of Tintin.

Unsurprisingly, opera was one of Hergé's pet hates. **Helsingin Sanomat** suggested in October 2008 that Castafiore was modelled after **Aino Ackté**, a Finnish soprano.

Though la Castafiore is obviously Italian, her pet aria is from a French opera (*Faust* was composed by **Charles Gounod**) rather than the Verdi, Puccini, or Donizetti one might expect from a star of *La Scala*. *Faust*, and this aria in particular, was among the most famous of all operas in Hergé's time. Furthermore, the choice of this aria is intentionally comic. Hergé depicts the busty, aging, glamorous and utterly self-absorbed opera diva as Marguerite, the picture of innocence, taking delight in her own image in the mirror.

Although Sra. Castafiore invariably sings her signature aria in Hergé's books, in the 2011 Spielberg/Jackson film *The Adventures of Tintin*, the character (voiced by soprano Renée Fleming) presents a different aria, “Je veux vivre...” from Gounod's *Romeo et Juliette*. (Oddly, the lead-in (played by an invisible orchestra) is the introduction to yet another coloratura aria, “Una voce poco fa”, from Rossini's *Barber of Seville*.)

Bianca Castafiore is portrayed by Kim Stengel in the motion-capture film *The Adventures of Tintin: Secret of*

the Unicorn, which merges plots from several books.*[1]

The asteroid 1683 Castafiore, discovered in 1950, is named after the character.

Bianca Castafiore is said to have been inspired by Hergé's own grandmother - Hergé believed that his father was the illegitimate son of the Belgian king **Leopold II**, but only his grandmother could have known the truth. He added subtle references such as operas that Bianca sang, referring to such stories.*[2]*[3]

3.7.3 See also

- List of The Adventures of Tintin characters

3.7.4 References

- [1] Kim Stengel at IMDb.com
- [2] “Tintin v Asterix : An interview”. *The Guardian*. 18 October 2011. Retrieved 10 March 2014.
- [3] Screech, Matthew (2005). *Masters of the Ninth Art: Bandes Dessinées and Franco-Belgian Identity*. Liverpool: Liverpool University press. p. 35. ISBN 085323938X.

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3.8 Chang Chong-Chen

This article is about the fictional character. For the real artist, see **Zhang Chongren**.

Chang Chong-Chen (French: *Tchang Tchong-Jen*; Chinese: 張仲仁; pinyin: *Zhāng Zhòngrén*) is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Although Chang and Tintin only know each other for a short time, they form a deep bond which drives them to tears when they separate or are re-united.

Chang was based on the Chinese artist Zhang Chongren, a real friend of Hergé's.*[1]

The story which introduced him was to have a major effect on Hergé and Tintin, making it one of the most popular series of all time. His next appearance would also be in one of the most moving of Tintin's adventures.

3.8.1 Character history

In 1934, Hergé was about to start work on a story which would take Tintin to China. So far, he had taken a very stereotypical and clichéd view of the countries that Tintin visited: a Russia of starving peasants and brutal commissars; a Congo of simple-minded, uneducated villagers; an America of gangsters, cowboys and Indians; and an India of fakirs and maharajas.

In the process of planning his story, Hergé was contacted by a Father Gosset, chaplain to the Chinese students at Louvain University, who suggested that he do some actual research into life in China as it really was. Hergé agreed and Gosset introduced him to Zhang Chongren, a student at the Académie Royale des Beaux-Arts in Brussels.

The two men, both aged 27, got on well and Hergé decided to include his new friend in the story. Zhang supplied much of the Chinese writing that was to feature and told Hergé a lot about Chinese culture, history and drawing techniques. He also gave a detailed description of life in 1930s China, which included the occupation of eastern territories by the Japanese, British and Americans and other Western powers.

The result of their meetings was *The Blue Lotus*, a major landmark in the development of *The Adventures of Tintin*. From now on Hergé would research his subjects thoroughly. He also changed his attitude towards the relationship between native peoples and foreigners. He had previously taken a positive view of imperialism in *Tintin in the Congo* (published in 1930). Now, in *The Blue Lotus* (1934), he criticised the Japanese occupation of China and featured an event inspired by the Mukden incident. The Shanghai International Settlement, with its racist Western businessmen and corrupt police (which includes white and Sikh officers), was also shown in a bad light.

3.8.2 Meeting Tintin



Tintin meets Chang in the 1934 edition of The Blue Lotus:
"That's better, eh?... So, what's your name?... Mine's Tintin."
"I'm Chang... But... why did you rescue me?"
"!?"

The fictional Chang first appeared in *The Blue Lotus* as a young orphan whom Tintin saved from drowning. The

first thing he asked was why a white foreigner like Tintin would bother saving a non-white boy at all (Tintin was to cause similar queries when helping Zorrino in *Prisoners of the Sun*). He and Tintin then exchanged notes on the prejudice that Chinese and non-Chinese have for each other and laughed it away. In his description of Western prejudices, Tintin includes a Fu Manchu-like character. (In fact *The Blue Lotus* features a Japanese villain called Mitsuhiroto.)

They now became friends and Chang led Tintin to Hukow where he was on the trail of a kidnapped doctor. There they stayed with a friend of Chang's late father. They later encountered Thomson and Thompson who had arrived dressed as figures out of a Chinese opera and were being followed with amusement by half the population.

Thomson and Thompson had been sent to arrest Tintin and took him to the local police station in order to start extradition proceedings. However, they had lost a document written in Chinese which instructed the local police to give them assistance. Chang replaced the paper with another one which claimed that Thomson and Thompson were "lunatics and this proves it". When he read the document, the chief of police roared with laughter, then he had Thomson and Thompson thrown out and Tintin released.

Chang also saved Tintin from a Japanese agent dressed as a photographer who had been sent to kill him.

Tintin took Chang with him back to Shanghai in order to settle his scores with his enemy Mitsuhiroto. Tintin was staying at the headquarters of the Sons of the Dragon, a secret society that fought against the trafficking of opium. Chang moved in with them and joined in the battle of wits against a major gang of opium smugglers.

Chang played a crucial part in the capture of the leaders of the gang and saving Tintin and others from execution. The crooks included Tintin's arch-enemy Rastapopoulos. After that Chang was adopted by Tintin's ally Wang Chen-Yee.

Tintin and Snowy then left for Europe amid a tearful and emotional farewell to Chang and his new family.

3.8.3 Chang and the Yeti

Chang remained unmentioned in the stories until *Tintin in Tibet*, published almost 25 years later in 1958. In this story, Chang sends Tintin a letter in which he announces his imminent move from Hong Kong, where he had been living, to London in order to work in an antique shop owned by a brother of Wang's. His aeroplane, however, crashes over the mountains of Tibet. Chang survives the disaster while all his fellow passengers perish, and is rescued by the yeti, the mythical creature said to live in the Himalayas. The yeti takes care of Chang, providing him with food, but when rescue arrives, he also takes Chang, weak with fever, as far away as possible.

Tintin is convinced that Chang is not dead, after seeing him in a dream calling for help. Against all logic he sets off to find him, with the grudging help of Captain Haddock who, along with almost everyone else, believes Chang to be deceased.

Tintin and Haddock eventually track Chang and the yeti down to another cave, and manage to get him out, following a tearful reunion.

Although he has to leave him, Chang is very grateful to the yeti for keeping him alive and describes him as “*poor snowman*”, rather than “*abominable*”. When Tintin wonders if he might one day be captured, Chang objects to this, feeling that the yeti should be looked upon as a human rather than a wild animal.

Chang later goes to London from where he keeps in touch, sending letters to Tintin and Haddock (see *The Castafiore Emerald*).

Tintin in Tibet was perhaps Hergé's most deeply personal work. When he wrote it, he had not seen the real-life Zhang for several decades. Later, in 1981, the French media managed to find Zhang in China and arrange a trip to Europe for a reunion with Hergé. In 1985, Zhang received French citizenship and settled in Paris to teach, where he died in 1998.

3.8.4 Further reading

- “Tintin conquers China” . BBC News. 23 May 2001.

3.8.5 See also

- List of The Adventures of Tintin characters

3.8.6 References

- [1] “Tintin at the top” . *The Times* (London). 9 December 2006. Archived from the original on 15 June 2011. Retrieved 26 May 2010.

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- Peeters, Benoît (2012) [2002]. *Hergé: Son of Tintin*. Tina A. Kover (translator). Baltimore, Maryland: Johns Hopkins University Press. ISBN 978-1-4214-0454-7.

3.9 Nestor (comics)

Nestor is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. He is the

long-suffering butler of Marlinspike Hall.

Nestor is the epitome of a butler (or, in French, *major-dome*) of French society. Noble, loyal, always the domestic servant, Nestor serves his master Captain Haddock and any house guests such as Tintin, Professor Calculus, or Bianca Castafiore.

3.9.1 Character history

Nestor made his first appearance in *The Secret of the Unicorn*. In this story, he dutifully serves as butler for the Bird brothers, Marlinspike Hall's original owners and the villains of the adventure. Tintin has been kidnapped by Max and G. Bird and locked in their cellar. When Tintin breaks out and attempts to contact his friends by the house telephone, Nestor enters the room and asks who he was. A scuffle ensues, during which Nestor loyally stands by his employers. By the end of the story when the Bird brothers' criminal activities are exposed, Nestor is cleared of any wrongdoing. All evidence at the Bird brothers' trial shows that Nestor was ignorant of their true agenda, while Tintin and Haddock reason that he cannot be judged for his previous masters' actions.

Nestor remains as the butler of Marlinspike Hall when Captain Haddock reclaims the property, Haddock regarding Nestor as part of the place. He continues to be a staple character in all of the subsequent Tintin stories set at the hall, loyally serving his friends Haddock and Tintin.

In *The Castafiore Emerald*, he is depicted as being stereotypically suspicious of gypsies, while in *Tintin and the Picaros* he is shown drinking his master's whisky and listening at doors to Tintin and Haddock. In contrast, after Prince Abdullah's visit causes him to visibly lose weight in *The Red Sea Sharks*, Nestor's understatement was that the prince's visit had been a little trying on him.

Nestor almost never leaves the grounds of the estate. This is not to say he does not participate in Tintin's adventures. Should the adventure come to the hall, as it does in *The Castafiore Emerald*, Nestor becomes as embroiled in the mystery as any of his friends.

Nestor appears in the film adaptation of *The Adventures of Tintin: The Secret of the Unicorn* as the butler of Sakharine. He is shown as good hearted and even secretly aids Tintin by giving him a hint as to what the model ship contained. It is also hinted that he is displeased with his employer as he states that Sakharine does not pay him at all. At the end of the film he becomes Haddock's butler.

3.9.2 See also

- List of The Adventures of Tintin characters
- List of fictional butlers

3.9.3 References

3.10 Jolyon Wagg

Jolyon Wagg (French: *Séraphin Lampion*) is a fictional character in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. He is a gregarious, simple, and overbearing man who enters the story by barging in uninvited.

3.10.1 Character history

Jolyon Wagg is disliked by Captain Haddock, who finds him frustrating, although Wagg remains cheerfully oblivious and believes himself a great friend of the Captain. Wagg is portrayed as a clueless tourist in the exotic places where Tintin and the Captain have their adventures. He is an insurance salesman by trade, and he often tries to sell other characters insurance. Wagg often quotes his Uncle Anatole, who was a barber.*[1]*[2]

Jolyon Wagg is based on a salesman who came to Hergé's door and invited himself in, but also on a stereotype of what Hergé called a *belgicain*, a petty-minded Belgian lacking self-awareness.*[3] Wagg appears late in the series, starting with *The Calculus Affair*, where his self-importance and insensitivity enrage Captain Haddock. Wagg also appears in *The Red Sea Sharks*, *The Castafiore Emerald*, *Flight 714* and *Tintin and the Picaros*.

Wagg appears four times in *The Calculus Affair*: inviting himself inside Marlinspike Hall, interfering with a critical radio transmission (Haddock was attempting to call the police while pursuing Calculus's captors but Wagg assumed that he was joking), repeatedly interrupting Haddock's phone call to Nestor, and moving into the Marlinspike Hall with his family for a holiday while Tintin, Haddock and Calculus are away. Tintin, who rarely shows anger, is unaffected. However the Captain is goaded into memorable rants, for example:

Wagg cannot take a hint. He sees himself as Haddock's friend and does not appear to realise that the Captain's outbursts demonstrate genuine dislike for him. When Bianca Castafiore insured her jewels for a large sum of money, Wagg criticised the Captain, saying that as a common "friend" of his and Bianca's, Haddock should have ensured that Wagg got the deal. In fact, Haddock sees both of them as nuisances rather than friends.

In the final Tintin album, *Tintin and the Picaros*, the tables are turned when Tintin and the Captain steal the costumes from the group with which Wagg is traveling.

Wagg has an unusual role in Tintin albums in that, unlike most recurring characters with a role in the plot, he is a relatively average human being (not being criminal, eccentric, dictatorial, or famous). He facilitated Hergé's bringing in a more realistic, domestic mood into some

stories. Perhaps reflecting Hergé's dislike of mediocrity, Wagg never accomplishes much, except to get in the way.

3.10.2 Naming

Names in Tintin are not always literally translated but rather turned into a different joke. What Hergé intended in French is not possible to translate directly, however he "wanted something 'puffed up', a tone which expressed at the same time fleshy and weak." *[5] Wagg's original French name, Séraphin Lampion, is a contrast between the first name meaning *seraphim*, and the last name meaning a "chintzy little lamp of the sort Wagg would use to decorate his home", *[6] or perhaps alternately "a show off". A range of meanings may have been implied. For example, Jolyon Wagg is named "Serafim Svensson" in the Swedish translation of the Tintin Albums. Although the name does not in fact mean anything specific in Swedish, it suits Hergé's 'puffed up' intention.

3.10.3 See also

- List of The Adventures of Tintin characters

3.10.4 References

- [1] "Characters by Name: A". Hergé/Moulinsart S.A. Retrieved 1 February 2008.
- [2] "Characters by Name: W". Hergé/Moulinsart S.A. Retrieved 1 February 2008.
- [3] Sadoul, Numa: *Tintin et Moi: entretiens avec Hergé*, p. 109, Casterman, 1975
- [4] Hergé: *L'Affaire Tournesol*, p. 6, Casterman, 1956
- [5] Sadoul, Numa: *Tintin et Moi: entretiens avec Hergé*, p. 109, Casterman, 1975
- [6] Thompson, Harry: *Tintin: Hergé and his Creation*, p. 158, Hodder & Stoughton, 1991

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- Farr, Michael (2007). *Tintin & Co*. London: John Murray Publishers Ltd. ISBN 978-1-4052-3264-7.
- Peeters, Benoît (2012) [2002]. *Hergé: Son of Tintin*. Tina A. Kover (translator). Baltimore, Maryland: Johns Hopkins University Press. ISBN 978-1-4214-0454-7.

Chapter 4

Settings

4.1 Borduria

This article is about the fictional country. For the village in India, see [Borduria, Tirap district](#).

Borduria is a fictional country in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It is located in the Balkans and has a rivalry with the fictional neighbouring country of Syldavia. Borduria is depicted in *King Ottokar's Sceptre* and *The Calculus Affair*, and is referred to in *Tintin and the Picaros*.

4.1.1 Appearances in *Tintin* books

In *King Ottokar's Sceptre*, Tintin reads a Syldavian tourist pamphlet that reveals the early history of Syldavia and its relationship with Borduria. In 1195, Syldavia was annexed by neighbouring Borduria due to the weakness of King Muskar II, and was under its rule until 1275, when Baron Almaszout drove the Bordurians away and established himself as King Ottokar I. In the later *Tintin* stories, this ancient rivalry continues with the Bordurians continually trying to invade or undermine Syldavia.



Heinkel He 118 used by Hergé to draw his airplane in 1939. The Swastika was replaced by another geometrical form. [1]

King Ottokar's Sceptre (written in 1939 by Hergé) depicts an unsuccessful Bordurian attempt at staging a *coup d'état* against Syldavia, trying to remove the king, and invading the country with the support from Bordurian sympathizers within Syldavia. The sceptre is stolen, which would force the King to abdicate, however Tintin returns it in

time. The Bordurians then announce to prove their peaceful intentions by withdrawing their troops 15 miles from the borders.

In *The Calculus Affair* (1956), Borduria is depicted as a stereotypical half-Eastern Bloc and half-fascist country complete with its own secret police (ZEP) (led by Colonel Sponsz) and a fascist military dictator, Marshal Kûrvi-Tasch, who promotes a Taschist ideology. A statue of Kûrvi-Tasch appears in front of a government building, in which he wears a moustache similar to Joseph Stalin's and gives a Nazi-like salute. The Bordurian military of this period is depicted as technologically inept—unable to stop a stolen tank commandeered by Tintin and his companions as a result of defective mines and anti-tank guns. The Bordurians kidnap Professor Calculus after he develops an ultrasonic weapon, however he is rescued.

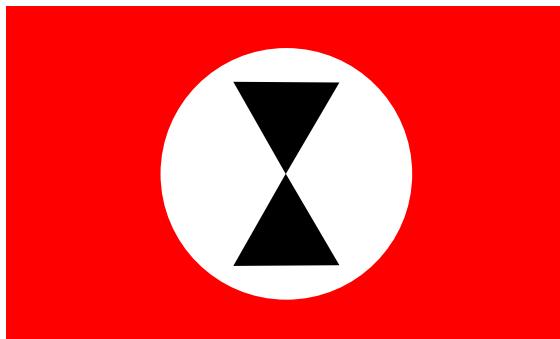
In *Tintin and the Picaros* (1976), the South American banana republic of San Theodoros, ruled by General Tapioca, has formed an alliance with the Bordurian government, which has sent him military advisors, including Colonel Sponsz. In an unpublished page drawn by Hergé for this book, a bust of Kûrvi-Tasch can even be seen in the office of a San Theodorean colonel. Eventually, Tapioca is deposed by Tintin's friend General Alcazar, and Sponsz is exiled.

4.1.2 Geography

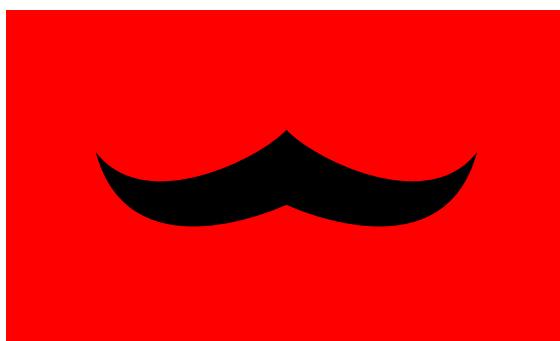
The Bordurian countryside is set in dramatic mountainous terrain. The craggy landscape and towering peaks are most similar to the [Balkan Mountains](#) in [Moesia](#). Therefore, it is possible that Borduria is set roughly in the present-day locations of [Bulgaria](#) and [Serbia](#). The capital of Borduria is Szohôd, which is also the seat of government.

4.1.3 Government and military

Borduria is a fascist country with a semi totalitarian government. Several Eastern European countries such as [Hungary](#), [Croatia](#), [Albania](#) and [Romania](#) were run by fascist governments similar to Nazi Germany before and during [World War II](#), and all were client states of the



Old flag of Borduria



Post-war flag of Borduria

Soviet Union after the war; Borduria may be presumed to be in a similar situation. In Tintin post-war stories it is depicted as a typical Eastern Bloc country. The fact that the president of state bears the military rank of Marshal is reference to Joseph Stalin, the leader of the Soviet Union, Ion Antonescu, the WWII Marshal of Romania, and Josip Broz Tito, the then president of Yugoslavia. However, Borduria's totalitarian dictatorship with leader's cult of personality known in 1956 more resembles Joseph Stalin, Miklós Horthy de Nagybánya of Hungary, and Carol II of Romania. Unknown in the times of Tintin were later strong leaders from the same area: Nicolae Ceaușescu of Romania, Todor Zhivkov of Bulgaria and Enver Hoxha of Albania.

The army in pre-war *King Ottokar's Sceptre* is depicted as Nazi-supplied, the main aircraft being Bf-109. In post-war stories it has all the characteristics of the Soviet military. In *Tintin and the Picaros* the San Theodoros army is supplied by Borduria with Beretta AR70/90 assault-rifles and Mil Mi-1 helicopters. Also the government state limousine with Kurvi-Tasch's mustaches is inspired by the Soviet ZIL-111.

In *King Ottokar's Sceptre*, the Bordurian flag is black with a red circle and two black triangles, reminiscent of the stark, eye-catching symbols used by several Fascist movements. In *The Calculus Affair*, it is red, with the emblem of Kurvi-Tasch's mustache inside a white circle, resembling it closer to the Nazi flag, and this was also worn as military armbands by the Bordurian military personnel. In *King Ottokar's Sceptre*, the Bordurian army uses the

Gewehr 98, vz. 24 and Karabiner 98k bolt action rifles. In *The Calculus Affair*, Bordurian soldiers and agents were armed with Italian Beretta Model 38 Submachine Guns.

The post-war emblem of Borduria is similar to the circumflex symbol, and is modelled in the likeness of the mustache of Marshal Kûrvi-Tasch. In *The Calculus Affair*, evidence of the cult of personality surrounding the Marshal can be found in countless objects in Borduria, from the lettering on signs and buildings to the logos of Bordurian companies and even certain characteristics and details on cars include the shape in their designs.

4.1.4 Language

The *Tintin* books depict the country's language, Bordurian, only in fragments. Like Syldavian, the language seems to be based on the Dutch Brussels dialect Marols, such as "mänhir" for "mister" (cf. Dutch "mijnheer"), and is therefore almost certainly a Germanic language. Unlike Syldavian, it uses the Latin alphabet exclusively, and makes heavy use of the digraph sz (possibly borrowed from Hungarian), as well as ô.

4.1.5 Notes

- [1] The aircraft in the original black and white version from 1939.

4.1.6 See also

- Brutopia
- Syldavia
- Tomania
- Freedonia

4.2 Khemed

Khemed is a fictional country in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It is an Arab emirate located on the shores of the Red Sea and has been compared to Jordan, with its Emir resembling the Hashemite kings and the character Mull Pasha corresponding to the British General Glubb Pasha.*[1] Khemed is depicted in *Land of Black Gold* and *The Red Sea Sharks*.

The name means "got it!" in Marols, the Brussels Flemish dialect. The names of many people and places in the country are based on Marols phrases.

4.2.1 Geography

Hergé's stories place the Arab Emirate Khemed somewhere on the coast of the Arabian Peninsula, near Saudi Arabia. More precisely, the state is outside the Gulf of Aqaba, being an enclave in what is now Saudi Arabia. According to the narrative in *Land of Black Gold*, the capital is less than one day's journey by car from the port, which in the original serialization in *Le Petit Vingtième* (1939–40) and *Tintin* magazine (1948–50) is referred to as the oil port of "Caiffa". In the first album edition (1950) it is clearly identified with Haifa (so stated by the Lieutenant of the Speedol Star) and is fictionalized as "Khemikhal" ("Khemkhah" in French) in editions from 1971 on.*[2]

The capital is on the shore of the Red Sea halfway between Aqaba and Jeddah, as is clear in the map prepared by Hergé for *The Red Sea Sharks*.*[3]

The region is subject to the Khamsin, a burning sandstorm which blows from the Egyptian desert towards Palestine.*[4] Foreign correspondents covering Khemed are based in Beirut*[5] and a regular air service (formerly by DC3) links Beirut to the emirate's capital. In Khemed one can find ruins, mistaken by Haddock as Roman, but actually from the Nabataean civilization, like those in Petra, Jordan.

The country is inhabited by Bedouin tribes, with an age-old feud between the family of Bab El Ehr and that of Ben Kalish Ezab; the former is nomadic and present in the western desert, while the latter is settled on the coastline and form a majority in the capital. The family of Patrash Pasha is the third largest of the nomadic tribes and usually lives far from cities.

The capital and principal city of the country is Wadesdah (Brussels dialect *wadesdah* = "What's that?").

The second city of the emirate, the oil port of Khemikhal (*chemical*), is very active.

The Emir resides in Hasch El Hemm, located 20 km from the capital. (This is a pun on the French abbreviation H.L.M., *habitation à loyer modéré* = "low rent housing", meaning council flat (GB) or apartment in a public housing unit (US).)*[6]

The territory of Khemed consists mainly of a very large desert, Jebel Kadheih. The country's main resource is the exploitation of onshore oil.

4.2.2 Political system

Emirate under an absolute monarchy.

The reign of Emir Mohammed Ben Kalish Ezab (Brussels dialect *kalichesap* = "licorice juice")*[7] is disputed. His opponents are led by Sheikh Bab El Ehr (Brussels dialect *babbeleer* = "babble")*[8] of the rival tribe. In *Land of Black Gold*, the rebellion is supported by an agent of European origin called Mull Pasha (who turns out to be Dr.

Müller), representing the Skoil Petroleum Company. In *The Red Sea Sharks*, Dr. Müller succeeds in overthrowing the Emir, this time with the support of the Marquis di Gorgonzola (an alias for gangster Rastapopoulos) funding an air force due to the Emir threatening to reveal he was involved in slave-trading, but later the Emir is restored to power.

Economy

The main resource is oil, coveted by rival multinationals Speedol and Skoil Petroleum Company, which dominate this market.*[9] Khemed is crossed by several pipelines.

The Wadesdah airport is served by daily Arab Air flights including the Beirut-Mecca line.

Culture

The country is Muslim and tolerant of other religions (non-Muslims are allowed to consume alcohol but not to sell it).

The Bedouin culture has a strong presence in Khemed.

The manners are rough. The Emir has the absolute power to inflict floggings, and impalement was practiced until very recently.

Military

In *Land of Black Gold* and *The Red Sea Sharks*, the military of Khemed are equipped with rifles and sub-machine guns and wear the British Battle Dress. Known vehicles of the army are Willys Jeeps, Daimler Armored Cars, GMC CCKW's, Supermarine Spitfire and Mosquito fighter-bombers. The Emir's soldiers dress in a light uniform with white puttees and red headcloth tied with a black band.

4.2.3 See also

- Borduria
- Nuevo Rico
- San Theodoros
- São Rico
- Syldavia

4.2.4 Notes

[1] Pouillon, François (2008). *Dictionnaire des orientalistes de langue française*. KARTHALA Editions. p. 491. ISBN 2-84586-802-2. Retrieved 2010-07-02.

- [2] Edhem Eldem and Osmanlı Bankası (2007). *Consuming the Orient*, p 191
- [3] Yves Horeau (2004). *Tintin, Haddock et les bateaux*, p 48
- [4] Hergé, *Land of Black Gold*
- [5] Hergé, *The Red Sea Sharks*
- [6] <http://www.free-tintin.net/langues2.htm> À la découverte de Tintin
- [7] <http://www.tintinologist.org/guides/characters/b.html#benkalish> Tintinologist.org
- [8] <http://www.tintinologist.org/guides/characters/b.html#babelehr> Tintinologist.org
- [9] Jean-Marie Apostolidès and Jocelyn Hoy (2009). *The metamorphoses of Tintin, or, Tintin for adults*, p 195

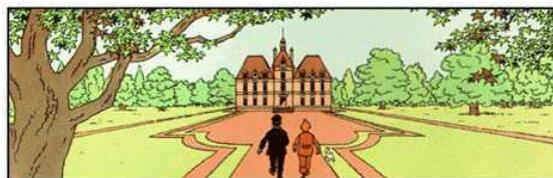
4.2.5 External links

- “Black Gold: The four versions” on Tintinologist.org

4.3 Marlinspike Hall

This article is about the home of Captain Haddock. For Moulinsart (the Hergé Foundation's commercial and copyright wing), see [Hergé Foundation](#).

Marlinspike Hall (French: *Le château de Moulinsart*)



Tintin, Captain Haddock and Snowy approach Marlinspike Hall (Le château de Moulinsart).



The Château de Cheverny was used as a model for Marlinspike Hall. The two outermost wings are not present, but the central tower and two wings are identical.



Simulation of Cheverny with the outer wings removed

or French: *Moulinsart*) is Captain Haddock's country house in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.*[1]

The hall is modeled after the central section of the Château de Cheverny, a manor in France. Hergé purposely left out the wings at the extremity of the original building, saying that it would be one thing for Captain Haddock to inherit a beautiful residence, but quite another thing for him to inherit a stately home.*[2]

The original French name of the hall (*Le château de Moulinsart*) is derived from Sart-Moulin, a village near Braine-l'Alleud in Walloon Brabant, Belgium. In an allusion to the Haddock family's maritime history, the hall's English name refers to the marlinspike, a tool used in seamanship to splice ropes.

4.3.1 History

Marlinspike Hall first appears in *The Secret of the Unicorn* as the home of the story's villains, the Bird brothers.*[3] At the end of *Red Rackham's Treasure*, the manor (found to have been built by an illustrious ancestor of Haddock's) is purchased by Professor Calculus on behalf of the Captain; the fabled treasure itself is found hidden in the manor's old chapel, in the cellars.*[3]*[1] In the following years, Marlinspike provides a home base for Tintin and Haddock in between their various adventures. In *The Castafiore Emerald*, virtually all of the action takes place in the Hall, its grounds, or the surrounding countryside.*[4]

4.3.2 Description

Marlinspike Hall is presented as a large and luxurious dwelling adorned with numerous works of art, antique furniture, and a gallery of the Haddock family's treasures. The grounds comprise a park with extensive woodlands, wide lawns, a rose garden, a high surrounding wall, at least two gates, a neighbouring meadow, and at least one adjacent building (used by Professor Calculus as a labo-

ratory in *The Calculus Affair*). The size of the house and park would appear to require a number of domestic and gardening staff, but only one—the faithful Nestor, who serves as butler to the Hall—is ever seen.* [nb 1]

In *Land of Black Gold* Calculus blows up part of the Hall while conducting experiments, trying to find an antidote to a chemical that causes gasoline to become explosive.

The Belgian corporation organized to manage the rights to Hergé's work (principally *Tintin*) is called Moulinsart S.A. after the name of Marlinspike in the original French.

4.3.3 Location

The original English language translators of the *Tintin* books caused some confusion by giving the address of Marlinspike Hall as “Marlinshire, England” in *The Secret of the Unicorn*. However details such as traffic travelling on the right hand side of the road and the appearance of the Marlinspike police (who wear the black and red uniforms of the Belgian Gendarmerie) confirm that Hergé's intention was to locate the Hall in his native Belgium. Moreover, it is explained in *The Red Rackham's Treasure* that the Manor was built by an ancestor of Captain Haddock, the Chevalier François de Hadoque, a ship-of-the-line captain in *La Royale* under King Louis XIV of France. In the Golden Press editions, the name is Americanized to *Hudson Manor*, suggesting a location along the Hudson River in the state of New York.

4.3.4 Translations

- Arabic: مولان
- Bengali: মার্লিন্সপাইক (Marlinspike)
- Catalan: Molins de dalt
- Chinese: 马林斯派克 (Marlinspike) or 穆蘭薩城堡 (Moulinsart)
- Danish: Møllensborg Slot (literally: Millburg Castle)
- Dutch: Kasteel Molensloot
- English: Marlinspike Hall
- Finnish: Moulinsartin linna
- French: Château de Moulinsart (original)
- German: Schloss Mühlenhof (literally: Mills Court Castle)
- Icelandic: Myllusetur
- Indonesian: Puri Moulinsart (Gramedia Edition)
- Italian: Castello di Moulinsart
- Japanese: ムーランサール城 (Mūransāru-jō)

- Persian: قصر مارلینسپار (marlinspike manor)
- Polish: Księżyjmłyn
- Portuguese: Castelo de Moulinsart
- Russian: Замок Муленсар
- Spanish: Castillo de Moulinsart, Castillo del Molino, Mansión Pasador
- Swedish: Moulinsarts slott
- Turkish: Mulensar Şatosu

4.3.5 Notes

- [1] Although a gardener is mentioned once in the last pages of *The Red Sea Sharks*.

4.3.6 Citations

- [1] Farr 2011, p. 106.
- [2] “Back story”. *Secret of the Unicorn*. Herge - Tintin (Official website). Retrieved 25 February 2014.
- [3] Lofficier & Lofficier 2007, pp. 86–87.
- [4] Lofficier & Lofficier 2007, p. 130.

4.3.7 Sources

- Farr, Michael (2011) [First published 2001 by John Murray Publishers Ltd]. *Tintin: The Complete Companion*. Last Gasp. ISBN 978-0-86719-754-9.
- Lofficier, Jean-Marc; Lofficier, Randy (2007) [First published 2002]. *The Pocket Essential Tintin*. Harpenden, Hertfordshire: Pocket Essentials. ISBN 978-1-84243-226-6.

4.4 San Theodoros

San Theodoros is a fictional country in *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. It is a banana republic under the yoke of military government located in Latin America. San Theodoros is depicted in *The Broken Ear* and *Tintin and the Picaros*, and is referred to in *The Seven Crystal Balls* and *The Red Sea Sharks*.

4.4.1 History

The Spanish invaders founded the city of “Our Lady of Las Dópicos” in 1539, which was actually near Tenochtitlan, the capital of the Aztec empire. In the series, the capital had two spelling variations: *Los Dópicos* and *Las Dópicos*.



The flag of San Theodoros

San Theodoros apparently became independent around the early 1830s as a result of the unstated actions of General José Olivaro,^{*[1]*[2]} possibly similar to those of Simón Bolívar or José de San Martín. Endless rebellions after Olivaro in the 1840s until 1930s made San Theodoros have the most number of presidents in history.

During the *The Broken Ear*, San Theodoros and its hostile neighbor Nuevo Rico go to war over the area of Gran Chapo (*grand chapeau*, “Big Hat”) in 1937—an allusion to the Chaco War fought by Bolivia and Paraguay over Gran Chaco from 1932–1935. It was thought that the area was custodian of large oil reserves, so a war sparked in the area. The Chapo War, accidentally started by Colonel Tintin,^{*[3]*[4]} was short, lasting only a few weeks at most,^{*[5]*[6]} resulting in a stalemate. It is eventually revealed that the notion of the presence of oil in the area was incorrect.^{*[7]*[8]}

Military coups and counter-coups of General Alcazar and General Tapioca have followed each other with regularity^{*[9]*[10]}—and soldiers switch sides every time. In fact, revolution seems like a tradition in San Theodoros, as evidenced in *Tintin and the Picaros*, where it is said that mass executions after a revolution by firing squads is a tradition. A San Theodoran firing squad consists of six soldiers.

In *The Red Sea Sharks*, General Alcazar is seen in exile, having been deposed again by his rival. Alcazar is now negotiating for arms sales by this time.

The latest information about the country is from 1976 when General Alcazar, now supported by the International Banana Company, ousted General Tapioca during a *carnival* in an unusually bloodless coup. His guerrillas, collectively known as the *Picaros*, wore carnival outfits during the operation. Tintin and his associates had their minor part in the proceedings, although Tintin concocted the plan, and insisted that there be no bloodshed. After the coup General Alcazar renamed the capital from Tapiocapolis to Alcazaropolis after himself.

4.4.2 Geography

Determining the location of the country is difficult, given the conflicting references in the books. The capital, Los Dopicos, is shown in *The Broken Ear* as having a seaport, whereas in *Tintin and the Picaros*, it appears to be inland. It is possible that the capital's situation is similar to that of *San Salvador*, *El Salvador*, where the inland downtown area and coastal suburbs are separated by a small mountain. In the *TV series*, at the beginning of *The Broken Ear* when the museum is closed and the janitor was dusting the exhibits and whistling, it was shown that there was a map in the museum that San Theodoros and Nuevo Rico is somewhere near *Guyana*, bordering *Venezuela* and *Brazil*. In *Tintin and the Picaros*, the Paris Flash report clearly claims that the country is, as a matter of fact, in South America, since *Bianca Castafiore* reportedly “continued her brilliant progress through South America”, after successfully visiting *Ecuador*, *Colombia* and *Venezuela*, and is to visit San Theodoros. In the very same book, Captain Haddock, on an attempt to call *General Tapioca*, says “Hello, International? Give me South America... Tapiocapolis... General Tapioca!” which lies as yet another proof that the country is located in South America. The *Bibaro* indigenous tribe seems to be inspired by the *Jivaros* of Ecuador, another pointer to South America.

The country has a few magnificent *Paztec* pyramids in Trenxcoatl, including one called Hotuatabotl featured in *Tintin and the Picaros*. (*Paztec* is a pun merging *Aztec* with *pastèque*, watermelon. The names of the pyramids, puns on “trench coat” and “hot water bottle” respectively, are meant to look like *Nahuatl*, e.g. the Aztec god *Quetzalcoatl*.) In the jungle areas of the country live the Indian tribes of *Bibaro* (pun of Latin *bibere*, “to drink”, and possibly a reference to the *Jivaros* of Ecuador with which they share the habit of creating shrunken heads) and *Arumbajo* (or *Arumbaya*).

4.4.3 Local businesses

- The central bank is called Banco de la Nación.
- The national airline is SANTAERO.
- The state lottery is called Lotería Nacional.

4.4.4 People and culture

Most of the population seems to be humble and poor, as depicted in *Tintin and the Picaros*. The national drink is *aguardiente*, as said in *The Broken Ear*. They are festive people, having their own carnival celebrated at the capital, Los Dopicos, from February 22–24 every year. The most visible honor bestowed in San Theodoros, as shown in *Tintin and the Picaros*, is the Order of San Fernando.

The Paztecas are people who came together and formed Pazteca Empire. They were highly developed with respect to their neighbors. They were great architects and astronomers. They built numerous temples and palaces. They were on to agriculture, in which successful applied methods of cultivation, trade and, through its excellent roads. In addition, a heavy toll charged to Bíbaros and Arumbayas in exchange for peace.

The Bíbaros and Arumbayas are South American tribes that were long living with neighbor Pazteca Empire. They survived by hunting and foraging. They lived in simple huts and were under the leadership of a chief.

With the Arumbayas lives the English explorer Ridgewell, who tries to teach them golf.^{*[11]*[12]} In the English books, they speak Cockney English, but it is written in such a way that it looks meaningless upon a casual glance. (One example: “Cohrluv ahduk! Ai tolja tahitta ferlip inbaul intada oh'l! Andatdohn meenis ferlip ineer oh'l!” instead of “Cor love a duck! I told you to hit the flippin' ball into the hole! And I don't mean his flippin' earhole!”^{*[11]}) In the original French, the Arumbaya language seems to be another incarnation of Hergé's favourite Brussels dialect (Marols).^{*[12]*[13]}

4.4.5 Economy

The Spanish colonists saw San Theodoros being rich in chocolate, coffee, corn, and gold. Oil reserves in the country were never proved. The economy, in the national sense, was controlled by rich foreign firms, causing poverty to citizens. As of 1970, the estimated GNP (Gross National Product) stood at \$45.0 million, and the per capita at a measly \$11. Slow economic growth characterized the entirety of Tapioca's three terms. Alcazar's return to power and a quick stabilization of politics in 1976 paved way for increase in tourism potential and an increase of GNP to \$306 million.

4.4.6 Military

An interesting detail is the ridiculous proliferation of colonels; in *The Broken Ear* story, the army of San Theodoros initially had 3487 colonels but only 49 corporals during Alcazar's regime.^{*[14]*[15]} The entire number of troops deployed by the armed forces possibly stands at approximately 44,900 men during Alcazar's first term and should have been larger during Tapioca's dictatorship. San Theodoros also appears to suffer from the lack of equipment among its troops, as they can be seen wearing a variety of at least eight ammunition pouches and tunics, of varying type and colour. This lasted only during every civil war. The army appears to have armoured vehicles at its disposal, along with MG08 heavy machine guns, Vickers machine guns, Mannlicher-type rifles, Mil Mi-1 helicopters and (presumably) artillery, around 95 of them, along with anti-tank guns like the

Canon de 75 modèle 1897, 72 of which Alcazar bought in preparation for the Chapo war.^{*[16]*[17]}

San Theodoros appears to have a navy and air force, but little is seen of them. There could have been at least 10 major navy ships and 40 aircraft. The army later on appears to be armed with Beretta AR-70 rifles and wears German style stahlhelms. The army could also have an arsenal of tanks, approximately 50. At one time under General Tapioca, San Theodoros enjoys close military cooperation with fascist Borduria, another fictional country in the Tintin universe, which would explain the style of its military uniform and its munitions. Tapioca's symbol can be compared to the moustache of the Bordurian dictator Marshal Kûrvi-Tasch. After General Alcazar returns to power, some military units are depicted clad in guerrilla-style uniforms.

In *The Broken Ear*, both San Theodoros and its warring neighbour Nuevo Rico buy arms from the same arms dealer, Basil Bazarov,^{*[18]*[19]} a character based on Basil Zaharoff.

4.4.7 See also

- List of fictional revolutions and coups#Comic books

4.4.8 References

- [1] *The Broken Ear* 2008 ed., p. 30, panels 3, 6, 7. ISBN 978 1 4052 4068 0
(Spanish) AL GENERAL / OLIVARO / LIBERTADOR / DE / SAN TEODORO / 1805–1899
- [2] *L'oreille cassée* 1984 ed., reprinted 2011, p. 30, panels 3, 6, 7. ISBN 978 2 203 00105 3
(French) AU GENERAL / OLIVARO / LIBERATEUR / DE / SAN THEODOROS / 1805–1899
- [3] *The Broken Ear* 2008 ed., pp. 40ff
- [4] *L'oreille cassée* 1984 ed., pp. 40ff
- [5] *The Broken Ear* 2008 ed., pp. 42, 45, 46, 53, 56
- [6] *L'oreille cassée* 1984 ed., pp. 42 (*Cette fois, c'est la guerre*), 45 (*Et le soir*), 46 (*Le lendemain ... Plusieurs jours ont passé ... Le lendemain matin*), 53 (*Quelques jours après*), 56 (*Et quelques jours après ... Huit jours plus tard*)
- [7] *The Broken Ear* 2008 ed., p. 56
- [8] *L'oreille cassée* 1984 ed., p. 56 (*La mission ... n'avait pas trouvé trace de pétrole*)
- [9] *The Broken Ear* 2008 ed., pp. 20–21
- [10] *L'oreille cassée* 1984 ed., pp. 20–21
- [11] *The Broken Ear* 2008 ed., p. 52
- [12] *L'oreille cassée* 1984 ed., p. 52

- [13] The corresponding golf passage in the French edition reads: "Wé houn goun! stoum érikos! Kemahal onerdecos s'ch proporos rabarokh!"
- [14] *The Broken Ear* 2008 ed., p. 22
- [15] *L'oreille cassée* 1984 ed., p. 22
- [16] *The Broken Ear* 2008 ed., p. 34 ("six dozen")
- [17] *L'oreille cassée* 1984 ed., p. 34 (*six douzaines*)
- [18] *The Broken Ear* 2008 ed., pp. 33–34. Bazarov represents "Korrupt Arms GmbH" (cf. Krupp).
- [19] *L'oreille cassée* 1984 ed., pp. 33–34. In French, Bazarov is "Bazaroff", of "Vicking Arms Co. Ltd" (cf. Vickers).
- "Extended Definition: Banana Republic". *Webster's Online Dictionary*. Retrieved 2011-11-08.
- "Grand Unified Timeline: The World Wars". Retrieved 2011-11-08.
- "Banana Republic". Retrieved 2011-11-10.

4.5 Syldavia

Syldavia is a fictional country in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It is located in the Balkans and has a rivalry with the fictional neighbouring country of Borduria. Syldavia is depicted in *King Ottokar's Sceptre*, *Destination Moon*, *Tintin and the Lake of Sharks*, and *The Calculus Affair*, and is referred to in *Tintin and the Picaros*.

4.5.1 Overview

Syldavia is a monarchy, ruled at the time of *King Ottokar's Sceptre* by King Muskar XII. The capital is Klow, formerly Zileheroum, located at the confluence of the fictional Moltus and Wladir Rivers (after Prague, which is on the Moldau/Vltava River). Other cities named in the books are Niedzdrow, Istow, Dbrnouk, Douma and Zlip. The population of Syldavia is 642,000 with 122,000 living in Klow, suggesting the country is similar in size to Montenegro. The national airline is Syldair and the official currency is the khôr (Зилдай хор).

Syldavia is also called "The Kingdom of the Black Pelican" and its flag is yellow with a black pelican in the center. It somewhat resembles the flag of the Holy Roman Empire, the Basque Arrano beltza, as well as the flag of Albania. However, the royal seal on the wall in *King Ottokar's Sceptre* bears a striking resemblance with the Coat of arms of Montenegro. In line with that, in Montenegro is located the largest resort of pelicans in Europe.

The people speak Syldavian, a language that looks and sounds Slavic but is mostly based on the West Germanic Marols dialect from Brussels.^{*[1]*:5–10} It is written in

Cyrillic, but curiously, the Latin alphabet is used in medieval documents, and some of the Cyrillic letters used are a straight transcription from the Latin letters (e.g., "sh" is written "cз" rather than "ш").

The kingdom's motto is "Eih bennek, eih blavek!" which Hergé translates as "*Qui s'y frotte s'y pique*" "Who rubs himself there gets stung" (in fact, the motto of Nancy, from the Latin *non inultus premor*, referring to its emblem, the thistle; in the British edition, the translators rendered the motto "If you gather Thistles, expect Prickles"). The motto can also be interpreted as a Brussels dialect rendering of the Dutch phrase "*Hier ben ik, hier blijf ik*" ("Here I am, here I stay").

Syldavians seem to be fond of mineral water, which does not go down well with the whisky-drinking Captain Haddock, one of Tintin's travelling companions.

The exact location of Syldavia is not given in the comics, and nothing more is known than that it is located on the Balkan peninsula, bordering another fictional country Borduria, and that it has an access to the sea. It is also mistaken for Greece in one instance, but explained as having very different local clothing. In *Destination Moon*, the trail of the Syldavian-launched rocket points to a location north of the Danube. There are various inspirations for Syldavia. As Hergé noted himself the primary inspiration was Royal Montenegro,^{*[2]} but the country's history is modeled after many Balkan countries. Hergé's assistant Har Brok writes that Syldavia "may have been modelled after a country like Romania or Yugoslavia".^{*[1]*:4–5}

4.5.2 History

The region of Syldavia was inhabited by nomadic tribes of unknown origin until the 6th century, when it was overrun by Slavs. It was conquered in the 10th century by the Turks, who occupied the plains forcing the Slavs into the mountains (a historical inaccuracy, since the Balkans were conquered in the 14th century). The modern Syldavia was formed in 1127 when a tribal chief called Hveghi drove away Turkish conquerors defeated at the battle of Zileheroum and took the name Muskar ruling until 1168. Despite having been a successful ruler, his son Muskar II was an inferior king as ruler. Borduria conquered the country during the reign of Muskar II in 1195 until Ottokar I (his real name and title being Baron Almaszout) drove them away in 1275.

King Ottokar IV became King in 1360. He took away the power of many upstart nobles. When an enemy, Baron Stasrvitch, claimed the Throne and attacked him with his sword, Ottokar struck him to the ground with his sceptre. The King then said the motto and decreed that the ruler of Syldavia must have hold on the sceptre, otherwise he would lose his authority, as it had saved his life. This custom had the power of law as late as 1939.

