Hergé and Tintin
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Georges Prosper Remi (22 May 1907 – 3 March 1983), better known by the pen name Hergé, was a Belgian comics writer and artist. His best known and most substantial work is the 23 completed comic books in The Adventures of Tintin series, which he wrote and illustrated from 1929 until his death in 1983, although he was also responsible for other well known comic book series such as Quick & Flupke (1930–1940) and Jo, Zette and Jocko (1936–1957).

Born into a middle-class family in Etterbeek, Brussels, he took a keen interest in Scouting in early life, something that would prove highly influential on his later work. Initially producing illustrations for Belgian Scouting magazines, in 1927 he began working for the conservative wing newspaper Le XXe Siècle, where he adopted the pen name “Hergé” [ɛʁʒe], based upon the French pronunciation of ”RG”, his initials reversed. It was here, in 1929, that he began serialising the first of the Adventures of Tintin, Tintin in the Land of the Soviets.

The notable qualities of the Tintin stories include their vivid humanism, a realistic feel produced by meticulous and wide ranging research, and Hergé's ligne claire drawing style. Adult readers enjoy the many satirical references to the history and politics of the 20th century. The Blue Lotus, for example, was inspired by the Mukden incident that led to the Chinese-Japanese War of 1934. King Ottokar’s Sceptre could be read against the background of Hitler's Anschluss or in the context of the struggle between the Romanian Iron Guard and the King of Romania, Carol II; whilst later albums such as The Calculus Affair depict the Cold War. Hergé has become one of the most famous Belgians worldwide and Tintin is still an international success.

Hergé is a prominent national hero in his native country, to the extent where he has been described as the actual "personification of Belgium".[2] The long-awaited Hergé Museum was opened in Louvain-La-Neuve on 2 June 2009.
Designed by Pritzker Prize-winning architect Christian de Portzamparc, the museum reflects Hergé’s huge corpus of work which has, until now, been sitting in studios and bank vaults. His work remains a strong influence on comics, particularly in Europe. He was inducted into the Comic Book Hall of Fame in 2003.

Life and career

Childhood: 1907–1924

Georges Prosper Remi was born on 22 May 1907 in Etterbeek, Brussels, a central area in the capital city of Belgium, to middle class parents; his father, the Wallonian Alexis Remi, worked in a candy factory, whilst his mother, the Flemish Elisabeth Dufour, was a homemaker. His primary language was his father's French, but growing up in the bilingual Brussels, he also learned how to speak Flemish, developing a Marollien accent from his maternal grandmother. Like the majority of Belgians at that time, his family belonged to the Roman Catholic Church, though they were not particularly devout.

He would later characterise his life in Etterbeek as being dominated by a monochrome gray, and would always remember it as having been extremely boring. Trying to escape this boredom, the young Remi immersed himself in literature, in particular enjoying the novels of British and American authors, such as Huckleberry Finn, Treasure Island, Robinson Crusoe and The Pickwick Papers. Despite this preference for Anglophone works, he also read a number of French novels, such as General Dourakine, Twenty Years After and The Vicomte of Bragelonne: Ten Years Later. He took to drawing as a hobby, sketching out stories and scenes from his daily life along the edges of his school books. Some of these illustrations were of German soldiers, because his four years of primary schooling coincided with World War I (1914–1918), during which Brussels was occupied by the German Empire. It was in these early years that Remi also developed a love of cinema, particularly favouring Windsor McCay's pioneering animated film Gertie the Dinosaur and the films featuring Charlie Chaplin, Harry Langdon and Buster Keaton; his later work in the comic strip medium would display an obvious influence from these early films in style and content.

In 1920 his secondary education