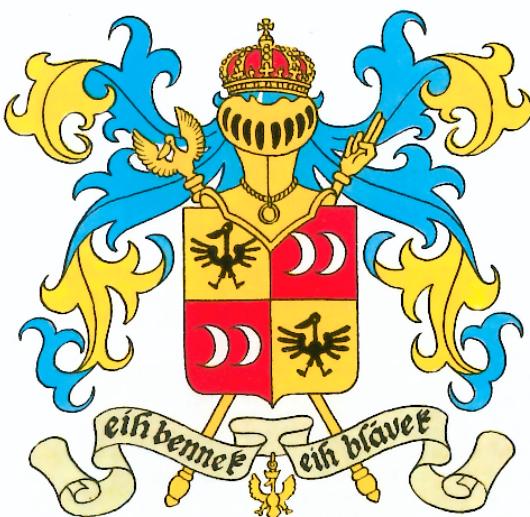
In 1939 Syldavia was nearly invaded by its neighbor Bor-

duria, part of it was a plot to oust King Muskar XII. The sceptre was stolen, in the hope that the king would abdicate. Tintin had a hand in defusing the situation by returning the sceptre just before St Vladimir's day. The Bor-duriens then announced they were withdrawing troops 15 miles from the borders. (The situation was very similar to that of *Anschluss* in Austria in 1938 though the conclusion was not the same).

King Muskar XII is a keen motorist who carries his own gun for protection. He is an actual ruler rather than a constitutional monarch (see enlightened absolutism). He himself ordered his ministers and generals to make the moves necessary to prevent the coup and the invasion. King Muskar XII is married, but his queen's name is not known.

The king is noticeably absent from the other stories set in or involving Syldavia: *The Calculus Affair* and *Explorers on the Moon*. Both were set after World War II, at a time when the various Balkan monarchies providing models for the fictional Syldavia had been overthrown and their rulers exiled.

4.5.3 Coat of arms



The achievement of arms of Syldavia

The Syldavian achievement of arms is shown on the title page and page 62 of the *King Ottokar's Sceptre* album. It would be blazoned heraldically as follows:

Quarterly, first and fourth Or a pelican displayed sable, second and third gules two crescents in fess argent; for a crest, on a barred helmet affronty or, mantled azure doubled Or, the Royal Crown of Syldavia[3] proper; behind the shield the Royal Sceptre of Syldavia*[4] and a sceptre of justice*[5] in saltire; the motto "Eih bennek, eih blavek" on a scroll below the shield, pendent therefrom the badge of the Order of the Golden Pelican.*[6]*

4.5.4 Language

Main article: [Syldavian](#)

In their book *Tintin Ketje de Bruxelles* (Casterman, 2004 ISBN 2-203-01716-3), Daniel Justens and Alain Préaux have documented how the Syldavian language is based on *Marols* or *Marollien*, the dialect of the *Marollen*, a formerly working-class (though now trendy) quarter of Brussels. Marols, which Hergé learnt from his grandmother, is a form of Dutch incorporating many words of French origin as well as a sprinkling of Spanish. Syldavian seems to incorporate features of various Central European languages onto the Marols foundation to suit Hergé's taste, such as German, Polish, Czech, and Hungarian. It is written both in Cyrillic and in Latin script, like Serbian.

Educated Syldavians are shown speaking Tintin's language (French in the original). There is a hint that German is the predominant second language among the less educated, as in one scene, when Haddock complains he is thirsty, a Syldavian soldier doesn't understand him until he yells "ich bin durstig". At that time, German was the dominant lingua franca in Central and Eastern Europe,^{*} [7] and Syldavians would be expected to have a better command of German than most other Central or Eastern Europeans, as their language is related to German.

4.5.5 Cuisine

Syldavian cuisine appears to be typical of Eastern Europe; blini, herbs, sausage and garnish are seen in the kitchen of a Syldavian restaurant in *King Ottokar's Sceptre*. Mineral water is an important export, and alcohol is scarce, much to Captain Haddock's disgust. When Haddock tries to bring in alcohol with him when visiting Calculus at the research facility, he is hit with high alcohol duty.

It is mentioned that a prime dish in the country is szlaszeck, described by a waiter as the hind leg of a young dog in heavy Syldavian sauce. However, this may not be true as the waiter was deliberately attempting to distract Tintin. Szlaszeck (apparently from Polish *szaszłyk*, "shish kebab") is served to Tintin with mushrooms and a salad.

4.5.6 Atomic research

In the 1950s Syldavia had a secret but successful space program in the area of Sbrodj (named Sprodj in the English edition).

The Sprodj Atomic Research Centre, seen in *Destination Moon* and *Explorers on the Moon* is located in Syldavia. The sprawling complex is located in the Zymylpathian Mountains of Syldavia (a play on the Carpathian Mountains), located close to rich deposits of uranium.

The Centre is secretive and has very tightly-guarded security, including a large number of security checkpoints, helicopter surveillance, anti-aircraft artillery, and a squadron of fighter aircraft based at the facility. Work at the centre, carried out by a large team of international physicists recruited by the Syldavian government, involves research into protection from the effects of nuclear weapons, and is the base for the Syldavian space program. The facility, which seems to be entirely self-sufficient, is administered by the Director, Mr. Baxter. The Sprodj Centre has its own atomic pile for processing uranium into plutonium, and has vast facilities for the research and construction of the rocket-ship which carries Tintin and his colleagues to the moon. The gargantuan complex is last seen at the end of *Explorers on the Moon*, and is never again seen in the Tintin series.

In *Destination Moon*, the Sprodj Atomic Research Centre invites Professor Calculus to head its space division, and later Tintin and Captain Haddock to be part of the moon mission. In *The Calculus Affair*, Syldavia's secret agents compete with archrival Bordurian agents to kidnap Professor Calculus and obtain the secrets to develop sound-based weapons.

4.5.7 National Dance

The Blushtika, meaning "Goat Dance Twisting," as seen in *Tintin and the Lake of Sharks*.

4.5.8 National Lake

The national lake is "Pollishoff", meaning "Lake of Sharks". The inspiration for this lake seems to be various lakes in Macedonia, particularly the Ohrid lake.

4.5.9 National Defence and ceremonial military units

By 1930s standards Syldavia has a modern military, equipped with anti-aircraft guns and radar stations. It appears to have well prepared defensive systems with checkpoints and bunkers.

The army has an Eastern European appearance, possibly modeled on that of Poland or Czechoslovakia. The armed police or gendarmerie are stationed in both rural and urban areas.

The Royal Guard wear hussar uniforms, a style which originated in Eastern Europe. The ceremonial guards at the Royal Treasure House, Klow have elaborate costumes of traditional Balkan design and are armed with halberds.

4.5.10 Capital

The capital of Syldavia is Klow. The city was founded in the 10th century by the invading Turks, and was then named Zilehorum. The Magyar nomads that lived there were forced to live in Zmyhlpathernian mountains, while the Turks themselves settled in the newly founded city located in the lush hills. In the year 1127, the nomads, led by their chief Hveghi, defeated and drove away the Turkish conquerors. Hveghi took the name Muskar, meaning "the brave" and Zileheroum was renamed to Klow, meaning "freetown" from *kloho* ("freedom") and *ow* (town). In 1168, Muskar died, and was followed by his son Muskar II. Muskar II, however, was weak, and the neighboring Bordurians took over the country.

Klow has a big variety of cultural styles. Mostly typical Yugoslavian, there are also many buildings of Austrian and Turkish descent, for example the old mosques. However, the Kropow castle's architecture and decoration is of Bohemian descent, but this could be because of the fame of Czech architecture.

As a large and relatively well-off capital city, Klow has a large museum of natural science with mounted dinosaur skeletons. Klow is told to be the Capital of Mineral Water, and they are famous for their Klowaswa (Cyrillic: Кловасва), their national mineral water, literally meaning "Klow Water" or "Water from Klow". In contrast to ordinary Syldavians, who use Cyrillic, the Royal Court in Klow uses the Latin alphabet.

4.5.11 In popular culture

The song *Sildavia* from the Spanish group *La Unión (Mil Siluetas*, 1984) mentions this country as a land of dreams. The Dutch group Flairck also has a song called *Syldavian walz*, featured in his album *The Emigrant (Syl davische walls, De Emigrant*, 1989).

4.5.12 Sources

Tintin stories with Syldavia:

- *Le Sceptre d'Ottokar* (*King Ottokar's Sceptre*, 1939)
- *Objectif Lune* (*Destination Moon*, 1953)
- *On a marché sur la Lune* (*Explorers on the Moon*, 1954, for earth scenes only)
- *L'Affaire Tournesol* (*The Calculus Affair*, 1956)
- *Tintin and the Lake of Sharks* (1972)

4.5.13 See also

- Borduria
- Fictional European countries

4.5.14 Notes

- [1] Har Brok, Is Syldavisch Slavisch? Achtergronden van het Beeldverhaal nr. 2, Bovenkarspel 1979 (ISBN 90 64475 02 4).
- [2] <http://www.lefigaro.fr/voyages/2012/10/26/03007-20121026ARTFIG00665-balade-princiere-au-montenegr.php>
- [3] This crown appears in the scenes in the Treasure Chamber on page 41 and others of *King Ottokar's Sceptre*.
- [4] This appears in *King Ottokar's Sceptre* from page 67 onwards.
- [5] A sceptre topped with a hand of benediction, known as the *main de justice*, was part of the regalia of the Kings of France.
- [6] Tintin is shown being invested with this insignia on page 60 of *King Ottokar's Sceptre*.
- [7] von Polenz, Peter (1999). "6.5. Inter- und übernationale Beziehungen". *Deutsche Sprachgeschichte vom Spätmittelalter bis zur Gegenwart*. de Gruyter Studienbuch (in German). Band III: 19. und 20. Jahrhundert. Berlin; New York: de Gruyter. pp. 192–194, 196. ISBN 3-11-016426-4. Retrieved 21 August 2014.

4.5.15 External links

- On the Syldavian language by Mark Rosenfelder

4.6 Unicorn (ship)

The **Unicorn** (French: *La Licorne*) is a fictional 17th-century three-masted armed Royal Navy vessel appearing in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The ship plays a leading role in both *The Secret of the Unicorn* and *Red Rackham's Treasure*, published in 1943 and 1944, respectively. The *Unicorn* also appears in the 2011 film adaptation *The Adventures of Tintin: The Secret of the Unicorn*.

In the *Tintin* adventures, the *Unicorn* is the setting of a battle between pirates and sailors followed by a duel between Sir Francis Haddock (an ancestor of Captain Haddock) and the pirate Red Rackham. The *Unicorn* is scuttled and sinks, only to be discovered years later by Tintin and his friends in an attempt to locate Red Rackham's treasure.

4.6.1 Creation

The *Unicorn* was inspired by *Le Brillant*, built in 1690 at Le Havre, France by the shipwright Salicon and then decorated by the designer Jean Bérain the Elder.*[1] In

1942, Hergé had decided that his latest *Tintin* adventure, *The Secret of the Unicorn* (1943), should depict images of his fictional *Unicorn* as detailed precision drawings.*[1] He used the services of his friend and local model ship maker Gérard Liger-Belair, son of a former naval officer and who owned a shop in Brussels that specialised in model ships,*[lower-alpha 1] to find an appropriate historical vessel that he could customize to meet his historical needs. Liger-Belair's research produced three possibilities: A British frigate, a Dutch merchant vessel, and a French battleship.*[2] As Hergé preferred the battleship, Liger-Belair continued to research and discovered a historic document titled *Architectura Navalis*, which contained detailed drawings of French battleships.*[2] One in particular was from 1690, in the navy of Louis XIV of France: a fourth rank battleship with 56 cannons: *Le Brillant*. Liger-Belair soon completed a plan on a 1:100 scale followed by an extremely precise model.*[3]*[lower-alpha 2]

Hergé consulted the archives at the National Museum of Natural History and the then recently published *L'Art et le Mer* ("Art and the Sea") by Alexandre Berqueman.*[5] He also studied other vessels from the period, such as the *Le Soleil Royal*, *La Couronne*, *La Royale* and *Le Reale de France* to better understand 17th-century ship design.*[6] It was from the *Le Reale de France* that he gained a basis for his design of the *Unicorn*'s jolly boat.*[6] He adopted the fictional ship's unicorn figurehead from a British frigate which had been built in 1745.*[7] When Liger-Belair's model was complete, Hergé realised it into the panels of his comics, regularly showing his renditions to Liger-Belair to ensure he was depicting the vessel with no technical errors.*[8] In its finished appearance in the book, the *Unicorn* is a ship of the third rank, a vessel with three-masts and 50 guns, more than 40 metres long and 11 metres wide.*[9]

After publication of *The Secret of the Unicorn*, Hergé's Dutch publisher Carlsen Verlag gave him an antique model of a 17th-century Danish ship called the *Enhjornigen* (*Unicorn*). Until that moment, Hergé had no idea that a ship with that name, complete with unicorn figurehead, had ever actually existed.*[10]

4.6.2 In *The Adventures of Tintin*

Main articles: The Secret of the Unicorn and Red Rackham's Treasure

Fictional history

The Secret of the Unicorn is partially set in 1676. The *Unicorn* sails under the Union Jack during the reign of Charles II of England and is commanded by Sir Francis Haddock, an ancestor of Captain Haddock.*[9]*[lower-alpha 3] In Hergé's original French version, *la Licorne*

flies the French flag for the French Navy under King Louis XIV and is commanded by Chevalier François de Hadoque.*[6] No ship named the *Unicorn* was listed in the annals of either the Royal Navy or the French Navy.*[6]

Red Rackham's Treasure (1944) tells of the adventure Tintin and his friends undertake to recover the lost treasure of the pirate Red Rackham, believed by Tintin to be aboard the shipwrecked *Unicorn*. Sir Francis had built three models of the *Unicorn* and had hidden a treasure map inside each one. The adventure, told across both books, leads Tintin to the *Unicorn* and to the lost treasure.*[9]

A 2011 feature film adaptation of both *Tintin* books retells the story of the *Unicorn*. *The Adventures of Tintin: The Secret of the Unicorn* directed by Steven Spielberg and produced by Peter Jackson was released October–December 2011.*[13]

Plot role

While sailing in the West Indies in 1676, the *Unicorn*, commanded by Sir Francis Haddock, is seized and captured by a group of pirates led by Red Rackham. The pirates hoist a red pennant—no life would be spared. During the battle, Sir Francis is hit and loses consciousness. Later, the members of the *Unicorn* crew still alive are killed or thrown overboard. Sir Francis regains consciousness, finding himself tied to the mainmast. The pirate ship is damaged and sinking, so Red Rackham moves his treasure on board the *Unicorn*. The ship then sails to an uninhabited island. When anchored near the shore of the island, Sir Francis manages to free himself and goes below deck to the *Unicorn*'s gunpowder stores. Whilst there, he encounters Rackham for the final time, killing him in a sword fight. Before escaping in the ship's jolly boat, he is able to set fire to the gunpowder by means of a slow-burning fuse, causing the *Unicorn* (with Rackham's drunken crew and presumably Red Rackham's treasure still aboard) to explode and sink.*[14]

In the present day, Tintin, his dog Snowy, and his friends Captain Haddock and Professor Calculus follow coordinates that Sir Francis had left his three sons in a strange riddle hidden in three model ships of the *Unicorn*. Reaching the coordinates, they discover the island and, upon diving, they find the wreck of the *Unicorn*. Although they recover various artefacts from it, they do not find the treasure. Back in Belgium, Tintin realises that Sir Francis' message referred, not to the location of the *Unicorn*, but to a globe mounted on a statue in Sir Francis' former country home. Understanding now that Francis would never have left the treasure but would have taken it with him to his home, Tintin locates the coordinates to the treasure on the globe, presses a secret button he finds there, and discovers Red Rackham's treasure hidden inside.*[15]

4.6.3 References

Notes

- [1] Hergé had enjoyed Scouting as a youth and knew Gérard Liger-Belair as secretary of the Federation of Catholic Scouts.*[2]
- [2] The plans for the ship, along with other information, was published in an article of the June 1989 issue of *Amis de Hergé* magazine.*[4]
- [3] In English history, during the reign of Charles I of England, the British Royal Navy had a ship of the line called HMS *Unicorn*,*[11] which was, coincidentally, commanded by a Captain Haddock.*[12]

Footnotes

- [1] Assouline 2009, p. 88; Farr 2001, p. 111; Peeters 2012, pp. 144–145; Peeters 1989, p. 75.
- [2] Assouline 2009, p. 88.
- [3] Assouline 2009, p. 88; Farr 2001, p. 111; Peeters 2012, pp. 144–145; Goddin 2009, p. 116.
- [4] Assouline 2009, pp. 88, 243 (footnote 56).
- [5] Peeters 1989, p. 75; Goddin 2009, p. 104.
- [6] Peeters 1989, p. 75; Farr 2001, p. 111.
- [7] Assouline 2009, p. 88; Farr 2001, p. 111; Peeters 1989, p. 75.
- [8] Peeters 2012, p. 145; Goddin 2009, p. 107.
- [9] Peeters 1989, p. 75.
- [10] Peeters 1989, p. 74.
- [11] Davies 2004.
- [12] Lavery 2003, p. 158.
- [13] The Daily Telegraph: Michael Farr 2011.
- [14] Hergé 1943, pp. 15–26.
- [15] Hergé 1944, pp. 1–62.

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- Shooting Star, Red Rackham’s Treasure, Land of Black Gold
- **Ostend:** The Black Island
- **Liège:** Tintin in the Land of the Soviets
- **Tienen:** Tintin in the Land of the Soviets
- **Louvain:** Tintin in the Land of the Soviets
-  France
 - **Le Havre:** The Broken Ear, Tintin in America
 - **Saint-Nazaire:** The Seven Crystal Balls
 - **La Rochelle:** The Seven Crystal Balls
 - **Paris:** Prisoners of the Sun
 - **Marseilles:** King Ottokar’s Sceptre, The Blue Lotus (In the original edition, the SS Rampura (later SS Ranchi) is sailing via Marseilles.)
-  Germany
 - **Berlin:** Tintin in the Land of the Soviets
 - **Frankfurt:** King Ottokar’s Sceptre
-  Switzerland
 - **Geneva:** The Calculus Affair
 - **Nyon:** The Calculus Affair
-  United Kingdom
 -  England
 - **Dover:** The Black Island
 - **Kent:** The Black Island
 - **Eastdown** (fictitious): The Black Island
 - **Southampton:** Tintin in America (The ship returning Tintin to Europe is the SS Normandie sailing on route New York-Southampton-Le Havre), The Blue Lotus (The ship carrying Tintin back from China is the SS Ranchi, with final destination of Southampton)
 - **London:** Flight 714 (Starting point for Tintin, Haddock and Calculus on their journey towards Australia)
 -  Scotland
 - **Kiltosch** (fictitious): The Black Island
 - **Glasgow:** The Black Island
 -  Iceland
 - **Akureyri:** The Shooting Star
 -  Malta: The Blue Lotus (The SS Ranchi is sailing via Malta)

4.7 Settings in The Adventures of Tintin

These are the settings, both real and imagined, in *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

4.7.1 Europe

-  Belgium
 - **Brussels:** Tintin in the Land of the Soviets, Tintin in the Congo, Tintin in America, Cigars of the Pharaoh, The Blue Lotus, The Broken Ear, The Black Island, King Ottokar’s Sceptre, The Crab with the Golden Claws, The Shooting Star, The Secret of the Unicorn, Red Rackham’s Treasure, Prisoners of the Sun, The Seven Crystal Balls, Land of Black Gold, Destination Moon, The Calculus Affair, The Red Sea Sharks, The Castafiore Emerald, Tintin and the Picaros, Tintin and Alph-Art
 - **Antwerp:** Tintin in the Congo, The Broken Ear, The Crab with the Golden Claws, The
-  Iceland
-  Malta: The Blue Lotus (The SS Ranchi is sailing via Malta)

- Gibraltar: The Blue Lotus (The SS Ranchi is sailing via Gibraltar)
- Soviet Union
 - Russian SFSR
 - **Moscow:** Tintin in the Land of the Soviets
 - Byelorussian SSR
 - **Stolbtsy:** Tintin in the Land of the Soviets
- Spain
 - **Santa Cruz:** Tintin in the Congo (Tintin passes through the Canary Islands)
- Poland
 - Second Polish Republic: Tintin in the Land of the Soviets
- Italy
 - **Naples:** Tintin and Alph-Art
 - **Ischia:** Tintin and Alph-Art
 - **Rome:** Red Rackham's Treasure (French version, Tintin passes through Rome)
- Portugal
 - **Lisbon:** Tintin in the Congo (In the original edition, Tintin passes through Lisbon)
- Czech Republic
 - **Prague:** King Ottokar's Sceptre
- Austria: The Black Island (mentioned)
- Netherlands: The Black Island (mentioned)
- Yugoslavia
 - **Belgrade:** King Ottokar's Sceptre (passed through it)
- Monaco
 - **Monaco:** Tintin and the Picaros (Japanese version, passed through it)
- Syldavia (fictitious): King Ottokar's Sceptre, Destination Moon, Explorers on the Moon, Tintin and the Lake of Sharks
- Borduria (fictitious): King Ottokar's Sceptre, The Calculus Affair

4.7.2 Africa

- Democratic Republic of Congo
- Belgian Congo
- **Matadi:** Tintin in the Congo
- Egypt
 - **Port Said:** Cigars of the Pharaoh, The Blue Lotus (The SS Ranchi is sailing via Port Said)
 - **Cairo:** The Valley of the Kings: Cigars of the Pharaoh
- Morocco
 - French Morocco
 - **Bagghar** (fictitious): The Crab with the Golden Claws
 - **Tangier:** Cigars of the Pharaoh (In the original edition, it is implied that Tintin passed through Morocco on his way to Egypt on board the SS Epomeo)
- Algeria
 - **Algiers:** Cigars of the Pharaoh (The SS Epomeo passed through it)
- Tunisia
 - **Tunis:** Cigars of the Pharaoh (The SS Epomeo passed through it)
- Libya
 - **Tripoli:** Cigars of the Pharaoh (The SS Epomeo passed through it)

4.7.3 North America

- United States
 - **New York City:** Tintin in America
 - **Chicago:** Tintin in America
 - **Redskin City** (fictitious): Tintin in America
- Jamaica : Red Rackham's Treasure (passed through it)
- Dominican Republic
 - **Santo Domingo** : The Secret of the Unicorn (passed through it)

4.7.4 South America

-  Peru
 - **Callao:** Prisoners of the Sun
 - **Jauga:** Prisoners of the Sun
 - **Santa Clara:** Prisoners of the Sun
-  Colombia : Tintin and the Picaros (with Bianca Castafiore, passed through it)
-  Venezuela : Tintin and the Picaros (with Bianca Castafiore, passed through it)
-  Ecuador : Tintin and the Picaros (with Bianca Castafiore, passed through it)
-  San Theodoros (fictitious): The Broken Ear, Tintin and the Picaros
-  Nuevo Rico (fictitious): The Broken Ear
-  São Rico (fictitious): The Shooting Star (Tintin never actually visited this country, neither is anything more revealed about it except it is in South America. The country was adapted to replace the USA in post-war editions)

4.7.5 Asia

-  Saudi Arabia: Cigars of the Pharaoh
 -  Abudin (fictitious)
 - **Mecca:** Cigars of the Pharaoh(Black & White version)
-  India
 - British Raj
 - **Bombay:** Cigars of the Pharaoh
 - **New Delhi:** Tintin in Tibet
-  Singapore
 - **Singapore:** The Blue Lotus (The SS Ranchi passed through it) ,Flight 714
-  Nepal
 - **Katmandu:** Tintin in Tibet
-  China
 - **Shanghai:** The Blue Lotus
 - **Nanjing:** The Blue Lotus
-  Sri Lanka

• British Ceylon

- **Colombo:** The Blue Lotus (The SS Ranchi passed through it)
- Sri Lanka(Ceylan):Tintin and the Picaros (mentioned of the Professor Calculus)

• Yemen

- South Yemen
 - **Aden:** The Blue Lotus (The SS Ranchi passed through it)

• Lebanon

- **Beirut:** The Red Sea Sharks (Tintin arrives in Khemed via Beirut)

• Israel

- **Haifa:** In the original edition of Land of Black Gold Tintin is kidnapped by Zionists to Bab El Ehr but the Zionists are later captured.

• Indonesia

- **Jakarta:** Flight 714

• Khemed (fictitious): The Red Sea Sharks, Land of Black Gold

• Sondonesia (fictitious): Flight 714

• Japan

- **Tokyo:** The Blue Lotus (tintin passed through it)
- **Yokohama:** The Blue Lotus,The Crab with the Golden Claws (passed through it)

• Iran

- **Tehran :**Flight 714 (passed through it)

4.7.6 Australia

• Australia

- **Sydney:** Flight 714

4.7.7 Antarctic

-  Antarctic :Prisoners of the Sun (with Thomson & Thompson,tintin passed through it)

4.7.8 Fictional settings in The Adventures of Tintin

-  Syldavia in the Balkans is by Hergé's own admission modelled on Montenegro,^{*[1]} and is threatened by neighbouring Borduria—an attempted annexation appears in *King Ottokar's Sceptre*—this situation parallels respectively Czechoslovakia or Austria and expansionist Nazi Germany prior to World War II. It is later home to Sprodj Atomic Centre, which launches the first rocket to the moon.
-  Borduria is the historical rival of Syldavia, and attempts a fascist annexation similar to the 1938 *Anschluss* of Austria in *King Ottokar's Sceptre*. Borduria is ruled by military dictator Marshal Kürvit-Tasch, who in addition to oppressing his own people, attempts to influence Third World conflicts by sending “military advisors” to countries such as San Theodoros.
-  Khemed, in Arabia. Khemed is subject to a revolution in *The Red Sea Sharks* and in the Land of the Black Gold.
- Most of the events of *Flight 714* take place on the island of Pulau-Pulau Bompa (“pulau-pulau” is Indonesian for “islands”) involving people Hergé calls the Sondonesians. Said to be undergoing a civil war or a war for independence and now rebels for hire, they may be based on separatist fighters of the Republic of South Maluku.^{*[2]} This was a self-proclaimed republic of seismically active islands in the Molucca Sea, whose residents fought for independence from Indonesia in the 1950s and 1960s. The inclusion of Jakarta's Kemajoran airport and the radio message from Makassar just before the plane is hijacked suggests that the location is within the Indonesian archipelago. The Sondonesians' conversations in the album are spoken in Indonesian Malay (Bahasa Indonesia). The Proboscis monkey which appears in the album is exclusive to Borneo.
-  San Theodoros in South America, a prototypical banana republic where US-based companies and Borduria (meant as an allusion to the USSR or Cuba) vie for power, with “advisors” of local generals. The capital is Los Dópicos, which is later renamed Tapiocapolis.
-  São Rico in South America. São Rico was added as a reference in a later versions of *The Shooting Star*. The original version had the villainous masterminds as stereotypical Jewish American puppet-masters—the later version darkens their skin tone and inserts São Rico as a reference.
-  Nuevo Rico, bordering San Theodoros. The two countries go to war over oil in *The Broken Ear*, which is parallel to the 1930s Chaco War between Paraguay and Bolivia. The capital of Nuevo Rico is Sanfacion (a play on Asuncion, indicating that it is modeled upon Paraguay).
- El Chapo, after the South American Chaco region. *The Broken Ear* is set in a war inspired by the Chaco War.
- Pilchardania and Poldavia are both mentioned in *The Blue Lotus*. Pilchardania is mentioned on a newsreel that Tintin views while hiding in a cinema from the police. The Poldavian consul gets mistaken for Tintin in a beard and wig in the Blue Lotus opium den.
- Gaipajama, an Indian principality based on those that existed during the British Raj, is mentioned in *Cigars of the Pharaoh*.
- Saboulistan is never used in the series, but Hergé had planned to use this new country in the unfinished “Tintin and Alph-Art”.

4.7.9 Outer Space

- **Outer Space.** Tintin and his friends travel through outer space in *Explorers on the Moon*.
- **Earth's Moon.** The majority of *Explorers on the Moon* takes place on the Moon.

4.7.10 See also

List of *The Adventures of Tintin* locations

4.7.11 Notes and references

- [1] Le Figaro - Voyages : Balade princière au Monténégro
- [2] Yeung, Kenneth (January 28, 2013). “Tintin in Indonésia”. *Jakarta Expat*. Retrieved October 8, 2013.

Chapter 5

Feature films

5.1 The Crab with the Golden Claws (film)

The Crab with the Golden Claws (French: *Le crabe aux pinces d'or*) is a 1947 Belgian stop motion feature film produced by Wilfried Bouchery for Films Claude Missonne and based on the comic book of the same name from *The Adventures of Tintin* by Hergé. This was the first Tintin story to be adapted into a movie and follows the story of the comic almost exactly.

There were only two theatrical screenings of the film; the first at the ABC Cinema on 11 January 1947 for a group of special invited guests, while the other one was shown in public on December 21 of that year, before Bouchery declared bankruptcy and fled to Argentina. All of the equipment was seized and a copy of the film is currently stored at Belgium's Cinémathèque Royale. The copy is available to watch for paying members of the Tintin club.

5.1.1 Plot

Tintin finds himself involved in a mystery of a drowned man, a regular tin of crab meat, and the name of a ship called the Karaboudjan. Upon investigating the ship, Tintin discovers that the shipment of tin cans contains not crab meat, but drugs. After learning about the ship's shady business, Tintin ends up becoming prisoner on the ship which already casted off from the port. The only way for Tintin to escape is by heading for dry land by life boat, and the only person to aid him is the ship's beer guzzling Captain named Haddock who is the only one on board not aware that his crew is trafficking drugs right under his nose.

5.1.2 Release in DVD

On 14 May 2008, the film was released on PAL DVD in France by Fox Pathe Europa.

5.1.3 See also

- List of animated feature-length films



A screenshot of the film

- List of stop-motion films

5.1.4 References

- Battrick, Oliver. (21 March 2004). “The Crab With the Golden Claws (1947) - the first Tintin movie” . *Tintinologist.org*.

5.1.5 External links

- *The Crab with the Golden Claws* at the Internet Movie Database

5.2 Tintin and the Golden Fleece

Tintin and the Golden Fleece (in the original French, *Tintin et le mystère de la Toison d'or*, meaning *Tintin and the Mystery of the Golden Fleece*) is a film first released in France on 6 December 1961. Featuring characters from the *The Adventures of Tintin* comic book series written and drawn by the Belgian writer-artist Hergé, it was a live-action film with actors made-up to look like the characters and featured an original storyline not based on any of the books.

The film is set in Turkey and Greece with the main characters of Tintin and Captain Haddock searching for treasure after inheriting a ship called the *Golden Fleece*. The film was followed by a less successful sequel, *Tintin and the Blue Oranges*.

5.2.1 Plot

Captain Haddock (Georges Wilson) learns that an old shipmate, Paparanic, has died and left him a ship, the *Golden Fleece*. Tintin (Jean-Pierre Talbot), Snowy and the Captain travel to Istanbul only to find that it is an old cargo ship in a really dilapidated state. While on board the ship the trio meet the ships cook Clodion and paparanics pet parrot Romulus. while outside the ship. A businessman named Anton Karabine (Demetrios Yra) claims to be an old friend of Paparanic and offers to buy the boat for “sentimental” reasons, but the huge amounts that he offers makes Tintin suspicious and on his advice Haddock turns the offer down.

During their stay in Istanbul, a stranger offers to take Tintin and Haddock on a guided tour during which there are two attempts on their lives. This makes them all the more determined to find out what is going on. One of the clauses of Paparanic's will was that Haddock, on accepting the ship, should also fulfil his current obligations and the next day Haddock hires 3 crewman Angoropoulos , Attila and Yefima . they set off for Athens to deliver some carpets. During the journey Tintin catches Angoropoulos (Marcel Bozzuffi), searching through Paparanic's papers. He is subdued and locked in the hold but escapes.

In Athens, Tintin and Haddock go to the carpet seller Midas Papos (Darío Moreno) who turns out to be another of Paparanic's old shipmates. He is grief-stricken to learn of his friend's death and is about to make a comment about him when he is shot by a man from the window and the gun tossed into the room. Caught holding the gun, Tintin and Haddock are arrested but released thanks to the influence of their friends Thomson and Thompson and Papos, who has recovered in hospital.

An old newspaper article shows that in their youth Paparanic, Papos and Karabine were adventurers who were involved in a coup in the Latin American republic of Tataragua. The article includes a photo of the three of

them, plus two strangers, who formed a short-lived government.

Tintin later spots Angoropoulos in a barber's shop and follows him to the local offices of Karexport, which Tintin knows is run by Karabine. When Angoropoulos leaves by car Tintin and his friends follow him to a village out in the countryside where he and some accomplices kidnap a musician at a wedding. Tintin and the captain give chase on a motorbike. The crooks' car is forced off the road when it almost collides with a coach and the villains flee on foot. The kidnap victim, Scoubidouvitch (Dimos Starenios), was the fourth man in the photo. He suffers from “memory loss” but reveals that a large amount of gold is involved and suggests that Tintin and Haddock consult a Father Alexandre (Charles Vanel) who lives in a mountain-top monastery.

Father Alexandre, the fifth man in the photo, is himself a former adventurer who has repented and now spends his days in prayer and meditation. He reveals that when forced out of government in Tataragua, he and his four comrades took a large quantity of gold from the central bank. Paparanic took the lion's share of the loot while the rest was spread among the others. It's now clear that Karabine wants Paparanic's gold. Before Tintin and Haddock leave, Father Alexandre gives them a bottle of red wine which Paparanic gave him while visiting him last Christmas and told him to drink after his death. Since the priest now abstains from alcohol he entrusts it to his visitors. On the way down from the mountain, Haddock accidentally breaks the bottle, the label of which turns out to be that of a map, obviously showing the location of Paparanic's gold.

Tintin and Haddock return to the *Golden Fleece* where they have been joined by their friend Professor Cuthbert Calculus. Yefima drains the oil out of the engines in order to prevent the ship from leaving port and is discovered and flees the ship but Calculus has invented a special tablet called Super-Cuthbertoleum which, mixed with the remaining fuel, is more than enough to get the boat started and enables them to reach their destination, the island of Thassika.

The map includes an X just off the island's coast and, using his pendulum, Calculus locates the gold's location. Swimming underwater, Tintin discovers a chest filled with strange dark bars but which he guesses is the gold which has been painted over. No sooner have the members of the *Golden Fleece* got the chest out of the water that they are held at gunpoint by Karabine, Angoropoulos and their men who got discreetly aboard. Tintin is shot at and falls back into the water while his friends are locked into a cabin and a fuse is set to blow the ship up with dynamite with Haddock, Calculus, Snowy, Romulus and Clodion on board .

Karabine and his men take the chest back to their helicopter only to come under attack by the police, including Thomson and Thompson. Karabine gets aboard the heli-

copter which suddenly takes off. It turns out that Tintin has replaced the pilot! Karabine tries to force him to land, but Tintin disarms him. Beaten, the crook announces that no-one will get the gold, opens a hatch and lets the chest fall into the ocean.

Tintin's dog Snowy manages to put out the fuse that was about to blow up the ship. However the chest is in a deep part of the sea and beyond recovery. However, using his pendulum, Calculus insists that the gold is still right above them. Cutting away at the paint on the ship's railings Tintin realises that they are in fact the camouflaged gold. The chest contained the real railings and was just a red herring.

Haddock returns the gold to Tetragua. The main square in the capital is renamed Paparanic Square and Haddock receives Tetragua's highest decoration, the Order of the Scarlet Cheetah. Back home at Marlinspike Hall, Haddock hires Clodion as his cook, and Calculus keeps Romulus as a pet and a test subject for his inventions the film ends with Tintin, Snowy, Haddock, calculus, Nestor, Clodion, Romulus and the postman from the beginning of the film, being treated to a visit by the local band to help celebrate.

5.2.2 Cast

- Jean-Pierre Talbot as Tintin
- Georges Wilson as Captain Haddock
- Georges Loriot as Professor Calculus
- Charles Vanel as Father Alexandre
- Darío Moreno as Midas Papos
- Dimos Starenios as Scoubidouvitch
- Ulvi Uraz as Malik
- Marcel Bozzuffi as Angoropoulos
- Demetrios Myrat as Karabine
- Henri Soya as Clodion
- Max Elloy as Nestor
- Serge Marquand as Farmer
- Michel Thomass as Yéfime
- Dora Stratou as Panegyrist

The actors playing Thomson and Thompson are listed as “incognito” in the end credits.

Snowy the dog is credited as Milou, which is his original French name.

Marcel Bozzuffi, who plays the thug Angoropoulos, is best known as the hitman pursued in the famous car chase and shot by Gene Hackman in *The French Connection*.

5.2.3 Notes

“Karabine” is a pun on “carabine”, the French for “rifle”, a hint that the character may be an arms dealer, though his business is called “Karexport” (“car-export”). The crocodile that symbolises the company (but which is red and facing leftwards) is similar to the logo of Lacoste clothing.

“Scoubidouvitch” comes from the term Scoubidou which was popular at the time.

5.2.4 Book version

The film was made into a book, in French, English and Spanish. Unlike most of the Tintin books, including that of the animated film *Tintin and the Lake of Sharks*, it is not in comic strip form, but is made up of written text with stills from the film, some in colour, others in black and white. Today, the English translation is highly sought after by collectors.

5.2.5 External links

- *Tintin and the Golden Fleece* at the Internet Movie Database
- DVD review of BFI release

5.3 Tintin and the Blue Oranges

Tintin and the Blue Oranges (originally *Tintin et les oranges bleues*) is a 1964 French film directed by Philippe Condroyer and starring Jean-Pierre Talbot as Tintin. It was the second live-action movie, with an original story based on characters from the comic book series *The Adventures of Tintin*, written and drawn by the Belgian artist Hergé. The accompanying book version is in photos and text rather than the usual comic-book style.

The term “blue orange” is a moderately popular image among the French, and was originally inspired by Paul Éluard's strange quote “Earth is blue like an orange” as a reference to the colour of the fruit when it rots.

5.3.1 Plot

Professor Calculus on (B&W) TV broadcasts an appeal to help end world hunger. He receives many letters and parcels and among them a blue orange which can grow in desert conditions (and glows in the dark) from Professor Zalamea, but no letter of explanation. That night, two thieves break into Marlinspike Hall and steal the blue orange. With no other choice, Calculus with Tintin, the Captain and Snowy go to Valencia (filmed in Burjassot,

in Simat de la Valldigna at the Monastery of Santa María de la Valldigna, Gandia and Xàtiva).

Arriving, they find he is not present at his hacienda and are met by his cousin. Professor Calculus is kidnapped to help Zalamea perfect the blue oranges which with neutron bombardment can mature in just five days. Unfortunately they taste bitter and salty so are presently no good.

Tintin befriends a local boy who takes him to his gang hideout and he finds out that a boy who was to take the parcel to the Post Office for Zalamea was attacked by a man with a blue dragon tattoo on his hand. Thomson and Thompson turn up from Interpol, investigating Zalamea's disappearance and have an unfortunate incident with a bull.

The local boys find Fernando, the man with the tattoo and Tintin and the Captain go to his hotel. Tintin picks the lock and gets into his room, and when Fernando returns, overhears him talking on a radio set to his chief, about a rendezvous. Tintin and the Captain follow Fernando but are knocked unconscious and taken away.

Thomson and Thompson check into a hotel, but are tricked by the villains, who use doubles to coax them from their rooms. Tintin and the Captain revive and find themselves in a grain silo but are rescued by Snowy dropping a rope into it. Back in town, they find themselves pursued by the police, who chase them all around a market. Tintin and Haddock escape thanks to *Bianca Castafiore*. After an unexpected visit by a delegation from the visiting Emir of Sakali, Tintin and Haddock meet up again with their young friends. They decide to sneak back into Prof. Zalamea's hacienda to test some new information; that is, the collusion of Esposito (Zalamea's manservant) in the kidnapping. After successfully using animals with pans tied to their tails as a distraction, Tintin & Haddock find a radio identical to Fernando's in Esposito's room, proving his involvement. Haddock's decision to drink Esposito's whisky accidentally leads them to discover Zalamea's secret documents, and his own suspicions about the identity of his enemies.

Back at the villains' hideout, the Professors manage to make a broadcast describing their whereabouts. Esposito hears the broadcast and races off to inform his boss. Luckily, Tintin & Haddock also hear the broadcast and set off in hot pursuit. After a brief struggle, Esposito is overcome but the Professors are nowhere to be found —kidnapped again! The new kidnappers evidently had no use for the Thom(p)son twins, as they are discovered still tied up (much to the Captain's enjoyment). Snowy discovers an *agal* belonging to one of the Arab kidnappers, and Tintin realises that the rich Emir of Sakali (who had courted Bianca Castafiore earlier in the film) was the same man as the Arab enemy described by Professor Zalamea.

The rich Emir of Sakali's yacht is moored up at the docks, so Tintin and the Captain try to rescue the Professors. Unfortunately, the Professors have been drugged, and

their loud voices raise the alarm and Tintin & Haddock are caught by the Emir. They escape and a fight ensues as a horde of children turn up (warned by Snowy). The villains are thrown in the sea, the Emir is subdued and the police arrive to clean things up.

All turns out well and they are back at Marlinspike Hall for a celebration and photos. It is said that they hope to perfect the oranges within ten years and also to learn to grow wheat, potatoes, eggplants etc. in the desert. Just then, Thomson and Thompson turn up in their car, crash and end up in the fountain, to the amusement of all. Greedy dogs eat a “THE END” sign.

5.3.2 Cast

- Jean Bouise as Haddock
- Jean-Pierre Talbot as Tintin
- Félix Fernández as Calculus
- Jenny Orléans as Bianca Castafiore
- Ángel Álvarez as Professor Zalamea
- Max Elloy as Nestor
- Franky François as Thomson
- André Marié as Thompson
- Pedro Mari Sánchez as Pablito
- Salvador Beguería as Francesito
- Pierre Desgraupes as Himself

5.3.3 External links

- *Tintin and the Blue Oranges* at the Internet Movie Database
- DVD review of BFI release

5.4 Tintin and the Temple of the Sun

Tintin and the Temple of the Sun / The Seven Crystal Balls & Prisoners of the Sun (1969, Belvision, a co-production between Belgium, France and Switzerland) is a film made after the success of the Belvision cartoon series. The subject was to be *The Seven Crystal Balls* and *Prisoners of the Sun* (merged becoming *Tintin and the Temple of the Sun*). There was a lot of publicity for the movie (which was the first of two animated films, the second being *Tintin and the Lake of Sharks*).

Many scenes from the books were deleted; in fact, the whole of the first book was condensed into fifteen minutes

of film. Events were changed and some were added. For example, the Great Inca's Daughter was introduced, who tried to beg her father to spare the prisoners and likes Zor-rino. Also, Thomson and Thompson accompany Tintin and Captain Haddock on their quest to rescue Calculus, whereas in the book their only role was attempting to use dowsing in order to find Tintin and his friends, and their arrival in the Incan village delays the execution.

5.4.1 External links

- *Tintin and the Temple of the Sun* at the Internet Movie Database

5.5 Tintin and the Lake of Sharks

Tintin and the Lake of Sharks (French: *Tintin et le lac aux requins*) is an animated film based on *The Adventures of Tintin*, directed by Raymond Leblanc (1972). It was not written by Hergé (who merely supervised), but by the Belgian comics creator Greg (Michel Regnier), a friend of Hergé.^{*[2]} It was later adapted into a comic book with still images from the film used as illustrations.

5.5.1 Plot

One night, in Brussels, Belgium, a pair of crooks discreetly break into the aquarium and steal a priceless pearl. As soon as the security guards on duty see the empty shell, they rush away to raise the alarm. The crooks take advantage of the guards' absence by putting a fake pearl, the same size as the real one, in the shell. When the guards return with the director and the director sees the fake pearl, he thinks the guards were making it up, but then has second thoughts about the incident as a similar case happened at another museum two weeks before.

Some time later Tintin, Snowy and Captain Haddock arrive in Syldavia, a country in the Balkans. They have come to join their friend professor Cuthbert Calculus who has rented a villa near a lake in order to build his latest invention. At the airport they run into Thompson and Thomson, who are also heading for Calculus on a special mission.

The four men and dog fly by hired plane to Calculus' house, but during the flight they get into some engine trouble and the pilot bails out with the only parachute. Tintin attempts to safely land the plane, but it ends up on the edge of a cliff and on fire. They are saved with the help of two local children, Niko and his sister Nouchka, and their dog Gustav. But as it turns out, the crash was deliberately set up, as the pilot contacts his superior ("Mr. Big"/"Shark King") via walkie-talkie to inform him that the plan has failed.

The children give their new friends a lift in their wagon, but as they learn of their destination, they warn them that there is a curse on the lake, at the bottom of which is an old submerged town. The party finally arrives at Calculus' villa where he demonstrates his invention: a camera which can project holographic images. It is part of a far more ambitious project: a machine which will make actual copies of physical objects. Later, over dinner, Thompson and Thomson explain that they are Calculus' bodyguards as they suspect that a criminal organization specializing in making art forgeries wants to steal his machine. Eventually, everybody goes to bed. In the middle of the night, Snowy wakes up Tintin at one point after hearing a noise outside, but Tintin shakes it off as bird calls. In fact, the noise is made by Calculus' housekeeper, Madame Black, who is in league with "Mr. Big" as well.

Next morning, while Tintin explores the local country with Niko and Nouchka (unaware that there are cameras spying on his every move), and the Captain and the detectives play a game of golf, Snowy runs into a man in scuba gear who has obtained from Madame Black some plans stolen from Calculus' laboratory. The man escapes by jumping into the lake, but Snowy manages to bite off a part of one of his flippers. After the Captain and the detectives tell Tintin what has happened, he gives the dogs the bitten-off flipper to sniff. While Gustav leads Haddock to a pile of abandoned tires, Tintin follows Snowy to a buried chain which, when pulled, opens a passage to a hidden cave where the criminals have stashed the stolen art. After getting sealed inside the cave, Tintin finds an underwater tunnel leading out to the lake. On his way through, Tintin gets trapped by a wire net, but Snowy (who remained outside the cave) dives in and chews through the net, saving Tintin from drowning.

Back at home, Calculus demonstrates his new invention to the children—a machine that can copy any object from a piece of special soap. Unfortunately the effects are as yet short-lived, as the copied objects shortly turn back into their original substance. The criminals attack Calculus and the detectives with laughing gas and take the children away. Tintin and Haddock pursue them but fail to rescue Niko and Nouchka. The criminals leave behind a message on a tape player from their leader, "King Shark", who tells the heroes (with a voice which is startlingly familiar to Tintin) that they will get the children back in return for Calculus' invention. Tintin himself is to do the exchange and is not to call the police.

Tintin, Haddock, Calculus and the detectives search the house for bugs, and Tintin discovers a secret passage that leads to Madame Black's walkie-talkie hidden in the empty well, catching Madam Black in the process. Tintin decides to contact the police and comes up with a ruse to cover his tracks. Tintin and Snowy set off to the local town and just happen to meet their old friend, the opera singer Bianca Castafiore, who gives him a lift in her car to the town and even helps him in getting to the police. The chief of police listens to his story, but he is limited

in what he can do since half the lake is in the jurisdiction of Borduria, a rival nation, and there are thus risks of a diplomatic incident.

Two days pass before Tintin finally returns to Calculus' house with the shark-like submarine which Calculus built during the search for *Red Rackham's Treasure*. The plan is that Tintin will meet the crooks on the beach, and Haddock will follow him in the sub. At the meeting point, criminals pick Tintin up in a submarine, and they head underwater to the flooded city where their base is situated. The mastermind behind this operation is revealed to be none other than Tintin's nemesis Rastapopoulos, now calling himself "King Shark"/"Mr. Big". Rastapopoulos promises to set Niko and Nouchka free for the device, but, unaware of Tintin's arrival, the children escape from their cell and hijack an underwater tank.

Rastapopoulos takes over control of the tank with his computer, but he then notices Captain Haddock's sub on his monitor and uses the tank to fire **torpedoes** at Haddock, which provokes a fight between Tintin and the other gangsters as he attempts to stop Rastapopoulos. Haddock's mini-sub is hit, jamming its propulsion, and the tank is returned to the base by remote control. While waiting for the children to return, Rastapopoulos takes Tintin to his office and shows him his art collection, gloating that with Calculus' machine, they can make multiple copies of all the stolen masterpieces and sell them off for huge amounts of money.

Rastapopoulos tries out Calculus' machine by cloning a cigar box, but the imitation proves highly unstable and grows to monstrous size, almost crushing Rastapopoulos and his lieutenant. In a rage, Rastapopoulos locks Tintin and the children in a chamber, but then learns that police boats are patrolling the lake. He therefore decides to evacuate the base and orders his men to take all the art he has in the underwater city to the cave. He then floods the chamber Tintin and the children are in with water. As soon as the water has reached a device high on the wall, the base will self-destruct.

Haddock manages to regain control of the disabled submarine and makes his way to the surface, encountering Thompson and Thomson and the chief of the Syldavian police in a patrol boat. Down below, with all of his men having evacuated the base, Rastapopoulos and his lieutenant leave the base in the submarine. Tintin and the children manage to get free and escape through an airlock in life jackets, just before the base explodes. They then reach the surface and rejoin their friends and the police. The police have captured all of Rastapopoulos' men, but the mastermind himself has already crossed the border in his submarine. Since they are not Syldavian officials and therefore not bound by international conventions, Tintin and Haddock insist in going after Rastapopoulos in a motor boat.

In order to pass the border posts, Rastapopoulos tries to navigate the sub through an underwater tunnel, but for-

gets to lower the sub's **periscope**, which hits a low rock and breaks, causing the sub to crash and get flooded. The villains make for the surface, but they are captured by Tintin and Haddock as soon as they attempt to leave the wrecked vessel. Tintin, Snowy and Haddock return to Calculus' villa and are welcomed by a huge party of villagers who want to celebrate the end of the terror imposed by the gang, and Bianca Castafiore, who makes Haddock flee the party.

As a final gag, the 2 E's from **THE END** are stolen by the prisoners.

5.5.2 References

- [1] "Tintin et le lac aux requins" . *Bifi.fr* (in French). Retrieved April 24, 2013.
- [2] Les amis d'Hergé N°36, avril 2003: original script for *Le Thermozéro* from Greg

5.5.3 External links

- *Tintin and the Lake of Sharks* at the Internet Movie Database
- *Tintin Et Le Lac Aux Requins* at the Big Cartoon DataBase
- *Tintin and the Lake of Sharks*, 44pp, first UK edition published by Methuen, 1973. ISBN 978-0416789508

5.6 The Adventures of Tintin (film)

This article is about the film. For other films based on "The Adventures of Tintin", see [Tintin books, films, and media](#).

The Adventures of Tintin (also known as *The Adventures of Tintin: The Secret of the Unicorn*) is a 2011 computer-animated adventure film based on *The Adventures of Tintin*, the comic series by Belgian cartoonist Hergé. Directed by Steven Spielberg, produced by Peter Jackson, and written by Steven Moffat, Edgar Wright and Joe Cornish, the film is based on three of Hergé's albums: *The Crab with the Golden Claws* (1941), *The Secret of the Unicorn* (1943), and *Red Rackham's Treasure* (1944).^[5] The cast includes Jamie Bell, Andy Serkis, Daniel Craig, Nick Frost and Simon Pegg.

Spielberg acquired rights to produce a film based on *The Adventures of Tintin* series following Hergé's death in 1983, and re-optioned them in 2002. Filming was due to begin in October 2008 for a 2010 release, but release was delayed to 2011 after Universal opted out of producing the film with Paramount, who provided \$30 million on

pre-production. Sony chose to co-produce the film. The delay resulted in Thomas Sangster, who had been originally cast as Tintin, departing from the project. Producer Peter Jackson, whose company Weta Digital provided the computer animation, intends to direct a sequel. Spielberg and Jackson also hope to co-direct a third film.^{*[6]} The world première took place on 22 October 2011 in Brussels.^{*[7]} The film was released in the UK and other European countries on 26 October 2011, and in the USA on 21 December 2011, in Digital 3D and IMAX.^{*[8]}

The Adventures of Tintin grossed over \$373 million,^{*[4]} and received positive reviews from critics,^{*[9]} being compared to Spielberg's previous work *Raiders of the Lost Ark*. It was the first non-Pixar animated film to win the Golden Globe Award for Best Animated Feature Film.^{*[10]} Williams was nominated for an Academy Award for Best Original Score. It was nominated for six Saturn Awards, including Best Animated Film, Best Director for Spielberg and Best Music for Williams.^{*[11]} It was also the highest grossing film to be released by Nickelodeon Movies until 19 October 2014, when Nickelodeon Movies' reboot of *Teenage Mutant Ninja Turtles* surpassed its worldwide gross.

5.6.1 Plot

Young journalist Tintin and his dog Snowy are browsing in an outdoor market in Brussels, Belgium. Tintin buys a miniature model of a ship, the *Unicorn*, but is then accosted by Barnaby and Ivan Ivanovitch Sakharine, who both unsuccessfully try to buy the model from Tintin. Tintin takes the ship home, but it is accidentally broken, resulting in a parchment scroll slipping out of the model and rolling under a piece of furniture. Meanwhile, detectives Thomson and Thompson are on the trail of a pickpocket, Aristides Silk. Tintin, later finds that the *Unicorn* has been stolen. He then visits Sakharine in Marlinspike Hall and accuses him of the theft when he sees a miniature model of the *Unicorn*, but when he notices that Sakharine's model is not broken, he realizes that there are two *Unicorn* models. Once Tintin returns home, Snowy shows him the scroll. Moments later, Barnaby arrives at Tintin's residence, but is fatally shot and killed. After reading an old message written on it, Tintin puts the scroll in his wallet, but it is stolen by Silk the next morning.

Later, Tintin is abducted by accomplices of Sakharine and imprisoned on the SS *Karaboudjan*. He learns that Sakharine formed an alliance with the ship's staff and led a mutiny to take over control. On board, Tintin meets Captain Haddock, the ship's nominal captain. Haddock is permanently drunk and thus unaware of the happenings on board his ship. Tintin, Haddock, and Snowy eventually escape from the *Karaboudjan* in a lifeboat but the ship's crew tries to ram it. Presuming them to have survived, Sakharine sends a seaplane to find them, which the trio seize and use to fly towards the fictitious Moroccan

port of Bagghar. They are forced to crash the seaplane in the desert, due to low fuel.

While trekking through the desert, Haddock hallucinates and remembers facts about an ancestor of his, Sir Francis Haddock, who was a 17th-century captain of the *Unicorn*. Sir Francis' treasure-laden ship was attacked by the crew of a pirate ship, led by Red Rackham. After defeating Red Rackham, Sir Francis sank the *Unicorn* and most of the treasure to prevent it from falling into Rackham's possession. Sir Francis prepares three *Unicorn* models, each containing a scroll; together, the scrolls can reveal coordinates to the location of the sunken *Unicorn* and its treasure.

The third model is in Bagghar, possessed by Omar ben Salaad. In a concert by opera diva Bianca Castafiore, Sakharine causes a distraction allowing him to successfully steal the third scroll. Tintin gives chase, but Sakharine gains all the scrolls by ordering his gang to toss Captain Haddock and Snowy into the water, forcing Tintin to rescue them instead of saving the scrolls. Sakharine escapes, and Tintin is ready to give up but is persuaded by Haddock to continue. With help from officers Thomson and Thompson, Tintin and Haddock track Sakharine down, who is revealed to be a descendant of Red Rackham. They head back to their starting point and set up a trap, but Sakharine uses his pistol to resist arrest. His gang fails to save him, so Sakharine challenges Haddock to a final showdown. Sakharine and Haddock sword-duel with cranes and swords, but Sakharine is defeated and pushed overboard by Haddock. When climbing ashore, Sakharine is arrested by Thomson and Thompson. Tintin gathers the three scrolls and uncovers the solution to their riddle, leading him back to Marlinspike Hall. There, Tintin and Haddock find Red Rackham's treasure and a clue to the *Unicorn*'s location. The film ends with both agreeing to continue their search of the shipwreck.

5.6.2 Cast

- Jamie Bell as Tintin.^{*[12]} Bell replaced Thomas Sangster, who dropped out when filming was delayed in October 2008.^{*[13]} Jackson suggested Bell take on the role, having cast him as Jimmy in his *King Kong* remake.^{*[14]}
- Andy Serkis as Captain Haddock and Sir Francis Haddock.^{*[15]} Spielberg suggested Serkis, given that he played Gollum in Jackson's *The Lord of the Rings* and *The Hobbit: An Unexpected Journey*, and his role as King Kong in the 2005 remake, which were both roles requiring motion capture, and also because he considered Serkis a "great and funny actor".^{*[16]} Serkis joked he was concerned that Jackson wanted him to play Tintin's dog Snowy,^{*[17]} who was animated traditionally, i.e., without motion capture.^{*[6]} Serkis remarked upon



Jamie Bell pictured at the film's premiere in 2011

reading the comics again for the role that they had a surreal Pythonesque quality.*[18] The actor researched about seamen, and gave Haddock a Scottish accent as he felt the character had “a rawness, an emotional availability, a more Celtic kind of feel”.*[16]

- Daniel Craig as Ivan Ivanovitch Sakharine and Red Rackham, Sakharine being the descendant of Red Rackham, the pirate who attacked the *Unicorn*, the ship captained by Sir Francis Haddock.*[12] Spielberg described Sakharine as a “champagne villain, cruel when he has to be but with a certain elegance to him.” Jackson and Spielberg decided to promote Sakharine from a relatively minor character to the main antagonist, and while considering an “interesting actor” to portray him Spielberg came up with Craig, with whom he had worked on *Munich*. Craig joked that he followed “the English tradition of playing bad guys”.*[16]
- Nick Frost and Simon Pegg as Thomson and Thompson, bumbling detectives who are almost identical. The duo was invited out of necessity to have a comedy team that could also act identical.*[16] Spielberg invited Pegg to the set and offered him the role after he had completed *How to Lose Friends & Alienate People*.*[19] Pegg had previously starred alongside Serkis in John Landis’ *Burke & Hare*, in 2010.

- Enn Reitel as Nestor, Captain Haddock's butler; and Mr. Crabtree, a vendor who sells the *Unicorn* to Tintin.
- Tony Curran as Lieutenant Delcourt, an ally of Tintin.*[20]
- Toby Jones as Aristides Silk, a pick-pocket.*[15]*[21]
- Gad Elmaleh as Omar ben Salaad, an Arab potentate.*[15] Elmaleh stated that his accent was “the childhood coming back”.*[16]
- Daniel Mays as Allan, Captain Haddock's first mate.*[22]
- Mackenzie Crook as Tom, a thug on the *Karaboudjan*.
- Joe Starr as Barnaby Dawes, an Interpol agent who tries to warn Tintin about purchasing the *Unicorn* and winds up shot by Sakharine's thugs on Tintin's doorstep.
- Kim Stengel as Bianca Castafiore, a comical opera singer. While Castafiore was absent from the three stories, Jackson stated she was added for her status as an “iconic character” and because she would be a fun element of the plot.*[16] Renée Fleming provides the singing voice of Castafiore.
- Sonje Fortag as Mrs. Finch, Tintin's landlady.
- Cary Elwes and Phillip Rhys as seaplane pilots.
- Ron Bottitta as Unicorn Lookout.
- Mark Ivanir as Afgar Outpost Soldier/Secretary.
- Sebastian Roché as Pedro/1st Mate.
- Nathan Meister as a market artist who bears the resemblance of Hergé.
- Sana Etoile as Press Reporter.

5.6.3 Production

Development

Spielberg had been an avid fan of *The Adventures of Tintin* comic books, which he discovered in 1981 when a review compared *Raiders of the Lost Ark* to Tintin.*[6] Meanwhile, the comics' creator Hergé, who didn't like the previous live action film versions and the cartoon, became a fan of Spielberg. Michael Farr, author of *Tintin: The Complete Companion*, recalled Hergé “thought Spielberg was the only person who could ever do Tintin justice”.*[23] Spielberg and his production partner Kathleen Kennedy of Amblin Entertainment were scheduled to meet with Hergé in 1983 while filming *Indiana Jones*

and the Temple of Doom in London. Hergé died that week, but his widow decided to give them the rights.*[6] A three-year-long option to film the comics was finalized in 1984,*[23] with Universal as distributor.*[24]

Spielberg commissioned *E.T. the Extra-Terrestrial* writer Melissa Mathison to script a film where Tintin battles ivory hunters in Africa.*[23] Spielberg saw Tintin as "Indiana Jones for kids" and wanted Jack Nicholson to play Haddock.*[25] Unsatisfied with the script, Spielberg continued with production on *Indiana Jones and the Last Crusade*. The rights returned to the Hergé Foundation. Claude Berri and Roman Polanski became interested in filming the property, while Warner Bros. negotiated for the rights, but they could not guarantee the "creative integrity" that the Foundation found in Spielberg.*[23] In 2001, Spielberg revealed his interest in depicting Tintin with computer animation.*[26] In November 2002, his studio DreamWorks reestablished the option to film the series.*[27] Spielberg said he would just produce the film.*[28] In 2004, the French magazine *Capital* reported Spielberg was intending a trilogy based on *The Secret of the Unicorn / Red Rackham's Treasure*, *The Seven Crystal Balls / Prisoners of the Sun* and *The Blue Lotus / Tintin in Tibet* (which are separate stories, but both feature Chang Chong-Chen).*[29] By then, Spielberg had reverted to his idea of a live-action adaptation, and called Peter Jackson to ask if Weta Digital would create a computer-generated Snowy.*[5]

We're making them look photorealistic; the fibres of their clothing, the pores of their skin and each individual hair. They look exactly like real people—but real Hergé people!

Peter Jackson explains the film's look*[30]

Jackson, a longtime fan of the comics,*[31] had used motion capture in *The Lord of the Rings* and *King Kong*. He suggested that a live action adaptation would not do justice to the comic books and motion capture was the best way of representing Hergé's world of Tintin.*[5] A week of filming took place in November 2006 in Playa Vista, Los Angeles, California, on the stage where James Cameron shot *Avatar*.*[32] Andy Serkis had been cast, while Jackson stood in for Tintin.*[18] Cameron and Robert Zemeckis were present during the shoot.*[5] The footage was transmitted to Weta Digital,*[32] who produced a twenty-minute test reel that demonstrated a photorealistic depiction of the characters.*[30] Spielberg said he would not mind filming it digitally because he saw it as an animated film, and reiterated his live action work would always be filmed traditionally.*[33] Lead designer Chris Guise visited Brussels to see the inspiration for Hergé's sceneries.*[34]

An official announcement about the collaboration was made in May 2007, although both filmmakers had to wait to film it: Spielberg was preparing *Indiana Jones and the Kingdom of the Crystal Skull* and Jackson was

planning *The Lovely Bones*.*[30] Spielberg had considered two books to become the main story, *The Crab with the Golden Claws* and *The Secret of the Unicorn*, with the main plot eventually following the latter and its immediate sequel *Red Rackham's Treasure*. Jackson felt the former's story "wasn't really robust enough to sustain a feature film", but the filmmakers still included elements from the comic such as the *Karaboujan* and the first meeting of Tintin and Haddock. Spielberg invited Edgar Wright to write the film, but the filmmaker was busy and instead recommended other names, including Steven Moffat.*[35] In October 2007, Moffat was announced as having signed on to write the screenplays for two of the *Tintin* films.*[36] Moffat said he was "love bombed" by Spielberg into accepting the offer to write the films, with the director promising to shield him from studio interference with his writing.*[37] Moffat finished a draft,*[38] but he was unable to do another because of the 2007–2008 Writers Guild of America strike. He then became executive producer of *Doctor Who*, leading Spielberg and Jackson (both of whom are fans of the show) to allow him to leave and fulfil his duty to the series.*[39] Wright accepted to take over the script, and Joe Cornish, a fan of *Tintin* with whom Wright was working at the time, worked on it with him.*[35]

More filming took place in March 2008.*[18] However, in August 2008, a month before principal photography would have begun, Universal turned down their option to co-produce the film, citing the low box office of *Monster House* and *Beowulf* as well as the directors' usual request for 30% of the gross. Paramount Pictures (DreamWorks' distributor) had hoped to partner with Universal on the project having spent \$30 million on pre-production. Spielberg gave a ten-minute presentation of footage, hoping they would approve filming to begin in October. Paramount offered to produce if the directors opted out of their gross percentage deals: Spielberg and Jackson declined,*[13]*[24] and negotiated with Sony to co-finance and distribute the first film by the end of October.*[40]*[41]*[42] Sony only agreed to finance two films, though Jackson said a third film may still happen.*[5]

Filming and visual effects

Filming began on 26 January 2009, and the release date was moved from 2010 to 2011.*[12] Spielberg finished his film—after 32 days of shooting—in March 2009. Jackson was present for the first week of filming and supervised the rest of the shoot via a bespoke videoconferencing program.*[31] Simon Pegg said Jackson's voice would "be coming over the Tannoy like God." *[43] During filming, various directors including Guillermo del Toro, Stephen Daldry and David Fincher visited. Spielberg would try to treat the film like live-action, moving his camera around.*[5] He revealed, "Every movie I made, up until *Tintin*, I always kept one

eye closed when I've been framing a shot," because he wanted to see the movie in 2-D, the way viewers would. "On *Tintin*, I have both of my eyes open." *[44] Jackson took the hands-on approach to directing Weta Digital during post-production, which Spielberg supervised through video conferencing. Jackson will also begin development for the second film, for which he will be officially credited as director.*[14] Spielberg says "there will be no cell phones, no TV sets, no modern cars. Just timeless Europe." *[45] His cinematographer Janusz Kamiński serves as lighting consultant for Weta, and Jackson said the film will look "film noirish, very atmospheric." Spielberg finished six weeks of additional motion-capture filming in mid-July 2009.*[5]*[46] Post production was finished on September 2011.*[47]

To improve the quality of the indoor lighting nuances, Weta Digital and NVIDIA developed a ray tracing software application called PantaRay, which required 100 to 1000 times more computation than traditional shadow-map based solutions.*[48] For the performance of "Snowy", various models served as a reference for actors on-set, manipulated by property master Brad Elliott. Later, a dog's motion was captured digitally, so the animators had inspiration for realistic movements. His vocal effects were taken from various breeds of dogs.*[49]

Music

John Williams composed the musical score for *The Adventures of Tintin*. It was Williams' first film score since 2008's *Indiana Jones and the Kingdom of the Crystal Skull*,*[50] as well as his first animated film. Most of the score was written while the film's animation was still in the early stages, with Williams attempting to employ "the old Disney technique of doing music first and have the animators trying to follow what the music is doing". Eventually several cues had to be revised when the film was edited. The composer decided to employ various musical styles, with "1920s, 1930s European jazz" for the opening credits, or "pirate music" for the battle at sea.*[51] It was released on 21 October 2011 through Sony Classical Records.*[52] Renée Fleming, who provides the operatic singing voice of the character of Bianca Castafiore, performs a section of *Romeo et Juliette* during 'Presenting Bianca Castafiore'.

The score received very positive reviews from critics.

Track listing

5.6.4 Differences from the source material

The film mainly draws its story from *The Secret of the Unicorn* (1943) and *The Crab with the Golden Claws* (1941), and to a much lesser degree from *Red Rackham's Treasure* (1944). There are major differences from the source material, most notably with regard to the

antagonists. In the book, Ivan Sakharine is a minor character, neither a villain nor the descendant of Red Rackham, and the main villains are instead the Bird brothers, who are absent from the film adaptation (save for a small "cameo" in the initial sequence at the market). As a result, many events occur that bear no relation to events in the books involving Sakharine's character.*[53] As in other adaptations Snowy's "voice" is not used.

5.6.5 Distribution

Video game

Main article: *The Adventures of Tintin: The Secret of the Unicorn* (video game)

A video game entitled *The Adventures of Tintin: The Secret of the Unicorn*, developed by game developer Ubisoft,*[54] has been released to coincide with the release date of the film. Gameloft released a game for iOS devices to coincide with the film's European launch.*[55]

Theatrical release



Steven Spielberg at the film's premiere in Paris, 22 October 2011.

The film's first press-screening was held in Belgium on 10 October 2011.*[56] The world première was held in Brussels, Belgium on 22 October 2011—attended by Princess Astrid and her younger daughters, Princess Luisa Maria and Princess Laetitia Maria; with the Paris première later the same day.*[57] Sony later released the film during late October and early November 2011 in Europe, Latin America, and India. The film was released in Quebec on 9 December 2011.*[58] Paramount distributed the film in Asia, New Zealand, the U.K., and all other English-speaking territories. They released the film in the United States on 21 December 2011.*[59]*[60]

Home media

On 13 March 2012, Paramount Home Entertainment released *The Adventures of Tintin* on DVD and Blu-ray.* [61] Both formats of the film were also released in a Blu-ray + DVD + Digital Copy combo pack and a Blu-ray 3D + Blu-ray + DVD + Digital Copy combo pack, with each pack including 11 behind-the-scenes featurettes.* [62]

During its first week available on home video, *The Adventures of Tintin* Blu-ray was the number one selling HD movie after selling 504,000 units and generating \$11.09 million in sales.* [63] The film was also the second highest selling home media seller during its first week, with 50% of its profits coming from its Blu-ray market.* [64]

5.6.6 Reception

Critical response

The Adventures of Tintin received positive reviews from critics. Based on 197 reviews collected by review aggregate site [Rotten Tomatoes](#), the film scored a 75% “Certified Fresh” approval rating, with an average rating of 7/10. The site’s critical consensus is, “Drawing deep from the classic *Raiders of the Lost Ark* playbook, Steven Spielberg has crafted another spirited, thrilling adventure in the form of *Tintin*. ”* [9] Metacritic, another review aggregator which assigns a weighted mean rating out of 100 to reviews from mainstream critics, calculated an average score of 68, based on 40 reviews, which indicates “generally favorable reviews”.* [65]

Colin Covert of *Star Tribune* gave the film 4 out of 4 stars and said that Spielberg’s first venture into animation was his most delightful dose of pure entertainment since *Raiders of the Lost Ark*.* [66] Amy Biancolli of the *San Francisco Chronicle* wrote, “Such are the timeless joys of the books (and now the movie), this sparkling absurdity and knack for buckling swash under the worst of circumstances. The boy may have the world’s strangest cowlick, but he sure can roll with the punches.”* [67]

Roger Ebert, writing for *Chicago Sun-Times*, labeled the film as “an ambitious and lively caper, miles smarter than your average 3-D family film.” He praised the setting of the film, stating its similarity to the original *Tintin* comic strips, and was also pleased with the 3-D used in the film, saying that Spielberg employed it as an enhancement to 2-D instead of an attention-grabbing gimmick. He gave it 3.5 out of 4 stars.* [68]

Peter Travers of *Rolling Stone* gave the film 3.5 out of 4 stars and wrote, “The movie comes at you in a whoosh, like a volcano of creative ideas in full eruption. Presented as the first part of a trilogy produced by Spielberg and Peter Jackson, *The Adventures of Tintin* hits home for the kid in all of us who wants to bust out and run free.”* [69] Kenneth Turan of *Los Angeles Times* said, “Think of

“*The Adventures of Tintin*” as a song of innocence and experience, able to combine a sweet sense of childlike wonder and pureness of heart with the most worldly and sophisticated of modern technology. More than anything, it’s just a whole lot of fun.”* [70]

Giving the film 3.5 out of 4 stars, Lou Lumenick of *New York Post* wrote, “Spielberg and an army of collaborators – deploying motion capture and 3-D more skillfully than in any film since *Avatar* – turn this unlikely material into one of the year’s most pleasurable, family-friendly experiences, a grand thrill ride of a treasure hunt.”* [71] Richard Corliss of *Time* wrote, “Motion capture, which transforms actors into cartoon characters in a vividly animated landscape, is the technique Spielberg has been waiting for - the Christmas gift ... that he’s dreamed of since his movie childhood.”* [72]

Jordan Mintzer of *The Hollywood Reporter* was also very positive about the film, describing it as “a good ol’ fashioned adventure flick that harkens back to the filmmaker’s action-packed, tongue-in-cheek swashbucklers of the 1980s. Steven Spielberg’s *The Adventures of Tintin: The Secret of the Unicorn* is a visually dazzling adaptation”. Comparing it to another film, Mintzer said *Tintin* has “an altogether more successful mocap experience than earlier efforts like *The Polar Express*”.* [73]

Belgian newspaper *Le Soir*’s film critics Daniel Couvreur and Nicolas Crousse called the film “a great popular adventure movie,” stating “[the film’s] enthusiasm and childhood spirit are unreservedly infectious.”* [74] *Le Figaro* praised the film, considering it to be “crammed with action, humor and suspense.”* [75] Leslie Felperin of *Variety* wrote, “Clearly rejuvenated by his collaboration with producer Peter Jackson, and blessed with a smart script and the best craftsmanship money can buy, Spielberg has fashioned a whiz-bang thrill ride that’s largely faithful to the wholesome spirit of his source but still appealing to younger, *Tintin*-challenged auds.”* [76]

The film was named in *New York* magazine’s David Edelstein’s Top 10 List for 2011.* [77] It was also included in HitFix’s top 10 films of 2011.* [78]

La Libre Belgique was, however, a little less enthusiastic; its film critic Alain Lorfèvre called the film “a technical success, [with] a *Tintin* vivid as it should be [and] a somewhat excessive Haddock.”* [56] *The Guardian*’s Xan Brooks gave the film two stars out of five, stating: “while the big set pieces are often exuberantly handled, the human details are sorely wanting. How curious that Hergé achieved more expression with his use of ink-spot eyes and humble line drawings than a bank of computers and an army of animators were able to achieve.”* [79]

Blog Critics writer Ross Miller said, “author Hergé’s wonderfully bold and diverse array of characters are a mixed bag when it comes to how they’ve been translated to the big-screen” and that while the mystery might be “perfectly serviceable” for the film, “the execution of it at times feels languid and stodgy, like it’s stumbling along

from one eye-catching setpiece to the next.” However, he summed it up as, “an enjoyable watch with some spectacular set-pieces, lavish visuals and some fine motion-capture performances.” *[80]

The author of a study of the Tintin books described Hollywood’s treatment in this film of its characters and stories as “truly execrable,” stating that it ignores the books’ key idea of inauthenticity. The themes of fakeness and phoniness and counterfeit that drive many of the original plots are replaced in the film with messages that feel “as though we have wandered into a seminar on monetisation through self-empowerment ... It’s like making a biopic of Nietzsche that depicts him as a born-again Christian, or of Gandhi as a trigger-happy Rambo blasting his way through the Raj.” *[81]

Steve Rose from *The Guardian* wrote about one of the movie’s major criticisms: that *The Adventures of Tintin*, much like *The Polar Express*, crossed into the uncanny valley, thereby rendering Tintin “too human and not human at all.” *[82] Nicholas Lezard, also from *The Guardian* wrote:

Manohla Dargis, one of the chief critics of the *New York Times*, called the movie “a marvel of gee-wizardry and a night’s entertainment that can feel like a lifetime.” The simplicity of the comic strip, she wrote, is a crucial part of the success of Tintin, who is “an avatar for armchair adventurers.” Dargis noted that Tintin’s appearance in the film “resembled Hergé’s creation, yet was eerily different as if, like Pinocchio, his transformation into human form had been prematurely interrupted.” Another major fault in the film, Dargis points out, is how it is so wildly overworked; she writes that there is “hardly a moment of downtime, a chance to catch your breath or contemplate the tension between the animated Expressionism and the photo-realistic flourishes.” Nevertheless, she singles out some of the “interludes of cinematic delight,” approving of the visual imagination employed within the movie’s numerous exciting scenes. *[83]

Box office

The film grossed \$77,591,831 in North America and \$296,402,120 in other territories, for a worldwide total of \$373,993,951.*[4]

On its first day, the film opened in the UK, France and Belgium, earning \$8.6 million. In Belgium, Tintin’s country of origin, the film made \$520,000, while France provided \$4.6 million, a number higher than other similar Wednesday debuts.*[84] In France, it was the second best debut of the year for its first day after *Harry Potter and the Deathly Hallows – Part 2.**[85] On its first weekend it topped the overseas box office with \$56.2 million from 21 countries.*[86] In Belgium, it earned \$1.99 million. It also earned the top spot in many major markets like France and the Maghreb region (\$21 million), where it set a record opening weekend for an

animated title; the UK, Ireland and Malta (\$10.9 million), Germany (\$4.71 million) and Spain (\$3.75 million).*[87]*[88]*[89] It retained first place for a second-consecutive and final weekend, earning \$39.0 million from 45 territories.*[90] In its native Belgium it was up 20% to \$2.39 million, while in France it plummeted 61% to \$8.42 million. Its biggest debut was in Russia and the CIS (\$4.81 million).*[91]*[92]

The film grossed ₹75 million (US\$1.1 million) on its opening weekend (11–13 November 2011) in India, an all-time record for a Spielberg film and for an animated feature in India. The film was released with 351 prints, the largest ever release for an animated film.*[93]*[94]*[95] In four weeks, it became the highest-grossing animated film of all time in the country with ₹254 million (US\$3.8 million).*[96] In the United States, it is one of only twelve feature films to be released in over 3,000 theaters and still improve on its box office performance in its second weekend, increasing 17.6% from \$9,720,993 to \$11,436,160.*[97]

Accolades

The Adventures of Tintin was nominated for Best Original Score at the 84th Academy Awards.*[98] It was the first non-Pixar film to win a Golden Globe for Best Animated Feature Film.*[99] It also received two nominations at the 65th British Academy Film Awards in the categories of Best Animated Film and Best Special Visual Effects.*[100]

5.6.7 Sequels

Originally, the second *Tintin* film was going to be based on Hergé’s *The Seven Crystal Balls* and *Prisoners of the Sun*.*[125] However, screenwriter Anthony Horowitz later stated that those books would be the second sequel and another story would become the first sequel.*[126]

Peter Jackson announced that he would direct the sequel once he had finished *The Hobbit* trilogy.*[125] Two years before *The Secret of the Unicorn*, Jackson mentioned that his favorite *Tintin* stories were *The Seven Crystal Balls*, *Prisoners of the Sun*, *The Black Island*, and *The Calculus Affair*, but he had not yet decided which stories would form the basis of the second film. He added “it would be great” to use *Destination Moon* and *Explorers on the Moon* for a third or fourth film in the series.*[127]

By the time *The Secret of the Unicorn* was released, Spielberg said the book that would form the sequel had been chosen and that the Thomson and Thompson detectives would “have a much bigger role”.*[128] The sequel would be produced by Spielberg and directed by Jackson.*[128] Kathleen Kennedy said the script might be completed by February or March 2012 and motion-captured in summer 2012, so that the film would be

on track to be released by Christmas 2014 or mid-2015.*[129]

In the months following the release of *The Secret of the Unicorn*, Spielberg revealed that a story outline for the sequel had been completed and that it was based on two books.*[130] Horowitz tweeted that Professor Calculus would be introduced in the sequel.*[131]*[132] During a press tour in Belgium for *The Hobbit: An Unexpected Journey*, Jackson said he intended to shoot performance-capture in 2013, aiming for a release date in 2015.*[133]

In March 2013, Spielberg said, “Don’t hold me to it, but we’re hoping the film will come out around Christmas-time in 2015. We know which books we’re making, we can’t share that now but we’re combining two books which were always intended to be combined by Hergé.” He refused to confirm the names of the books, but said *The Blue Lotus* would probably be the third *Tintin* film.*[134] In December 2014, when asked if the *Tintin* sequel would be his next project after *The Hobbit* trilogy, Jackson said that it would be made “at some point soon.” However, he added that he wanted to direct two New Zealand films before that.*[135]

In June 2015, Jamie Bell stated that the sequel could be titled *Tintin and the Temple of the Sun* and might begin shooting in late 2016 for a possible 2017 release.*[136]

5.6.8 See also

- *The Adventures of Tintin*
- *The Adventures of Tintin* (TV series)
- *Tintin and Golden Fleece* (1961 film)
- *Tintin and the Blue Oranges* (1964 film)
- *Tintin and the Lake of Sharks* (1972 animated film)

5.6.9 References

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5.6.10 External links

- Official website
- *The Adventures of Tintin* at the Internet Movie Database
- *The Adventures of Tintin* at Rotten Tomatoes
- *The Adventures of Tintin* at Metacritic
- *The Adventures of Tintin* at the Big Cartoon DataBase
- *The Adventures of Tintin* at Box Office Mojo
- Guide to other screen adaptations of *Tintin* at Tintinologist.org
- Guns in movie.

Chapter 6

Television series

6.1 Hergé's Adventures of Tintin

Not to be confused with *The Adventures of Tintin* (TV series).

Hergé's Adventures of Tintin (French: *Les Aventures de Tintin, d'après Hergé*) is the first animated television series based on Hergé's popular comic book series, *The Adventures of Tintin*. The series was produced by Belvision Studios and first aired in 1957. After two books were adapted in black and white, eight books were then adapted in colour, each serialised into a set of five-minute episodes, with 103 episodes produced (twelve in black and white and ninety-one in colour). The series was directed by Ray Goossens and written by comic artist Greg, who later became editor of *Tintin* magazine. It was produced by Raymond Leblanc, who launched Belvision and *Tintin* magazine.*[1]



A screenshot from *The Crab with the Golden Claws*

In *The Star of Mystery (The Shooting Star)*, Professor Phostle is replaced with Professor Calculus. Coincidentally, the phostlite is renamed “calculite”. Professor Philippulus is Calculus' assistant, and he predicts the end of the world, but his predictions are wrong. Calculus accompanies Tintin on the meteorite, and the Peary captain and a crewman chase Tintin and Calculus on the meteorite, but are chased off by the giant spider. Captain Chester has been deleted from the storyline, and Thomson and Thompson accompany them on the voyage, whereas in the book they only appeared in one panel.

6.1.1 Changes from the books

Most stories in the series varied widely from the original books, often changing whole plots.*[1]

In *Black Island*, Captain Haddock plays a leading part, whereas he wasn't in the original book. Professor Calculus makes a cameo. Puschov accuses Tintin of robbing him, but in an airport. Tintin and Haddock hide in

post office bags to get to Sussex, but Haddock gets in the wrong bag, and they are separated. Tintin later finds Haddock in England examining the plane. Dr. Müller is older and white-haired, and has a goatee. And Ranko doesn't break his arm in this version.

In *The Crab with the Golden Claws*, Tintin sees Herbert Dawes being drowned and decides to investigate. In this version Tintin and Haddock already know each other, whilst the original book is their first meeting. Haddock is being drugged with actual drugs, rather than whiskey. And diamonds are being smuggled in the tins rather than opium. They have slightly different exploits in the desert. They are attacked by a desert raider named Ahmed the Terrible, and later by the pilot of the seaplane. And the ending has been re-written.

In *The Secret of the Unicorn*, Barnaby and Ivan Ivanovitch Sakharine are completely missing from the storyline. Marlinspike Hall has been renamed “Hudson Manor”. Max Bird escapes in his car, but in this version he is pursued by Tintin, Haddock, and Thomson and Thompson. They fight him on a pumpkin farmers truck, and pursue him with help from a pilot. Also Aristides Silk (the pickpocket) has been renamed “Herbert Knill”.

In *Red Rackham's Treasure*, they already know Calculus, who is not hard of hearing. Max Bird follows them, and attacks Tintin underwater and is nearly killed by an octopus. Haddock is the one who meets a shark underwater instead of Tintin. And there are natives on the desert island, who bear a strong resemblance to the Arumbayas from *The Broken Ear*. Thomson and Thompson are saved from losing their heads when Haddock pretends he is the

Idol of Sir Francis Haddock speaking, similar to The Broken Ear. The group are captured by natives, but escape when a volcanic eruption sinks the Island (similar to *Flight 714*). Max Bird meets them at the Marlinspike Hall after they find the treasure, but they overpower him.

In *Objective Moon (Destination Moon & Explorers on the Moon)*, the trip to the moon was all about rescuing Snowy, who was trapped in the (now white) test rocket. Captain Haddock's whiskey is replaced with coffee, and when he is pulled into orbit, he is not drunk, but his feet are hurting, so he takes his metal boots off. The tank is replaced with a hovering car called "the moonmobile". Professor Calculus, Haddock, and Thomson and Thompson explore the dark side of the moon in it, but get caved in by a meteor shower. Snowy rescues them by giving them dynamite. Colonel Jorgen and Frank Wolff survive, and at the end, the rocket crashes in the mountains.

The Calculus Case (The Calculus Affair) was the most altered series, the changes amounting to a completely different story altogether. Jolyon Wagg was entirely removed, and Calculus' ultrasound weapon is called "Silly the Silent" (or "No-Sound Nellie" in the US English version.). Thomson and Thompson's roles have been expanded, and Haddock is captured with Calculus in "Darkol Prison". Alfredo Topolino and Colonel Sponsz have been renamed "Professor Bretzel" and "Colonel Brutel".

There were notable changes in the characters too. Tintin's home is located in New York, Captain Haddock does not have a penchant for whiskey, and is seen drinking coffee, Professor Calculus does not have hearing problems, Thomson and Thompson's moustaches are identical, and Snowy has a red collar.

The first episode, Objective Moon, makes reference to other earlier stories through Tintin reminiscing. It makes mention of *Tintin in the Congo*, *Land of Black Gold* and *The Red Sea Sharks*.

6.1.2 Broadcasts and releases

- This series has aired in repeats on non-network syndication in the United States from 1963 to 1971 and throughout the late 1980s in the UK.
- Several VHS releases were made, in both English and French. To date, no complete DVD set has been released, though *The Calculus Case* was released on DVD as a full-length film and a limited edition DVD box set was also released in the UK in 2006 featuring *The Calculus Case* (renamed to *The Calculus Affair*), *Prisoners Of The Sun* & *Mystery Of Shark Lake* all as feature-lengths.

6.1.3 Voice artists

English

- Larry Harmon – Tintin, Professor Calculus (*Objective Moon* and *The Crab With the Golden Claws*)
- Dallas McKennon – Tintin, Professor Calculus
- Paul Frees – Captain Haddock, Thomson and Thompson
- Lee Payant – Other characters (*The Calculus Case*)
- Peter Hawkins – Other characters

French

- Georges Poujouly – Tintin
- Jean Clarieux – Captain Haddock
- Robert Vattier – Professor Calculus
- Hubert Deschamps – Thomson and Thompson
- René Arrieu – Other characters

6.1.4 Episodes

Season 1 : Objective Moon (22 episodes)

1. Espionage
2. Space Pirates
3. The Big Departure
4. Attention... Meteor!
5. Drifting
6. Man in Orbit
7. Lunar Landing
8. Explorers on the Moon
9. Mystery on the Moon
10. Lost
11. Sabotage
12. Moon Sickness
13. Trapped
14. Operation Rescue
15. Buried
16. Explosion
17. Prisoners
18. Destination Earth

- 19. Dramatic turn of Events
- 20. More Control
- 21. Freefall
- 22. Crash Landing

Season 2 : The Crab with the Golden Claws (17 episodes)

- 1. Suspicious
- 2. Mystery at Sea
- 3. Mutiny on the Karaboudjan
- 4. Escape
- 5. Adrift at Sea
- 6. Air Attack
- 7. Accident
- 8. Thirst
- 9. Desert Raiders
- 10. Prisoners
- 11. Sandstorm
- 12. Danger

- 13. Return of the Karaboudjan
- 14. Removal
- 15. Mystery Underground
- 16. Dynamite
- 17. Celebrations on Board

Season 3 : The Secret of the Unicorn (10 episodes)

- 1. Model Mystery
- 2. Pirate Attack
- 3. Battle of Red Rackham
- 4. Kidnap
- 5. Trapped
- 6. Ambushed
- 7. Battle of Hudson Manor
- 8. The Crash
- 9. Captured
- 10. Duel on the Highway

Season 4 : Red Rackham's Treasure (17 episodes)

- 1. Red Rackham's Treasure
- 2. Killer Shark
- 3. Jail Break
- 4. Stowaway
- 5. Shipwreck
- 6. Jungle Jitters
- 7. Head Hunters
- 8. Gunfire
- 9. Operation Rescue
- 10. Shark Bait
- 11. Duel in the Deep
- 12. Demon of the Deep
- 13. The Eagle's Cross
- 14. Savage Surprise
- 15. Vanishing Island
- 16. Red Rackham's Riddle
- 17. Treasure Chest

Season 5 : The Star of Mystery (11 episodes)

- 1. The Observatory
- 2. A Star in the Night
- 3. End of the World
- 4. Alarm on Board
- 5. Equipment
- 6. Torpedo
- 7. Sabotage
- 8. The Meteorite
- 9. Exploration
- 10. A Worrying World
- 11. The Island Disappears

Season 6 : Black Island (12 episodes)

- 1. Forced Landing
- 2. Miscarriage of Justice
- 3. Escape

4. Intrigue
5. The Enigma
6. Prisoners
7. The Mysterious Doctor Müller
8. Clandestine Terrain
9. The Phantom of the Black Island
10. A Fight in the Night
11. The Animal
12. The Battle of the Black Island

Season 7 : The Calculus Case (13 episodes)

1. Frightening Lightning
2. Z Rays
3. Kidnapped
4. Midnight Fright
5. Steel Shark
6. Tracked
7. Operation Opera
8. Bordurian Bullets
9. Dead End
10. Doomed
11. The Big Blast
12. Surprise in the Skies
13. Tank Attack

6.1.5 Legacy

Despite the series' low popularity with *Tintin* purists, it is well known throughout the United Kingdom, as well as the United States. The "Hergé's Adventures of Tintin" speech at the beginning of each episode has become an iconic trademark of the franchise in the UK.

6.1.6 See Also

- List of French animated television series
- List of French television series

6.1.7 References

- [1] Lofficier, Jean-Marc; Lofficier, Randy (1 November 2002). *The Pocket Essential Tintin*. Harpenden, Hertfordshire: Pocket Essentials. pp. 143–144. ISBN 978-1-904048-17-6.

6.1.8 External links

- Guide to screen adaptions of "Tintin" at Tintinologist.org
- *Les aventures de Tintin (1957–)* on [imdb](http://imdb.com)

6.2 The Adventures of Tintin (TV series)

Not to be confused with Hergé's Adventures of Tintin.

The Adventures of Tintin is a French-Canadian animated television series based on *The Adventures of Tintin*, a series of books by Hergé.*[2] It debuted in 1991, and 39 half-hour episodes were produced over the course of three seasons.

6.2.1 History

The television series was directed by Stephen Bernasconi, with Peter Hudecki as Canadian unit director, and produced by Ellipse (France), and Nelvana (Canada), on behalf of the Hergé Foundation. It was the first television adaptation of Hergé's books for over twenty years (previously, the Belgian animation company Belvision had been responsible for their loose adaptations). Philippe Goddin, an expert in Hergé and Tintin, acted as consultant to the producers. Writers for the series included Toby Mullally, Eric Rondeaux, Martin Brosolet, Amelie Aubert, Denise Fordham and Alex Boon.

6.2.2 Production

Traditional animation techniques were used on the series.*[3] The books were closely adhered to during all stages of production, with some frames from the original albums being transposed directly to screen. In the episodes *Destination Moon* and *Explorers on the Moon*, 3D animation was used for the Moon rocket—an unusual step in 1989. The rocket was animated in 3D, each frame of the animation was then printed and recopied onto celluloid and hand painted in gouache, and laid onto a painted background. The rocket seen in the title sequence is animated using 3D techniques.

Artistically, the series chose a constant look, unlike the books (drawn over a course of 47 years, Hergé's style de-

veloped throughout from early works like *The Blue Lotus* and later ones such as *Tintin and the Picaros*). However, later televised episodes such as the Moon story and *Tintin in America* clearly demonstrate the artists' development during the course of the series. The series was filmed in English, with all visuals (road signs, posters and settings) remaining in French.

6.2.3 Changes from the books

Inevitably, certain areas of the stories posed difficulties for the producers, who had to adapt features of the books to a more modern young audience. Nevertheless, this series was far more faithful to the books than the earlier *Hergé's Adventures of Tintin*, which had been made from 1959 to 1963.

Smaller changes were made due to the necessity for simplification or audience requirements. The high amount of violence, death, and the use of firearms were toned down or removed completely. Tintin's role was slightly downplayed and he doesn't seem to scold Snowy as much as he does in the books.

Twice in the series, Tintin knows some of the characters already (Thomson and Thompson in *Cigars of the Pharaoh* and Piotr Skut in *The Red Sea Sharks*), when it was the first time they had met in the book version. However, the story chronology of the TV series is different to the comics, and on these occasions Tintin did indeed already know the characters, having interacted with them in earlier TV episodes.

Haddock's penchant for whisky posed a problem for audience sensitivities. While the original books did not promote alcohol, they featured it heavily, with much humor based around it and the results of drinking. However, in many countries where the producers hoped to sell the series, alcoholism is a sensitive issue. Therefore, international versions of the series had some alterations. Haddock is seen drinking, but not as heavily as in the books. *The Crab with the Golden Claws* is the only adventure where Haddock's drunken state is not reduced. In *Tintin in Tibet*, Haddock is seen taking a nip from a flask of whisky in order to set up a scene in which Snowy is tempted to lap up some spilled whisky and subsequently falls over a cliff. In *Tintin and the Picaros*, Haddock is the only person taking wine with dinner, foreshadowing the use of Calculus' tablets to "cure" the drunken Picaros. Haddock is also seen drinking in *The Calculus Affair* and in *Explorers on the Moon*, setting up the scene where he leaves the rocket in a drunken state. It should be noted that he does not hide the bottle in a book of astronomy, like he did in the book, but keeps the bottle in the refrigerator, making it less obvious for young viewers that it was alcohol.

The specific differences between each TV episode and comic book are:

- *Tintin in America*: the most altered episode, it amounted to an almost completely new story. The Native American aspect was removed, and the gangster element given the main focus. Bobby Smiles, in the book the head of a rival gang to Al Capone, becomes an "employee" of Capone's in the televised episode. All the criminals are led by Al Capone, who is captured at the end. Artistically, the episode was produced to the same standard as the others, with backgrounds having greater detail and more cinematic shots. And the ending has been rewritten; in the book Tintin returns safely to Europe, while in this episode he got a phone call due to unknown situation. He leaves his hotel room to solve it and the episode ends there.

- *Cigars of the Pharaoh*: first, the dream sequence when Tintin passes out from the gas in the tomb is made even more frightening with the scarily disturbing element of the Pharaoh's emblem appearing to melt into a smoke that appears to be blood and eventually transforming into a horribly disfigured skull-like apparition, which may be very unsettling for younger viewers. Furthermore, the mental hospital cell is a padded cell; in the book it has a bed. Also, Dr. Finney is a member of the gang so he wrote a letter saying that Tintin was mad. In the book, the fakir copied the doctor's handwriting and wrote the letter. In the book, an unnamed Japanese person is a member of the gang. In the TV series, the unnamed Japanese is replaced by Allan Thompson, whom Tintin recognizes. Following the chronology of the books, Tintin does not see Allan until *The Crab with the Golden Claws*, but as the TV episodes of *The Crab with the Golden Claws* aired before *Cigars of the Pharaoh*, Tintin's recognition of Allan is credible when the episodes are viewed in that order. Furthermore, there could exist the possibility that in the series Tintin had briefly seen Allan when he was inside the sarcophagus, in Allan's boat, though in the book he's unconscious all along. In the TV episode when Thompson and Thomson come into Tintin's cabin, Tintin already knows them; in the book he does not. Tintin is not recaptured by the asylum; instead the maharaja's son finds him. Also, the poet Zloty is absent in the episode. In the book, Tintin goes to the hospital by car. In the TV Series, Tintin and Sarcophagus walk. And in the comic, Doctor Sarcophagus ends up in the asylum, while in the TV episode he does not.

- *The Blue Lotus*: Mitsuhirato's manservant is shown to be a double agent in the service of the Sons of the Dragon, and it is he who replaces the Raijajah poison with a harmless substitute and delivers the real poison to his employers. In the book, this was done by another agent. Gibbons is not shown at all, and Dawson's role is much reduced, as he is

only shown as the police commissioner who calls in Thompson and Thomson, and does not appear to be in league with Mitsuhiroto (this creates a subsequent continuity error in The Red Sea Sharks, as Tintin mentions having a “run-in” with Dawson despite not encountering him in this story). Also in the book, Chang's parents were killed in the flood, but in the TV episode Chang had an orphanage which was washed away by the flood. At the end of the storyline, Rastapopoulos tries to flee through the Blue Lotus club when the other villains are apprehended, but is himself caught by Thompson and Thomson. In the book, Rastapopoulos was apprehended along with Mitsuhiroto. Also, this episode, unlike the book, does not reveal Mitsuhiroto's fate.

- ***The Broken Ear:*** Tortilla is completely missing from the plot, and is replaced by Walker's aide, Lopez (who is not mentioned as a half-caste). Further, Colonel-turned-Corporal Diaz is completely absent from the story, as are the numerous assassination attempts perpetrated by himself and R.W. Trickler. The entire subplot involving the rivaling petroleum companies is removed, and accordingly, Tintin never falls out of favour with General Alcazar, and Alonzo and Ramon never find Tintin in the Amazon. Instead, they disappear from the storyline after Tintin escapes from them in San Theodoros, and do not appear again until the climax. Also in the book, Tintin disguises himself as a black-faced African to spy on Ramon and Alonzo, while in the episode, Tintin's disguise is that of a steward wearing a false moustache, glasses, and a black wig. While in the book, Tintin walks back to Sanfacion, Nuevo Rico, alone, after being caught by Alonzo and Ramon, he is instead escorted (off screen) by Ridgewell and the Arumbayas to San Theodoros. At the end of the episode, Tintin saves Ramon and Alonzo, whereas in the book they drown and disappear into Hell, though it is speculated this may be an imaginary scene or hallucination.
- ***The Black Island:*** Ranko, the gorilla, crushes the rock Tintin throws at him, something he did not do in the book. Also, the counterfeiting gang based in the castle comprises just Puschov, Dr. Muller, and Ivan, whereas in the book, it was made of two more anonymous members, and Ivan was portrayed as Puschov's unnamed assistant.
- ***King Ottokar's Sceptre:*** the impostor of the professor smokes while the latter does not; the reverse is true in the book. And in the book, Tintin got chased by border guards and accidentally crossed the border because he got hungry while the latter Tintin accidentally crossed the border because he found a Borodurian airfield, and Tintin did not get hungry and got chased by border guards. In the book, Tintin

got the clue that the camera was faked from a toy store while the latter Tintin got the clue by looking outside Krowpow Castle and found some cannons.

- ***The Crab with the Golden Claws:*** the episode starts with a scene of a meeting between Bunji Kuraki and Herbert Dawes which is only referred to in the book. Tintin later encounters an imprisoned Kuraki which is not depicted in the book. Captain Haddock does not start a fire on the life boat that he, Tintin and Snowy use to escape the Karaboudjan on.
- ***The Shooting Star:*** the part of Philippulus the Prophet is significantly reduced. He is seen at the start of the episode when Tintin reaches the observatory and when Tintin is having a 'nightmare'. These appearances were reduced and others, such as Philippulus' “occupation” of the Aurora's crow's nest, are completely missing. The Aurora's fuel stop in Akureyri, Iceland was likewise left out and Captain Chester is absent in the episode.
- ***The Secret of the Unicorn:*** the Great Dane, Brutus, is not shown. Also, when Haddock takes Tintin out of the latter's apartment to show him the painting of the Unicorn, someone is shown watching them and then breaking into Tintin's apartment, whereas in the book it is only revealed that there was a robbery when Tintin arrives home and finds his model Unicorn missing. Finally, a change was made to the scene in which Tintin is kidnapped and taken to Marlinspike Hall: rather than two unknown “delivery men”, as depicted in the book, it is the Bird brothers (Max and Gustav) themselves who kidnap him.
- ***Red Rackham's Treasure:*** the changes are made solely for time such as the only consequence of the press exposure is their meeting with Calculus. In addition, Tintin has a smooth voyage in the shark submarine as opposed to the book where Tintin is in peril when the vehicle is snarled with seaweed. Furthermore, the treasure hunters never return to the island to dig around a large wooden cross on a mistaken idea of where the treasure could be.
- ***The Seven Crystal Balls:*** the episode begins with the Seven Explorers of the Sanders-Hardiman Expedition finding the Mummy of Rascar Capac. Following the chronology of the books, Jolyon Wagg doesn't appear until The Calculus Affair, but as the TV episodes of The Calculus Affair, which aired before The Seven Crystal Balls, Jolyon's appearance is credible when the episodes are viewed in that order. Wagg replaced a notably minor character named Augustus who had the same role Jolyon had in the book

- *Land of Black Gold*: Mohammed Ben Kalish Ezab was given a more sympathetic and caring role and lets Tintin and Captain Haddock take his car whereas in the book, he doesn't let them take it. The role of Abdullah was downplayed, and doesn't seem to cry as much as he does in the book. Also, the Emir already knows who Dr. Müller's real name is, while in the novel he knows and calls him as Professor Smith and knows his actual name at the end of the book. The half-destroyed Marlinspike Hall was shown on TV, while in the book, it was a photo taken by Professor Calculus. And when Dr. Müller asks him if he wants to destroy Formula 14, he shows how much he loves his friends, while in the book he just merely states that he was not interested.
- *The Calculus Affair*: the Syldavian group who is also trying to abduct Professor Calculus is removed for simplicity. Also, in the original book, Calculus was kidnapped earlier in the story. In addition, Jolyon Wagg only appears twice in this episode while in the book he appeared four times. Also his entire family has been removed from the storyline.
- *The Red Sea Sharks*: the original book dealt with the topic of modern slavery, but the television episode was centered around smuggling of refugees: they are changed from Africans to Arabs. They were not meant to be sold, but killed after handing over all their money. Furthermore, while the Africans in the book volunteered to be simply stokers for the ship that Captain Haddock has command of, the television version makes a point of having them doing more sophisticated work on the ship (although this is implied in the book). Bab El Ehr himself is entirely deleted from the storyline; as a result, Dr. Müller's role is expanded, and he becomes the leader of the attempted coup d'état rather than just being one of Bab El Ehr's military commanders. Also, the scene in which the Mosquitoes bomb the armored cars is rewritten —in the book, Muller is safely inside the command bunker and talks to the Colonel via telephone, whereas in the TV version, Muller is in one of the vehicles and communicates via walkie-talkie. Jolyon Wagg is also absent and the last scene depicts the exploding firework in a chair, another trick from Abdullah.
- *Tintin in Tibet*: one notable omission from this episode is the stopover in New Delhi during the quest to save Chang. Also, the nightmare Tintin had and Chang calling him was seen, while it was not seen in the book.
- *The Castafiore Emerald*: unlike the book, when Castafiore arrives she still gives Captain Haddock the parrot Iago as a gift, but the parrot's part is significantly downplayed. As such, the bird does not

manage to pick up much of Haddock's verbal slang, sparing the Captain from further annoyance. And Bianca Castafiore does trip over the stair while in the book she does not. Miarka is much more friendlier to Tintin and Haddock and doesn't bite the Captain. Miarka's father is kind to Tintin and Haddock and doesn't try to throw a rock at Tintin like in the book, neither does he think Marlinspike hall's inhabitants have a deep hatred for him and the other gypsies. The scene when Thomson and Thompson confront the gypsies is shown.

- *Flight 714*: Rastapopolous and his gang use dynamite instead of explosives to destroy the statue as in the book. Also, Rastapopolous says that he was planning to shoot Dr. Krollspell, whereas in the book he merely says "eliminate", and does not reveal plans for the other crew members or the Sondinesians. In the end, the astroship drops Krollspell off in India; in the book it drops him off in Cairo (although the original French version also had Krollspell transported to India). The group is hypnotized after they get on the spaceship, this is perhaps more believable as the volcano was about to explode. Jolyon Wagg is deleted from this episode along with his family. Mik Kanrokitoff speaks proper English in this version.
- *Tintin and the Picaros*: Hergé presents a less naive Tintin who refuses to go with Haddock and Calculus to rescue Castafiore and the detectives, knowing it's a setup. He only joins them later, after his conscience gets the better of him. Many fans felt it was out of character for Tintin to refuse to go to South America. In the television episode, Tintin is all for rescuing his friends and goes with Haddock and Calculus early in the adventure. In the original comic, Tintin wore jeans throughout the book, which was in contrast with the plus-fours he had always worn previously. In the episode, his plus-fours have returned.

Tintin in America, *The Shooting Star* and *Red Rackham's Treasure* are the only stories to be told in one part instead of two.

In the second part of the stories, Tintin narrates some of the events of the first part at the beginning.

Throughout the books, Snowy is frequently seen to be "talking". It is understood that his voice is only heard through the "fourth wall", but this verbal commentary is completely absent in the television series. The only time it's maintained is in the ending of *Flight 714* and he "speaks" with Tintin's voice.

Stories not adapted

Three of the Tintin books were not included in the animated series. These were the first two (*Tintin in the Land of the Soviets* and *Tintin in the Congo*) and the final unfinished *Tintin and Alph-Art*.

6.2.4 Music

The underscore music and the main title theme for the series was written by composers Ray Parker and Tom Szczesniak. The music was recorded by engineer James Morgan. Excerpts from the score were released by Ellipse on CD and cassette in conjunction with Universal, on the StudioCanal label. It is now out of print in both formats, but is available on Spotify and YouTube.

6.2.5 Hergé's cameo appearances

Hergé, the creator of Tintin, makes a number of Hitchcock-like cameo appearances in the cartoon series —as he often did in the original books. Most of the time he is just a passing figure in the street, such as when he is checking his watch in *The Blue Lotus* or a reporter (*The Broken Ear*) or a technician (*Explorers on the Moon*). These brief appearances are not sporadic throughout the episodes, rather, he is featured in all of the episodes. His letter box can even be seen next to Tintin's in *The Crab with the Golden Claws*. Other cameos are less flattering: he is a gangster in *Tintin in America* and an inmate at the lunatic asylum in *Cigars of the Pharaoh*, along with his fellow artist and collaborator Edgar P. Jacobs.*[4]

6.2.6 Broadcasts and releases

Broadcasts

In Canada, the series originally aired on **Global**, **Family Channel**, and on **Radio-Canada** in Quebec, with reruns subsequently aired on **YTV** and **Teletoon Retro**. In the United States, the series originally aired on **HBO** with reruns subsequently aired on **Nickelodeon**. In the United Kingdom, the series originally aired on **Channel Four** on terrestrial television, and **Family Channel**, a channel based on **CBN's Family Channel** available through the original **Sky** system. It was later broadcast on **Sky One** until the show was purchased by **Five**. In Israel, the series was dubbed into Hebrew by **Elrom Studios**, and broadcast on the Israeli Channel 2, and later on **Israel Broadcasting Authority** (Channel 1). Children and Teenagers devoted shows. Tintin became very popular among kids and adults in Israel. The show was aired for several years, rerunning many times.

In Australia, the series was broadcast by the Australian Broadcasting Corporation as part of their **ABC Kids** programming block as well as on the **ABC2** digital channel

(5 April 1993 – 21 April 2006). It has been shown in its complete run at least twice, leading to screenings of the **Belvision Hergé's Adventures of Tintin**. As of October 2010, it is currently being aired on **Boomerang**. Later on, it stopped airing on TV in Australia. In New Zealand, the series was originally aired on **TV2** of **Television New Zealand** and **TV3**. It continued to re-run on TV2 and TV3 for a few years afterwards. It then featured on **Cartoon Network**. In South Africa, the series was broadcast by **KTV**, a daily children's programme, on **M-Net**. In India, the series was broadcast by **Cartoon Network** in the summer of 2000 with a Hindi dub by **Sound and Vision India**. The original run was followed by many reruns. **Doordarshan's DD National** and **Zee Alpha Bangla** also showed the series with the original Hindi dubbing. **Gemini TV** aired the series in **Telugu** around the same time as **Sabash Tintin**. On 2013, it returned on **Discovery Kids**, during Republic Day 2013, but with a new Hindi dubbing voice cast, produced by a different dubbing studio. In the Philippines, it was aired in **GMA-7** in the mid-1990s as part of the afternoon cartoon schedule.

Home video

Main article: **Tintin home video releases**

6.2.7 Voice artists

Persian

- Amir Houshang Zand - Tintin
- Nasrullah Medqalchi - Captain Haddock
- A. Afzali - Professor Calculus
- Kasra Kiani - Detective Dvpvn
- Sherwin Piece - Detective Dvpvnh

English

- Colin O'Meara – Tintin, Aurora radio operator, Harbour Master, Lieutenant Kavitch
- Susan Roman – Snowy
- David Fox – Captain Haddock, Sir Francis Haddock
- Wayne Robson – Professor Calculus
- Dan Hennessey – Thomson* [5]
- John Stocker – Thompson* [6]
- Julie Lemieux – Chang

- Maureen Forrester – Bianca Castafiore
- Yank Azman – additional voices
- Paul Haddad – additional voices
- Keith Knight – G. Bird
- Graham Halley – additional voices
- Denis Akiyama – Mitsuhirato, Bunji Kuraki, Tharkey
- Ho Chow – Mr. Lee, Cheng Li-Kin
- Peter Meech – Radio Announcer
- Chris Wiggins – Wang Chen-Yee
- Peter Wildman – Hector and Alfred Alembick

French

- Thierry Wermuth – Tintin
- Susan Roman – Milou
- Christian Pelissier – Capitaine Haddock
- Henri Labussiere – Professeur Tournesol
- Yves Barsacq – Déetective Dupont
- Jean-Pierre Moulin – Déetective Dupond

Dutch

- Michael Pas – Kuifje
- Luk De Koninck – Kapitein Haddock
- Bert Struys – Professor Zonnebloem
- David Davidse – Jansen
- Paul Codde – Janssen

Danish

- Søren Sætter-Lassen – Tintin
- Kjeld Nørgaard – Kaptajn Haddock - Rastapopoulos - Néstor - Dr Müller
- Lars Thiesgaard – Dupond og Dupont - Allan - Max Bjævermose - General Alcázar - Chang
- Henrik Koefod – Professor Tournesol - Oberst Sponsz - General Tapioca - Bab El Ehr - Mohammed Ben Kalish Ezab
- Vibeke Dueholm - Bianca Castafiore - Zorrino - Abdallah

Catalan

- Albert Trifol Segarra - Tintín
- Josep Maria Ullod - Capità Haddock
- Fèlix Benito - Professor Tornassol
- Jordi Varela - Dupond, Dupont^{*} [7]

Norwegian

- Åsleik Engmark – Tintin
- Trond Brænne

European Portuguese

- Carla Carreiro
- Carlos Macedo
- Frederico Trancoso
- Luís Barros
- Paulo Simões
- Rui de Sá
- Vitor Emanuel

Brazilian Portuguese

- Oberdan Júnior – Tintim
- Isaac Bardavid – Capitão Haddock
- Orlando Drummond – Professor Girassol
- Darcy Pedrosa – Detetive Dupond
- Márcio Simões – Detetive Dupont
- Paulo Flores – Rastapopoulos
- Selma Lopes – Bianca Castafiore

Swedish

- Mats Quiström – Tintin
- Kenneth Milldoff – Kapten Haddock, Rastapopoulos
- Dan Bratt – Professor Kalkyl
- Håkan Mohede – Dupond & Dupont, Nestor
- Anja Schmidt – Bianca Castafiore

Finnish

- Jarkko Tamminen – Tintti
- Pekka Lehtosaari – Kapteeni Haddock
- Antti Pääkkönen – Professori Teophilus Tuhatkauno
- Veikko Honkanen – Dupond & Dupont
- Rauno Ahonen – Rastapopoulos

Hungarian

- Bolba Tamás / Lippai László – Tintin
- Melis Gábor – Haddock kapitány
- Harsányi Gábor – Calculus Teofil professzor
- Barbinek Péter – Kováts
- Forgách Péter – Kovács
- Susan Roman – Ponpon

Japanese

- (Takeshi Kusao 1994–1995) (Kiyomi Asai 2002) (Natsumi Yanase 2001) (Daisuke Namikawa 2011) – Tintin
- (Tesshō Genda 2001–2002) – Captain Haddock
- (Keiichi Nanba 2002) – Rastapopoulos

Italiano

- S. Onofri – Tintin
- Gusso – Haddock
- Lopez – Girasole

Spanish (Spain-European)

- Juan D'Ors – Tintín
- José Ángel Juanes – Capitán Haddock
- Eduardo Moreno – Professor Silvestre Tornasol
- Francisco Andrés Valdivia – Hernández
- Miguel Ángel Varela – Fernández
- María Romero – Bianca Castafiore
- Raquel Cubillo – Bianca Castafiore (when singing)
- Pedro Sempson – Néstor
- Ángel Amorós – General Alcázar

Hindi**First Hindi dub**

- Nachiket Dighe – Tintin

Airdate: Summer 2000-2001
 Studio: Sound and Vision India
 Channel: Cartoon Network

Second Hindi dub

- Unknown voice – Tintin

Airdate: Republic Day 2013-Current
 Studio: Unknown
 Channel: Discovery Kids India

Vietnamese**Viet dub**

Channel: HTV3
 Studio: TVM Corp
 Airdate: January 20, 2014*[8]

- Trường Tân Lê – Tintin
- Quốc Tín Lâm – Captain Haddock, Sir Francis Haddock
- Hạnh Phúc Đặng – Professor Calculus
- Mỹ Ly Tất – Thomson
- Bá Nghị Tạ – Thompson
- Hoàng Khuyết Đặng – Chang
- Huyền Chi Võ – Bianca Castafiore
- Minh Triết Ngô / Thiện Trung – Radio Announcer
- Quang Tuyên Nguyễn – Rastapopoulos

6.2.8 Episodes

Running order of the TV Series as per original broadcast schedule

Season 1

1. **The Crab with the Golden Claws** (Part 1)
2. **The Crab with the Golden Claws** (Part 2)
3. **The Secret of the Unicorn** (Part 1)
4. **The Secret of the Unicorn** (Part 2)
5. **Red Rackham's Treasure**

6. Cigars of the Pharaoh (Part 1)
7. Cigars of the Pharaoh (Part 2)
8. The Blue Lotus (Part 1)
9. The Blue Lotus (Part 2)
10. The Black Island (Part 1)
11. The Black Island (Part 2)
12. The Calculus Affair (Part 1)
13. The Calculus Affair (Part 2)

Season 2

1. The Shooting Star
2. The Broken Ear (Part 1)
3. The Broken Ear (Part 2)
4. King Ottokar's Sceptre (Part 1)
5. King Ottokar's Sceptre (Part 2)
6. Tintin in Tibet (Part 1)
7. Tintin in Tibet (Part 2)
8. Tintin and the Picaros (Part 1)
9. Tintin and the Picaros (Part 2)
10. Land of Black Gold (Part 1)
11. Land of Black Gold (Part 2)
12. Flight 714 (Part 1)
13. Flight 714 (Part 2)

Season 3

1. The Red Sea Sharks (Part 1)
2. The Red Sea Sharks (Part 2)
3. The Seven Crystal Balls (Part 1)
4. The Seven Crystal Balls (Part 2)
5. Prisoners of the Sun (Part 1)
6. Prisoners of the Sun (Part 2)
7. The Castafiore Emerald (Part 1)
8. The Castafiore Emerald (Part 2)
9. Destination Moon (Part 1)
10. Destination Moon (Part 2)
11. Explorers on the Moon (Part 1)
12. Explorers on the Moon (Part 2)
13. Tintin in America

6.2.9 Reception

Rohit Rao of DVDTalk.com called the series “a fun adventure that employs a large cast of characters in a very effective manner.” *[9]

6.2.10 See also

- *List of French animated television series*
- *The Adventures of Tintin: The Secret of the Unicorn*
- *Blake and Mortimer*

6.2.11 Further reading

- Lofficier, Jean-Marc & Randy (2002) *The Pocket Essential Tintin* ISBN 1-904048-17-X

6.2.12 References

- [1] “Tintin finds his way to America’s HBO” . Baltimore Sun. Retrieved 25 August 2010.
- [2] Elsworth, Peter C. T. (24 December 1991). “Tintin Searches for a U.S. Audience” . *The New York Times*. Retrieved 25 August 2010.
- [3] “Popular Belgian comic-strip character 'Tintin' to get mega-boost on U.S. cable TV” . Baltimore Sun. Retrieved 25 August 2010.
- [4] Hergé's Cameo Appearances / Blond Man Spotting at tintinologist.org
- [5] “Dan Hennessey” . IMDB., credited for voice in 37 episodes
- [6] “John Stocker” . IMDB., credited for voice in 37 episodes
- [7] “Fitxa de doblatge Les Aventures de Tintín” (in Catalan). 25 July 2015.
- [8] Tintin on HTV.3
- [9] “The Adventures Of Tintin: Season One” . DVD Talk. Retrieved 6 December 2011.

6.2.13 External links

- *Les Aventures de Tintin en DVD* (2003) : issues 1,2,5,6
- *The Adventures of Tintin – 5-disc DVD set* (2003)
- Citel Video
- *The Adventures of Tintin* at the Internet Movie Database
- *The Adventures of Tintin* at TV.com
- Guide to screen adaptions of “Tintin” at Tintinologist.org

6.3 Tintin home video releases

This is a list of videos and DVDs produced for *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

The full series has been available three times on video, with individual episodes released by Lumière in 1994 and Mollin Video in 2000, while Anchor Bay released a series of five videos, containing four episodes on each (and five on the last one) in 2002–2003.

The series has also been released twice on Region 2 DVD by Anchor Bay, but unfortunately with no subtitles or extra features. The first was as an exclusive 5-disc DVD release for HMV with soundtracks in English, French and Spanish. The second was a general 10-disc release but with the soundtrack only in English. The 10-disc set is in the canonical order, although the limited edition 5-disc set places *The Blue Lotus* first (presumably from looking at the back of one of the books). On 10 October 2011, Anchor Bay re-released the series in a 5 disc DVD set and released it for the first time on Blu-ray, also in a 5 disc set. The Blu-ray features a 16:9 transfer that has been cropped from the 4:3 image.

In France, the full series has been available for years on video, produced by Citel. At the beginning of 2006, Citel also released the series on Region 2 DVD. The DVDs are packaged in two ways. In one packaging, there are 21 DVDs with one episode per DVD and audio in French and English but no subtitles. A full set was issued in a wooden box. The second packaging has two episodes on each DVD (3 on one). These have audio in French, English and Spanish and subtitles in the same three languages plus French for the hard of hearing. Some of them also have subtitles in Portuguese. Recently the series was issued as a partwork by Éditions Atlas in France, with an accompanying booklet featuring information about the episode and behind-the-scenes artwork.

In Canada, the series has been released on Region 1 DVD on two 5-disc box sets (with all discs individually available), with French and English language tracks with subtitles. Each DVD contains two episodes, arranged in two boxed sets of ten episodes each. *Tintin in America* is not planned for release. Except for the episodes which, joined together, form story arcs (*The Secret of the Unicorn/Red Rackham's Treasure*, *The Seven Crystal Balls/Prisoners of the Sun* and *Destination Moon/Explorers on the Moon*), the episodes have no specific order on the discs. It is more French than English; for on-screen text, English subtitles automatically appear. The Canadian editions were released in the US on 18 August 2009.

In New Zealand & Australia, a 6-disc DVD box set of the series was released by Madman Entertainment in 2004, in the order in which the comics were released. The first three discs had four episodes, the last three had three episodes. Each disc comes with information on the comic

books, character profiles, and no subtitles.

In India, the series has been released on both DVD and VCD by Moser Baer Home Entertainment once before. Now the series is available in two formats on DVD and VCD from Eagle Home Entertainment. First is the boxed format, in which there are 21 DVDs with one episode per DVD and audio in English with English subtitles. The full set was issued in a wooden box as part of 80th anniversary celebration by Eagle. The second format is individual episodes sold separately with audio in English with English subtitles. The DVDs are region free in both cases.

In Spain, it has been distributed on DVD by Selecta Visión. The tracks included are Spanish (Castilian, different from the Latin America dub), Catalan and French. Recently, Selecta Visión has re-released the series in Blu-ray, with the same audio tracks, but in 5.1 quality instead of stereo.

In Brazil, the series has been released on DVD in July 2008. Each season has been released separately on 3 boxsets. There's also a special deluxe collector's edition boxset with all 39 episodes on 9 discs. The series has been released by Log On Multimedia and the region-free DVDs contains audio in English and Portuguese and subtitles in Portuguese.

In Germany, a Video version was distributed in the 1990s by ATLAS Film. In 2004 it was released on Region 2 DVD, on two 4-disc box sets (with all discs individually available), with German and French language tracks. In 2005 a anniversary edition, with all 39 episodes on 8-disc's came out.

On 11 May 2011, Shout! Factory and Vivendi Entertainment announced that they had acquired the rights (under license from Nelvana) to release the series on DVD in Region 1.* [1] They have subsequently released the first two seasons on DVD* [2]* [3] The third and final season was released on 21 August 2012.* [4]

6.3.1 Region 1

- Season 1, 22 November 2011* [5]
- Season 2, 20 March 2012* [6]
- Season 3, 21 August 2012* [7]

6.3.2 Europe Complete Series Set

A limited edition of Ellipse-Nelvana's *The Adventures of Tintin* TV cartoon series was released as its HMV exclusive in Europe by Anchor Bay Entertainment. It contains all 21 full-length episodes on 5 DVDs.

Disc 1

- The Blue Lotus (50 minutes)
- Tintin in America (25 minutes)
- The Broken Ear (50 minutes)
- Cigars of the Pharaoh (50 minutes)

Disc 2

- The Black Island (50 minutes)
- King Ottokar's Sceptre (50 minutes)
- The Crab with the Golden Claws (50 minutes)
- The Shooting Star (25 minutes)

Disc 3

- The Secret of the Unicorn (50 minutes)
- Red Rackham's Treasure (25 minutes)
- The Seven Crystal Balls (50 minutes)
- Prisoners of the Sun (50 minutes)

Disc 4

- Land of Black Gold (50 minutes)
- Destination Moon (50 minutes)
- Explorers on the Moon (50 minutes)
- The Calculus Affair (50 minutes)

Disc 5

- The Red Sea Sharks (50 minutes)
- Tintin in Tibet (50 minutes)
- The Castafiore Emerald (50 minutes)
- Flight 714 (50 minutes)
- Tintin and the Picaros (50 minutes)

6.3.3 Australian 75th Anniversary Set

Contains six discs. The episodes are viewed in the same way as the comics are released. With the exception of *Tintin in the Land of the Soviets*, *Tintin in the Congo* and *Tintin and Alph-Art*, all episodes are released. The first three discs have four episodes, the last three have three.

6.3.4 References

- [1] The Adventures of Tintin DVD news: DVDs Planned for The Adventures of Tintin (1991) | TVShowsOnDVD.com
- [2] The Adventures of Tintin DVD news: Press Release for The Adventures of Tintin – Season 1 | TVShowsOnDVD.com
- [3] The Adventures of Tintin DVD news: Box Art for The Adventures of Tintin – Season 2 | TVShowsOnDVD.com
- [4] The Adventures of Tintin DVD news: Announcement for The Adventures of Tintin – Season 3 | TVShowsOnDVD.com
- [5] “The Adventures of Tintin - Season 1” . TV Shows on DVD. 22 November 2011. Retrieved 12 July 2015.
- [6] “The Adventures of Tintin - Season 2” . TV Shows on DVD. 20 March 2012. Retrieved 12 July 2015.
- [7] “The Adventures of Tintin - Season 3” . TV Shows on DVD. 21 August 2012. Retrieved 12 July 2015.

Chapter 7

Documentaries

7.1 I, Tintin

I, Tintin (French: *Moi, Tintin*) is a Franco-Belgian film which premiered in the Paris cinema as a feature presentation in 1975.^{*[1]*[2]} Made in semidocumentary style and mixing interviews with *The Adventures of Tintin* creator Hergé with real historical events and news stories edited together with animated *Adventures of Tintin* clips, narrated by Belgian news correspondent, Gérard Valet. The film was produced by Belvision Studios and Pierre Films in cooperation with the Franco-Belgian Ministry of Culture (Ministère de la Culture Française de Belgique).

7.1.1 VHS and DVD Release

A VHS was released in French, and it was released on DVD in 2007 in a double pack with *Tintin et Moi*, released by Madman Entertainment. It included an interview with Michael Serres, a short film called “The Secret of the Clear Line” and a menu-based Hergé biography.

7.1.2 References

[1] BFI | Film & TV Database | MOI, TINTIN (1975)

[2] I, Tintin (1980) - IMDb

7.1.3 External links

- *Moi, Tintin* at the Internet Movie Database

7.2 Tintin and I

Tintin and I (French: *Tintin et moi*) is a 2003 documentary by Anders Høgsbro Østergaard, about Belgian writer-artist Georges Remi, better known as Hergé, and his creation Tintin. The film is a co-production of Denmark, Belgium, France, and Switzerland.

The film is based on Numa Sadoul's revealing interviews with Hergé from the 1970s, and goes into detail about

Hergé's life and how the success of Tintin affected it. The film is based strongly around Hergé's experiences and state of mental health leading up to the writing of *Tintin in Tibet*, often heralded as Hergé's most personal album. The history of Tintin is examined through Hergé's life and the way that he was affected by the growing popularity of his character.

7.2.1 Theme

The underlying theme of the film is the way that Hergé's private life affected his work; for example, *Bianca Castafiore* is a subconscious (or perhaps conscious) reflection of Georges' first wife, Germaine, and the way that *Captain Haddock* responds to her reflects the way Georges often felt towards his wife. Specifically, the mothering instinct that Germaine had toward him is shown most explicitly in *The Castafiore Emerald*. The subject of religion is also discussed, including Georges' gradual disillusioned view of the Catholic church, and the opposition he came up against due to Wolff's sacrifice in *Explorers on the Moon*. The influence of Chang on Georges' work is also highlighted, using reconstructed footage and actual archive footage of their meeting in 1934.

7.2.2 Format

Technically, the film employed an choice of graphic effects to “re-animate” video footage of Hergé speaking, to match up with the audio being played (from the interviews conducted with Sadoul). Panels from the albums were also animated to allow movement through them, the plane crash from *Tintin in Tibet* and the Shanghai street scene from *The Blue Lotus* both being used in such a manner. Interviews are reconstructed using actors, but the viewer never sees their faces; hands and arms are used, holding the albums, flicking through them, drinking tea and the like.

7.2.3 Broadcast

The film has been broadcast in the UK on BBC Four^{*}[1] and in the US on PBS.^{*[2]}

7.2.4 DVD releases

In Australia, Madman Entertainment released a DVD version of *Tintin and I* in 2007, packaged with *I, Tintin*, an interview with Gérard Valet, a short film called *The Secret of the Clear Line* and a menu-based Hergé biography.

7.2.5 External links

- *Tintin et moi* at the Internet Movie Database

7.2.6 References

[1] “BBC Four - Tintin and Me” . BBC. Retrieved 29 December 2011.

[2] “PBS - Tintin and I” . PBS. Retrieved 29 April 2015.

Chapter 8

Video games

8.1 Tintin on the Moon

Tintin on the Moon is a video game loosely based on the *Destination Moon* and *Explorers on the Moon* comic books from *The Adventures of Tintin*, the series by Belgian cartoonist Hergé. It is a first person shoot 'em up/side scroller and the first *Tintin* video game.

8.1.1 Summary

This video game was originally made by Infogrames for various home platforms in 1987 and was converted to MS-DOS by Probe Entertainment in 1989. The game's storyline is based loosely on the plot of the *Destination Moon* and *Explorers on the Moon* comics from the series. The object of the game is to land on the moon, while avoiding asteroids and thwarting enemies within the rocket.

Tintin on the Moon was the first PC game to feature the character Tintin.

8.1.2 External links

- *Tintin on the Moon* at MobyGames
- *Tintin on the Moon* at World of Spectrum
- *Tintin on the Moon* at the Internet Archive

8.2 Tintin in Tibet (video game)

Tintin in Tibet is a video game based on *Tintin in Tibet* from the series *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. Was one of a series of two games released, the other being *Prisoners of the Sun*. It was released for PC (MS-DOS and Windows 95), Super NES, Game Boy, Game Boy Color and the Sega Mega Drive by the late 1995.

8.2.1 Release dates

- *Tintin in Tibet* for Sega Mega Drive – 1995

- *Tintin in Tibet* for Game Boy – 1995
- *Tintin in Tibet* for Sega Game Gear – 1995
- *Tintin in Tibet* for Super NES – December 1995
- *Tintin in Tibet* for PC – 1996
- *Tintin in Tibet* for Game Boy Color – 2001

8.2.2 External links

- The Cult of Tintin at [Tintinologist.org](#)
- *Tintin in Tibet* at [MobyGames](#)
- *Tintin in Tibet* at [Gamefabrique](#)

8.3 Prisoners of the Sun (video game)

Prisoners of the Sun is a video game based on *The Seven Crystal Balls* and *Prisoners of the Sun* from the series *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It was released for the SNES, Windows, Game Boy and Game Boy Color by the late 1997 and 2000.*[1]

8.3.1 Gameplay



The beginning of the first level

Prisoners of the Sun is a Platform game. The player controls the character Tintin around obstacles and through challenges to complete the various levels of the game. The gameplay and animation of this game is similar to Infogrames previous release, *Tintin in Tibet*, which was released in 1995.

8.3.2 Release dates

It was released in 1997 for PC, SNES and Game Boy and later re-released in 2000 for Game Boy Color.*[1]

8.3.3 External links

- Prisoners of the Sun video game at Tintinologist.org

8.3.4 References

- [1] “Tintin: Prisoners of the Sun” . GameFAQs.com. Archived from the original on 26 December 2010. Retrieved 8 February 2015.

8.4 Tintin: Destination Adventure

Tintin: Destination Adventure is a video game loosely based on the series *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. It was released for Microsoft Windows and PlayStation in Europe in late 2001.

8.4.1 Gameplay

The gameplay is similar to the previous two Tintin games (*Prisoners of the Sun* and *Tintin in Tibet*), with the exception in some parts where the player can operate vehicles. Aside from this the only other enhancement is the use of full 3D for the game.

The places visited in the game are from

- The Black Island
- Red Rackham’s Treasure
- The Land of Black Gold
- Explorers on the Moon
- Flight 714 to Sydney

8.4.2 Availability

The game was never released in the United States and the PlayStation version can only be played on U.S. machines with a modchip. The Windows version works on any PC

with the correct requirements. In the UK there were a very limited number of these released, the most common available title being the French “Objectif Adventure”, although the only difference is the games inlays, as the disk and manual are multi-lingual and the same in all European versions, the English written “Destination Adventure” is a very rare and sought after title by collectors.

8.4.3 Release dates

- *Tintin: Destination Adventure* for PlayStation - September, 2001
- *Tintin: Destination Adventure* for Windows - November, 2001

8.4.4 External links

- *Tintin: Destination Adventure* on Amazon.fr
- The Cult of Tintin at Tintinologist.org

8.5 The Adventures of Tintin: The Secret of the Unicorn (video game)

This article is about the video game. For the film, see *The Adventures of Tintin (film)*. For the comic series, see *The Adventures of Tintin*.

The Adventures of Tintin: The Secret of the Unicorn (known as *The Adventures of Tintin: The Game* in North America) is a 2011 action-adventure, platforming video game based on the film *The Adventures of Tintin: The Secret of the Unicorn*, which is based on the series *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé. The game was released for Microsoft Windows, Nintendo 3DS, PlayStation 3, Wii and Xbox 360 on 21 October 2011 in Europe, on 1 December in Australia and on 6 December in North America.*[1]*[2] The game was developed by Ubisoft Montpellier, working in collaboration with the producers of the film, and published by Ubisoft.*[5] The iOS, Android and Symbian^3 versions were published by Gameloft and released on the App Store and Android Market on 31 October 2011,*[3] and on the Ovi Store on 11 January 2012.*[4]

8.5.1 Gameplay

The game is predominantly a 2D platformer with puzzle elements, although there are several other level types; flying levels where the player controls a Beechcraft, driving levels where the player controls a motorcycle and sword fighting levels. The player controls Tintin for the

majority of the game, although in some sections, Snowy can be controlled, and in the final battle, the player controls Captain Haddock. Snowy has the ability to follow Tintin's scent, as well as the scent of other humans and creatures, and can also scare harmful creatures away with a bark. Tintin can punch enemies and climb ladders. Whereas Tintin can only attack using punches, Haddock can also use a sword to fight. The game also includes an offline co-op mode set in Captain Haddock's nightmares, where Tintin, Haddock and Bianca Castafiore (each controlled by a different player, or by the same player at different times) must combine their unique abilities to complete each level.



The two different graphical and gameplay styles; the top image shows the 2D platform based nature of the console versions of the game, the bottom image shows the 3D stealth elements of the iOS and Android versions.

In the iOS and Android versions, there are several gameplay differences. For example, the game doesn't include the 2D side-scrolling views. Instead, it uses a 3D third-person perspective throughout. The player can press and hold the "sprint" button to run, and the "stealth" button to crawl silently. The player cannot attack directly, but can tap and swipe buttons on the screen to perform attack moves. In the Sir Francis levels, the player is able to fire cannons and sword fight. Sword fights are played using a side-view, and are controlled by means of finger swipes on the touchscreen. The game also incorporates stealth levels and quick time events.

8.5.2 Plot

The console versions of the game have a slightly different plot than the iOS, Android and Symbian³ versions.

Console versions

A sea plane carrying Tintin (voiced by Adam Howden), Captain Haddock (Lewis Macleod), and Tintin's dog Snowy is flying through a thunderstorm when it is hit by lightning and crash lands in a desert, knocking all three unconscious.

The game then flashbacks to the previous day, where Tintin and Snowy are looking around a market. Tintin purchases a model ship, which another man tries to purchase from him, but fails. The man who sold it to Tintin then brings him to a ship expert, who tells Tintin that the ship is a model of the *Unicorn*, a galleon which belonged to Sir Francis Haddock. From a book given to him by the expert, Tintin learns that the ship (which was a part of Charles II's fleet) was on its way from Barbados to Europe when it was attacked by pirate Red Rackham. Rather than allow *The Unicorn* to be boarded, Sir Francis scuttled the ship and fled.

Tintin takes the model to a back alley to examine it, finding a scroll hidden inside, which contains a strange poem about three ships. Suddenly, he is attacked by some men, who steal the ship, but not the scroll. Tintin is able to use Snowy to follow the scent of one of the men, leading to Marlinspike Hall. There, he meets the man who had attempted to get the boat in the market, one of the Bird brothers. The brothers chase after Tintin, attempting to get the scroll, but they are knocked unconscious by a man named Allan (Timothy Watson) and his men. Allan then knocks Tintin unconscious as well.

Tintin wakes up on a ship, the *Karaboudjan*, but is freed by Snowy. Realising that Allan has stolen the scroll, Tintin sets out to find him. However, he inadvertently climbs into the cabin of the original captain of the ship, who gives Tintin directions on how to find Allan. Tintin confronts Allan, who reveals that he is in possession of both Tintin's scroll and the second scroll, and that the former captain is a member of the Haddock family, an ancestor of Sir Francis. Tintin manages to get the scrolls from Allan and brings them to Haddock, who agrees to tell Tintin the story of his ancestor.

The *Unicorn* was an enormous galleon that transported goods from various places to Europe. When it was attacked by Red Rackham, it was carrying gold, coins, diamonds and other precious treasure, which Rackham had hoped to steal. However, as Haddock re-enacts the sword fighting of his ancestor, he destroys some electric cables, setting fire to the cabin, which ultimately causes the ship to sink. Tintin, Snowy and Haddock manage to escape and climb onto a seaplane.

The game then picks up where the first scene left off, as Tintin, Haddock and Snowy wake up in the desert. Two men approach them in a motorcycle with a side car. They are Allan's men, and plan to bring Tintin to the city of Baghar to meet with Allan's "boss." However, Haddock knocks them unconscious and he, Tintin and Snowy steal

their motorcycle and head to Baghar to continue their quest to stop Allan. In Bagghar, they discover that **Omar ben Salaad** (Waleed Elgadi) has the third model *Unicorn*. After getting into his palace, they meet Bianca Castafiore, who is staging a concert there. Tintin finds out that Salaad wants to get the third scroll, and that he is in fact Allan's boss. After a fight with Allan, Tintin gets the third scroll and heads off to **Brittany**, where he and Haddock earlier identified as Sir Francis' hideout. Learning that the scrolls contain the coordinates of the treasure of Red Rackham, Tintin and Haddock plan to head there, but Haddock is kidnapped by Allan, who uses him as a hostage to get the scrolls. After rescuing Haddock, Tintin discovers that the treasure is hidden within Marlinspike Hall. There they find the treasure and **Thomson** and **Thompson** arrest Allan and his men.

Mobile versions

Tintin purchases a model ship from a stall, when another man approaches him and offers to buy the ship from him. Tintin refuses to sell it, however. The stall owner tells Tintin the man's name is Sakharine (**Alec Newman**), and that he has come to the market a lot over the last few weeks to buy antiquities. Shortly afterwards, the ship is stolen from Tintin, so he and Snowy decide to head to Sakharine's home, Marlinspike Hall, to investigate. Tintin finds what he initially thinks to be his stolen ship, but soon realizes that the one he has found is slightly different from his.

On the way home, he is kidnapped and taken aboard the *Karaboudjan*, a steam ship heading for Baghar, a city located in **North Africa**. Tintin escapes from his cell and meets Captain Haddock, the original captain of the ship, who has been imprisoned by Sakharine after he took over the ship and bribed Haddock's crew into working for him. Haddock helps Tintin and Snowy escape, but as they are at sea in a **lifeboat**, they are attacked by a seaplane sent by Sakharine. The attack fails and Tintin is able to damage the plane. Tintin and Haddock hold the pilot captive and fly away, but crash-land in the desert after the plane is struck by lightning. As they travel through the desert, Haddock tells Tintin about his ancestor Sir Francis Haddock, who was the captain of the *Unicorn*, a galleon that was attacked by Red Rackham, who wanted Haddock's treasure. Rather than allow the ship to be boarded, Haddock decided to scuttle it and escape in a life-boat.

Tintin and Haddock eventually fall unconscious in the desert. Tintin wakes up to find himself in Fort Salaad, an outpost a few days away from Baghar. There he meets Lt. Hank Morris, who tells Tintin that Haddock, who had been angry and violent, is currently in the barracks unconscious. Tintin asks Hank's permission to use the **telegraph**, sending a message before joining some soldiers on a caravan to Baghar with Haddock and Snowy.

There, Sakharine has joined an **opera** owned by a rich

man named Omar ben Salaad, who has the third miniature ship, which is hidden in his opera house. Having received Tintin's telegram, Thomson and Thompson prepare an arrest outside the opera house, while Tintin and Haddock sneak in. Tintin makes it to the walkways under the ceiling and finds that one of Haddock's old crewmen has gotten the miniature ship. Haddock reveals himself to Sakharine and challenges him to a fight. Chaos ensues on the stage and walkways. They fight across the stage, much to the surprise of Ben Salaad and the audience. Tintin defeats Sakharine's crew, and jumps off the walkway down onto the stage to help Haddock. Snowy pursues Sakharine's pet crow and holds on to its feet, getting the miniature ship in the process. Sakharine attempts to kill Tintin, but Haddock hits him in the head, knocking him unconscious. Tintin, Haddock and Snowy all receive a loud **applause** from the audience.

After hearing Tintin, Haddock and Snowy's story, Salaad gives them the ship and the scroll, telling them that they can take it with them to find the treasure, and thus giving Tintin and Haddock an excuse for another adventure.

8.5.3 Critical Reception

The PC, Xbox 360, PlayStation 3, Nintendo 3DS and Wii versions of the game received mixed reviews. The iOS and Android version, however, received extremely positive reviews.

On GameRankings, the game holds a score of 45.00% for Wii, based on two reviews;* [6] 64.65% for Xbox 360, based on thirty reviews;* [7] 64.61% for PS3, based on eighteen reviews;* [8] 64.67% for 3DS, based on three reviews;* [9] and 87.60% for iOS, based on five reviews.* [10] On Metacritic, it holds scores of 59/100 for PS3, based on twenty-seven reviews;* [11] 63/100 for Xbox 360, based on thirty-five reviews;* [12] and 56/100 for 3DS, based on eight reviews.* [13]

Marty Silva of **1UP.com** was highly critical of the game, awarding it a D and describing it as “a frontrunner for Worst Game of 2011” and “a master class in failure”. He wrote that “the game puts players through a handful of scenarios that repeat themselves over the course of the longest two and a half hours you'll ever spend” and “the levels unfold with a spectacular lack of sophistication.”* [14] GameSpot's Mark Walton was also unimpressed, scoring the game 5 out of 10 and criticizing the platforming core gameplay as too easy, although he praised the co-op mode. He concluded that “you can sit back and coast through [the game] without even thinking, and the somewhat interesting story is little compensation. Repetitive levels and overly simple puzzles just add to the game's troubles. *The Adventures of Tintin: The Secret of the Unicorn* is another game to add to the pile of movie tie-in games that missed that mark, and it's a failed opportunity to do something great with a well-loved character.”* [17]

GamesRadar's Leif Johnson was slightly more comple-

mentary, scoring the game 3 out of 5. He also criticized it as too easy and referred to the non-platforming levels as “forced variety [...] these sequences thrive more on tedium than challenge, and at best they’re a distraction from the superior platforming.” However, he was impressed with the co-op mode.*[18] *Edge* scored the game 6 out of 10, praising the 2D platforming sequences and the graphics, but, like GamesRadar, they criticized the developers’ attempts to mix up the gameplay by adding different types of levels. They also found the game too short and shallow; “unlike the contours of Hergé’s timeless stories, there’s no hidden treasure to be found beneath its dazzling veneer.” * [15] IGN’s Alex Simmons scored the game 6.5 out of 10, writing that “*Tintin* only has itself to blame for its shortcomings: for every exciting moment there’s a turgid interlude which drags the overall experience down. While these distractions are more tedious bore than hair-pulling aggravation there’s no doubt their omission would’ve made for a tighter and ultimately better game. By shoe-horning variety into the game it loses its focus, which combined with silly game design decisions—the dogfights really should’ve been left on the drawing board—and a handful of game-breaking bugs—*Tintin* crashed on more than one occasion during review—it’s hard to recommend this to anyone other than diehard fans of both the comics and the movie.” * [19] Christian Donlan of Eurogamer was a little more impressed, scoring the game 7 out of 10 and calling it “clever and deeply charming.” However, as with GamesRadar, *Edge* and IGN, he criticized the non-platforming levels; “all of these interludes provide a little variety, but they’re unconvincing in execution and a bore to play through.” * [16]

The iOS and Android version of the game received generally positive reviews from critics. AppSpy’s Andrew Nesvadba scored the iOS version 4 out of 5, arguing that “Not only does it bring the aesthetics of the film to life, it pursues fresh and interesting avenues for gameplay (who’d have honestly expected *Cut the Rope* style puzzles to crop up?) without compromising the integrity of the story it seeks to convey. A great pick up for fans of the series and those after a tight action-adventure title for the holidays.” * [21] Dan Lee of 148Apps scored it 4.5 out of 5, calling it “an extremely enjoyable game that manages to combine multiple genres, yet never feels messy.” * [20] Slide to Play’s Parisa Vassei scored it 4 out of 4, calling it “a high-quality game. It boasts truly stunning graphics, stable gameplay, and a rich, immersive experience.” * [3] Gamezebo’s Mike Thompson scored it 5 out of 5, stating that “Gameloft’s pulled out all the stops this time, and the result is a masterpiece of an adventure game, one that combines the point and click adventure elements with the best uses of an iOS device’s attributes.” * [22]

8.5.4 References

- [1] “The Adventures of Tintin: The Secret of the Unicorn (Xbox 360)”. GameSpy. Retrieved October 17, 2013.
- [2] “The Adventures of Tintin: The Secret of the Unicorn (PlayStation 3)”. GameSpy. Retrieved October 17, 2013.
- [3] Parisa Vassei (15 December 2011). “The Adventures of Tintin Review” . Slide to Play. Retrieved 7 July 2013.
- [4] David Gilson (16 January 2012). “Review: The Adventures of Tintin” . All About Symbian. Retrieved 13 February 2014.
- [5] “The Adventures of Tintin: The Game” . GameFAQs. 2011. Retrieved 31 January 2015.
- [6] “The Adventures of Tintin: The Game (Wii)”. GameRankings. Retrieved 8 July 2013.
- [7] “The Adventures of Tintin: The Game (Xbox 360)”. GameRankings. Retrieved 8 July 2013.
- [8] “The Adventures of Tintin: The Game (PS3)”. GameRankings. Retrieved 8 July 2013.
- [9] “The Adventures of Tintin: The Game (3DS)”. GameRankings. Retrieved 8 July 2013.
- [10] “The Adventures of Tintin: The Game (iOS)”. GameRankings. Retrieved 8 July 2013.
- [11] “The Adventures of Tintin: The Game for PlayStation 3” . Metacritic. Retrieved 8 July 2013.
- [12] “The Adventures of Tintin: The Game for Xbox 360” . Metacritic. Retrieved 8 July 2013.
- [13] “The Adventures of Tintin: The Game for 3DS” . Metacritic. Retrieved 8 July 2013.
- [14] Marty Silva (9 December 2011). “Review: The Adventures of Tintin is a Master Class in Failure” . 1UP.com. Archived from the original on 26 February 2013. Retrieved 19 November 2014.
- [15] “The Adventures Of Tintin: The Secret Of The Unicorn review” . Edge. 7 November 2011. Retrieved 25 January 2012.
- [16] Christian Donlan (22 November 2010). “The Adventures of Tintin: The Secret of the Unicorn Review” . Eurogamer. Retrieved 25 January 2012.
- [17] Mark Walton (10 November 2011). “The Adventures of Tintin: The Secret of the Unicorn Review” . GameSpot. Retrieved 7 July 2013.
- [18] Leif Johnson (24 June 2012). “The Adventures of Tintin: The Game review” . GamesRadar. Retrieved 7 July 2013.
- [19] Alex Simmons (8 December 2011). “The Adventures of Tintin Review” . IGN. Retrieved 7 July 2013.
- [20] Dan Lee (19 December 2011). “The Adventures of Tintin – The Game Review” . 148Apps. Retrieved 7 July 2013.
- [21] Andrew Nesvadba (19 December 2011). “The Adventures of Tintin – The Game Review” . AppSpy. Retrieved 7 July 2013.
- [22] Mike Thompson (20 December 2011). “The Adventures of Tintin Review” . Gamezebo. Retrieved 7 July 2013.

8.5.5 External links

- Official Site
- iTunes Download

Chapter 9

Other media and memorabilia

9.1 The Mystery of the Blue Diamond

Tintin in India: The Mystery of the Blue Diamond, is a 1941 Belgian theatre piece in three acts written by Hergé and Jacques Van Melkebeke. It features Hergé's famous character, Tintin, and covers much of the second half of *Cigars of the Pharaoh* as Tintin attempts to rescue a stolen blue diamond. The events of the story occur within the chronology of Tintin stories, between *The Crab with the Golden Claws* and *The Shooting Star*.

9.1.1 History

Van Melkebeke wrote the first and third act, with Hergé writing the second act. This was the first time that Hergé worked so closely with another author to write one of his works. The play was performed at the Théâtre Royal des Galeries in Brussels, directed by Paul Riga, and found success with the public. The script of the play is unfortunately lost.*[1]

It is possible that the inspiration for the diamond from the story is the Hope Diamond ("le bleu de france").

9.1.2 List of characters and cast

In order of appearance:

- Prime Minister Badapour: Reginald Dourka Romane
- Durant and Durand: Marcel André —the two detectives commonly known (in English) and Thomson and Thompson. Here they are introduced by name for the first time —as "Durant and Durand"; although they were later renamed "Dupont and Dupond." *[2]
- Dr. Mickey Nickolson: Georges Keppens
- Ms. Nickolson: Nelly Corbusier
- The Maharajah of Padakhore: Franz Joubert

- Mr. Chippendale (archaeologist): Paul Riga
- Madame Chippendale: Christiane Wéry
- Viscount Koulancy, Ambassador of Ruritania: Paul Saussus
- Tintin : Jeanne Rubens
- Fakir Caudebathimouva Thoubva: Dara Gee
- Maharaja's servant: Jean Dusart
- Rampura Lieutenant: Dara Gee

9.1.3 Synopsis

Act one

Pedakhore Palace, India. The Maharaja and the invited persons enter: The Ambassador to Syldavia Count Koulansky, Doctor Nicholson and his wife, and the nearly deaf archaeologist Chippendale accompanied by his wife. A telegram announces the arrival of Tintin. Count Koulansky is delighted. Since the affairs surrounding *The Sceptre of Ottokar*, Tintin is popularly considered a hero in Syldavia. A young reporter arrives and the soirée commences. Caudebathimouva Thoubva is to demonstrate hypnotism, followed by a large Indian ballet. At the end of the soirée, the Maharaja has prepared a presentation for those invited on the celebrated blue diamond. However, it is revealed that the diamond has disappeared. Tintin concludes that the thief is amongst the invited. Durant and Durand investigate, but without success. Tintin suggests that those to be questioned continue with him on the voyage to Syldavia aboard the *Rampura*.

Act two

Aboard the *Rampura*, Tintin questions those who were at the events of the night before, but one of the servants of the Maharaja has departed. Tintin decides to send a telegram before the boat arrives in Syldavia.

Act three

In the medieval hall of the Chateau of Syldavia, Tintin, with the use of his telegram, catches the thief.

9.1.4 References

Notes

- [1] Sadoul 1975, p. 143; Thompson 1991, pp. 132–133,142; Lofficier & Lofficier 2002, pp. 148–149.
- [2] Thompson 1991, p. 52; Lofficier & Lofficier 2002, p. 31; Assouline 2009, p. 42; Peeters 2012, p. 65.

Sources consulted

- Tintinologist.com
- Assouline, Pierre; Ruas, Charles (2009). *Hergé: The Man Who Created Tintin*. Oxford University Press, USA. p. 218. ISBN 978-0-19-983727-4.
- Lofficier, Jean-Marc; Lofficier, Randy (2002). *The Pocket Essential Tintin*. Harpenden, Hertfordshire: Pocket Essentials. ISBN 978-1-84243-226-6.
- Peeters, Benoît (2012). *Hergé: Son of Tintin*. Tina A. Kover (translator). Baltimore, Maryland: Johns Hopkins University Press. ISBN 978-1-4214-0454-7. (First published 2002.)
- Sadoul, Numa (1975). *Tintin et moi: entretiens avec Hergé [Tintin and I: Interviews with Hergé]* (in French). Casterman. ISBN 978-2-08-080052-7.
- Thompson, Harry (1991). *Tintin: Hergé and His Creation*. London: John Murray Publishers Ltd. ISBN 978-1-84854-672-1.

9.2 Le Thermoziéro

Le Thermoziéro is an abandoned comics project at one point considered for Hergé's *The Adventures of Tintin* series, and then, later, for his *Jo, Zette and Jocko* series.

9.2.1 History

In 1960, Hergé began developing a plot line on the basis of a December 1957 article from *Marie-France*. Written by Philippe Labro, the article was titled “La Peur qui vient du futur” (“The Fear of the Future”) and told the story of two American families who had been exposed to high levels of radioactivity after breaking a pill.*[1] He jotted down a number of notes about the proposed story:

A bottle (or some other object) containing a deadly substance (atomic pills? See *Marie-France*) has been carried off (by mistake) by someone. Tintin pursues the fellow and finds him just as the substance in question is about to unleash its damaging effects.*[2]

He turned the project over to staff at Studios Hergé to work on, with the cartoonist Greg developing two plot synopsis for two stories, *Les Pilulues* (“The Pills”) and *Tintin et le Thermoziéro* (“Tintin and the Thermozero”).*[2] Hergé took the latter project and produced eight pencil sketches for it.*[3] However, Hergé was uncomfortable with working on a story already plotted out by someone else, commenting that:

I felt like a prisoner in a straitjacket unable to get out. Personally, I need to be constantly surprised by my own inventions. Besides, my stories are always created in the same way. I know my starting point, and I know more or less where I want to end up, but the route I take to get there depends on my whim of the moment.*[2]

According to Hergé biographer Benoît Peeters, the problem with Greg's outlines was that he had “absorbed the style of *The Adventures of Tintin* to the point of imitating it.” *[2]

Unwilling to abandon a good idea, Hergé planned to make *Le Thermoziéro* the plot of the third filmed adventure of Tintin but once again, this did not take place.

Bob de Moor, Hergé's assistant, was asked to change the synopsis and make it the sixth *Jo, Zette and Jocko* adventure. After a few sketches were made this project fell through as well, as Hergé asked Bob de Moor to modernize *The Black Island* instead.

9.2.2 Synopsis

On a rainy day, Haddock, Tintin and Calculus have a car accident with a German they had had words with a few minutes before. Tintin, ready to help people, draws him out of his car and covers him with his coat. Surprisingly, many people try to put the man in their own car before the ambulance arrives. He hides an object in Tintin's coat without anyone's knowledge. Finally, the ambulance arrives and everyone goes home. Back at the hotel, Calculus decides to bring Tintin's coat to the laundry. A few days later, Tintin and the Captain discover that everyone present at the accident has been burgled. Apparently, the people behind all this are looking for an item that previously belonged to the victim. The next day, Haddock is kidnapped and the message for the ransom is “Haddock for the item”. A meeting is set in Berlin. Though unaware of what the item is, the heroes travel to Germany to

get Haddock back. With a case in his hand, Tintin meets the kidnappers. A few minutes later they are all jailed, as Tintin's case carried a transmitter. Back in Marlinspike, Calculus discovers the item (an explosive that functions in spaces without oxygen) cannot work as one ingredient is missing.

9.2.3 Parodies

- Yves Rodier made an inking for page 4 using Hergé's original sketch

9.2.4 References

Footnotes

- [1] Peeters 2012, p. 285.
- [2] Peeters 2012, p. 286.
- [3] Peeters 2012, pp. 286, 287.

Bibliography

- Peeters, Benoît (2012) [2002]. *Hergé: Son of Tintin*. Tina A. Kover (translator). Baltimore, Maryland: Johns Hopkins University Press. ISBN 978-1-4214-0454-7.

9.3 List of Tintin media

This is a list of books, films, and media associated with *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

9.3.1 Books

The books can either be listed in the order in which the stories first appeared in newspapers or magazines (the “production order”), or in the order they were first published in album form (“publication order”). As many early stories were altered in the redrawings, and therefore chronologically fit in more with the later albums, both orders can be considered valid. Sometimes the redrawings introduced problems with the chronological order, one example is when Sheik Patrash Pasha presents a copy of *Destination Moon* in *Cigars of the Pharaoh*—*Destination Moon* was published almost 20 years after *Cigars of the Pharaoh*.

Production order

1. *Tintin in the Land of the Soviets* - (*Tintin au pays des Soviets*) (1929–1930)

2. *Tintin in the Congo* - (*Tintin au Congo*) (1930–1931)
3. *Tintin in America* - (*Tintin en Amérique*) (1931–1932)
4. *Cigars of the Pharaoh* - (*Les Cigares du Pharaon*) (1932–1934)
5. *The Blue Lotus* - (*Le Lotus bleu*) (1934–1935)
6. *The Broken Ear* - (*L'Oreille cassée*) (1935–1937)
7. *The Black Island* - (*L'Ile noire*) (1937–1938)
8. *King Ottokar's Sceptre* - (*Le Sceptre d'Ottokar*) (1938–1939)
9. *The Crab with the Golden Claws* - (*Le Crabe aux pinces d'or*) (1940–1941)
10. *The Shooting Star* - (*L'Etoile mystérieuse*) (1941–1942)
11. *The Secret of the Unicorn* - (*Le Secret de la Licorne*) (1942–1943)
12. *Red Rackham's Treasure* - (*Le Trésor de Rackam le Rouge*) (1943)
13. *The Seven Crystal Balls* - (*Les Sept boules de cristal*) (1943–1946)
14. *Prisoners of the Sun* - (*Le Temple du soleil*) (1946–1948)
15. *Land of Black Gold* - (*Tintin au pays de l'or noir*) (1948–1950) *1
16. *Destination Moon* - (*Objectif Lune*) (1950–1953)
17. *Explorers on the Moon* - (*On a marché sur la Lune*) (1950–1953)
18. *The Calculus Affair* - (*L'Affaire Tournesol*) (1954–1956)
19. *The Red Sea Sharks* - (*Coke en stock*) (1956–1958)
20. *Tintin in Tibet* - (*Tintin au Tibet*) (1958–1959)
21. *The Castafiore Emerald* - (*Les Bijoux de la Castafiore*) (1961–1962)
22. *Flight 714* - (*Vol 714 pour Sydney*) (1966–1967)
23. *Tintin and the Picaros* - (*Tintin et les Picaros*) (1975–1976)
24. *Tintin and Alph-Art* - (*Tintin et l'Alph-Art*): Unfinished work, published posthumously in 1986, and republished with more material in 2004.

Publication order

9.3.2 Radio

The BBC produced two series of Tintin radio dramatisations by Simon Eastwood. They were first broadcast on BBC Radio 5 in 1992 and 1993. The cast featured Richard Pearce as Tintin, Andrew Sachs as Snowy, Leo McKern as Captain Haddock (Lionel Jeffries in series 2), Stephen Moore as Professor Calculus and Charles Kay as Thomson and Thompson. The music was composed by Roger Limb. Both series were released on BBC Audio Cassette (ISBN 0-8072-8103-4).

Series 1

1. The Black Island
2. The Secret of the Unicorn
3. Red Rackham's Treasure
4. Destination Moon
5. Explorers on the Moon
6. Tintin in Tibet

Series 2

1. The Seven Crystal Balls
2. Prisoners of the Sun
3. The Calculus Affair (Part One)
4. The Calculus Affair (Part Two)
5. The Red Sea Sharks (Part One)
6. The Red Sea Sharks (Part Two)

Special

1. The Castafiore Emerald (45 minute Christmas Special). It guest-starred Miriam Margolyes as Bianca Castafiore. It has not yet received a commercial release nor a repeat broadcast.

9.3.3 Television

There have been two animated television series, based on the comic books.

- *Hergé's Adventures of Tintin* (1958–1962), was produced by Belvision (Belgium).
- *The Adventures of Tintin* (1991–1992), was produced by Ellipse (France), and Nelvana (Canada).

9.3.4 Cinema

Feature films

There have been a number of feature films featuring the characters, but not always based on original works by Hergé. There have been two live action films with actors cast for their resemblance to the characters.

- *The Crab with the Golden Claws* (*Le Crabe aux pinces d'or*) (1947, stop motion animation, adaptation)
- *Tintin and the Golden Fleece* (*Tintin et le mystère de la Toison d'or*) (1961, live action, original story)
- *Tintin and the Blue Oranges* (*Tintin et les oranges bleues*) (1964, live action, original story)
- *Tintin and the Temple of the Sun* (*Tintin et le temple du Soleil*) (1969, animation, adaptation)
- *Tintin and the Lake of Sharks* (*Tintin et le lac aux requins*) (1972, animation, original story)
- *The Adventures of Tintin: The Secret of the Unicorn* (2011) a motion capture film directed by Steven Spielberg and co-produced by Peter Jackson.

Documentaries

- *I, Tintin* (*Moi, Tintin*) (1966, documentary)
- *Tintin and I* (*Tintin et Moi*) (2003, documentary about Hergé's struggle while creating *Tintin in Tibet*)
- *Sur le traces de Tintin* (2010, documentary series)

9.3.5 Theatre

- *Tintin in the Indies: The Mystery of the Blue Diamond* (1941) —Hergé himself collaborated with humourist Jacques Van Melkebeke to write this play, which covers much of the second half of *Cigars of the Pharaoh*, as Tintin attempts to rescue a stolen blue diamond. Performed at the Théâtre Royal des Galeries in Brussels.*[1]
- *The Disappearance of Mr. Boullock* (1941–1942) —also co-written by Hergé and Can Melkebeke, the play has Tintin, Snowy, and Thomson and Thompson track the mysterious Mr. Boullock around the world and back to Brussels again. Performed at the Théâtre Royal des Galeries in Brussels.*[1]
- *Tintin's Great American Adventure* (1976–1977) —based on *Tintin in America*; adapted by Geoffrey Case and directed by Tony Wreden; at the Arts Theatre, London, by the Unicorn Theatre Company.

- *Tintin and the Black Island* (1980–81) —based on *The Black Island*; adapted by Geoffrey Case and directed by Tony Wreden; at the Arts Theatre, London, by the Unicorn Theatre Company; later toured.
- *Kuifje – De Zonnetempel (De Musical)* ("*Tintin – Prisoners of the Sun (The Musical)*") (premiered 15 September 2001) —musical based on *The Seven Crystal Balls* and *Prisoners of the Sun*; premièred at the Stadsschouwburg (City Theatre) in Antwerp, Belgium, and was broadcast on Canal Plus, before moving on to Charleroi in 2002 as *Tintin – Le Temple du Soleil – Le Spectacle Musical*.^[2]
- *Hergé's Adventures of Tintin* (also known as *Tintin the Show*) (2005–2006) —musical version of *Tintin in Tibet*, at the Barbican Arts Centre, produced by the Young Vic theatre company in London. The production was directed by Rufus Norris and adapted by Norris and David Greig.^[3] The show was successfully revived at the Playhouse Theatre in the West End of London before touring (2006–2007)^[4] to celebrate the centenary of Hergé's birth in 2007.^[5]

9.3.6 Video games

So far five Tintin video games have been released:

1. *Tintin on the Moon* (1989).
2. *Tintin in Tibet* (1996).
3. *Prisoners of the Sun* (1997).
4. *Destination Adventure* (2001).
5. *The Adventures of Tintin: The Secret of the Unicorn* (2011).

9.3.7 Reprints and republications

- In 1951 British weekly comic *The Eagle* ran “King Ottokar's Sceptre”
- In the 1960s and 1970s, various Tintin comics were reprinted in the American children's magazine *Children's Digest*.
- In 2000–2001, the short-lived magazine “Explore!” ran “The Black Island” and “King Ottokar's Sceptre”
- In 1982–90, the Indian fortnightly magazine “Anandamela” also ran ‘The Adventures of Tintin’ as ‘Dyushahasi Tintin (দৃশাহসী টিন্টিন)’. They ran the ‘Tintin In America’ to ‘Tintin And The Picaros’.

9.3.8 Other books

For a detailed list of unofficial works, see [List of Tintin parodies and pastiches](#).

For a list of books that discuss the series and its author, see [List of books about Tintin](#).

- In 1983, Benoit Peeters published *Le monde d'Hergé* (later translated in English as *Tintin and the World of Hergé*), which chronicles the illustrated history of Belgian writer-artist Georges Remi (better known as Hergé), and his creation *Tintin*.
- In 1993, after the death of Hergé, his friend Frederic Tuten published *Tintin in the New World: A Romance* (ISBN 0-7493-9610-5). More a thought experiment than a new adventure, Tintin here grows up: he is seduced and falls in love, has a dream about the death of Snowy and caring for an invalid Haddock, and critically examines his life and experiences.
- In 1980, a pirate comic/poetry, *The Adventures of Tintin: Breaking Free*, was released, featuring Tintin as an unemployed youngster living with his uncle-by-marriage Haddock, who gets involved with the socialist/anarchists.
- In December 1999, a pirate comic book *Tintin in Thailand* came into circulation. The book, illustrated by Thai artists, presented Tintin, Haddock and Calculus on a sex holiday to Bangkok, with numerous allusions to the characters being unhappy with their treatment by the Hergé Foundation. In 2001, Belgian police made several arrests regarding the book in the Belgian town of Tournai.
- *The Adventures of Tintin at Sea* by Michael Farr (2004) ISBN 0-7195-6119-1 - a guide to the nautical-related scenes in canonical Tintin books

9.3.9 See also

- [List of books about Tintin](#)
- [List of films based on French-language comics](#)
- [Tintin coins](#)
- [Tintin postage stamps](#)

9.3.10 Notes

[1] Sadoul 1975, p. 143; Thompson 1991, pp. 132–133, 142; Lofficier & Lofficier 2002, pp. 148–149.

[2] Le Devoir 14 December 2007; HLN.be 13 December 2007; Wainman 2006; Cadambi Website: Plays & Musicals 2006.

- [3] Billington 2005; YoungVic.org 2005; Cadambi Website: Plays & Musicals 2006.
- [4] Smurthwaite 2007; SoniaFriedman.com 2007.
- [5] Pollard 2007; Bostock & Brennan 2007; The Age 24 May 2006; Taipei Times 22 May 2007.

9.4 List of books about Tintin

This is a list of books about *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

9.4.1 Books in English

- *Tintin and the World of Hergé* by Benoit Peeters (1983)
- *Hergé and Tintin, Reporters* by Philippe Goddin (1986)
- *Tintin, 60 Years of Adventure* by Michael Farr (1989)
- *Tintin, Hergé and his Creation* by Harry Thompson (1991)
- *Tintin in the New World : A Romance* (1993) by Frederic Tuten. A novel that transplants Tintin from his comic book confines into a fleshed out, realistic world with all its wicked, grave and abstruse trappings. The cover of the novel features a specially-commissioned painting by Roy Lichtenstein who used his hallmark Benday-dot technique to depict Tintin and Snowy in a near-miss with a would-be assassin's knife.
- *Tintin the Complete Companion* by Michael Farr (2001)
- *Tintin - Pocket Essentials* by Jean-Marc and Randy Lofficier (2002)
- *The Adventures of Tintin at Sea* by Yves Horeau; edited and translated by Michael Farr (2004). Issued in conjunction with an exhibition focusing on Tintin's exploits at sea at the National Maritime Museum in London, which was organized in partnership with the Hergé Foundation. The exhibition commemorated the 75th anniversary of the publication of Tintin's first adventure.
- *Tintin and the Secret of Literature* by Tom McCarthy (2006). A rather obscurely-written work which attempts through literary analysis to identify themes in "great literature" by such authors as Aeschylus, Balzac, Conrad and Henry James in the Tintin comic series. Reviewed in Clements, Toby (2006-07-09). "Tintin and the Enigma of Academic Obsession". The Daily Telegraph (Review). p. 6.

- *Calculus* by Michael Farr and Hergé (2007)
- *Haddock* by Michael Farr and Hergé (2007)
- *Madame Castafiore* by Michael Farr and Hergé (2007)
- *Snowy* by Michael Farr and Hergé (2007)
- *Thomson and Thompson* by Michael Farr and Hergé (2007)
- *Tintin* by Michael Farr and Hergé (2007)
- *Tintin and Co.* by Michael Farr (2007)
- *The Adventures of Hergé* by Michael Farr (2007)



This literature-related list is incomplete; you can help by expanding it.

9.5 Tintin (magazine)

Tintin magazine (French: *Le Journal de Tintin*; Dutch: *Kuifje*) was a weekly Franco-Belgian comics magazine of the second half of the 20th century. Subtitled "The Journal for the Youth from 7 to 77", it was one of the major publications of the Franco-Belgian comics scene and published such notable series such as *Blake and Mortimer*, *Alix*, and the principal title *The Adventures of Tintin*. Originally published by Le Lombard, the first issue was released in 1946, and it ceased publication in 1993.

Tintin magazine was part of an elaborate publishing scheme. The magazine's primary content focused on a new page or two from several forthcoming comic albums that had yet to be published as a whole, thus drawing weekly readers who could not bear to wait until later for entire albums. There were several ongoing stories at any given time, giving wide exposure to lesser-known artists. *Tintin* was also available bound as a hardcover or soft-cover collection. The content always included filler material, some of which was of considerable interest to fans, for example alternate versions of pages of the Tintin stories, and interviews with authors and artists. Not every comic appearing in *Tintin* was later put into book form, which was another incentive to subscribe to the magazine. If the quality of *Tintin* printing was high compared to American comic books through the 1970s, the quality of the albums was superb, utilizing expensive paper and printing processes (and having accompanying high prices).

9.5.1 Publication history

Early history: 1946 to 1949

Raymond Leblanc and his partners had started a small publishing house after World War II, and decided to create an illustrated youth magazine. They decided that *Tintin* would be the perfect hero, as he was already very well known. Business partner André Sinave went to see *Tintin* author Hergé, and proposed creating the magazine. Hergé, who had worked for *Le Soir* during the war, was being prosecuted for having allegedly collaborated with the Germans, and thus was without a publisher.*[1] After consulting with his friend Edgar Pierre Jacobs, Hergé agreed.

The first issue, published on 26 September 1946, was in French. It featured Hergé, Jacobs, Paul Cuvelier and Jacques Laudy as artists,*[2] with their mutual friend Jacques Van Melkebeke serving as editor. (Due to suspicions of incivism left over from the war, Van Melkebeke was forced to step down as editor soon after.)*[3] A Dutch edition, entitled *Kuifje*, was published simultaneously (Kuifje being the name of the eponymous character Tintin in Dutch). 40,000 copies were released in French, and 20,000 in Dutch.*[1]

For *Kuifje*, a separate editor-in-chief was appointed, Karel Van Milleghem. He invented the famous slogan "The magazine for the youth from 7 to 77". (Van Milleghem gave Raymond Leblanc the idea for the animation studio Belvision, which became the largest European animation studio, producing ten feature-length movies, including a few featuring Tintin. It was Van Milleghem who also introduced Bob De Moor to the magazine and to Hergé. De Moor became a regular in the magazine and the main artist in the Studio Hergé.)*[1]

In 1948, when the magazine grew from 12 to 20 pages and a version for France was created, a group of new young artists joined the team: the French Étienne Le Rallic and Jacques Martin, Dino Attanasio and the Flemish Willy Vandersteen.

For decades, Hergé had artistic control over the magazine, even though he was sometimes absent for long periods and new work of his became rarer. His influence is highly evident in Vandersteen's *Suske en Wiske* for which Hergé imposed a stronger attention to the stories, editing, and the art, leading to some of the best *Suske en Wiske* albums.

The Tintin-voucher In order to keep its readership loyal, *Tintin* magazine created a sort of fidelity passport, called the "Chèque Tintin" in France (*Tintin-voucher*) and "Timbre Tintin" in Belgium (*Tintin-stamp*), which was offered with every issue of the magazine, in every comic album by Le Lombard, and on many food products as well. These stamps could be exchanged for various gifts not available in commercial establishments. Other brands, mostly from food companies, affiliated themselves with the *Tintin* voucher system: they could be found on flour, semolina boxes, etc. A *Tintin* soda ex-

isted, and even *Tintin* shoes. The French Railways Company went as far as to propose 100 km of railway transportation for 800 stamps. Among the gifts, there were super chromos extracted from the magazine issues, or even original art.

At the time the vouchers were initiated, the magazine was selling 80,000 copies in Belgium and only 70,000 in France. Due to the success of the vouchers, the circulation in France quickly rose to 300,000 a week.*[1] The vouchers disappeared by the end of the 1960s.

The 1950s

In the 1950s new artists and series showed up:

- Tibet with his humorous western *Chick Bill* and his detective series *Ric Hochet*
- Raymond Macherot, with his detective series *Clifton*
- Jean Graton with *Michel Vaillant*
- Albert Uderzo and René Goscinny with *Oumpah-pah*

The magazine became more and more international and successful: at one time, there were separate versions for France, Switzerland, Canada, Belgium and the Netherlands, with about 600,000 copies a week. The magazine had increased to 32 pages, and a cheaper version was created as well: *Chez Nous* (in French) / *Ons Volkske* (in Dutch), printed on cheaper paper and featuring mainly reprints from *Tintin* magazine, plus some new series by Tibet and Studio Vandersteen.*[1]

The 1960s

In the 1960s the magazine kept on attracting new artists. The editorial line was clearly bent towards humor, with Greg (as editor-in-chief and author of series such as the remake of *Zig et Puce*), Jo-El Azara (with *Taka Takata*), Dany (with *Olivier Rameau*) and Dupa (with *Cubitus*). Other authors joined the magazine, like William Vance (with *Ringo* and *Bruno Brazil*) and Hermann (with *Bernard Prince*).*[2]

The 1970s

In the 1970s the comics scene in France and Belgium went through important changes. The mood for magazines had declined in favor of albums in the late 1960s. In 1965, Greg was appointed chief editor. He transformed the editorial line, in order to keep the pace with the new way of thinking of the time. The characters gained psychological dimensions, real women characters appeared, and sex. New foreign artists series were added to the

magazine. Moralizing articles and long biographies disappeared as well. These transformations were crowned with success, leading to the **Yellow Kid** prize at the **Lucca** comics festival, awarded to the magazine in 1972 for the best publication of the year. Greg quit his chief editor position in 1974.

The major new authors in the 1970s were:

- Derib (*Buddy Longway*)
- Franz (*Jugurtha*)
- Cosey (*Jonathan*)
- Gilles Chaillet (*Vasco*)
- Jean-Claude Servais
- Hugo Pratt (*Corto Maltese*)
- Will Eisner (*The Spirit*)

And more in the humor vein:

- Turk & De Groot with *Robin Dubois*.

The 1980s and 1990s

The 1980s showed a steady decline of popularity of *Tintin* magazine, with different short-lived attempts to attract a new audience. Adolescents and adults preferred (*A SUIVRE*), if they read comics at all, and younger children seemed less inclined to read comic magazines and preferred albums. Still, some important new authors and series started, including Grzegorz Rosiński, with *Thorgal*, and Andreas, with *Rork*. At the end of 1980, the Belgian edition was cancelled, leaving the French edition remaining.

In 1988, the circulation of the French version had dropped to 100,000, and when the contract between the Hergé family and Raymond Leblanc finished, the name was changed to *Tintin Reporter*. Alain Baran, a friend of Hergé, tried to revive the magazine. The magazine disappeared after six months, leaving behind a financial disaster.^{*[1]} The circulation of the magazine dropped dramatically, and publication of the Dutch version *Kuifje* ceased in 1992, and the French version, renamed *Hello BD*, finally disappeared in 1993.^{*[2]}

9.5.2 International editions

- A Portuguese version was published between 1968 and 1983.
- A Greek version existed during 1969–1972.
- An Egyptian (Arabic) version existed from 1971 to 1980

9.5.3 *Spirou* and *Tintin* rivalry

From the beginning, *Tintin* magazine was in competition with *Spirou* magazine. As part of a gentleman's agreement between the two publishers, Raymond Leblanc of **Le Lombard** and Charles Dupuis of **Dupuis**, if one artist was published by one of the magazines, he would not be published by the other one. One notable exception, however, was André Franquin, who in 1955, after a dispute with his editor, moved from the more popular *Spirou* to *Tintin*.^{*[2]} The dispute was quickly settled, but by then Franquin had signed an agreement with *Tintin* for five years. He created *Modeste et Pompon* for *Tintin* while pursuing work for *Spirou*. He quit *Tintin* at the end of his contract. Some artists moved from *Spirou* to *Tintin* like Eddy Paape and Liliane & Fred Funcken, while some went from *Tintin* to *Spirou* like Raymond Macherot and Berck.

9.5.4 Main authors and series

- Édouard Aidans: *Tounga* (1961–1985), *Bob Binn* (1960–1977), *Marc Fraval* (1963–1974)
- Andreas: *Rork* (1978–1993)
- Dino Attanasio: *Spaghetti* (1957–1978), *Modeste et Pompon*, (1959–1968)
- Jo-El Azara: *Taka Takata* (1965–1980)
- Bara: *Max L'Explorateur* (1968–1975), *Cro-Magnon* (1974–1993)
- Berck: *Strapontin* (1958–1968)
- Gordon Bess: *Redeye* (1969–1990)
- Bom: *Julie, Claire, Cécile et les autres...* (1982–1993)
- Cosey: *Jonathan* (1975–1986)
- François Craenhals: *Le Chevalier Ardent* (1966–1986), *Pom et Teddy* (1953–1968)
- Paul Cuvelier: *Corentin* (1946–1984, sporadically)
- Dany: *Olivier Rameau* (1968–1988)
- Bob de Groot: *Clifton* (1970–1990), *Robin Dubois* (1969–1986)
- Bob de Moor: *Barelli* (1950–1986, sporadically), *Professeur Tric* (1950–1979)
- Christian Denayer: *Alain Chevalier* (1976–1985), *Casseurs* (1975–1990)
- Derib: *Buddy Longway* (1972–1987), *Go West* (1971–1978), *Yakari* (1978–1982)
- André-Paul Duchâteau: *Ric Hochet* (1959–1992), *Chick Bill* (1965–1970)

- Dupa: *Cubitus* (1968–1993), *Chlorophylle* (1971–1983)
- André Franquin: *Modeste et Pompon* (1955–1959)
- Fred and Liliane Funcken: Various historical comics (1952–1988)
- Géri: *Mr. Magellan* (1969–1979)
- Christian Godard: *Martin Milan* (1967–1984)
- René Goscinny: *Oumpa-Pah* (1958–1962), *Spaghetti* (1957–1978)
- Jean Graton: *Michel Vaillant* (1957–1976)
- Greg: *Zig, Puce et Alfred* (1963–1969), *Bernard Prince* (1966–1985), *Chick Bill* (1958–1987) etc.
- Hachel: *Benjamin* (1969–1980)
- Hergé: *The Adventures of Tintin* (1946–1966, 1975), *Jo, Zette et Jocko* (1946–1954), *Quick et Flupke* (1947–1955)
- Hermann: *Bernard Prince* (1966–1980), *Comanche* (1969–1982)
- Edgar Pierre Jacobs: *Blake et Mortimer* (1946–1972, 1990)
- Raymond Macherot: *Chlorophylle* (1954–1966), *Clifton* (1959–1963)
- Jacques Martin: *Alix* (1948–1985), *Lefranc* (1952–1982, sporadically)
- Mittéï: *Indésirable Désiré* (1960–1977), *3A* (1962–1967), *Modeste et Pompon* (1965–1975)
- Mouminoux: *Rififi* (1970–1980)
- Eddy Paape: *Luc Orient* (1967–1984)
- Raymond Reding: *Jari* (1957–1978), *Section R* (1971–1979)
- Grzegorz Rosinski: *Thorgal* (1977–1992)
- Sidney: *Julie, Claire, Cécile et les autres...* (1982–1993)
- Tibet: *Ric Hochet* (1955–1992), *Chick Bill* (1955–1993)
- Turk: *Clifton* (1970–1983), *Robin Dubois* (1969–1986)
- Albert Uderzo: *Oumpa-Pah* (1958–1962)
- Jean Van Hamme: *Thorgal* (1977–1992)
- William Vance: *Bruno Brazil* (1967–1983), *Bob Morane* (1975–1993)
- Willy Vandersteen: *Bob et Bobette* (1948–1958, 1981)
- Vicq: *Taka Takata* (1965–1980)
- Albert Weinberg: *Dan Cooper* (1954–1977)

9.5.5 References

Notes

- [1] Horsten, Toon (December 2006). “De 9 levens van Raymond Leblanc”. *Stripgids* (in Dutch) 2 (2): 10–19.
- [2] Lambiek Comiclopedia. “Tintin comic magazine” .
- [3] Van Melkebeke entry, Lambiek's *Comiclopedia*. Accessed Dec. 16, 2013.

Sources consulted

- Dossier and issue index of Belgian *Tintin* and French *Tintin* BDoublées (French)

9.5.6 External links

- *Tintin* comic magazine on Lambiek Comiclopedia
- Publication dates for the “Tintin” stories. at Tintinologist.org

9.6 Tintin postage stamps



First Tintin postage stamp.

This is a list of postage stamps, released in Belgium and in other countries around the world, honoring *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

9.6.1 List of issues

Belgium, 1979

A one-off stamp was released on October 1, 1979. The stamp featured Tintin and Snowy with a magnifying glass examining a stamp depicting Captain Haddock. The stamp would be featured on the front cover of Harry Thompson's book, *Tintin, Hergé and his Creation*.

Netherlands, 1999

A set of two stamps was released in September 1999. Each showed a scene from the book *Explorers on the Moon*.

Belgium, 1999

Released on 15 October, it depicts a model of the moon rocket.

France, 2000

A one off stamp and a minisheet was released on March 11.

Belgium, 2000

A one off depicting Tintin moving a puppet of Hergé.

Democratic Republic of Congo/Belgium, 2001

A joint issue that depicted scenes from *Tintin in the Congo*.

Belgium, 2004

In February 2004, the Belgian post office released a set of five stamps to commemorate the 75th anniversary of Tintin, the 50th anniversary of the book *Explorers on the Moon* and the 35th anniversary of Neil Armstrong's moon landing.

Belgium, 2007

In 2007, to celebrate the centenary of Hergé, the Belgian post office released a series of 25 stamps, 24 of which depict one of the album covers each in a different language, and one showing a picture of Hergé.

France, 2007

A set of six stamps, each depicting one of the characters - Tintin and Snowy, Professor Calculus, Captain Haddock, Thomson and Thompson, Bianca Castafiore and Chang. A minisheet comprising all the six stamps was issued along with the stamps.

9.6.2 See also

Tintin coins

9.6.3 External links

- The universe of Tintin - Tintin in stamps
- Philately of Hergé and Tintin with descriptions and illustrations of 95 postal items

9.7 Tintin coins

This is a list of commemorative coins, released in Belgium, honoring *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

9.7.1 List of coins**Belgium, 2004 - Tintin's 75th anniversary**

Released on 4 January. A 10 euro silver coin that commemorates his 75th anniversary. It was a limited run of 50,000 and they were initially sold for 31 euros each. They are legal tender only in Belgium.

Belgium, 2004 - Explorers of the Moon's 50th anniversary

Released in late June. A 10 euro coin that commemorates the 50th anniversary of the book *Explorers on the Moon*. Limited run of 10,000.

Belgium, 2007 - Hergé's centenary

Commemorates the centenary of Hergé.

9.7.2 See also

Tintin postage stamps

9.7.3 External links

- Coins issued in Centenaire d'Hergé
- Tintin coins

Chapter 10

Collaborators of Hergé

10.1 Studios Hergé

The **Studios Hergé** were, between 1950 and 1986, a SARL grouping comics creator **Hergé** and his collaborators, who assisted him with the creation of *The Adventures of Tintin* and derived products. Over the years, the studios had between 12 and 50 employees, including some prestigious artists like **Jacques Martin**, **Bob de Moor** and **Roger Leloup**.

Every creation produced by the studios was attributed to Hergé only, except for three albums of *Quick & Flupke* which are attributed to the Studios on the cover.

In 1987, the Studios were disbanded and transformed into the **Hergé Foundation** by Fanny Rodwell, Hergé's widow.

10.1.1 History

The Studios Hergé were created by Hergé in 1950 to assist him with the creation of *The Adventures of Tintin*. They permitted him to focus on the creation of new stories by handing over some aspects of the creation, particularly the colouring, which Hergé had never really mastered and which was in the 1940s done by **Edgar Pierre Jacobs**, and the drawing of decors. Technical elements required a lot of documentation and a specific drawing technique, making such assistance worthwhile. The Studios were created when Hergé worked on *Destination Moon*, an adventure where technology was omnipresent.

The influence of some studio members on the stories is also present. E.g. Jacques Martin claims to have introduced a number of **burlesque** gags which don't correspond to Hergé's style of humour.

The story of the "gag page"

An anecdote well known among tintinophiles is indicative of the atmosphere in the Studios in those years. When Hergé was on a holiday in December 1965, the two main collaborators Bob de Moor and Jacques Martin created a fake page of *Tintin*, completely in the style of the master, which they sent to the Swiss weekly magazine *L'Illustré*. It was published there as an extract from the next *Tintin*

adventure.

Jacques Martin: "I first invented a short story, and then composed the page and placed the characters. Next, Bob de Moor completed the backgrounds which I had sketched, and we both inked the page: he did the backgrounds, I did the characters." [1] [2]

Apparently, Hergé didn't react immediately upon discovering this, but probably preferred letting things stand as they were with this joke which, according to some, [3] was a real indication of the state of mind of the collaborators who wanted to be more involved in the creation of the adventures of Tintin.

The page, which describes an airport scene comparable to some sequences in *Destination Moon* and *The Calculus Affair*, actually closely resembles a page by Hergé, with only some tintinophiles able to spot some typical style elements of De Moor and Martin. The page can be seen at *Tintin est Vivant !*

The Studios after Hergé

After the death of Hergé in 1983, his widow **Fanny Remi**, who started working with the studios as a colorist in 1956, inherited the rights to the works of the author (but not the rights to the derived works, which belonged to Alain Baran, friend of Hergé, with the company **Tintin Licensing**, later sold to the group **Canal+**).

Fanny followed the wishes of Hergé who didn't want *The Adventures of Tintin* to be continued after his death. Some doubt exists though about *Tintin and Alph-Art*, left unfinished by Hergé and at first handed over to the Studios to be finished by **Bob De Moor**. Fanny Remi then changed her mind and decided to publish just the sketches by Hergé, to the disappointment of Bob De Moor.

There is also some hesitation about *Quick & Flupke*. Less popular than *Tintin*, Hergé has not left any clear instructions about a continuation of the series. Perhaps more to keep the Studios running than for a truly artistic reason, Fanny accepted the project of **Johan De Moor**, son of Bob and recent arrival in the Studios, to restart the series. He realized an album of new gags while the Studios modernized a number of old gags never before published

in colours. Three albums appeared in 1985, the only ones to officially credit the Studios Hergé on the cover and inside. Fanny then announced that the series would end there and that the Studios were going to be closed.

The activities of the Studios ceased soon after, not before finishing some projects of derived products and publicity work. In 1986, the Studios Hergé were replaced by the Hergé Foundation, solely occupied with the rights of the series.

In 1988, the giant fresco in Stockel/Stokkel metro station was inaugurated, based on sketches by Hergé which were finished by the Studios.

10.1.2 Members of the Studios

This non exhaustive list features the principal members only.

Artists

- Bob de Moor (1950–1986)

He enters the Studios Hergé on 5 April 1950, and soon becomes the first assistant, a position held by Edgar P. Jacobs in the previous decade. Reputed for his perfect imitation of the style of Hergé, he supervises the totality of the album production together with Hergé. He is also charged with the creation of all derived products featuring the heads of Tintin or Snowy.

- Jacques Martin (1947?–1972)

Creator of *Alix*, close to Hergé, he joins the Studios mainly as an assistant to the stories, starting with *The Calculus Affair*. He works with Hergé until 1972, notably on *The Red Sea Sharks* and *Tintin in Tibet*.

- Roger Leloup (1953–1969)

Assistant of Jacques Martin for the colours and backgrounds in *Alix*, he enters the Studios Hergé on 15 February 1953. His main work are the mechanical elements in the drawings, like automobiles. He is the creator of the futuristic jet of *Laszlo Carreidas* in *Flight 714*. He is also responsible for the public relations of Hergé. He leaves the Studios on 31 December 1969 to work exclusively on his own series *Yoko Tsuno*.

- Michel Demarets (1953–1986)
- Jo-El Azara (1954–1961)

- Guy Dessicy (1950–1953), creator of the Publiart company
- Johan De Moor

The son of Bob De Moor arrived at the Studios only a short while before the death of Hergé, and was mainly active afterwards, with the new version of *Quick & Flupke*.

- Pierre Gay (1984–1986)

Young cartoonist hired 13 month after Hergé's death as an assistant to Bob De Moor. He will be the last cartoonist to be hired by the Studios Hergé.

Colorists

- Josette Baujot

Main colorist. Her rather stormy character was caricaturized in *Tinti nand Alph-Art* with the character Josette Laijot.

- Monique Laurent
- France Ferrari
- Nicole Thenen
- Fanny Vlamynck

Became the second wife of Hergé and inherited the rights to his oeuvre after his death. Presides the Hergé Foundation since 1986. Remarried later with Nick Rodwell.

Secretaries

- Marcel Dehaye
- Baudouin van den Branden

10.1.3 Works of the Studios

All works realised under the name of Hergé since 1950 can be considered as works of the Studios. This is a non-exhaustive list of those works where the Studios played a major role, either by colouring, drawing of backgrounds, or by completely replacing Hergé. However, it is difficult to correctly judge the role of the contributors, as Hergé and, later, his rights-holders minimized their work. There is debate over a number of albums, mainly *Tintin and the Picaros* and the third version of *The Black Island*, where some believe that Bob De Moor completely drew the whole book. With the *Jo, Zette and Jocko* adventure *The Valley of the Cobras*, Jacques Martin is sometimes said to have drawn the whole of the album.

Albums

The Adventures of Tintin

1. *Destination Moon* (1953)
2. *Explorers on the Moon* (1954)
3. *The Calculus Affair* (1956)
4. *The Red Sea Sharks* (1958)
5. *Tintin in Tibet* (1960)
6. *The Castafiore Emerald* (1963)
7. *Flight 714* (1968)
8. *Tintin and the Picaros* (1976)

Reformatting and colouring of old albums

- *Cigars of the Pharaoh* (1955)
- *The Black Island* (1966)

This is the third version of this album, asked for by the British publisher of *Tintin* who wanted a more realistic representation of the country. Bob De Moor visited the country extensively and redrew most of the book.

- *Land of Black Gold* (1971)

Some scenes rewritten by Hergé and redrawn by Bob De Moor.

Additional publications

- Six pop-up books *Pop-Hop* published by Hallmark between 1969 and 1971.

Realised by Michel Demarets, based on existing stories.

- *Tintin and the Lake of Sharks* (1972), adaptation of the animated movie.

Two versions were created, one with images from the movie, the other one as a redrawn comic strip. The first was published as a book by *Casterman*, the second was published in a number of Belgian and French newspapers.

- Two books *Jouons avec Tintin* (1974).

Also realised by Michel Demarets based on the albums by Hergé.

Short stories

- *Les Gorilles de la Vedette (Tintin)* (1985)
2 pages drawn by Bob de Moor, published in *Super Tintin* n°28, with the Thompson Twins as stars.
- The 60th and last page of *Récit Spatio-Temporel* by the artists of the weekly *Tintin* magazine, as usual by Bob de Moor, in the *Tintin* magazine n°23 of 1986
- *Les Magiciens d'Eau* (1987)
1 page drawn by Bob de Moor for the *Fondation Balavoine*, published in the book with the same title
- *Les Aventures de la 2 CV et de l'Homme des Neiges* (engl.: *The adventures of the Citroën 2CV6 and The Arctic Snowman*, 1987)
8 pages, publicity for Citroën.
- *Les Aventures de la 2 CV et de la Grotte Hantée* (1988)
8 pages, publicity for Citroën.

Quick & Flupke

Adaptation of old gags by Hergé

- *Jeux interdits* (1985)
- *Tout va bien* (1985)

New gags created after the death of Hergé

- *Haute tension* (1985)

Johan De Moor with ideas by Roger Ferrari

Jo, Zette and Jocko

- *La Vallée des Cobras* (1956)

Pages by Bob de Moor featuring Hergé

- *Un bienfait ne reste jamais impuni*, 1 page, (*À Suivre...), Hors Série Spécial Hergé, April 1983*
- *De la Planche aux planches*, 1 page, *Tintin* magazine n°43, 1986 (*Barelli meets Hergé*)

Animated movies

- *Tintin and the Temple of the Sun* (1969) by Eddie Lateste. Animated movie by Belvision.
- *Tintin and the Lake of Sharks* (1972) by Raymond Leblanc. Animated movie by Belvision, story by Greg.
- *Quick & Flupke* (1985). Series of short animations by Johan De Moor.

10.1.4 Sources

- [1] Interview by Christophe Fumeux and Stéphane Jacquet for the website *Alix l'intrépide*.
- [2] According to the book “Hergé et les bigotudos”, the story of this page was actually a work of Hergé
- [3] Notably Philippe Goddin in his book *Hergé et les Bigotudos*, Casterman 1990

10.2 Bob de Moor

Bob de Moor is the pen name of **Robert Frans Marie De Moor** (20 December 1925 – 26 August 1992), a Belgian comics creator. Chiefly noted as an artist, he is considered an early master of the Ligne claire style.*[1] He wrote and drew several comics series on his own, but also collaborated with Hergé on several volumes of *The Adventures of Tintin*. He completed the unfinished story *Professor Sató's Three Formulae, Volume 2: Mortimer vs. Mortimer* of the Blake and Mortimer series, after the death of the author Edgar P. Jacobs.

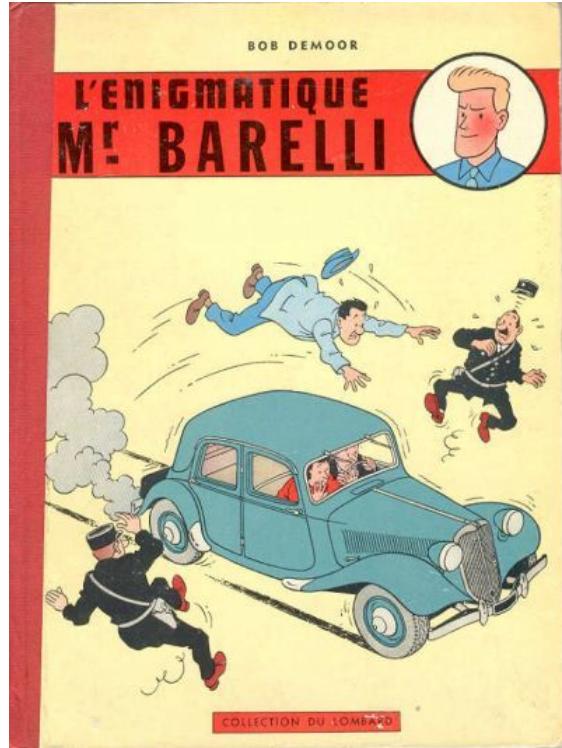
10.2.1 Biography

Bob de Moor started drawing with pencil at three or four. Living in a port town, he developed a strong interest for drawing sailing ships which carried into his professional career with his Cori series and other work.*[2] Following studies at the Antwerp Academy of Fine Arts, De Moor started his career at the Afim animations studios.*[1] His first album was written in 1944 for “De Kleine Zondagsvriend”.*[3]

Beginning in March 1951, starting with *Destination Moon*, he began a collaboration with Hergé on Tintin albums and Tintin-related material which included extensive work on sketch studies, backgrounds, layout, and ultimately animated films.

His co-worker Jacques Martin is quoted as saying that de Moor had an extraordinary facility to adapt himself to the style of others.*[4] This manifested in a seamless integration with Hergé's style, as well as in him being asked on occasion to complete the work of other artists.

10.2.2 Bibliography



Cover of *L'enigmatique monsieur Barelli* (1956) one of de Moor's most notable solo projects

- 1949 *Le Vaisseau Miracle*
- 1949 *Guerre dans le Cosmos*, Ed. Coune
- 1950 *Le Lion de Flandre*, Ed. Deligne
- 1950 *L'Enigmatic Monsieur Barelli*, Ed. du Lombard
- 1950 *Monsieur Tric*, Ed. Bédéscope
- 1951 *Les Gars des Flandres*, Ed. Bédéscope
- 1951 *Conrad le Hardi*, Ed. Bédéscope
- 1952 *Barelli à Nusa-Penida*
- 1959 *Les Pirates d'eau douce*
- 1964 *Balthazar*
- 1966 *Barelli et les agents secrets*, Ed. du Lombard
- 1971 *Le Repaire du loup*, Ed. Casterman
- 1972 *Barelli et le Bouddha boudant*, Ed. du Lombard
- 1973 *Bonne Mine à la mer* (Barelli), Ed. du Lombard
- 1974 *Barelli et le seigneur de Gonobutz*
- 1978 *Cori le Moussaillon: Les Espions de la Reine*, Ed. Casterman*[5]

10.2.3 Sources

Footnotes

- [1] Lambiek Comiclopedia. “Bob de Moor” .
- [2] Bourdil, Pierre-Yves and Tordeur, Bernard: “Bob de Moor. 40 ans de bande dessinée, 35 ans au côtés d’Hergé”, pp. 14-5, Editions du Lombard, 1986
- [3] Coup de chapeau a Bob de Moor, *Tintin* magazine, 1978
- [4] Bourdil, Pierre-Yves and Tordeur, Bernard: “Bob de Moor. 40 ans de bande dessinée, 35 ans au côtés d’Hergé”, pp. 91, Editions du Lombard, 1986
- [5] Titles cited in Bob de Moor biography in “Coup de chapeau a Bob de Moor”, *Tintin* magazine, supplement to Issue 171, 1979.
- Bob de Moor publications in Belgian *Tintin* and French *Tintin* BDoublées (French)
- Bob de Moor index of *Tintin* and *Kuifje* covers LeJournalDeTintin.free (French)
- bdparadisio.com (French)
- De Moor bio, BD Gest' Bedetheque (French)

10.2.4 External links

- Bob de Moor biography on Lambiek Comiclopedia

10.3 Edgar P. Jacobs

Edgard Félix Pierre Jacobs (30 March 1904 – 20 February 1987), better known under his pen name **Edgar P. Jacobs**, was a Belgian comic book creator (writer and artist), born in Brussels, Belgium. He was one of the founding fathers of the European comics movement, through his collaborations with Hergé and the graphic novel series that made him famous, *Blake and Mortimer*.

10.3.1 Biography

Edgar Félix Pierre Jacobs was born in Brussels in 1904.* [1] Jacobs remembered having drawn for as far back as his memory would go. His real love though was for the dramatic arts and the opera in particular. In 1919 he graduated from the commercial school where his parents had sent him, and privately swore he would never work in an office. He kept on drawing in his spare time, focusing his greatest attention on musical and dramatic training. He took on odd jobs at the opera, including decoration, scenography, and painting, and sometimes got to work as an extra.* [1] In 1929 he received the annual Belgian government medal for excellence in classical singing.

Financial good fortune did not follow, since the Great Depression hit the Brussels artistic community very hard.

After a career as extra and baritone singer in opera productions between 1919 and 1940 in Brussels and Lille, punctuated by small drawing commissions, Jacobs turned permanently to illustration, drawing commercial illustrations and collaborating in the *Bravo* review until 1946, after he was introduced there by Jacques Laudy.* [2] This review or periodical was a smashing success, hitting a circulation of 300,000 at times.

When the American comic strip *Flash Gordon* was prohibited in Belgium by the German forces of occupation during World War II, he was asked to write an end to the comic in order to provide a denouement to the readers. German censorship banned this continuation after only a couple of weeks. Jacobs subsequently published in *Bravo* his first comic strip, *Le Rayon U* (*The U Ray*), largely in the same *Flash Gordon* style.* [2]

Around this time, he became a stage painter for a theatre adaptation for Hergé’s *Cigars of the Pharaoh*. Although the play was only a modest success, it brought him into contact with Hergé and the two quickly became friends. As a direct result, he assisted Hergé in colorizing the black and white strips of *The Shooting Star* from *Le Soir* in preparation for book publication in 1942, and from 1944 on he helped him in the recasting of his earlier albums *Tintin in the Congo*, *Tintin in America*, *King Ottokar's Sceptre* and *The Blue Lotus* for color book publication. After the project, he continued to contribute directly in the drawing as well as the storyline for the new Tintin double-albums *The Seven Crystal Balls/Prisoners of the Sun*. Jacobs, as a fan of opera, decided to take Hergé with him to a concert. Hergé did not like opera, however, and for decades he would gently lampoon his friend Jacobs through the device of opera singer Bianca Castafiore, a supporting character in *The Adventures of Tintin*. Hergé also gave him tiny cameo roles in *Tintin* adventures, sometimes under the name Jacobini, for example in *The Calculus Affair* where Jacobini is the name of an opera singer advertised as starring alongside La Castafiore in Gounod’s *Faust*, and as a mummified egyptologist on the cover of *Cigars of the Pharaoh*, as well as in the rewritten version.

In 1946, he was part of the team gathered by Raymond Leblanc around the new Franco-Belgian comics magazine *Tintin*, where his story *Le secret de l’ Espadon* (*The Secret of the Swordfish*) was published on September 26, the first of the *Blake and Mortimer* series.* [3]

In 1947, Jacobs asked to share the credit with Hergé on *The Adventures of Tintin*. When Hergé refused, their collaboration suffered a bit of a setback. Hergé still remained a friend however, and as before *Blake et Mortimer* continued to be serialised in *Tintin* magazine. In 1950, Jacobs published *The Mystery of the Great Pyramid*. Many others soon followed. Jacobs finally published in 1970 the first volume of *The Three formulas of Profes-*

sor Sato, which was staged in Japan.

In 1973 he restyled his first full-length album, *Le Rayon U*, and wrote his autobiography under the title *Un opéra de papier: Les mémoires de Blake et Mortimer*. He then wrote the scenario for the second episode of *Les Trois Formules du Professeur Sato*, but the artwork remained unfinished at the time of his death. Bob de Moor was drafted in to complete the album, which was published in 1990.

Jacobs has two stone sphinxes to commemorate him. One of them is in the *Bois des Pauvres* near Brussels, where his home used to stand, and the other one is over his tomb at the Lasne cemetery, also near Brussels. The cemetery sphinx has a “collar” beard, and his face looks a lot like Philip Mortimer, the protagonist of most of the Jacobs albums.

Jacobs’ style varies greatly from one album to another. There are however many common threads, such as the theme of subterranean descent and the consistent *Ligne claire* drawing style.

10.3.2 Bibliography

1. *Le Rayon U (The U Ray)*, in 1943
2. *Le Secret de l'Espadon (The Secret of the Swordfish)*, in 1947 (3 volumes)
3. *Le Mystère de la Grande Pyramide, (The Mystery of the Great Pyramid)*, in 1950 (2 volumes)
4. *La Marque Jaune (The Yellow “M”)*, in 1953
5. *L'Énigme de l'Atlantide (Atlantis Mystery)*, in 1955
6. *S.O.S. Météores: Mortimer à Paris (S.O.S. Meteors)*, in 1958
7. *Le Piège diabolique (The Time Trap)* in 1960
8. *L'Affaire du Collier (The Necklace Affair)* in 1965
9. *Les trois Formules du Professeur Sato: Mortimer à Tokyo (Mortimer in Tokyo)* in 1970 (vol. 1). Vol. 2 *Mortimer contre Mortimer (Mortimer versus Mortimer)* completed by Bob De Moor, 1990

10.3.3 Awards

- 1971: Grand Prix Saint-Michel, Belgium^{*[4]}

10.3.4 Sources

- Guyard, Jean-Marc. *Le Baryton du neuvième art*. Bruxelles: Éditions Blake et Mortimer, 1996. ISBN 2-87328-000-X

- Jacobs, Edgar P. *Un opéra de papier: Les mémoires de Blake et Mortimer*. Paris: Gallimard, 1981. ISBN 2-07-056090-2
- Lenne, Gérard. *L'Affaire Jacobs*. Paris: Megawave, 1990. ISBN 2-908910-00-4
- Mouchart, Benoit. *A l'ombre de la ligne claire: Jacques Van Melkebeke, le clandestin de la B.D.* Paris: Vertige Graphic, 2002. ISBN 2-908981-71-8
- Mouchart, Benoît and Rivière, François *La Damnation d'Edgar P. Jacobs*, Seuil-Archimbaud, 2003. ISBN 2-02-085505-4
- Edgar P. Jacobs publications in Belgian *Tintin* and French *Tintin* BDoublées (French)

Footnotes

- [1] De Weyer, Geert (2005). “Edgar Pierre Jacobs”. In *België gestript*, pp. 129-131. Tielt: Lannoo.
- [2] de Grand Ry, Michel; Nizette, André; Lechat, Jean-Louis (1986). “E.P. Jacobs”. *Le livre d'or de la bande dessinée*. Brussels: Centre de la bande dessinée Belge. pp. 16-17.
- [3] BDoublées. “Tintin année 1946” (in French).
- [4] ActuaBD. “Quatrième Festival de la BD de la région de Bruxelles Capitale” (in French).

10.3.5 External links

- E.P. Jacobs 2004 centenary memorial site (French)
- *Blake et Mortimer* official site on Dargaud (French)
- Edgar Pierre Jacobs biography on Lambiek Comiclopedia

10.4 Jacques Martin (comics)

Jacques Martin (25 September 1921 – 21 January 2010) was a French comics artist and comic book creator. He was one of the classic artists of *Tintin* magazine, alongside Edgar P. Jacobs and Hergé, of whom he was a longtime collaborator. He is best known for his series *Alix*. He was born in Strasbourg.

10.4.1 Biography

After pursuing engineering studies as a young man, Jacques Martin began in 1942 to draw his first comic stories. In 1946, following the end of the War, he travelled through Belgium in search of an editor for his work. Soon afterwards he met Georges Remi (aka Hergé) with whom he collaborated on several albums of *The Adventures of Tintin* (and more specifically on *Tintin in Tibet* and *The*

Red Sea Sharks) while working on his own albums. It was from Hergé that he learned of the ligne claire style and, under Hergé's guidance, began to use it in his own work. He would later be considered one of the great five of the ligne claire style, along with Hergé, Edgar P. Jacobs, Bob de Moor and Willy Vandersteen.*[2]

In 1948, he created *Alix*, his most famous series, published in the magazine *Tintin*, whose adventures - extremely well researched - occur in Roman antiquity. This historic comic soon became one of the most popular of the genre and went on to be published in several countries worldwide.

The story *Le spectre de Carthage* won the award for best French realistic comic book at the 1978 Angoulême International Comics Festival.

Martin went on to create other characters, beginning with the contemporary journalist *Lefranc* in 1952. Much later he created others in collaboration with various partners, namely the medieval architect *Jhen* (initially entitled *Xan*) in 1978, the French revolutionary officer *Arno* in 1984, the Athenian *Orion* in 1990, and the Egyptian *Keos* in 1992.*[3] In 2003, he also started a new series - *Loïs* set in the court of Louis the sun king of France.

In 1998, due to failing eyesight, Martin left the drawing of *Alix* to Rafael Morales.*[3] *Alix* continues running with great success. Martin died on 21 January 2010.*[4]

10.4.2 Awards

- 1978: Angoulême Best French Realistic Work, for *Alix: Le spectre de Carthage**[5]
- 2003: Prix Saint-Michel Grand Prix *[6]

10.4.3 References

- [1] "Jacques Martin, le père d'Alix, décède à l'âge de 88 ans" (in French). France24. 21 January 2010. Retrieved 30 January 2013.
- [2] Mouchart, Benoit. "Hergé Son of Tintin".(French)
- [3] "Jacques Martin". *Comiclopedia*. Lambiek.
- [4] (in French). Tribune de Genève. 21 January 2010 <http://www.tdg.ch/depeches/people/bandes-dessinees-deces-jacques-martin-pere-alix>. Retrieved 21 January 2010. Missing or empty |title= (help)
- [5] toutenBD. "Le palmarès 1978" (in French).
- [6] ComicsFestivalBelgium. "Comics Festival Belgium 2003" .(French)(Dutch)

10.4.4 External links

- Jacques Martin biography in *Evene* (French)

- Jacques Martin publications in Belgian *Tintin*, French *Tintin BDoublées* (French)
- Jacques Martin albums Bedetheque (French)

10.5 Greg (cartoonist)

Michel Régnier (5 May 1931 – 29 October 1999), best known by his pseudonym **Greg**, was a Belgian cartoonist*[2] best known for *Achille Talon*, and later became editor of *Tintin* magazine.

10.5.1 Biography

Regnier was born in Ixelles, Belgium in 1931.*[3] His first series, *Les Aventures de Nestor et Boniface*, appeared in the Belgian magazine *Vers l'Avenir* when he was sixteen. He moved to the comic magazine *Héroic Albums*, going on to work for the Franco-Belgian comics magazine *Spirou* in 1954. In 1955 he launched his own magazine, *Paddy*, but eventually discontinued it.

The series for which Greg is best known, *Achille Talon*, began in 1963 in *Pilote* magazine, also the source of comics such as *Asterix*.*[4] This series, which he both wrote and illustrated, presents the comic misadventures of the eponymous mild-mannered polysyllabic *bourgeois*. In all 42 albums appeared, the first years with short gags, later with full-length (i.e. 44 pages) stories. The series was continued by Widenlocher after the death of Greg. An English translation titled *Walter Melon* was unsuccessful. In 1996, an animated series of 52 episodes of 26 minutes each was produced. This series was also shown in English as *Walter Melon*. Other series Greg provided artwork for in the early 60s were the boxing series *Rock Derby* and the revival of Alain Saint-Ogan's classic series *Zig et Puce*.<ref name=lambiek">Lambiek Comiclopedia. "Greg" .</ref>

Regnier became editor-in-chief of *Tintin* magazine in 1966 and remained so until 1974.*[4] In this period, he moved the magazine away from the classic *Ligne claire* of Hergé and Edgar Pierre Jacobs, because the main authors published new stories less frequently, and because the magazine suffered from the success of new French magazines like *Pilote*. Greg introduced a more adult genre, with less perfect heroes and more violence. He created some of his most famous series like *Bruno Brazil* and *Bernard Prince* in this period, and introduced artists like Hermann to the magazine.

In 1975 he became literary director for the French publisher Dargaud and launched *Achille Talon* magazine. Having moved to Paris, he became a French citizen, and officially took a new name, Michel Greg.*[5] In the late 1970s he moved to the U.S. as a representative for Dargaud, working on several television projects and promoting European comics.*[4] He returned to France in the

mid-1980s where he continued scripting comics and also wrote novels for the *Hardy et Lesage* collection of *Fleuve Noir*.

As “Greg”, Regnier was one of the most prolific creators of Franco-Belgian comics, working in all genres and collaborating with many other European artists and scriptwriters. Well known for working with artist Hermann, Greg also worked with André Franquin, Eddy Paape (Luc Orient), Dany, Albert Uderzo and René Goscinny, and many others. It is estimated that he contributed as a writer and an artist to some 250 comic albums.

Hergé asked him to remake two of *The Adventures of Tintin* — *The Seven Crystal Balls* and *Prisoners of the Sun* — into a script for one long animated movie, *Tintin and the Temple of the Sun*. He also wrote the script for *Tintin and the Lake of Sharks*. Greg was asked to write two stories for the Tintin comics as well, including *Le Thermozéro*, but in the end Hergé, wanting to keep all creative control, did not use them.*[4]

Michel Regnier died in 1999 in Neuilly-sur-Seine, France.

10.5.2 Bibliography

Only those series for which albums have appeared are mentioned here. Furthermore, Greg has made many series in the 1950s, especially in *La Libre Belgique*, of which no albums have appeared. Titles are ordered by the first year in which an album appeared, not the first year the comic appeared in a magazine or newspaper.

10.5.3 Awards

- 1985: Haxtur Award, Spain, Best Long Comic Strip for *Spirou et Fantasio: QRN sur Bretzelburg*, artist: André Franquin

10.5.4 Sources

- Béra, Michel; Mellot, Philippe (1998). *Trésors de la bande dessinée 1999-2000*. Paris: Les éditions de l'amateur Ed. de l'amateur. ISBN 2859172580.
- Greg publications in *Spirou*, Belgian *Tintin*, French *Tintin*, *Vaillant* and *Pif* and *Pilote* BDoublées (French)

Footnotes

[1] Greg biography on Dupuis

[2] Les compagnes des héros de B.D.: des femmes et des bulles Annie Pilloy - 1994 " Greg - Michel Régnier est né en mai 31 à Ixelles (Bruxelles). Attiré par le journalisme, il quitte néanmoins le ..."

[3] De Weyer, Geert (2008). *100 stripklassiekers die niet in je boekenkast mogen ontbreken* (in Dutch). Amsterdam / Antwerp: Atlas. p. 215. ISBN 978-90-450-0996-4.

[4] De Weyer, Geert (2005). “Greg”. In *België gestript*, pp. 117-119. Tielt: Lannoo.

[5] Dupuis.com. “Greg” .

10.5.5 External links

- Greg biography on Dupuis
- Greg biography on Lambiek Comiclopedia

10.6 Roger Leloup

Roger Leloup (French: [ləlu]; born 17 November 1933) is a Belgian comic strip artist, novelist, and a former collaborator of Hergé, who would rely upon him to create detailed, realistic drawings and elaborate decoration for *The Adventures of Tintin*.*[1] He is most famous for the *Yoko Tsuno* comic series.

10.6.1 Biography

Roger Leloup was born in Verviers, Belgium in 1933.*[2] Fascinated by trains and planes since his youth, he studied Decoration and Publicity at the Institut Saint-Luc in Liège. By accident, he came into contact with the Franco-Belgian comics scene when his neighbour, Jacques Martin, told him that he desperately needed a colourist. Leloup got the job and started colouring the *Alix* album *L'île maudite* in 1950.*[2]

Jacques Martin was one of the main artists of the Franco-Belgian comics magazine *Tintin*, and when Hergé was looking for someone to help him with the drawings of vehicles for a series, Martin brought him in contact with Leloup. From 15 February 1953 on, Leloup worked for several years at Studios Hergé, where he drew detailed backgrounds and vehicles for Hergé's comics series *The Adventures of Tintin*. His work is seen in a wide variety of drawings, such as the Genève-Cointrin airport in *The Calculus Affair* and the impressive swing-wing supersonic business jet, the Carreidas 160 in *Flight 714*.*[1]*[2]

Leloup worked for both Jacques Martin, with *Alix* and *Lefranc*, and for Hergé, but as the production at the Studios Hergé slowed down, and Leloup came into contact with other artists. He worked for a period with Francis, and also collaborated with Peyo on his less well-known series *Jacky and Célestine*. Here, he created a Japanese female character that would later become the inspiration for his own series.

On 31 December 1969, Leloup left Studios Hergé to work full-time on his own series, *Yoko Tsuno*, with a focus

on technology and science fiction. The character Yoko Tsuno, a Japanese woman living in Brussels, is one of the leading examples of the female-fronted comics that appeared in the European juvenile magazines during this period. All *Yoko Tsuno* stories first appeared in *Spirou* magazine and later as an album series published by editions Dupuis.

He has an adopted Korean daughter, who inspired him to draw the character *Morning Dew*, the little Chinese girl from *Le Dragon de Hong Kong*, who was adopted by Yoko Tsuno.

10.6.2 Bibliography

Main article: Yoko Tsuno

- *Yoko Tsuno*, 1970–, 26 albums, Dupuis, ISSN 0772-0866

Roger Leloup has also written two novels, including one featuring Yoko Tsuno:

- —(1989). *Le pic des ténèbres*. Travelling. Duculot. ISBN 2-8011-0812-X.
- —(1991). *L'Écume de l'aube*. Travelling. Duculot. ISBN 2-8011-0990-8.

10.6.3 Awards

- 1972, European SF special award for Belgian comics for *Yoko Tsuno* at the first Eurocon in Trieste, Italy*[3]
- 1974: Prix Saint-Michel, Brussels, Belgium, for Best Comic
- 1990: Grand Prix de la Science Fiction Française, category “Youth”, for his novel *Le pic des ténèbres*, France*[4]

10.6.4 References

- Caluwaerts, Stephan and Taymans, André (2001). “Roger Leloup, à Propos de Yoko Tsuno”. ISBN 2-930348-01-1
- List of Roger Leloup publications in Belgian *Tintin*, French *Tintin* and *Spirou* BDoublées (French)

Footnotes

[1] Leloup biography at Dupuis website

[2] De Weyer, Geert (2005). “Roger Leloup”. In België gestript, pp. 136-137. Tielt: Lannoo.

[3] Eurocon awards site

[4] Winners of the Grand Prix de la SF (French)

10.6.5 External links

- Roger Leloup biography on Lambiek Comiclopedia
- Roger Leloup biography Dupuis
- Roger Leloup biography BDparadisio (French)
- 1972 European Science Fiction Society At Eurocon: Trieste (1972) Leloup was recognised for *Yoko Tsuno*

10.7 Josette Baujot

Josette Baujot (17 August 1920–13 August 2009) was a Belgian artist and colorist. She is most commonly associated with fellow Belgian comics writer Hergé (Georges Remi) and his *Adventures of Tintin* series.

10.7.1 Early life

She was born **Josette Marie Louise Nondonfaz** in Spa, Belgium. There she studied drawing and portraiture at the Academy of Fine Arts in Liège. She married Joseph Baujot in 1944, with whom she moved to Argentina. The couple bought a vineyard there and had a son.*[1]

Her life changed abruptly when Joseph was shot dead while hunting in 1953.*[1] It was reported that he had been shot by members of the French or Belgian resistance who had tracked him down, however Joseph lived long enough to inform police that he had been accidentally shot by his friend.*[1] Josette returned to Brussels after his death. She eventually found work at the Hergé Studios. In Brussels she met cartoonist Joseph Loeckx, also known by his nom de plume Jo-El Azara, creator of the character Taka Takata. He would remain her lifelong companion.

10.7.2 Career

Originally, Hergé drew the cartoons for *Tintin* completely in black-and-white. As the popularity of the cartoons increased, he hired colorists to add color to the work. Baujot was hired in 1953, and eventually became Hergé's main colorist, along with Edgar Pierre Jacobs. She arrived as work was being completed for *Destination Moon* (*Objectif Lune*).*[1]

Hergé was eventually very pleased with the outcome of her coloring.

Baujot developed a distinct style of coloring, involving mixing of shades as opposed to the standard use of stark, contrasting colors. She would hone her technique throughout the upcoming *Tintin* projects, the next being *Cigars of the Pharaoh* (*Les Cigares du Pharaon*, 1955).

Despite having differences and often arguing over ideas and plans, Hergé admired and respected Baujot, and they remained close friends. In his unfinished and final work, *Tintin and Alph-Art*, Hergé drew a new character named “Josette Laijot”, an owner of a gallery, based on Baujot.*[1]

She died on 13 August 2009. She is survived by Loeckx, along with her son Michel.*[1]

10.7.3 References

- [1] Davison, Phil (5 November 2009). “Josette Baujot obituary”. *The Guardian*. Retrieved 2009-11-06.

10.8 Jacques Van Melkebeke

Jacques Van Melkebeke (12 December 1904 – 8 June 1983) was a Belgian painter, journalist, writer, and comic strip writer. He is regarded by many as the “third man” of the Franco-Belgian comic strip, as obscure now as his influence was great at a certain time.

A friend of Hergé, Van Melkebeke took part in a semi-official way in the development of some of the storylines of *The Adventures of Tintin*, adding a number of cultural references. He is also supposed to have contributed to certain elements of the *Blake and Mortimer* series, although Edgar P. Jacobs disputed this fact. Van Melkebeke's personality was one of the main sources of inspiration for the *Blake and Mortimer* character Philip Angus Mortimer.

10.8.1 Career

Born in Brussels, Van Melkebeke was a childhood friend of Edgar Jacobs and Jacques Laudy.*[1] He spent his twenties pursuing fine art painting.*[1]

During the German occupation of Belgium during World War II, Van Melkebeke was responsible for main articles in *Le Soir Jeunesse*, the children's supplement of the daily newspaper *Le Soir*. During this period, when he first crossed paths with Hergé,*[2] Van Melkebeke's strip *Les Nouvelles Aventures du Baron de Crac* ran in *Le Soir* as well.*[1] As a fine arts painter himself, Van Melkebeke encouraged Hergé's own interest in art, introducing him to art world figures of the time.*[3] Van Melkebeke painted a portrait of Hergé which hung in the cartoonist's home for many decades.*[2]

Van Melkebeke co-wrote with Hergé two Tintin plays which were staged from 1941 to 1942: *Tintin in India: The Mystery of the Blue Diamond* and *Mr. Boulock's Disappearance*.*[4]*[5]

Although he had primarily written cultural articles, after the war Van Melkebeke's position at *Le Soir Jeunesse*

resulted in a 1945 judgment of collaboration and of incitement of racial hatred. This suspicion of “incivism” prevented Van Melkebeke from continuing a regular career in journalism; for instance, after Van Melkebeke became the first editor of *Tintin* magazine in 1946, he was immediately forced to step down.*[1]

From that point, Van Melkebeke worked under the pseudonym **George Jacquet***[1] or as a ghostwriter, on such projects as *Tintin*, Laudy's strip *Hassan et Kaddour*, and Paul Cuvelier's *Corentin*.*[1]

In the mid-1950s Van Melkebeke worked on a new children's comic strip called *Les Farces de l'Empereur* for *Ons Volkske/Chez Nous*.*[1]

In 1954, Van Melkebeke suggested to Hergé the idea of setting *Tintin in Tibet* (1958–1960) in that country, possibly being influenced by the fact that he had set the play *Mr. Boulock's Disappearance* there.*[5]

As a prank, Van Melkebeke once wrote a fake letter to *Tintin* magazine demanding that an insult Captain Haddock used —“Pneumothorax” —be removed. (A pneumothorax is a medical emergency caused by the collapse of the lung within the chest). The letter was allegedly from a father whose boy was a great fan of *Tintin* and also a heavy tuberculosis sufferer who had experienced a collapsed lung. According to the letter, the boy was devastated that his favourite comic made fun of his own condition. Hergé wrote an apology and removed the word from the comic.*[6]

Van Melkebeke spent his later years returning to the field of fine art painting.*[1]

10.8.2 Personal life

Van Melkebeke's daughter Chantal, a teacher, is the wife of the Japanese film critic and academic researcher Shigehiko Hasumi.*[7]

10.8.3 Appearances in Tintin

Van Melkebeke makes a few cameo appearances in the *Tintin* stories:

- *The Secret of the Unicorn* (1943) —page 2, panel 14, where he is examining a book as a man calls out that his suitcase is being stolen
- *Tintin in the Congo* (1946, color version) —page 1, panel 1, as one of the reporters seeing Tintin off on his adventure
- *King Ottokar's Sceptre* (1947) —page 59, panel 6, when Tintin is about to be knighted
- *The Seven Crystal Balls* (1948) —page 57, panel 2, in the background when General Alcazar is boarding the steamer at Saint-Nazaire harbour

10.8.4 References

- [1] Van Melkebeke entry, Lambiek's *Comiclopedia*. Accessed 16 December 2013.
- [2] Farr, Michael. *The Adventures of Hergé, Creator of Tintin* (John Murray, 2007), p. 34.
- [3] Farr, *Adventures of Hergé*, p. 39.
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10.9 Zhang Chongren

For the fictional character based on the artist, see **Chang Chong-Chen**.

This is a Chinese name; the family name is **Zhang**.

Zhang Chongren (27 September 1907 – 8 October 1998), also known as **Chang Chong-jen**, was a Chinese artist and sculptor best remembered in Europe as the friend of **Hergé**, the Belgian comics writer and artist and creator of *The Adventures of Tintin*. The two met when Zhang was an art student in Brussels.^{*[2]*[3]*[4]}

10.9.1 Early life

Zhang was born the son of a gardener in 1907 in *Xujiahui* (*Ziccawei*), then a suburb of Shanghai, China. The young Zhang lost both his parents at an early age and grew up in the French Jesuit orphanage of *Tou-Se-we* (now *Tushanwan*) where he entered at the age of seven, and where he learned French. He then entered the Art School of the orphanage, where he learned to draw, and was systematically educated in Western art. After finishing school in 1928, Zhang worked with design for the film industry and at a local newspaper. In 1931, he left China for the Académie Royale des Beaux-Arts in Brussels, Belgium.

10.9.2 Influence on Hergé

Hergé's early albums of *The Adventures of Tintin* were highly dependent on stereotypes for comedic effect. These included evil Russian Bolsheviks, lazy and dumb

black Africans, and an America of gangsters, cowboys, and Indians.

At the close of the newspaper run of *Cigars of the Pharaoh*, Hergé had mentioned that Tintin's next adventure (*The Blue Lotus*) would bring him to China. Father Gosset, the chaplain to the Chinese students at the University of Leuven, wrote to Hergé urging him to be sensitive about what he wrote about China. Hergé agreed, and in the spring of 1934 Gosset introduced him to Zhang Chongren. The two young artists quickly became close friends, and Zhang introduced Hergé to Chinese history, culture, and the techniques of Chinese art. As a result of this experience Hergé would strive, in *The Blue Lotus* and subsequent Tintin adventures, to be meticulously accurate in depicting the places Tintin visited.

For example, while *Cigars of the Pharaoh* takes place in an idealised India of Maharajas and British officials, *The Blue Lotus* has the look and feel of China of the 1930s torn apart by the occupying Japanese forces and the Western influence in Shanghai, including corrupt businessmen and police.

As a token of appreciation, Hergé added the character "**Chang Chong-Chen**" (Tchang in original French-language version) to *The Blue Lotus*,^{*[1]} a young Chinese orphan boy who meets and befriends Tintin. Hergé mocks his own naïveté deep inside the album when he has Tintin explain to the fictional Chang that his view of the 'white devils' is based on prejudice. He makes it go both ways when Tintin recites a few Western stereotypes of the Chinese. Chang laughs this off as crazy. Chang would later return in *Tintin in Tibet*.

As another result of his friendship with Zhang, Hergé became increasingly aware of the problems of colonialism, in particular the Empire of Japan's advances into China, and the corrupt, exploitative International Settlement of Shanghai. *The Blue Lotus* carries a bold anti-imperialist message, contrary to the prevailing view in the West, which was sympathetic to Japan and the colonial enterprise. As a result, it drew sharp criticism from various parties, including a protest by Japanese diplomats to the Belgian Foreign Ministry.

10.9.3 Return to China

At the end of his studies in Brussels in 1935, Zhang made a tour of France, Britain, the Netherlands, Germany, Austria and Italy before returning home to China. Upon his arrival back in Shanghai in 1936, Zhang held a number of shows exhibiting his drawings and sculptures. He also established the Chongren Studio to further his art and to teach.

Hergé lost contact with him during the invasion of China by Japan (which is usually regarded as the start of the Second Sino-Japanese War) and the subsequent Chinese Civil War. More than four decades would pass before



Zhang Chongren Memorial Hall, Qibao Old Town

the two friends would meet again. In an instance of life mirroring art, Hergé managed to resume contact with his old friend Zhang Chongren, years after Tintin rescued the fictional Chang in the closing pages of *Tintin in Tibet*. Zhang had been reduced to a street sweeper during the Cultural Revolution,^{*[1]} before becoming the head of the Fine Arts Academy in Shanghai during the 1970s.

After the economic liberalisation of China from 1979, Zhang received widespread acknowledgement in the Chinese art community. A collection of his oil paintings and sculptures were published and in his later years, Zhang worked as an editor and translator of several books on art. Among the portraits he has painted are those of Chinese paramount leader Deng Xiaoping and French President François Mitterrand.

Zhang returned to Europe for a reunion with Hergé in 1981 upon invitation of the French government. In 1989 he received French citizenship^{*[1]} and settled down to teach in the Paris suburb of Nogent-sur-Marne, where he died in 1998. Shortly after his death, a memorial museum dedicated to him was established in Qibao, Shanghai. A number of his paintings and sculptures are held in the China Museum of Fine Art in Beijing and the China Museum of Revolutionary Warfare.

10.9.4 References

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- [2] “The great invisible wall in China” . *Asian Times*. Retrieved 26 May 2010.
- [3] “Comic strips shed light on Indonesia’s colonial past” . *Jakarta Post*. Retrieved 26 May 2010.
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10.9.5 External links

- Zhang Chongren Memorial Hall, Shanghai

Chapter 11

Legacy of Hergé

11.1 Hergé Foundation

This article is about the foundation established for comic creator Hergé. For Moulinsart (home of Captain Haddock), see [Marlinspike Hall](#).

The **Hergé Foundation**, known in French as **Moulinsart**, and formerly known as **Studios Hergé**, is the official organization that looks after the world of Hergé and his creation *The Adventures of Tintin*, along with his other comics like *Quick & Flupke* and *Jo, Zette and Jocko*. Created from Studios Hergé in 1987 by Fanny Rodwell, Hergé's widow, the Hergé Foundation is a not-for-profit organization based in Brussels, the birthplace of the creator of Tintin. It runs Hergé's estate, the official *Tintin* website, and the [Hergé museum](#).

11.1.1 Moulinsart

The name “Moulinsart” was chosen as the name for the foundation's commercial and copyright wing, set up to actively work to protect and promote the work of Hergé. It is named after **Moulinsart**, the château where [Captain Haddock](#) lives in the books (in English, “Moulinsart” is known as “Marlinspike”).

11.1.2 Rights issue

The Hergé Foundation has frequently litigated against other entities that attempted to use Tintin images.^[1] However, after Moulinsart sued Dutch fanzine *Hergé Genootschap* (Hergé Society) in 2012 for one million euros for publishing Tintin images without a license, a contract was unearthed whereby Hergé had assigned all the rights of his works to his original publisher Casterman in 1942. At no time has Fanny Rodwell, the widow and sole heir to the foundation, nor her husband Nick Rodwell, who manages the *Tintin* empire, ever challenged the agreement in the past. The court's decision means Moulinsart never owned the rights they have been asserting. “It appears, from a 1942 document ... that Hergé gave publishing rights for the books of *The Adventures of Tintin* to publisher Casterman, so Moulinsart

is not the one to decide who can use material from the books.” said the Hague court's ruling. The document came from a Hergé expert who wishes to remain anonymous.^[2]^[3]^[4]^[5]

11.1.3 Editions Moulinsart

The foundation has released many books on the subject in French under the publishing name “Editions Moulinsart”.

11.1.4 Awards

On 1 June 2006, the Dalai Lama bestowed the International Campaign for Tibet's Light of Truth Award upon the Hergé Foundation, along with South African Archbishop Desmond Tutu. The award was the Dalai Lama's recognition of *Tintin in Tibet*,^[6] Hergé's most personal adventure.^[7] Accepting on behalf of the Hergé Foundation, Hergé's widow Fanny Rodwell stated, “We never thought that this story of friendship would have a resonance more than 40 years later.”^[6]

11.1.5 References

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- [7] Farr, Michael (2001). *Tintin: The Complete Companion*. London: John Murray. ISBN 978-0-7195-5522-0.

11.1.6 External links

- Studios Hergé, at the official *Tintin* website
- Moulinsart, at the official *Tintin* website

11.2 Ideology of Tintin

Hergé started drawing his comic series *The Adventures of Tintin* in 1929 for *Le Petit Vingtième*, the children's section of the Belgian newspaper *Le Vingtième Siècle*, run by the Abbé Norbert Wallez, an avid supporter of social Catholicism, a right-wing movement. During World War II, Tintin appeared in the Brussels daily pro-German *Le Soir*; after the war he appeared in his own *Tintin* magazine (founded by a member of the Resistance, Raymond Leblanc) until Hergé's death in 1983.

As a young artist Hergé was influenced by his mentors, specifically the Abbé Wallez, who encouraged Hergé to use Tintin as a tool for Catholic propaganda to influence Belgian children. This shows in his earlier works within the Tintin series. As a result, European stereotypes pervade Hergé's early catalogue. A breakthrough came in 1934, when the cartoonist was introduced to *Zhang Chongren*, a Chinese student, who explained Chinese politics, culture, language, art, and philosophy to him, which Hergé used to great effect in *The Blue Lotus*. From this point onward, the artist developed ideologically, amidst the collapse of his country and the Second World War, and so did the series: the general trend of the postwar stories is to become more progressive and universalist.

11.2.1 First albums

The first Tintin book, *Tintin in the Land of the Soviets*, was crafted on the orders of Hergé's superiors, to be anti-Soviet propaganda of limited outlook. Nonetheless, Hergé worked willingly: “I was sincerely convinced of being on the right path”, he said later. His only source was *Moscou sans voiles* (“Moscow without veils”), a book written in 1928 by Joseph Douillet, former consul of Belgium in the USSR. In this book, appearing not much more than a decade after the October Revolution, Douillet denounced the communist system for producing poverty, famine, and terror. The secret police maintained order and the propaganda deceived foreigners. Nonetheless, the anti-totalitarian theme of this first book would persist throughout the series.

Hergé wanted the second book to take place in the United States, which fascinated him. Wallez disagreed: he distrusted the USA, the country of Protestantism, liberalism, of easy money, and of gangsters. Instead, he asked Hergé to draw a book about the Belgian Congo: the colony needed white workers at the time.* [1]

Tintin in the Congo reflected the dominant colonialist ideology at that time. As put by Hergé in a later interview, “This was in 1930. All I knew about the Congo was what people were saying about it at the time: 'The Negroes are big children, it's fortunate for them that we're there, etc'.”* [2]

The paternalistic description of the indigenous people of Belgian Congo was more naive than racist, and Hergé developed an important theme of Tintin in this book: international trafficking.* [3]

11.2.2 Turn-around from *Tintin in America* (1931–1932) to *The Black Island* (1937–1938)

With his next book, Hergé could finally send Tintin to the United States. “*Tintin in America*” (1932) represents a significant change in tone. The story was, like the previous ones, very caricatured, because of Hergé's limited knowledge of the country: America was the land of Al Capone, cowboys and gigantism. But Hergé also took the defense of the Native Americans (whom he called “Red Indians”), African Americans and blue-collar workers. He criticized lynching, the theft of Native American land, and American business rapacity.

Even more striking is the fifth book, *The Blue Lotus* (1934–1935), set in China. For this story Hergé was put in touch with *Zhang Chongren*, a Chinese student then studying in Brussels, whose name may have been the basis for the name of character Chang Chong-Chen. Hergé was very concerned with portraying the country accurately, and the adventure can be read as anti-imperialist. It criticizes Japanese and Western involvement in China, including the international concessions and the Japanese invasion of Manchuria, and shows with great disapproval Westerners making racist or ignorant remarks about the Chinese. The Japanese themselves are portrayed with little sympathy; most of those shown are soldiers or government agents involved in the invasion of Manchuria.

The Broken Ear (1935–1936) is set mainly in the fictional South American republic of San Theodoros and takes a critical view of western businessmen conspiring to provoke a war over what they think will be profitable oil fields. They go about this using bribery, corruption, and the sale of arms to both sides. It then simply requires a border confrontation to be blown out of proportion in order to begin the conflict, much like the Mukden Incident shown in *The Blue Lotus*. The war over the Grand Chapo oil plains was based on the Chaco War of the early 1930s.

It also depicted the **Shuar** indigenous people, famous for their *tsantsas* (“shrunken heads”).

At first glance, *The Black Island* (1937–1938) is a simple thriller with Tintin in pursuit of money **forgers**, with the chase to **Scotland** giving it a feel of Alfred Hitchcock's movie version of *The Thirty-Nine Steps*. Dr. Müller is a German villain and can be read as a clear parody of the Germans at the time.

11.2.3 The Second World War

Several stories were influenced by the menace of a second world war, and then by the war itself and the Nazi occupation of Belgium.

Despite the fact that Hergé was in favor of the neutrality of Belgium, *King Ottokar's Sceptre* (1938–1939) could be read as anti-Nazi: Müssler (a possible contraction of Mussolini and Hitler) is the leader of a conspiracy that seeks to merge the kingdom of **Syldavia** with its old enemy **Borduria**. The story could have been influenced by the **Anschluss** in Austria in 1938. Müssler is the head of the Steel Guard, a name implying a pro-fascist paramilitary group which were common in Europe between the wars. An actual fascist and anti-Semitic group called the Iron Guard was very active in Romania in the years leading up to the Second World War. The Romanian Iron Guard was often in violent conflict with the King of Romania, King **Carol II**, who they accused of corruption and being influenced by his Jewish mistress. The leader of the Iron Guard, Codreanu, was executed shortly thereafter for treason by the Romanian government. The Iron Guard briefly formed the government in 1940 under **Horia Sima** after the King's abdication but Hitler ended up backing the more conservative General **Antonescu** in January 1941 and the Iron Guard was eliminated from government and purged. Thus, in the foreign policy of the Third Reich the Romanian monarchy and other authoritarian figures were supported over the local fascist party.

The early and unfinished version of *Land of Black Gold* (1939–1940) alluded to the mobilization of Nazi war power. This unfinished adventure is set in the British Mandate of Palestine with British soldiers and officials. The beginning of the war and the defeat of Belgium prevented Hergé from finishing this version, though it did come out in 1950. He later rewrote it, setting the action in the fictional Arab Kingdom of **Khemed** and replacing the conflict between **Arabs** and Jews by a civil conflict between two Arab factions.*[4]

During the war, Hergé worked for *Le Soir*, a newspaper which collaborated with the German occupiers. To avoid controversy during the Nazi occupation of Belgium, Tintin's adventures now focused mainly on non-political issues such as drug smuggling (*The Crab with the Golden Claws*), intrigue and treasure hunts (*The Secret of the Unicorn* and *Red Rackham's Treasure*), and a mysterious

curse (*The Seven Crystal Balls*).

Somewhat controversial though, was *The Shooting Star*, which was about a race between two crews trying to reach a **meteorite** which had landed in the **Arctic**. Hergé chose the subject to be as fantastic as possible, to avoid trouble from the censors. Nonetheless politics intruded in that the crew Tintin joined was composed of Europeans from Axis or neutral countries, while their underhanded rivals were Americans. Tintin also flies in a German plane in the book (an Arado Ar 196).

Most damaging of all for Hergé was that these stories were published in *Le Soir*, a collaborationist newspaper. After the war he and other members of its staff faced lengthy investigations into their wartime allegiances. Hergé expressed his regrets in an 1973 interview: “*I recognise that I myself believed that the future of the West could depend on the New Order. For many, democracy had proved a disappointment, and the New Order brought new hope. In light of everything which has happened, it is of course a huge error to have believed for an instant in the New Order*”.*[5]

11.2.4 Post-war

The post-war stories are less controversial, developing several recurring themes:

- Humanism and anti-racism in *The Castafiore Emerald*, which takes the side of the Romani
- Totalitarianism: *The Calculus Affair* is anti-Stalinist, but also shows the lengths to which both sides of the Cold War went to acquire weapons of mass destruction
- International trafficking and slavery in *The Red Sea Sharks*
- Oil multinationals and their influence in *Land of Black Gold* (and previously in *The Broken Ear*)
- Arms trade in *The Red Sea Sharks* and *Flight 714*. Laszlo Carreidas in Flight 714 is evidently based on French aircraft industrialist Marcel Dassault.*[6] As Dassault was born Jewish, the album has been considered as anti-semitic by some, but there is no reference to the religion of Carreidas. In *The Broken Ear* (before the war), Hergé had already caricatured a real arms merchant, Basil Zaharoff.*[7]

In the first edition of *The Red Sea Sharks*, the black victims speak **pidgin** French and seem rather simple-minded. Hergé rewrote their dialogue in later editions.*[8]

The last controversial album is *Tintin and the Picaros*, which has been seen both as left-wing and right-wing. In

it, Tintin goes through profound changes. For the first time, Tintin seems to be flesh and blood, and perhaps even has weaknesses; for instance, he is at first uncharacteristically unwilling to travel to San Theodoros, where his friends have been falsely accused of espionage. At the end he intervenes dramatically through revolution. But as Benoît Peeters puts it, “it is quite clear that this is no real revolution but a palace coup. Tapioca is backed by Borduria, Alcazar by the International Banana Company; as for ordinary people, they remain impoverished in the shantytowns.” *[9]

11.2.5 Genderism

Hergé has also been accused of sexism, due to the almost complete lack of female characters in his books. The only woman character of importance is Bianca Castafiore, who is portrayed to be foolish and nearly oblivious to all negative reactions to her behaviour—though she does show loyalty, presence of mind and quick wit when hiding Tintin and Haddock from Colonel Sponsz in *The Calculus Affair*.

Hergé himself denied being a misogynist, saying that “for me, women have nothing to do in a world like Tintin’s, which is the realm of male friendship” .*[10]

Other reasons were because he believed that sentimentality had little to do in Tintin’s stories, which are mainly about men getting into all sorts of “misadventures rather than adventures”, and wherein “mocking women would not be nice”. He also felt that a man slipping on a banana skin, providing he does not break a leg, is much funnier than if it happened to a woman. As a female interviewer put it, “It has nothing to do with the misogynist world of the boy scout,” *[11] referring to the fact that Hergé was a scout in his youth.

11.2.6 Tintin and the Jews

Some aspects of Tintin’s adventures have resulted in accusations of antisemitism being levelled at Hergé,*[12] accusations that are often connected to his work during World War II for *Le Soir*, a newspaper that collaborated with the Nazis during the German occupation of Belgium.

Before the war, there were some instances of sinister Jewish-looking figures in Tintin’s adventures. In *The Broken Ear* (1935–7), Tintin questions a shopkeeper who is selling copies of the fetish he is looking for: the man wears a kippah, speaks in broken French and rubs his hands with “invisible soap” .

As the war began, the first version of *Land of Black Gold* (1939–40) was being published. This version was set in the British Mandate of Palestine and featured Jewish Zionist terrorists led by a Rabbi. The story was suspended due to its political nature, but completed after the war.



Jews appearing in a scene in *The Shooting Star* which appeared in the original newspaper edition.

“Did you hear that, Isaac?... The end of the world!... What if it were true?...”

“Tee, hee!... Zat vould be a nice little teal, Salomon!... Ikh owe 50,000 Francs to my zurplliers... Zat vay ikh zould not have to pay...”

The most serious instance of alleged antisemitism, however, featured in *The Shooting Star* (1941), which appeared during the German occupation. In a scene that appeared in *Le Soir* on 11 November 1941, two evil-looking Jewish men, Isaac and Salomon, watch Philippus the prophet inform Tintin that the end of the world is nigh. One of them, speaking in very twisted French, looks forward to this as it means that he will not be obliged to pay off his creditors.*[13] In addition, the sponsor of the rival expedition sent to find the meteorite is called Blumenstein, is given the appearance of a stereotypical Jewish businessman, and uses underhand and potentially lethal methods to delay Tintin’s ship. His bank is located in New York and his crew attempts to plant the American flag on the meteorite.

After the war and the exposure of the Holocaust, Jewish people became noticeably absent from Tintin’s adventures. *Land of Black Gold* was redrawn at the request of Hergé’s British publishers who felt that it was out-of-date now that the state of Israel had been established. The Irgun members in the British Mandate were replaced with a domestic insurgency in a fictional Arab emirate. The scene with Isaac and Salomon was left out of the book editions of *The Shooting Star*, while “Blumenstein” was renamed “Bohlwinkel” and relocated to the fictional country of São Rico. According to Hergé, both the original and the later name were honest mistakes:*[14] he thought Blumenstein was a common American name, and chose Bohlwinkel because it sounded like “bollewinkel”, a candy store.

Hugo Frey has argued that anti-Semitism continued in the post-war *Flight 714*. Tintin’s old nemesis and the mastermind of the plot in the book is the evil Rastapopoulos,

who Frey argues is an example of anti-Semitic caricature,^{*[15]} though other writers argue against this, pointing out that Rastapopoulos is not Jewish (his drugged ramblings about the past of his family mentioning Erzurum and his surname make him likely a Turk of Greek ethnicity), and surrounds himself with explicitly German-looking characters: Kurt, the submarine commander of *The Red Sea Sharks*, Dr. Krollspell, whom Hergé himself referred to as a former concentration camp official, and Hans Boehm, the sinister-looking navigator and co-pilot, both from *Flight 714*.^{*[16]}

In other works, Hergé showed much sympathy for oppressed peoples, such as the Chinese in *The Blue Lotus*, the black African Muslims about to be traded as slaves in *The Red Sea Sharks*, and the Gypsies of *The Castafiore Emerald* falsely accused of theft.

11.2.7 Big business

Much of Hergé's criticism was directed at big businesses and the ways they would affect the lives of ethnic minorities and the affairs of nations just for the sake of money. He also accused them of using unethical methods and being a cover for criminal activities.

These attacks started as early as *Tintin in America* following the discovery of oil on land occupied by Blackfoot Natives. Tintin is then surrounded by businessmen offering him up to tens of thousands of dollars for the rights to the oil. When Tintin announces that it belongs to the Blackfoot, the chief of the tribe is, in comparison, given a mere \$25 and half-an-hour to vacate the premises. An hour later the Blackfoot Natives are forced away by soldiers armed with rifles and bayonets; by the next day a whole city has been built on the site. A factory that Tintin later visits produces tinned "rabbit" meat out of stray cats, dogs, and rats.

Oil also came into play in *The Broken Ear*. Western businesses General American Oil and British-South American Petrol get the states of San Theodoros and Nuevo Rico to go to war over territory which turns out not to have oil after all. This part of the story was inspired by the real-life Chaco War of 1932–35. One of the businessmen, R.W. Trickler, uses bribery, corruption, and false evidence in order to get his way. Arms dealer Basil Bazarov, who sells weapons to both sides, is based on the real-life Basil Zaharoff.

A similar situation occurred in *Land of Black Gold*, in which two rival oil companies, Arabex and Skoil Petroleum, separately support Emir Mohammed Ben Kalish Ezab and Sheikh Bab El Ehr respectively.

Big business was also shown as a cover for illegal activities: Rastapopoulos for example is a respected businessman who mixes with people in high places, but is also the leader of major smuggling operations: opium in *The Blue Lotus* and slaves in *The Red Sea Sharks*. The vil-

lain in *The Blue Lotus* is Mitsuhirato, a Japanese man who owns a fashion shop and an opium den (in a time and place where such dens were legal and considered legitimate), which cover his activities as a drug smuggler and secret agent of Japan, and who organizes the sabotage of a Chinese railway (based on the real-life Mukden Incident). Rastapopoulos and Mitsuhirato have an Arabic counterpart in Omar ben Salaad of *The Crab with the Golden Claws*.

The sponsor of the rival expedition in *The Shooting Star*, Mr. Bohlwinkel, is the head of a major banking organisation who uses unethical methods to delay the progress of Tintin and Haddock's ship. These include sabotage with dynamite and fake distress messages. Controversially, in his original version, Hergé gave the man a Jewish-sounding name and had him based in New York. These were changed in later editions.

Following the war, Hergé's attacks on big business was suspended as he focused more on espionage (the Moon adventures and *The Calculus Affair*); but it returned with a vengeance in *The Red Sea Sharks*. In this story Rastapopoulos becomes the Marquis di Gorgonzola, a media baron, airline owner, and arms dealer, who entertains influential people on board his luxury yacht. This serves as the cover of his business as a slave trader. When Emir Ben Kalish Ezab threatens to expose this for personal reasons, Rastapopoulos engineers his overthrow in favour of the Emir's enemy, Sheikh Bab El Ehr.

Tintin has a knack of meeting businessmen who appear friendly at first, but turn out to be far from ethical and can also be villains. Rastapopoulos and Mitsuhirato are two such examples; but there is also Laszlo Carreidas of *Flight 714*. At first shown as a friendly if eccentric person, Carreidas was revealed to be a cunning individual with a long history of unscrupulous behaviour not limited to the business world. A large part of his personal fortune was in a Swiss bank account under a false name and signature, presumably for taxation-related purposes, while he confesses under truth serum to a long history of unscrupulous activities.

Hergé's attack on big business and its interference in national politics went all the way to the final completed story, *Tintin and the Picaros*. In this adventure, guerrilla leader General Alcazar had the support of the International Banana Company, a reference to Banana republics and companies like the United Fruit Company (today Chiquita). Hergé's notes also reveal that Alcazar's wife was on the board of a company that kept him supplied with arms; a fact that may explain his marriage. To counter the rebels, Alcazar's enemy Tapioca struck a deal with Loch Lomond whisky and parachuted large amounts of their brand into the jungle, making the rebels too drunk to stage a coup. Loch Lomond also sponsored the local carnival.

11.2.8 References

- [1] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 29-30
- [2] Numa Sadoul, *Entretiens avec Hergé*, Casterman, 1989, p. 74
- [3] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 31
- [4] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 86-89
- [5] Haagse Post. March 1973
- [6] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 129
- [7] Numa Sadoul, *Entretiens avec Hergé*, Casterman, 1989, p. 144
- [8] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 107
- [9] Benoît Peeters, *Tintin and the World of Hergé*, 1988, p. 127
- [10] Numa Sadoul, *Entretiens avec Hergé*, Casterman, 1989, p. 93
- [11] Interview with Hergé available on youtube
- [12] Hergé, Creator of Tintin: Antisemitism for all Ages, Benjamin Ivry, *The Jewish Daily Forward*, 17 November 2009
- [13] Joris Goedbloed (16 December 2005). "The Shooting Star". *WW2 People's War*. Retrieved 17 November 2007.
- [14] Tintin, Hergé & his creation, Thompson, 1991, ISBN 978-0-340-56462-2
- [15] Hugo Frey, "Trapped in the Past: Anti-Semitism in Hergé's Flight 714" in Mark McKinney, ed., *History and Politics in French-Language Comics and Graphic Novels* at p.31
- [16] *The Metamorphoses of Tintin: or Tintin for Adults* by Jean-Marie Apostolidès, Jocelyn Hoy, published in 2009 by Stanford University Press
- Numa Sadoul, *Entretiens avec Hergé*, Casterman, 1989. ISBN 2-203-01708-2.
- Benoît Peeters, *Tintin and the World of Hergé*, Bullfinch Press, 1992 (French ed. 1988). ISBN 0-316-69752-4.
- Anders Østergaard, <http://www.pbs.org/pov/pov2006/tintinandi/update.html>.

11.3 Ligne claire

Ligne claire (French for “clear line”) is a style of drawing pioneered by Hergé, the Belgian creator of *The Adventures of Tintin*. It uses clear strong lines of uniform importance. Artists working in it do not use hatching, while contrast is downplayed as well. Cast shadows are often illuminated while a uniformity of line is used throughout, paying equal attention to every element depicted. Additionally, the style often features strong colours and a combination of cartoonish characters against a realistic background. All these elements together can result in giving strips drawn this way a flat aspect. The name was coined by Joost Swarte in 1977.*[1]

11.3.1 History

Hergé started out drawing in a much looser, rougher style which was likely influenced by famous American comic strip artists of the late 1920s and 1930s, such as Gluyas Williams*[2] and George McManus. However the precise lines which characterize most of his work, are firmly in place from early on (e.g.: The colored version of *The Blue Lotus* (released in 1946) is based on the original black and white newspaper version from 1934–35 and not redrawn).*[3] For Hergé, the style was not limited to the drawings but extended to the story: the plot must be straightforward. Much of the “Brussels school” started to use this style, notably Edgar P. Jacobs, Bob de Moor, Roger Leloup, and Jacques Martin,*[3] many of whom also worked for *Tintin* magazine.

The *ligne claire* style achieved its highest popularity in the 1950s, but its influence started to wane in the 1960s and was seen as old-fashioned by the new generation of comic book artists. In the late 1970s, it experienced a resurgence of interest, largely due to Dutch artists like Joost Swarte *[3] and Theo van den Boogaard, who had come up through the Dutch underground comics scene, as well as the French artist Jacques Tardi. Henk Kuipers was also successful in his application of the style.

Throughout the 1980s, Yves Chaland, Ted Benoit, Serge Clerc and Floc'h relaunched the *Ligne claire* style in France. This incarnation was a very stylistic and artistic variation, which the artists also utilized for illustrating posters and LP covers etc. Swarte dubbed this variant “atoomstijl” (“atomic style”).*[4]*[5]

Contemporary use of the *ligne claire* is often ironic. For example, van den Boogaard used the simple, clear style to set up a conflict with the amorality of his characters, while Tardi used it in his *Adèle Blanc-Sec* series to create a nostalgic atmosphere which is then ruthlessly undercut by the story. A recent serious clear line artist is the Dutchman Peter van Dongen, who created the *Rampokan* series about the Dutch colonisation of Indonesia.

Ligne claire is not confined to Franco-Belgian comics.

British artists such as Martin Handford, Bryan Talbot and Garen Ewing; Norwegian artists like Jason; American artists like Chris Ware, Geof Darrow, Jason Lutes, and Jason Little; Italian artists such as Vittorio Giardino:^{*}[3] and Spanish artists such as Francesc Capdevila Gisbert ("Max") have also used it.

11.3.2 Notable ligne claire books/series

Hergé

- *The Adventures of Tintin*
- *Jo, Zette and Jocko*
- *Quick and Flupke*

Others

- *Jommeke* —Jef Nys
- *The Adventures of Freddy Lombard* —Yves Chaland
- *Alix* —Jacques Martin
- *Barelli* —Bob de Moor
- *Berlin* —Jason Lutes
- *Bingo Bongo et son Combo Congolais* —Ted Benoît
- *Blake and Mortimer* —Edgar P. Jacobs
- *César and Jessica*
- *Franka* —Henk Kuijpers
- *Hector and Dexter* (a.k.a. *Coton et Piston* and *Katoen en Pinbal*) —Joost Swarte
- *Julian Opie's Portraits* —Julian Opie
- *Kurt Dunder* —Frank Madsen
- *Professor Palmboom* —Dick Briel
- *The Rainbow Orchid* —Garen Ewing
- *Jimmy Corrigan, the Smartest Kid on Earth* —Chris Ware
- *Shutterbug Follies* —Jason Little
- *Spike and Suzy* (a.k.a. *Bob and Bobette*, *Willy and Wanda*, and *Suske en Wiske*) —Willy Vandersteen
- *Tintin pastiches* —Yves Rodier
- *Where's Wally?* —Martin Handford
- *Yoko Tsuno* —Roger Leloup

11.3.3 See also

- Franco-Belgian comics
- Marcinelle school – a contemporary, contrasting style

11.3.4 References

- [1] Pleban, Dafna. "Investigating the Clear Line Style," ComicFoundry (Nov. 7, 2006). Accessed Oct. 2, 2008.
- [2] Heer, Jeet. "Barnaby and American Clear Line Cartooning." *Barnaby Volume One* by Crockett Johnson. Fantagraphics Books, 2013.
- [3] Fingeroth, Danny. *The Rough Guide to Graphic Novels*. Rough Guides, 2008. ISBN 1843539934 (p.25).
- [4] In Search of the Atom Style Paul Gravett, 2009
- [5] Atoomstijl.nl

11.3.5 External links

- Klare lijn international —News on ligne claire comics (in French)
- Hergé & The Clear Line: Part 1

11.4 Musée Hergé

The **Musée Hergé**, or **Hergé Museum**, is a museum in Belgium dedicated to the life and work of the Belgian cartoonist Georges Remi (1907–1983), who wrote under the pen name Hergé, creator of the series of comic albums *The Adventures of Tintin*.

11.4.1 Museum

The museum is located in the town of Louvain-la-Neuve in Wallonia to south of Brussels at address "Rue Labrador 26", Tintin's first home in the books. It was designed by the French architect Christian de Portzamparc,^{*}[1] with interiors designed by cartoonist Joost Swarte.^{*}[2]^{*}[3] The first stone was laid May 2007 during the centenary of Hergé's birth^{*}[4] and it opened in June 2009.^{*}[5] It consists of three floors with a total of nine exhibition rooms, a café, a museum shop, and a mini cinema.^{*}[6]

Visitors begin at the top floor.^{*}[3] The first room is dedicated to Hergé's life. The second room displays Hergé's many interests, his early commercial illustrations, and his early comics. Visitors then cross a long walkway, viewing the lobby on one side and an oak forest outside on the other. The third room introduces the world of Tintin, with nine glass vitrines dedicated to the main characters of the series. The fourth room focuses on Hergé

and cinema. Moving down one floor, visitors enter the largest room in the museum, devoted to places in the world Tintin has travelled. Next to this is another large room of Professor Calculus' "laboratory", which focuses on science in the Tintin books. Crossing a lower bridge, visitors learn about Studios Hergé. The final room is called "Hergé Acclaimed", showing Hergé's connections to politicians, artists and philosophers.*[3] On the main floor is the space for temporary exhibitions, such as *Into Tibet With Tintin*.*[7] Visitors are offered a three-hour narrated tour of the museum via headphones connected to an iPod.*[8] 100,000 visitors arrived during the museum's first year.*[9]

During the museum's inauguration, journalists were informed of the museum's policy that no photos are allowed to be taken inside the museum to prevent "copyright abuse due to the work exposed". Disgruntled, some journalists left the museum.*[10]*[11] Journalists were allowed to photograph some parts of the museum when King Albert II of Belgium toured the museum the following month.*[12] Today, the museum is mainly visited by tourists and is quite unpopular among the locals.*[10] Very little of the museum appeals to children, who have only the room of Professor Calculus inventions.*[13]

On 24 October 2013, it was announced in the Belgian news that the €15 million Hergé Museum is currently operating at a loss.*[10] Although the museum is entirely private and belongs to the Hergé Foundation which holds rights over Hergé's work,*[13] the owner, Nick Rodwell, requested financial assistance from the Belgian government.*[10]

11.4.2 References

- [1] "The Hergé Museum by Christian de Portzamparc". *Contemporist*. 3 June 2009. Retrieved 14 June 2013.
- [2] "Musée Hergé: À propos du musée". *Musée Hergé*. May 2012. Retrieved 28 April 2013.
- [3] Beatty, Bart (14 June 2009). "Bart Beatty On The Hergé Museum". *The Comics Reporter*. Retrieved 15 January 2015.
- [4] "Le musée Hergé sort de terre" [The Hergé Museum is Out of the Ground]. *Le Soir* (Brussels). 21 May 2007. Retrieved 15 January 2015.
- [5] "The Hergé museum: Totally Tintin". *The Economist* (London). 28 May 2009. Retrieved 14 June 2013.
- [6] "Musée Hergé: Museum Layout". *Musée Hergé*. May 2012. Retrieved 28 April 2013.
- [7] "Musée Hergé Temporary Exhibition: Into Tibet with Tintin". *Musée Hergé*. May 2012. Retrieved 28 April 2013.
- [8] "Et voici les musées «augmentés»" [And Here are the "Augmented" Museums]. *Le Soir* (Brussels). 7 February 2012. Retrieved 15 January 2015.

- [9] "Musée Hergé: 100.000 visiteurs pour la première année" [Hergé Museum: 100,000 Visitors in the First Year]. *Le Soir* (Brussels). 26 May 2009. Retrieved 15 January 2015.
- [10] "Tintin And The Copyright Sharks - Falkvinge on Infopolicy". Falkvinge.net. 24 October 2013. Retrieved 27 May 2014.
- [11] Couvreur, Daniel (26 May 2009). "Hergé à son musée et sa polémique" [Hergé Museum and its Controversy]. *Le Soir* (Brussels). Retrieved 15 January 2015.
- [12] De Vogelaere, Jean-Philippe (1 July 2009). "Le Musée Hergé se laisse enfin photographier" [Hergé Museum Finally Allowed to be Photographed]. *Le Soir* (Brussels). Retrieved 15 January 2015.
- [13] De Vogelaere, Jean-Philippe (26 May 2009). "Le journaliste Tintin aurait apprécié" [The reporter Tintin would have appreciated]. *Le Soir* (Brussels). Retrieved 15 January 2015.

11.4.3 External links

- Musée Hergé Web site
- Virtual visit of the Hergé Museum

Coordinates: 50°40'16"N 4°36'47"E / 50.6712°N 4.6130"E

11.5 List of Tintin parodies and pastiches

This is a list of parodies and pastiches satirising *The Adventures of Tintin*, the comics series by Belgian cartoonist Hergé.

In addition to the twenty-four official comic albums written by Hergé, several unofficial parodies and pastiches of *The Adventures of Tintin* have been published over the years by various authors. While some consist in entirely new drawings made to resemble the original art, others were created by splicing together strips from the original albums, and rewriting the dialogue. This is made easier by the fact that the original series featured a whole ensemble of recurrent characters, giving a re-editor plenty of material to choose from for every character.

The copyright owner of the original comics, Moulinsart, has taken legal steps to stop publication of some of the unofficial material. Eric Jenot's Tintin Parodies site was closed down by Moulinsart in 2004 for displaying Tintin parodies and pastiches.*[1] Other material has remained available, for instance the anarchist/communist comic *Breaking Free*.*[2]

11.5.1 Parodies and Satire

Some parodies of Tintin feature the actual Tintin characters with their original identities and personalities, some feature the original characters but with wildly modified personalities, and some simply reuse the appearance of the characters but give them completely different names and identities.

They generally fall into one of two sub-sections:

Political

- *Breaking Free* by J. Daniels — Anarchist/Communist book about Tintin growing up in a poor working class area of England and about how he joins the revolution.
- *Tintin in Lebanon* —Tintin gets drawn into Middle eastern conflicts while in Lebanon. This comic was published in *National Lampoon*, an American humour magazine, mocking the foreign policies of the Ronald Reagan administration.



Tintin receives his copyright violation. A modified version of a Bill Leak satirical cartoon featuring Kevin Rudd in turn parodies Moulinsart.

- *Tintin en Irak* (*Tintin in Iraq*) —published shortly after the 2003 invasion of Iraq, this comic uses actual panels from previous Tintin comics—with new text—to make a cynical statement about the events leading up to the war.

- *Tintin au Salvador* (*Tintin in El Salvador*) —Tintin battles the corrupt government of El Salvador.
- *L'Énigme du 3ième message* (*The Enigma of the 3rd Message*) —Tintin battles an international evil conspiracy involving the Pope.
- *Tintin dans le Golfe* (*Tintin in the Gulf*)
- *Juquin rénovateur du vingtième siècle au Pays de Soviets* —This is a re-hash of *Tintin in the Land of the Soviets* with French political leader Pierre Juquin being drawn instead of Tintin. It was published in the book *Élysez-les tous* by Jalons.
- *Tintin in Fallujah* —featured in *MAD* magazine
- *Les Harpes de Greenmore* (*The Harps of Greenmore*) —Tintin is a Provisional IRA guerrilla fighting to reunite Ireland, after the British government kidnaps Calculus in an attempt to blame the IRA.
- Former Australian Prime Minister Kevin Rudd, then opposition leader, was portrayed as Tintin for at least 6 months in 2007 by political cartoonist Bill Leak. Moulinsart threatening legal action and demanded payment for past sales of the Rudd-Tintin likeness.^{*[3]} Leak refused to give undertakings to cease using the character in future cartoons on the basis of the fair dealing exception for the purposes of parody and satire.^{*[4]} Moulinsart conceded this point but continued to insist that Leak not profit commercially from publication of the cartoons.^{*[5]}

Pornographic

- *Tintin in Thailand* —Tintin goes to Thailand on a sex holiday.
- *La vie sexuelle de Tintin* (*The Sex Life of Tintin*)
- *Tintin en Suisse* (*Tintin in Switzerland*)
- *Tintin à Paris* (*Tintin in Paris*)
- *Tientein en Bordélie* (*Tintin in Brotheland*)
- *Dindin et le secret de Moulinsal*
- *Tintin pour les dames* (*Tintin for Ladies*)

11.5.2 Pastiches

- **Yves Rodier:**

- *Tintin and Alph-Art* —A “completed” version of Hergé's unfinished book. Available in colour and in French and English.
- *The Lake of the Sorcerer* —Thought of as, one of the most akin in style to Hergé's drawing style. Tintin uncovers the mystery of a monster in a lake.

- *A Day at the Airport* —Rodier planned to complete the album debuted by Hergé as soon as his own version of the *Alph-Art* was completed. However, due to harsh reactions from the Moulinsart Foundation, Rodier decided to leave the project, though he did produce one page from the *Airport* album.
- *Reporter Pigiste (Freelance Reporter)* —3-page story, made in autumn 1992, loosely based on a scenario suggested in issue No. 1027 of *Spirou* from December 19, 1957: a young Tintin solves a bank robbery and gets his job with *Le Petit Vingtième*. The end of the story directly leads into *Tintin in the Land of the Soviets*.
- *Tintin and the Thermozero* —This page is an inking of page 4 from a leftover project of Hergé's.
- *Tintin et l'Alph-art (Tintin and Alph-art)* by "Ramo Nash" —This is a “completed” version of Hergé's unfinished *Tintin and Alph-art*. It is only available in black-and-white, and in French.
- *Tintin in the New World* by Frederic Tuten —A prose novel, not illustrated, that got Hergé's permission shortly before his death. Tintin gets bored of adventures and falls in love.
- *Tintin and the Flute of the Wendigo* and *Tintin in Australia* by Conlan.
- *La Menace des Steppes (The Terror of the Steppes)* by Sakharine —Tintin and Haddock battle Soviets in Afghanistan.
- *Le rocher des kangourous (The Rock of Kangaroos)* by Harry Edwood —Incomplete. Other Edwood pastiches are on hold or never got past the cover drawing.
- *Teen Titans Spotlight #11*, DC Comics, 1987, “The Brotherhood is Dead”, written by Jean-Marc Lofcier, art by Joe Orlando
- *Tum Tum and the Forged Expenses* —At the height of its popularity in 1988, the *Spitting Image* television show produced a tie-in comic book featuring a Tintin spoof where Tum Tum, an alcoholic Fleet Street journalist, follows a false lead to a drugs-smuggling operation at a Soho S&M bar. Captain Haddock is portrayed as 'Captain Haddit', a leather-clad predatory homosexual. The Thomppson Twins (note the double *p*) turn up at the end of the story to arrest Tum Tum for his forged expenses claims. Snowy is renamed 'Spewy', and ends up being run over by a car. The story makes numerous references to real Tintin adventures (most notably *The Blue Lotus*) as well as fictional non-canonical ones (such as *Tum Tum and the Cross-Eyed Vivisectionist*).
- There was a series of advertisements for the Citroën 2CV6 involving the Tintin characters which took the form of book covers for non-existent stories. In these, the advertised car appeared prominently as a photograph with the Tintin characters around it. The drawings were done by long-time partner Bob de Moor.
- *Objectif Monde (Destination World)* by Didier Savard —Released in *Le Monde* on January 28, 1999, to celebrate Tintin's 70th birthday and the Comics Festival in Angoulême. The Hergé Foundation gave its authorization and allowed the publication of this first “official” pastiche, fully approved by Hergé's beneficiaries. The short story, 26 pages long, makes numerous references to the adventures of Tintin. The main protagonist is a naive young reporter called Wzkxy, who is embroiled in an unlikely conspiracy theory —supposedly the Tintin books contained encoded messages aimed at the USSR. It has since been reprinted in various forms, and has also been translated into English by Vlipvlop (pseudonym) in early 2006.
- “Tim-Tim: Prisoners of the Red Planet,” by Robert Sikoryak —A two-page parody of *Destination Moon*, about “Tim-Tim” on Mars, published in *Wired* magazine in July 2001.
- Tintin, Snowy, and Haddock all briefly appear in the comic *Scarlet Traces*, by Ian Edginton and D'Israeli.
- In Kim Newman's novel *Dracula Cha-Cha-Cha*, Tintin and Bianca Castafiore both appear. In his short story “Angels of Music”, Bianca Castafiore is implied at being the descendant of the character Carlotta from *The Phantom of the Opera*.
- *The Adventures of Fifine* by “Henbe” (Normand Bilodeau) is a parody of the entire concept expressed using anthropomorphic animals.

11.5.3 References

- [1] Tintin News Archive 2004
- [2] *Breaking Free* website
- [3] Blistering Barnacles! Tintin 'parody' threat, The Daily Telegraph, , 24 June 2015
- [4] Fair dealing for satire, but Tintin's not laughing, 24 June 2015
- [5] Wilson, Peter (2007-06-04). “Leak in the clear over Tintin”. *news.com.au*. Retrieved 2015-06-24.

11.5.4 External links

- *Tintin in Irak*

- Tintin est Vivant! —(French)
- The Unknown Tintin at the Wayback Machine
(archived July 19, 2008)

11.6 The Adventures of Tintin: Breaking Free

The Adventures of Tintin: Breaking Free is an anarchist parody of the popular *The Adventures of Tintin* series of comics. An exercise in détournement, the book was written under the pseudonym “J. Daniels” and published by Attack International in April of 1988*[1] and then re-published in 1999. It has recently been re-printed by anarchist publishers Freedom Press which includes for the first time Tintin’s earlier adventures during the Wapping dispute as told in The Scum, a 1986 pamphlet which was produced in solidarity with the printworkers.

The story features a number of characters based on those from the original series by Hergé, notably Tintin himself and Captain Haddock (referred to only as ‘the Captain’ and depicted here as being Tintin’s uncle), but not the original themes or plot. Snowy is featured on the cover - being especially visible on the first edition’s cover - but not in the narrative. The story tracks Tintin’s development from a disaffected, shoplifting youth to a revolutionary leader.*[2]

11.6.1 Plot summary

The comic opens with Tintin arriving at the Captain’s flat in a fictional estate, somewhere in England. Tintin has recently been sacked for losing his temper and punching his boss and expresses frustration about being “pushed around” and “kicked around like a lump of dogshit.” The Captain offers to get Tintin a job on a local building site where he works. As the story progresses, Tintin meets the local residents and his workmates and issues faced by the area, such as racism, gentrification and general apathy from local government, are introduced.

The anger felt by the working-class people of this town boils over when a construction worker, Joe Hill (apparently named after the anarcho-syndicalist labour organiser of the same name) falls to his death due to poor safety standards at the local building site. Faced with insensitivity from their manager (“Had he been drinking?”), as well as apathy and condescension from their trade union official, the construction workers stage an unofficial, wildcat strike. The builders demand better safety standards, improved wages, a change of management for the site and a large sum of money for the family of their dead workmate.

The strike escalates, with management refusing to concede any of the demands, doing under the table deals with union officials to bring in strikebreakers. Meanwhile, the



A portion of the final page of *Breaking Free*, featuring a mass demonstration escalating towards revolution. Each panel of the novel was copied from works of Tintin creator, Hergé, with edited dialogue.

strike begins to spread to other local workplaces, becoming a symbol of class struggle, as well as a struggle for better short-term conditions. The workers become increasingly militant, turning to violent tactics and eventually firebombing the original building site. The strike begins to spread to other areas of the country without any official union involvement. Panicked, the UK government deals with strikers with increasing violence and repression, demonstrations turn into riots, and the Captain is arrested on false charges of conspiracy.

As the story closes, there is a demonstration of half a million people in the town in which the events of the book unfold, several people have brought rifles and references are made to “strike committees” taking power in other areas of the country, the army being sent into Liverpool to “restore order,” and similar unrest taking place around the world. The last page features the Captain, Tintin and the Captain’s Wife Mary in silhouette. Tintin holds an assault rifle above his head, while the others raise their fists. Below is written: “This Is Not The End / Only the beginning...”

11.6.2 Reception

Its initial release in 1989 caused a furor in the tabloid newspapers in the United Kingdom, who excoriated the comic for characterizing Tintin as a “picket yob”.*[2] In a 1990 review, *The Times* called the book “a naive and brutish strip-cartoon book for junior Dave Sparts.”*[3] In 1994, *The Guardian* wrote, “The interesting things about it are the way each frame is adapted from Hergé’s originals, and the touching belief in the possibility of an upsurge in grassroots socialist radicalism.”*[1] That same year, Martin Rowson, writing in *The Independent*, de-

scribed the work as a “sad little publication” and called the book’s approach to copyright “another acute observation in what I take to be a brilliant post-modern parody of a situationist canard produced during a sit-in at Hornsey School of Art circa 1972. I hope.” *[4] Gabriel Coxhead, writing in *The Guardian* in 2007, referred to the comic as “entertaining enough, if rather didactic”, arguing that the “real interest is the artwork: each figure, every pose, has been assiduously copied from Hergé’s own drawings, and recontextualised”. *[2]

11.6.3 Publication history

- Daniels, J. (1989). *Breaking Free*. London: Attack. ISBN 0-9514261-0-9. OCLC 23606178.
- Daniels, J. (1999). *Breaking Free*. London: Attack. ISBN 978-0-9514261-0-4.
- Daniels, J. (2011). *Breaking Free*. London: Freedom Press/EM Books. ISBN 978-1-904491-17-0.

11.6.4 See also

- Anarchism and the arts
- Satire

11.6.5 References

- [1] Lezard, Nicholas (August 23, 1994). “Paperbacks: Round-up”. *The Guardian*. Pg. T10
- [2] Coxhead, Gabriel, “Gabriel Coxhead on loving homages and obscene pastiches of Hergé’s Tintin”, *The Guardian*, 2007-05-07.
- [3] Staff (January 28, 1990). “Diary; Books”. *The Times*. Issue 8633.
- [4] Rowson, Martin. (December 4, 1994). “Books for Christmas: Funny peculiar, I’d say; Humour”. *The Independent*. Pg. 42

11.6.6 External links

- Online version of the comic in both French and English

11.7 Tintin in Thailand

Tintin in Thailand is a parody of the *The Adventures of Tintin* books by Hergé, released in 1999. It is written and designed to emulate a volume of the Tintin books, but is the author’s own story. It was written by a Belgian author, Baudouin de Duve, who used the alias Bud E. Weyser, a name that is a play on the name of American beer, Budweiser.*[1]

11.7.1 Design

Tintin in Thailand emulates the style and format of the original Tintin books, with some key differences. With the exception of the cover, the entire volume is in black and white. The characters are imitations of the originals, and are presented as acting uncharacteristically, such as by using profane language. “Bud E. Weyser” is listed as the author, and there is a one-page foreword in French.

Copies were printed in Thailand to be distributed in Belgium, where *Tintin in Thailand* is thought to have been in circulation from December 1999. Thousands of copies in both French and English were also distributed in Thailand. The quality of the Thai forgeries was found to be superior to that of the Belgian version.*[2]

11.7.2 Plot

The plot opens on a rainy and cold night in **Marlinspike Hall**. The occupants, **Tintin** and **Captain Haddock** are unhappy and financially broke, since there are no new Tintin adventures for them because of the death of their creator, Hergé. (This is the first of many self-references the plot makes.) As they discuss their plight, Jolyon Wagg’s wife arrives and ask them to go to Thailand to search for her husband, who went there on a trip he won from his employer, the Rock Bottom Insurance Company, and never returned. She had already sent Thomson and Thompson to look, but without any results. Since it is an all expenses paid trip, Tintin and Haddock immediately accept and are soon on their way to Thailand. Nestor, **Snowy** and the cat are left behind, but Professor Calculus joins them.

As they check in to their **Bangkok** hotel, they are spotted by Derek Dimwit, a representative of the **Marlinsprick** Company which holds the rights to the Tintin franchise. He calls his head office and is told he must stop them from going on any more adventures that could be used in a book not controlled by **Marlinsprick**.

Tintin and his friends go to the **red light district**, where they run into **General Alcazar**, now the owner of a Thailand bar after being deposed by **General Tapioca**. Alcazar tells them he saw Jolyon Wagg in his the bar, but he has gone north to **Chiang Mai** with a **kathoey** (transsexual). Calculus and Haddock both pick up prostitutes in the bar, but Tintin prefers the company of a young boy instead (This is a reference to questions by fans regarding Tintin’s sexuality in the original books).

The next day the adventurers fly north and soon run into Thomson and Thompson. The Thompson twins do not want anyone to find Wagg, since they are enjoying themselves in Thailand at Mrs. Wagg’s expense. However, they pick up the trail and Wagg, who is living outside Chiang Mai. They learn he no longer enjoys the company of his kathoey partner. Wagg longs for his wife’s cooking, in particular her **rabbit** marinated in beer. After a series of misadventures, they all find themselves back in Chiang

Mai in time to celebrate the new year of 2000. The story ends with Tintin being presented the first copy of *Tintin in Thailand*. He declares the proceeds will guarantee him many peaceful days in the sun.

11.7.3 Arrests

In February 2001, the Hergé Foundation learned about Bud E. Weyser's attempts to market *Tintin in Thailand* as an unknown Tintin book to distributors in Belgium. The Belgian police organized a sting, with an officer pretending to be a prospective buyer; two arrests were made in Tournai. They also arrested the designer in Antwerp. The men confessed to printing more than 1,000 copies for sale in Belgium, and the 650 copies found were seized. All three men were subsequently released.

Copies of *Tintin in Thailand* can still occasionally be found in Bangkok. However, the Hergé Foundation takes quick action to remove copies that are posted online.*[3]

11.7.4 See also

- List of Tintin parodies and pastiches
- Tijuana bible
- Dōjinshi

11.7.5 Notes and references

- [1] Burdet, Matthieu. “Rencontre en Thaïlande avec Baudouin de Duve, l'auteur d'une parodie de Hergé, qui se trouve lui-même propulsé dans une histoire encore plus rocambolesque que le récit qu'il a imaginé. L'affaire «Tintin en Thaïlande» ou quand la réalité dépasse la fiction.” *Le Matin*. 2001. Retrieved on 2 January 2011. “Une feuille de papier, un feutre noir et des idées à la louche, ainsi naît la première planche de «Tintin en Thaïlande», sous le pseudonyme de Bud E. Weiser, clin d'oeil à la célèbre marque de cerveuse américaine.” - It was at <http://archives.lematin.ch/LM/LMS/-/article-2002-04-989/sagaexclusif-rencontre-en-thailande-avec-baudouin-de-duve-l-auteur-d-une-parodie-de-herge-qui-se>
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- [3] “Rights Group Wants Tintin Canned” . EURSOC. Retrieved 2008-02-06.
- “Lewd Tintin shocks Belgium” . BBC News. 2001-02-14. Retrieved 2008-02-06.

Chapter 12

Publishers

12.1 Casterman

Casterman is a publisher of Franco-Belgian comics, specializing in comic books and children's literature. The company is based in Tournai, Belgium.

The company was founded in 1780 by Donat-Joseph Casterman, an editor and bookseller originally from Tournai.*[1] Casterman was originally a printing company and publishing house. In 1934, Casterman took over the *Le Petit Vingtième* editions for the publication of the albums of *The Adventures of Tintin*, from the 4th album of the series, *Cigars of the Pharaoh*. From 1942, Casterman published reworked versions and colored versions of the previous Tintin albums.

Strengthened by the success of Hergé's comics, shortly after Casterman proposed new series with new authors such as Jacques Martin, François Craenhals and C. & V. Hansen. From 1954 on, Casterman published children's books as well, including the successful *Martine* books by Marcel Marlier and Cadet Rama books written by Alain Gree (units Achille et Bergamote and Petit Tom).

Keen to appeal to a more mature market, Casterman decided in 1973 to publish the first albums of *Corvo Maltese* by the Italian author Hugo Pratt. Furthermore, in 1978 Casterman established its monthly magazine *A Suivre*, which was to have an impact on the comics revival of the 1980s. Casterman ceased the publication of *A Suivre* in 1997.

Casterman is now part of Groupe Flammarion, which in turn was bought by RCS MediaGroup (formerly Rizzoli-Corriere della Sera) of Italy.

Casterman's manga series are published under the imprint Sakka.

12.1.1 References

[1] Bocquet, José-Louis, and Fromental, Jean-Luc. *The Adventures of Hergé* (Drawn and Quarterly, 2011).

12.1.2 External links

- Official website (French)

12.2 Le Lombard

Le Lombard or **Lombard Editions** is a Belgian comic book publisher established in 1946 when *Tintin* magazine was launched. Le Lombard is now part of Média-Participations.

12.2.1 History

Les Éditions du Lombard was established by Raymond Leblanc and his partners in 1946. Wanting to create an illustrated youth magazine, they decided that already very well known *Tintin* would be the perfect hero. Business partner André Sinave went to see Tintin creator Hergé, and proposed creating the magazine. Hergé, who had worked for *Le Soir* during the war, was being prosecuted for having collaborated with the Germans. He thus did not have a publisher at the moment.*[1] After consulting his friend Edgar Pierre Jacobs, Hergé agreed. The first issue of *Tintin* magazine was published on 26 September 1946.*[2] Simultaneously, a Dutch version, entitled *Kuifje*, was published (Kuifje being the name of the eponymous character Tintin in Dutch). 40,000 copies were made in French, and 20,000 in Dutch.*[1]

In 1986 the company was acquired by Média-Participations.

12.2.2 Notable titles

- *Alpha*
- *Bob Morane*
- *Buddy Longway*
- *Clifton*
- *Crusade*
- *Cubitus*
- *l'Élève Ducobu*
- *I.R.\$.*
- *Lait entier*

- *Léonard*
- *Odilon Verjus*
- *Ric Hochet*
- *The Smurfs*
- *Thorgal*
- *Tintin* magazine
- *Yakari*

12.2.3 References

- [1] Horsten, Toon (December 2006). “De 9 levens van Raymond Leblanc”. *Stripgids* (in Dutch) 2 (2): 10–19.
- [2] Lambiek Comiclopedia. “*Tintin* comic magazine” .

12.2.4 External links

- Le Lombard Company website in English, French, and Dutch.

12.3 Methuen Publishing

Methuen Publishing Ltd is a British publishing house. It was founded in 1889 by Sir Algernon Methuen (1856–1924) and began publishing in London in 1892. Initially Methuen mainly published non-fiction academic works, eventually diversifying to publish female authors, and translated works.* [1] E. V. Lucas headed the firm from 1924 to 1928.

12.3.1 Establishment

In June 1889, as a sideline to teaching, Algernon Methuen began to publish and market his own textbooks under the label Methuen & Co.

The company’s first success at publishing came in 1892 with the publication of Rudyard Kipling’s *Barrack-Room Ballads*. The firm soon experienced rapid growth by publishing works by Marie Corelli, Hilaire Belloc, Robert Louis Stevenson, and Oscar Wilde (*De Profundis*, 1905)* [2] as well as Edgar Rice Burroughs’ Tarzan of the Apes.* [3]

In 1910 the business was converted into a limited liability company with E. V. Lucas and G.E. Webster joining the founder on the board of directors.* [4]

The company published the 1920 English translation of Albert Einstein’s “Relativity, the Special and the General Theory: A Popular Exposition” .

Building on the knowledge he had gained with children’s literature at the publisher Grant Richards, E.V. Lucas

ensured the company sustained its early success by developing its list of children’s books. Among the authors Lucas signed to the company were A. A. Milne, Kenneth Grahame, while he also supported illustrators W. Heath Robinson, H.M. Bateman and Ernest Shepard.* [5]

By the 1920s it had in addition to the previously mentioned authors a literary list that included Anthony Hope, G.K. Chesterton, Henry James, D. H. Lawrence, T. S. Eliot, Ruth Manning-Sanders and The Arden Shakespeare series.

12.3.2 The Rainbow

Following the publication of Lawrence’s *The Rainbow* (1915), the British Director of Public Prosecution Methuen for obscenity. The firm offered no defence and agreed to destroy the remaining stock of 1,011 copies.* [3] It is thought that one reason for the firm’s failure to support Lawrence was that he had at the time written an unkind portrait of the chief editor’s brother, who had recently been killed in France.* [5]

12.3.3 Edward Verrall Lucas

In 1924 E. V. Lucas succeeded Algernon Methuen as chairman and led the company until his death in 1928.* [5] Besides his executive role he also received a separate salary as the chief reader of the company. His commercial judgment added authors Enid Blyton, P. G. Wodehouse, Pearl S. Buck and Maurice Maeterlinck to the company’s list.

In 1930 the company published the popular humorous book *1066 and All That*.

12.3.4 Tintin

Methuen was the English publisher of the book editions of *The Adventures of Tintin*, a series of classic Belgian comic-strip books, written and illustrated by Hergé. Methuen altered their editions of Tintin by insisting that books featuring British characters undergo major changes. *The Black Island*, first published in French in 1937, was set in Great Britain, but, prior to publishing it themselves in 1966, Methuen decided that it did not reflect the U.K. accurately enough and sent a list of 131 “errors” to be corrected.* [6] It was thus redrawn and reset in the 1960s. Critics have attacked Methuen over the changes, claiming that *Black Island* lost a lot of its charm as a result.* [6] *Land of Black Gold* had had a troubled publishing history, but the completed adventure eventually appeared in 1948–50. It was set in the British Mandate of Palestine and featured the conflict between Jews, Arabs and British troops. When Methuen was translating the *Adventures of Tintin* into English, Israel had long since been in existence, and Methuen asked for it to be edited.

Hergé took the opportunity to redraw the few problematic pages, as well as the pages before that: the freighter that appeared before that was based on Hergé's imagination, due to lack of resources at the time. The earlier version, published in 1950, was reprinted by Casterman as a facsimile edition, but internationally was completely replaced by the newer version.

12.3.5 Associated Book Publishers

In 1958 Methuen was part of the conglomerate Associated Book Publishers (ABP), and for much of the 1970s was known as Eyre Methuen following its absorption of the Eyre & Spottiswoode firm. When ABP was acquired by the Thomson Organization in 1987, it sold off the trade publishing units, including Methuen, to Reed International's Octopus. Reed Elsevier sold off its trade publishing to Random House in 1997, and Methuen bought itself out in 1998.

In 2003, Methuen Publishing purchased the company Politico's Publishing from its owner Iain Dale.*[7] In 2006, it sold its notable drama lists to A & C Black for £2.35 million.

The rights to Methuen's children books currently belong to the Egmont Group.*[8]

The company is currently based at 215 Vauxhall Bridge Road in Victoria, London.*[9]

12.3.6 References

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- [2] *De Profundis*, Oscar Wilde. London: Methuen & Co. Ltd., 1905 (22nd Ed., 1911)
- [3] Stevenson, page 59.
- [4] Obituary of Sir Algernon Methuen The Times, Monday, 22 September 1924; page 18. Issue 43763.
- [5] Stevenson, page 60.
- [6] *Tintin: The Complete Companion* by Michael Farr, John Murray publishers, 2001
- [7] Pierce, Andrew (August 4, 2004). "Methuen writes new chapter for lovers of Politico's intrigue - People". *The Times* (Times Newspapers Limited). p. 6.
- [8] <http://www.methuen.co.uk/about/contact>
- [9] http://www.babash.com/publisher_index/indexM.htm

12.3.7 Further reading

- Duffy, M (1989). *A Thousand Capricious Chances – A History of the Methuen List 1889 - 1989* (hardback). London: Methuen.

- Stevenson, Iain (2010). *Book Makers – British Publishing in the Twentieth Century* (hardback). London: The British Library. pp. 314 pages. ISBN 978-0-7123-0961-5.

12.3.8 External links

- Methuen website
- The Methuen Bookshop

12.4 Le Petit Vingtième



Le Petit Vingtième, number 32 from 1934

Le Petit Vingtième ("The Little Twentieth") was the weekly youth supplement to the Belgian newspaper *Le Vingtième Siècle* ("The Twentieth Century") from 1928 to 1940. The comics series *The Adventures of Tintin* first appeared in its pages.

12.4.1 History

Le Vingtième Siècle was a Catholic and conservative newspaper published in Brussels, led by abbot Norbert Wallez. In 1925, 18-year-old Hergé (Georges Prosper Remi), the creator of Tintin, worked there, first as a clerk*[1] and, after he fulfilled his military service, as an illustrator for the main pages and for some supplements like the weekly arts pages and the women's section.*[2]

In 1928, the abbot decided to start a weekly 8-page youth supplement, appearing every Thursday. He called it *Le Petit Vingtième* (*The Little Twentieth*). Hergé was named **Editor-in-Chief**. In the first issue, appearing on November 1, 1928, he illustrated a short comic made by Desmedt, the sports editor of the newspaper called *Les Aventures de Flup, Nénesse, Poussette et Cochonnet*.^[3] Sensing that this comic lacked spirit and was rather old-fashioned compared to the current American comics and to the works of **Alain Saint-Ogan**, Hergé started working on his own comic.^[4] In 1927, he met Germaine Kieckens, the secretary of the abbot at the newspaper. They were engaged in 1932^[5] and married on July 20 of the same year.^[6]

On January 10, 1929, in issue 11, *Tintin in the Land of the Soviets* began.^[7] Every issue featured two pages of the story, and Hergé often made covers for the supplement depicting Tintin as well. A year later, on January 23, 1930, the supplement increased from eight to 16 pages, and the first page of *Quick & Flupke*, a new gag strip, appeared in the magazine.^[8] 310 gags would appear before the paper folded.

The supplement, especially the comics, was an overwhelming success, with circulation of the publication quadrupling on Thursdays.^[9] At the end of each of the first three stories of *The Adventures of Tintin*, an actual reception of the comic hero (played by an actor) at the station in Brussels was organized, with thousands of people attending. The first of these was attended by Zita of Bourbon-Parma, the former empress of Austria, and her children.^[10]

In the meantime the first assistants to Hergé were hired to help him fill the supplement and to do minor work on *Tintin* and *Quick & Flupke*: Eugène Van Nijverseel, better known as Evany,^[7] and Paul Jamin (also signing as Jam).^[11]

To capitalize on the success, a new publishing house was started, *Les éditions du Petit Vingtième*. It published the first three books of *Tintin* and the first two of *Quick & Flupke* before folding and passing the rights in 1934 to **Casterman**, which was better suited to cope with the international success of *Tintin* (which by then also appeared in France and Switzerland). Both the newspaper comics and the album publications were in black and white, although the covers to the supplement, which were also often made by Hergé, used a supporting colour.

Between February 8 and August 16, 1934, Hergé also published the more juvenile story *Les aventures de Popol et Virginie chez les Lapinos* (translated as *Popol out west*).^[12] This story was only first published as an album (in French) in 1952 though.^[13]

In February 1940, an attempt was made to launch *De Bengel*, a Dutch translation of *Le Petit Vingtième*. This magazine marked the first appearance of Tintin in Dutch. The magazine seems to have never been distributed though, and only one copy is known to exist.^[14] In the 2011

film, *The Adventures of Tintin*, *Le Petit Vingtième* makes an appearance with its French title, but with a front page in English and the Dutch words *redactie en beheer* ("editorial board and management") visible in the banner.

The publication of *Tintin* and *Quick & Flupke* continued in the newspaper supplement until May 1940, when the Germans invaded Belgium.^[15]

12.4.2 Tintin publications

- *Tintin in the Land of the Soviets*: January 10, 1929 - May 8, 1930: album 1930 (10 editions of 1,000 copies each, sold out by December 1930)^[16]
- *Tintin in the Congo*: June 5, 1930 - June 11, 1931: arrival at Brussels North train station July 9, 1931: album 1931 (110 pages)
- *Tintin in America*: September 3, 1931 - October 20, 1932: album 1932 (120 pages)
- *Cigars of the Pharaoh* (published as "Tintin in the Orient"): December 8, 1932 - August 2, 1934 (124 pages)
- *The Blue Lotus*: August 9, 1934 - October 17, 1935 (124 pages)
- *The Broken Ear*: December 5, 1935 - February 25, 1937
- *The Black Island*: April 15, 1937 - June 16, 1938 (124 pages)
- *King Ottokar's Sceptre* (published as "Tintin in Sylvania"): August 4, 1938 - August 10, 1939 (106 pages)
- *Land of Black Gold*: September 28, 1939 - May 8, 1940 (unfinished)

12.4.3 Quick & Flupke publications

Between 1930 and 1940, some 310 gags of *Quick & Flupke* appeared in 'Le Petit Vingtième', all in black and white. They regularly appeared on the cover of the supplement as well. Two albums were published by the *Éditions du Petit Vingtième*. Most of the other gags appeared later at **Casterman**.

- *Quick et Flupke gamins de Bruxelles* (1931)
- *Les nouveaux exploits de Quick et Flupke gamins de Bruxelles: 2ème série* (1932)

12.4.4 Notes

- [1] Goddin, Philippe (2008). *Hergé. Levenslijnen. Biografie* (in Dutch). Moulinsart. p. 97. ISBN 978-2-87424-171-0.
- [2] Goddin, Philippe (2008). *Op. cit.*, 110.
- [3] Goddin, Philippe (2008). *Op. cit.*, 120.
- [4] de Grand Ry, Michel; Nizette, André; Lechat, Jean-Louis (1986). "Hergé". *Le livre d'or de la bande dessinée*. Brussels: Centre de la bande dessinée Belge. pp. 4–5.
- [5] Goddin, Philippe (2008). *Op. cit.*, 173.
- [6] Goddin, Philippe (2008). *Op. cit.*, 180.
- [7] Goddin, Philippe (2008). *Op. cit.*, 124.
- [8] Goddin, Philippe (2008). *Op. cit.*, 136.
- [9] Goddin, Philippe (2008). *Op. cit.*, 119.
- [10] Goddin, Philippe (2008). *Op. cit.*, 142, 158 and 183.
- [11] Goddin, Philippe (2008). *Op. cit.*, 137.
- [12] Goddin, Philippe (2008). *Op. cit.*, 200.
- [13] Other works by Hergé (French)
- [14] GvA Kuifje-dossier (in Dutch). Last accessed July 18, 2006
- [15] Goddin, Philippe (2008). *Op. cit.*, 257.
- [16] Goddin, Philippe (2008). *Op. cit.*, 149.

12.4.5 External links

- Tintinologist: guide to the Tintin books
- A number of covers of *Le Petit Vingtième* - unfunctional

12.5 Le Soir

For the Algerian newspaper, see *Le Soir d'Algérie*.

Le Soir (literally, "The Evening") is a French language daily Belgian newspaper. Founded in 1887 by Emile Rossel, it was intended as an politically-independent and traditionally Liberal source of news. It is one of the most popular Francophone newspapers in Belgium, competing with *La Libre Belgique*, and since 2005 has appeared in Berliner format. It is owned by Rossel & Cie, which also owns several Belgian news outlets and the French paper *La Voix du Nord*.

12.5.1 History and profile

Le Soir was founded as a free advertising newspaper in 1887.*[1]*[2] Later it became a paying paper.*[1]

When Belgium was occupied during the Second World War, *Le Soir* continued to be published under German censorship, unlike many Belgian newspapers which went underground. The paper, which became known as "Le Soir Volé" (or "Stolen Le Soir"), was parodied by the resistance group, the *Front de l'Indépendance* which in 1943 published a satirical pro-Allied edition of the paper, dubbed the "Faux Soir" (or "Fake Soir"), which was mixed with official copies of the paper and distributed to news kiosks in Brussels. The "Stolen Le Soir" was notable for including Hergé's *Adventures of Tintin* cartoons in serialized form during the war.

The renewed production of the "Free *Le Soir*", under Lucien Fuss, restarted on 6 September 1944, just days after the Allied Liberation of Brussels. The publisher of the paper is Rossel company.*[3]

12.5.2 Circulation

In the period of 1995-96 *Le Soir* had a circulation of 182,798 copies.*[4] Its 2002 circulation was 130,495 copies with a market share of 20.3%.*[5] The circulation of the paper was 104,000 copies in 2003*[6] and 101,000 copies in 2004.*[3]

12.5.3 Editorial stance

Compared to its centre-right Catholic competitor, *La Libre Belgique*, *Le Soir* is seen as liberal and progressive with politically federalist leanings.

Reaffirmed on the occasion of the release of the new format on 15 November 2005, *Le Soir* describes its editorial stance as "a progressive and independent daily newspaper."*[7] It describes its aims to be a "counterweight" and "always alert, in line with society".

It describes its role as:

An evening paper to fight for the rights of man and women, to respect human dignity, freedom of expression, tolerance, multiculturalism, difference

—Béatrice Delvaux, editor-in-chief, 2005.*[8]

12.5.4 Google controversy

The paper gained some notoriety on the internet after it successfully sued the search-engine Google for copyright infringement. The case was built on the fact that Google made parts of the newspaper's website available through

its search engine and its Google News service, even after the articles in question had been removed from the newspaper's website.*[9] A Belgian judge ruled that this did not conform to Belgian regulations and ordered Google to remove all "copyright violations" from its websites. Google responded as requested, by removing all links to the Belgian newspaper not only from its news service but also from its search index.*[10]

12.5.5 Charlie Hebdo bomb threat

In response to the terrorist attack on *Charlie Hebdo* in which 12 people died on 7 January 2015, some international organizations such as Reporters Without Borders and the Index on Censorship called for controversial *Charlie Hebdo* cartoons to be re-published in solidarity with the French satirical magazine and in defense of free speech.*[11]*[12] The *Hamburger Morgenpost* included *Charlie Hebdo* cartoons on its front cover on 8 January and was subsequently firebombed.*[13]

Le Soir faced bomb threats for republishing *Charlie Hebdo* cartoons,*[14]*[15] including many satirising religion.*[16]

12.5.6 See also

- Philippe Servaty
- *Faux Soir*

12.5.7 References

- [1] Bart Van Besien (29 October 2010). "The case of Belgium". *Media policies and regulatory practices in a selected set of European countries, the EU and the Council of Europe* (PDF). Athens: The Mediadem Consortium. Retrieved 2 January 2015.
- [2] "European News Resources". *NYU Libraries*. Retrieved 24 January 2015.
- [3] "Media pluralism in the Member States of the European Union" (PDF). *Commission of the European Communities*. Brussels. 16 January 2007. Retrieved 27 March 2015.
- [4] *Media Policy: Convergence, Concentration & Commerce*. SAGE Publications. 24 September 1998. p. 10. ISBN 978-1-4462-6524-6. Retrieved 3 February 2014.
- [5] David Ward (2004). "A Mapping Study of Media Concentration and Ownership in Ten European Countries" (PDF). *Dutch Media Authority*. Retrieved 12 August 2014.
- [6] "World Press Trends" (PDF). *World Association of Newspapers*. Paris. 2004. Retrieved 8 February 2015.
- [7] "Communicating Europe Manual: Belgium" (PDF). *European Stability Initiative*. July 2010. Retrieved 1 May 2015.
- [8] Delvaux, Béatrice (2005). "Le Soir se leve contre l'inacceptable". *Le Soir*. Retrieved 5 July 2013.
- [9] White, Aoife (13 February 2007). "Belgian Newspapers win Google Lawsuit". *Toronto Star*. Retrieved 5 July 2013.
- [10] Belgian newspaper: Google blocking us on searches, *Associated Press* via *CBS News*, 15 July 2011
- [11] "Don't let free speech die". *Index on Censorship*. 8 Jan 2015.
- [12] "RWB Appeals to Media Outlets to Publish Charlie Hebdo Cartoons". *Reporters Without Borders*. 7 January 2015.
- [13] Withnall, Adam (11 January 2015). "Hamburger Morgenpost firebomb: Arson attack on German newspaper that printed Charlie Hebdo cartoons". *The Independent*. Retrieved 11 January 2015.
- [14] "Belgian paper that ran Charlie cartoons evacuated after threat". *Yahoo News*. 11 January 2015.
- [15] Béatrice Delvaux (11 January 2015). "La rédaction du «Soir» évacuée après des menaces: un suspect bientôt interpellé". *Le Soir*.
- [16] "Les Unes emblématiques de Charlie Hebdo". *La Soir*.

12.5.8 External links

- Official website (French)

Chapter 13

Literary critics

13.1 Michael Farr

For the American business writer, see Michael K. Farr.

Michael Farr is a British expert on the comic series *The Adventures of Tintin* and its creator, Hergé. He has written several books on the subject as well as translating several others into English. A former reporter, he has also written about other subjects.

13.1.1 Biography

Michael Farr was born in 1953 in Paris to an Austrian-Czech mother, Hildegarde Farr (née Pisarowitz) and a British journalist father, Walter Farr. Educated at Harrow School, and then a history scholar at Trinity College Cambridge, he read Theology as his part one before changing to Fine Art in which he gained an MA. He became a reporter, first for Reuters and then the Daily Telegraph, travelling around the world as a foreign correspondent. After meeting Hergé, Farr started writing books about Tintin. Farr was the first to gain full access to the files and material Hergé had used in developing the Tintin stories, for his book *Tintin: The Complete Companion*.

In 2004 Farr was interviewed on BBC News in a section on the Tinhints exhibition at the National Maritime Museum, Greenwich.^{*[1]} He appeared in 2003 in the documentary film, *Tintin and I*. He now lives in London with his German wife and daughter.

Farr is multilingual in English, French, German and Italian. He wrote a French version of *Tintin: The Complete Companion* at the same time as he wrote the English version.

13.1.2 Bibliography

Books on Tintin

- *Tintin, 60 years Of Adventure* ISBN 978-2-203-00405-4
- *Tintin: The Complete Companion* ISBN 978-0-7195-5522-0

- *Tintin & Co.* ISBN 978-1-4052-3264-7

- *Tintin*
- *Snowy*
- *Haddock*
- *Calculus*
- *Castafiore*
- *Thomson and Thompson*
- *Chang*
- *Alcazar*
- *Lampion*
- *Müller*
- *Rastapopoulos*
- *Abdullah*
- *The Adventures Of Hergé, Creator Of Tintin*

Tintin-related books translated into English

- *Tintin and the World of Hergé* by Benoit Peeters
- *Hergé and Tintin, Reporters* by Philippe Goddin
- *The Adventures of Tintin at Sea* by Yves Horeau
- *The Art of Hergé, Inventor of Tintin, Vol. I* by Philippe Goddin
- *The Art of Hergé, Inventor of Tintin, Vol. II* by Philippe Goddin
- *The Art of Hergé, Inventor of Tintin, Vol. III* by Philippe Goddin

Other books

- *Vanishing Borders*
- *Berlin! Berlin!*

13.1.3 References

- [1] “Boy reporter still a global hero”. BBC News. 9 January 2004.

13.2 Philippe Goddin

Philippe Goddin (born May 27, 1944 in Brussels, Belgium^{*[1]}) is a leading expert and literary critic of *The Adventures of Tintin*,^{*[2]*[3]} and author of several books on Tintin and his creator, Hergé. He was general secretary of the Fondation Hergé from 1989 to 1999.^{*[4]}

13.2.1 Books

He has written numerous books on the subject, which include *Hergé and Tintin, Reporters*. He produced a biography, *Hergé: lignes de vie*.^{*[4]*[5]}

His masterwork is the seven-volume (totalling 3000 pages) *Hergé - Chronologie d'une oeuvre* (*Hergé - Chronology of his work*), which Belgian magazine *La Libre* called “Magnificent. Monumental. Unique in its kind.” (“Magnifique. Monumental. Unique en son genre.”)^{*[1]}

His study of Tintin was published in English in 3 volumes as *The Art of Hergé, Inventor of Tintin*; Volume 1 was criticized by *Publishers Weekly* for being content to retell plots rather than providing critical analysis.^{*[6]} It was also published in Dutch as *De Kunst van Hergé, schepper van Kuifje*; Belgian newspaper *De Standaard* reviewed volume 2, awarding it 4/5 stars.^{*[7]}

13.2.2 Other work

He also helped to keep the television series *The Adventures of Tintin* more true to the books.

13.2.3 References

- [1] Matthys, Francis (2011-05-23). “Le talent multiforme du génial Hergé”. *La Libre*.
- [2] “A very European hero”. Indian Express. 25 December 2008. Retrieved 27 January 2010.
- [3] Soumois, Frederic (January 13, 2004). “BD Tintin a 75 ans”. *Le Soir* (Belgium).
- [4] “Les “lignes de vie” d’Hergé”. *La Libre*. 2007-10-25.
- [5] “Philippe Goddin : “J’espère avoir rendu Hergé attachant ””. *ActuaBD*. 21 November 2007.
- [6] Sanderson, Pete (October 14, 2008). “Books About Comics: From Zap To Tintin”. *PW Comics Week/Publishers Weekly*.

- [7] Horsten, Toon (April 9, 2010). “Philippe Goddin De Kunst van Hergé, schepper van Kuifje, 1937-1948”. *De Standaard* (Belgium).

13.2.4 External links

- Interview with Le Monde (in French)

13.3 Benoît Peeters

Benoît Peeters (French: [pet̪ɛ̃s]; born 1956) is a comics writer, novelist, and critic. After a degree in Philosophy at the Sorbonne (Paris I), he prepared his Master’s at the École des Hautes Études en Sciences Sociales (EHESS, Paris) under the direction of Roland Barthes. He holds a *habilitation à diriger les recherches* (HDR), i.e. a supplementary PhD enabling him to supervise the work of PhD candidates, (Université de Paris I, Sorbonne, 2007).

He published his first novel, *Omnibus*, by Les Éditions de Minuit in 1976, followed by his second, *La Bibliothèque de Villers*, Robert Laffont, 1980. Since then, he has published over sixty works on a wide variety of subjects.

His best-known work is *Les Cités Obscures*, an imaginary world which mingles a Borgesian metaphysical surrealism with the detailed architectural vistas of the series’ artist, François Schuiten. The series began with *Les Murailles de Samaris* (*The Walls of Samaris*) in 1983 and is still continuing.

He has also worked with Frédéric Boilet on a series of comic albums, including *Love Hotel* (1993), *Tokyo est mon jardin* (1997), and *Demi-tour* (1997), and has collaborated on a series of photographic works with Marie-Françoise Plissart.

He has written a number of books about the comics medium as well, including *Le monde d’Hergé* (1983), published in English as *Tintin and the World of Hergé* (1988), a biography of Hergé, *Hergé, Son of Tintin*, a study of comics pioneer Rodolphe Töpffer, and theoretical works such as *Lire la bande dessinée* (1998).

His interest in the Cinema has increased over the years. He is the author of three short films as well as several documentaries. He directed one feature film, *Le Dernier plan* (*The Last Shot*), and long conversations with Alain Robbe-Grillet.

He published the first biography of Jacques Derrida. The book was translated into English by Polity Press in 2012.

13.3.1 External links

- A short biography (In French)
- Fan site

13.4 Yves Rodier

Yves Rodier (born June 5, 1967) is a Franco-Québécois comic strip creator known for his many pastiches of *The Adventures of Tintin*.

13.4.1 Biography

Rodier always loved comics, but first set out to become a musician or cinematographer. He soon returned to comics. He started out by imitating the work of his favorite author, Hergé, creating pastiches of *The Adventures of Tintin*. These copies were illegal and did not earn him much money, though this allowed him to meet many other cartoonists, like Bob de Moor, Jacques Martin and Michel "Greg" Regnier. In 1995, he met Daniel and Richard Houde, and in their magazine *Pignouf* he started his comic series *Pignouf et Hamlet*, about a boy and his pig. The magazine only lasted for five issues, though the series continued.

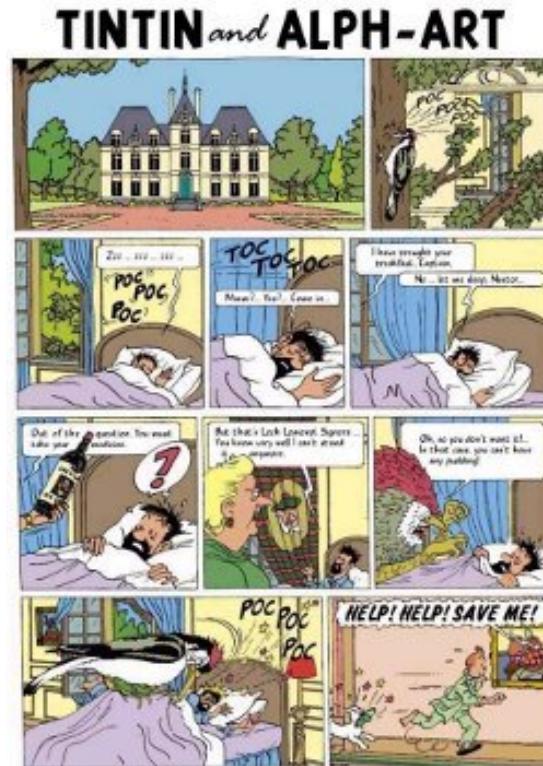
13.4.2 Work

The Tintin Pastiches

Rodier always had a passion for *The Adventures of Tintin* by Hergé and so he embarked on writing some Tintin stories of his own. These are Tintin pastiches, meaning that they try to imitate the style of Hergé. They are illegal, as they breach the Tintin copyright owned by the Hergé Foundation (Moulinsart), but some have been published, and they are all found circulating on the Internet.

Tintin and Alph-Art The unfinished Tintin book *Tintin and Alph-Art* was unofficially completed by Rodier in black-and-white. Several groups have coloured it, such as 'Alph-junis', and have translated it into English. It was published in Autumn 1986 and then presented to Moulinsart. Rodier asked that it become an official book but Moulinsart refused. In 1991, Rodier met Bob de Moor, and together they asked for permission to re-draw the book. Moulinsart still disagreed and De Moor died in 1992. Rodier later re-drew certain parts of it to make them more akin to the style of Hergé. This new edition is much rarer and was released on CD-ROM, as opposed to being printed like the original edition.

A Day at the Airport Hergé once suggested that a good idea for a his next Tintin story would be to set it in an airport. However, he chose to set it in the art world instead and partially produced *Tintin and Alph-art*. Rodier started out a new book called *A Day at the Airport* though it was abandoned, with the first page leaking onto the web. The plot involves a character from the Tintin stories,



Yves Rodier's version of *Tintin and Alph-Art*, first page in color.

General Alcazar, being shot, apparently by Dr. Müller, a villain from the Tintin series.

Tintin in Tibet page 27b Rodier also did an extra page for Hergé's *Tintin in Tibet* which Hergé deleted from his comic.

Tintin, Freelance reporter for *Le Petit Vingtième* The origin of the story lies in a scenario for a drawing contest in the *Journal de Spirou* number 1027, from December 19, 1957. Twenty years later, Yves Rodier used the story for another drawing contest, converted it as a Tintin plot and drew 6 half-pages of a story that takes place right before "Tintin and The soviets". Those pages explains how Tintin gets the job as a reporter. For the story Rodier didn't win the contest as he was disqualified for using already existing characters.

The Witches Lake This seven-page story was entirely thought up by Rodier and is sometimes called *The Sorcerers Lake*. It is about a monster in the local lake and is set before *Tintin in Tibet*.

Tintin et le Thermozéro Yves Rodier's version of *Le Thermozéro* is an inking from page 4 of sketches made from Hergé.

Pignouf and Hamlet

The stories of a boy and his pig. Neither have been translated into English. They were published by David.

- *The Wild Band* —The first book was published in 2000; its French name is *La Bande Sauvage*.
- *The Claw of the Tiger* —The second book was abandoned when Rodier took up his next series. Some of it can be seen on the Internet.

Simon Nian

This series is published by François Corteggiani.

- *Decimates and the Screw* (June 2005)
- *The Demons of Petransac* (2006)
- *The Cursed Exposure* (2011)

13.4.3 References

[1] Yves Rodier website>

13.5 Numa Sadoul

Numa Sadoul (born 7 May 1947, Brazzaville, French Equatorial Africa (now Republic of Congo)) is a French writer, actor, and director, who has been a resident of France since 1966.

As a student, Sadoul interviewed and befriended the famous Belgian comic artist Hergé, famous for his *Adventures of Tintin*—an unexpected coup, as Hergé gave few interviews.*[1] The interviews were recorded on 14 hours of tape, and, after heavy editing by Hergé, released as a book: *Tintin et moi / entretiens avec Hergé* (*Tintin and I: Interviews with Hergé*), in 1975. In 2003, the book was used as a basis for a documentary film *Tintin and I*, directed by Anders Østergaard.

Sadoul has also published interviews with other leading comic book artists, such as André Franquin (*Et Franquin crée la gaffe*, 1986), Moebius (*Entretiens avec Moebius*, 1991), Jacques Tardi (*Tardi*, 2000), Philippe Vuillemin (*Vuillemin*, 2000), and Uderzo (2000), as well as books on Gotlib (*Gotlib*, 1974) and Moebius (*Mister Moebius et Docteur Gir*, 1976).

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[1] *Tintin and I* website.

Chapter 14

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- **Destination Moon (comics)** *Source:* [https://en.wikipedia.org/wiki/Destination_Moon_\(comics\)?oldid=680615863](https://en.wikipedia.org/wiki/Destination_Moon_(comics)?oldid=680615863) *Contributors:* Tregoweth, DavidWBrooks, Lee M, Vargenau, David Gerard, Markus Kuhn, The Singing Badger, Karl-Henner, D6, Isbitten, Dnwq, QuantumEleven, Hektor, Hégésippe Cormier, Robert K S, GurraJG, Rjwilmsi, Kiwichris, Rboyce, Sus scrofa, YuriBot, RobotE, Matiash, Hydrargyrum, Kal-El, Fram, SmackBot, YellowMonkey, Thomas Ash, SilverFox, Marktreut, Skizzik, MalafayaBot, Cortomaltais, Ohconfucius, John, All Poofed Up, Gerbennn, Midnightblueowl, Brufiki, Big Bad Baby, Neelix, Cydebot, Nadirali, Thijs!bot, Sauvik.Biswas, Kaaveh Ahangar~enwiki, Mr. Nacho de la Libre, AntiVandalBot, Ani td, Ljhlies, J Greb, Magioladitis, Zouavman Le Zouave, Cop 663, Prhartcom, Leopard, GrahamHardy, Mondoblasto, TXiKiBoT, Lots42, House of Blues Guy, Eternal dragon, Goustien, Dravecky, Randy Kryn, Mezigue, SF007, SilvonenBot, Good Olfactory, Chakrarajaji, Addbot, Jncraton, Bearsmalaysia, Luckas-bot, Xqbot, Julle, Briony Coote, Anne 14, Eugene-elmato, Spectrum Fighter, BenzolBot, Bherzer, MastiBot, Brigade Piron, Catholic nerd, Primergrey, Helpful Pixie Bot, Kailash29792, ArmbrustBot, Coreymotela, Ssven2, Mdmartinet and Anonymous: 49
- **Explorers on the Moon** *Source:* https://en.wikipedia.org/wiki/Explorers_on_the_Moon?oldid=680616853 *Contributors:* Bryan Derksen, Nixdorf, Tregoweth, DavidWBrooks, CatherineMunro, Vargenau, Tpbradbury, Auric, JesseW, David Gerard, Wellarp, Markus Kuhn, Mboverload, Atomius, The Singing Badger, Kuralyov, Urhixidur, Ma'ame Michu, Bender235, Coma28, Glaurung, Hégésippe Cormier, Niffweed17, Kiwichris, DarcyJ, Sus scrofa, YurikBot, Hairy Dude, Hydrargyrum, Gaius Cornelius, Pyroclastic, Bozoid, Saintamh, Kal-El, Tetracube, Fram, That Guy, From That Show!, KnightRider~enwiki, SmackBot, Yamaguchi 先生, Marktreut, Skizzik, MalafayaBot, Elendil's Heir, Ohconfucius, Zahid Abdassabur, John, All Poofed Up, Booksworm, Midnightblueowl, Iridescent, Amakuru, Richard75, CmdrObot, Jimknut, Kalaong, Neelix, Cydebot, Treybien, Thijs!bot, Chipmunk01, Headbomb, Sauvik.Biswas, Kaaveh Ahangar~enwiki, Mr. Nacho de la Libre, J Greb, Magioladitis, Mlindroo, Zouavman Le Zouave, Petsky, Yeti Hunter, Cop 663, Prhartcom, GrahamHardy, Mondoblasto, TXiKiBoT, House of Blues Guy, Cw6165, SieBot, Eternal dragon, Goustien, Chrisdicknson, Randy Kryn, Explicit, Binksternet, Mild Bill Hiccup, Mezigue, SF007, Dthomsen8, WikHead, SilvonenBot, Good Olfactory, Chakrarajaji, Addbot, Mac Dreamstate, Luckas-bot, Yobot, AnomieBOT, Briony Coote, Anne 14, Eugene-elmato, BenzolBot, Jonesey95, Doncampo, Wingman417, Dagrrl, Brigade Piron, Catholic nerd, ClueBot NG, Primergrey, Kailash29792, BG19bot, Lawikila, Bikemanguy, Jaydude1992, EnzaiBot, Jodosma, ArmbrustBot, Coreymotela, There is a T101 in your kitchen, Ssven2, Mdmartinet, Deneb in Cygnus and Anonymous: 77
- **The Calculus Affair** *Source:* https://en.wikipedia.org/wiki/The_Calculus_Affair?oldid=679243197 *Contributors:* Bryan Derksen, GT-Bacchus, Tregoweth, DavidWBrooks, CatherineMunro, Vargenau, Conti, Tpbradbury, VeryVerily, Robbot, Yelyos, Stewartadcock, David Gerard, Markus Kuhn, Edcolins, Opera hat, The Singing Badger, Nils~enwiki, Marc Mongenet, Sam Hocevar, AComrade, Grstain, Poccil, Ma'ame Michu, Thuresson, Hégésippe Cormier, Ghirlanajo, Woohooikit, Thruston, Rjwilmsi, Kiwichris, Sus scrofa, Wavelength, Hairy Dude, Ritchy, Pyroclastic, Closedmouth, Fram, René Lavanchy, SmackBot, Red-Blue-White, Mangoe, Marktreut, Skizzik,

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- **The Castafiore Emerald** *Source:* https://en.wikipedia.org/wiki/The_Castafiore_Emerald?oldid=679672109 *Contributors:* Bryan Derksen, Lisiate, Kchishol1970, Tregoweth, DavidWBrooks, CatherineMunro, Angela, Vargenau, VeryVerily, Robbot, Astronautics-enwiki, Auric, Michael Snow, David Gerard, Markus Kuhn, The Singing Badger, OwenBlacker, D6, Ma'ame Michu, Smyth, La goutte de pluie, Hégésippe Cormier, Kznf, Niffweed17, Rjwilmsi, Kiwichris, Sus scrofa, Koveras, RussBot, Taejo, DanMS, Gaius Cornelius, MosheA, Matthewdkaufman, Fram, Thermaland-enwiki, KnightRider-enwiki, SmackBot, Thomas Ash, Wakuran, Marktreut, Skizzik, MalafayaBot, Francis Cavanagh-enwiki, Curly Turkey, Ohconfucius, All Poofed Up, Midnightblueowl, Norm mit, Irwangatot, Neelix, Cydebot, Thijs!bot, Sauvik.Biswas, Mr. Nacho de la Libre, Dr. Blofeld, Asnac, Charles01, Awien, J Greb, Cliff smith, Zouavman Le Zouave, Hans Dunkelberg, Cop 663, BrokenSphere, Prhartcom, GrahamHardy, TXiKiBoT, Jock123, House of Blues Guy, SieBot, Derek554, Randy Kryn, Mild Bill Hiccup, Mezigue, Nick19thind, PixelBot, SF007, DumZiBoT, Good Olfactory, Chakrarajaji, Addbot, Kangaroosrule, Luckas-bot, Yobot, Kjell Knudde, AnomieBOT, Materialscientist, J04n, Eugene-elmato, Maaheru, Diomedea Exulans, Mordekaiki, WikitanvirBot, Brigade Piron, Helpful Pixie Bot, Kailash29792, Intelspy, ArmbrustBot, Coreyemotela, Ssven2, VeNeMousKAT and Anonymous: 46
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- **Tintin and the Picaros** *Source:* https://en.wikipedia.org/wiki/Tintin_and_the_Picaros?oldid=671012348 *Contributors:* Bryan Derksen, Maury Markowitz, Karl Stas, Tregoweth, DavidWBrooks, CatherineMunro, Vargenau, Topbanana, Moink, David Gerard, Decrypt3, Markus Kuhn, Atomius, Chameleon, The Singing Badger, Ma'ame Michu, Smyth, Kbhb3rd, Thuresson, Trainik, Hégésippe Cormier, Scott Gall, Las Naranjas, Niffweed17, Rjwilmsi, Kiwichris, Sus scrofa, RobotE, Zafiroblue05, Pyroclastic, Tetracube, Kronocide, Fram, Thermaland-enwiki, SmackBot, Thomas Ash, Marktreut, Skizzik, TimBentley, MalafayaBot, Toughpigs, Chlewbot, Curly Turkey, Ohconfucius, All Poofed Up, Midnightblueowl, Neelix, Cydebot, Nadirali, Thijs!bot, Chipmunk01, Sauvik.Biswas, Kaaveh Ahangar-enwiki,

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- **Tintin (character)** *Source:* [https://en.wikipedia.org/wiki/Tintin_\(character\)?oldid=679206197](https://en.wikipedia.org/wiki/Tintin_(character)?oldid=679206197) *Contributors:* Deb, Liftarn, Tregoweth, DavidWBrooks, Julesd, Timwi, WhisperToMe, Btljs, Anáron, Oknazevad, Xezbeth, Viriditas, Ghirlandajo, Woohookitty, Mandarax, Naraht, Kiwichris, Bgwhite, Wester, Rsrikanth05, Tony1, Fram, SmackBot, Nihonjoe, Hmains, Not Sure, Das Baz, Curly Turkey, Ten-PoundHammer, Ohconfucius, Khazar, All Poofed Up, Midnightblueowl, Blakegripling ph, Fdssdf, AlbertSM, Neelix, Dogman15, Cydebot, Parsa, X201, Nick Number, Oreo Priest, JAnDbot, Rothorpe, Bongwarrior, Lawrence142002, Humphrey2020, Jirachiwish, Jon Ascton, Prhartcom, Ja 62, Dirkbb, Jack1956, Goustien, Randy Kryn, Ghostrider, Jtle515, Rickremember, Roxy the dog, DoctorHver, NellieBly, Ralph512, Addbot, Jellevc, Jasper Deng, Yobot, AnomieBOT, Jim1138, Mahmudmasri, Materialscientist, LiHelpa, Bellerophon, Alexandru Stanoi, FrescoBot, Nicolas Perrault III, Fortdj33, Redrose64, PrincessofLlyr, Tomcat7, Stelmaris, Lotje, Allen4names, Dianana, Sideways713, RjwilmusiBot, Deerlover567, EmausBot, John of Reading, Sp33dyphil, Princess Lirin, Werieth, Harry Blue5, John Cline, Fandeborges, Polisher of Cobwebs, Swethaen, Francouighoure, ClueBot NG, RobertTostevin, Alyzabeth, BG19bot, Flix11, Rijinatwiki, Fcwcontributor, Mark Arsten, GoldfishLight, Ingrid towey, Skywalker80100, Soerfm, CitationCleanerBot, Insidiae, Uslotst, Gunner-fire, Pratyya Ghosh, Mdann52, David Regimbal, Ebdomero, EagerToddler39, Carbon300, Myherpderp, Jackobod, Sxclucy, 1ST7, Cookie Monster nummmmmmmms!xx, TheHorseAndSloth, Notthebestusername, WikiJuggernaut, Coreyemotela, N0n3up, ColRad85, Sunnyboy-smith, Sherlock502, Milesjolly1997, Bookeld85, Modcraft and Anonymous: 118
- **Snowy (character)** *Source:* [https://en.wikipedia.org/wiki/Snowy_\(character\)?oldid=676717758](https://en.wikipedia.org/wiki/Snowy_(character)?oldid=676717758) *Contributors:* Andrew Levine, Discospinster, Kb3rd, Ghirlandajo, Ringbang, Sjö, Kiwichris, CambridgeBayWeather, Fram, SmackBot, Stuart mcmullen, Ohconfucius, Lambiam, Neelix, Cydebot, DumbBOT, Oreo Priest, KrakatoaKatie, Arsenikk, AnarchMonarch, Prhartcom, KylieTastic, VolkovBot, Lots42, Goustien, Alansplodge, Addbot, Ehrenkater, Tide rolls, Yobot, Worldbruce, DemocraticLuntz, Gumruch, GrouchoBot, ChrJahnsen, FrescoBot, Fortdj33, Tomcat7, TheToch, Tromaster, EmausBot, WikitanvirBot, Razor2988, Brandmeister, ClueBot NG, Gareth Griffith-Jones, Mark Arsten, Arr4, Cyberbot II, David Regimbal, Jionpedia, FuturisticaTee, David12345689, Eyesnore, Tentinator, Notthebestusername, Crystallizedcarbon, Pixelgraph and Anonymous: 38
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- **The Adventures of Tintin (TV series) Source:** [https://en.wikipedia.org/wiki/The_Adventures_of_Tintin_\(TV_series\)?oldid=680898333](https://en.wikipedia.org/wiki/The_Adventures_of_Tintin_(TV_series)?oldid=680898333) *Contributors:* Ubiquity, Kchishol1970, Tregoweth, Mdebets, Charles Matthews, Bearcat, Auric, JesseW, Lee J Haywood, Pascal666, Chow-bok, Beto, DaveJB, JoJan, Marcus2, Mibblepedia, CALR, Smyth, Chris huh, Pearle, Krazy Soviet, Sheehan, Riana, Jheald, Richard W, Woohookitty, Tabletop, Hailey C. Shannon, Edison, Canderson7, Kinu, Tangotango, Bruce lee, Djtodd, The wub, Emarsee, Kiwichris, SouthernNights, Jay-W, Tysto, Le Anh-Huy, Borgx, RussBot, Aya, Dputig07, Donram, Wknight94, Sandstein, Ddespie@san.rr.com, Closedmouth, Fram, Curpsbot-unicodify, SmackBot, Wic2020, McGeddon, Gaitlb, Mirzabah, Dwanyewest, Wakuran, Jakz34, Mark-treut, Skizzik, Bearbear, Cdespie@san.rr.com, Ycolonna@cox.net, TimBentley, Master of Puppets, Colonies Chris, D-Rock, George Ho, P.henrique.c, Timberlax, JMLofficier, TServo2049, EVula, Bdisco, Ged UK, Ohconfucius, Nights Not End, GoogleMe~enwiki, All Poofed Up, J 1982, Hope(N Forever), Parkersczsmith, All Mixed Up, All Matched Up, Midnightblueowl, Ryulong, Squirepants101, Mike-Wazowski, Cat Cave, Dr. Looney, Hammer Raccoon, ERAGON, Godaiger, Giko, Neelix, Foxcat, Fyrius, Cydebot, Chitetskoy, Mascania, Jiffy Clay, NorthernThunder, Junkfly, Nadirali, Jon God, Badbats, Barticus88, Robsinden, TonyTheTiger, Headbomb, Echo Clef, Ludd23, Dawkeye, Batman tas, Dream Boat Guy, CobraWiki, Psychonaut3000, Parthashome, JAnDbot, Thylacinus cynocephalus, Streameries, Dangaz, Jimmy, J Greb, Dream Focus, Chunky Guy, JaGa, Velvet King, Lastmaster, R'n'B, Trick-the-Peak Guy, Mr. Wildcat, RenniePet, Prhartcom, TreasuryTag, Mr. Experimental, Mr. Top Hat Magic, Kww, Jock123, House of Blues Guy, Sanfranman59, Li'l Happy Ending, Mr. Power-Mad!, Time Warp Trials, Mr. Lordman, Right vs. Wrong, Finding Neverland Guy, Fowlman, Li'l Shooter, Casper's Glowball, Inside-the-Dam Guy, Colorvision, StAnselm, MuzikJunky, Fantastic fred, Jim88Argentina, FunkMonk, Krikke, Shahbanaz, Star-to-Star Guy, Aspects, Benea, Coppertop Guy, Definition Guy, Magical Duel Guy, Czech.Fox, JenniferHeartsU, Besah, Rollback Guy, Pinkadelica, Sobebunny, Super Natural Guy, Randy Kryn, Mega Tele-Funk's Hi-Fi 5000, ImageRemovalBot, Henry Edmonds, Neonknights, OgasawaraSachiko, Trivialist, PMDrive1061, Bbb2007, Mr.Z-man.sock, ShadowMark-182, Resident Evil Twin Guy, DerBorg, Wcp07, Egon Eagle, Versus22, SF007, Gold & Silver's Scribe Vault, Pnm123, Dthomsen8, Dr. Sunset's Chariot Railroad, SilvonenBot, Chakraraaji, Addbot, Jojhutton, Infanf, Mac Dreamstate, Ashanda, CarsracBot, Jellevc, Jaydec, Tassedethe, BlueMario1016, Chopsticks Guy, 1odd-bins1, AnomieBOT, Jim1138, Rex Momo, Materialscientist, LilHelpa, NordicUnion, Cyphoidbomb, Ubcule, Trafford09, TheRumourIs-NotEnough, Spectrum Fighter, FrescoBot, LucienBOT, Racingstripes, The GateKeeper07, Dhlpoo, Stplayswii, RetroNickelodeonFan, Tamariki, Robin Holmberg, Bakerychaz, Mimic Guy, WhatGuy, Tbhotch, RjwilmsiBot, Pgt66, EmausBot, Wasabi Attack, John of Reading, GoingBatty, Erpert, Vladwin, Faulknerck2, SporkBot, JosJuice, Jj98, CAJH, BornonJune8, Mr Flibble, Esq., ObiWanKanobi, ClueBot NG, TServo2050, FilmandTVFan28, Anupmehra, Rkparker, Flix11, Gigitel, Geraldo Perez, Bonnie13J, Mark Arsten, Editr99, Harizo-toh9, United States Man, Shaun, Andrewjaulewraed, Swick25, Realedit585, BattyBot, ExpyB, Madeleine2, Cyberbot II, ChrisGualtieri,

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- **Tintin in Tibet (video game)** *Source:* [https://en.wikipedia.org/wiki/Tintin_in_Tibet_\(video_game\)?oldid=665484577](https://en.wikipedia.org/wiki/Tintin_in_Tibet_(video_game)?oldid=665484577) *Contributors:* Jackel, Skylap, Combination, Marudubshinki, Nick, Tony1, N. Harmonik, YolanCh, Greece666, Veinor, SmackBot, CardinalFangZERO, J 1982, Midnightblueowl, ShakespeareFan00, Mikalh, Cydebot, Jon God, BetacommandBot, X201, JustAGal, LordAnubisBOT, Prhartcom, SF007, Addbot, NaidNdeso, Aliken, Fortdj33, Hydao, Όολτρος, Usb10, Flix11, Game-Guru999 and Anonymous: 22
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- **Tintin: Destination Adventure** *Source:* https://en.wikipedia.org/wiki/Tintin%3A_Destination_Adventure?oldid=679493909 *Contributors:* Frecklefoot, Wmahan, Jackel, Skylap, Bgwhite, N. Harmonik, YolanCh, Curpsbot-unicodify, SmackBot, Fagstein, Sir Nicholas de Mimsy-Porpington, Midnightblueowl, TJ Spyke, SkyWalker, CmdrObot, Drinibot, Cydebot, Tintink, Jon God, BetacommandBot, Chipmunk01, X201, Marquisdestearman, Prhartcom, Gemini1980, MuzikJunkie, ImageRemovalBot, SF007, Addbot, Vegetable man38, Lightbot, NaidNdeso, Tavatar, Xqbot, CoolingGibbon, Locobot, Deltasim, Fortdj33, Dexbot and Anonymous: 7
- **The Adventures of Tintin: The Secret of the Unicorn (video game)** *Source:* [https://en.wikipedia.org/wiki/The_Adventures_of_Tintin%3A_The_Secret_of_the_Unicorn_\(video_game\)?oldid=680513020](https://en.wikipedia.org/wiki/The_Adventures_of_Tintin%3A_The_Secret_of_the_Unicorn_(video_game)?oldid=680513020) *Contributors:* Brianreading, Wavelength, Pelago, Pwlodi, N. Harmonik, Mikalh, Cydebot, X201, Prolog, Bertaut, Prhartcom, Varnent, GrahamHardy, Bovineboy2008, Beem2, JayC, Egon Eagle, Dthomsen8, MystBot, Addbot, Dawynn, Darwin-rover, MuZemike, Luckas-bot, Granpuff, Yottamol, NaidNdeso, AnomieBOT, Jim1138, 威因, LiliHelpa, AarnKry, Shirik, FrescoBot, DrilBot, Banej, Vrenator, EmausBot, WikitanvirBot, Дмитрий Горин, Alshaheen15, Bilbo571, ClueBot NG, Easy4me, WPSamson, Flax5, Dadanikk, Adervae, Christopheheral~enwiki, Tintin 2001, Amirmahiny, ArmbrustBot, Richolmes14, Dominicmgm, DangerousJXD and Anonymous: 47
- **The Mystery of the Blue Diamond** *Source:* https://en.wikipedia.org/wiki/The_Mystery_of_the_Blue_Diamond?oldid=680050957 *Contributors:* Stoshmaster, Magioladitis, Katharineamy, Prhartcom, Izno, GrahamHardy, Goustien, Randy Kryn, EoGuy, Addbot, AnomieBOT, Jezhotwells, Starzynka, Jesse V., Helpful Pixie Bot, Furkhacean, Mark Arsten, HelicopterLlama and Lakritzbrezel
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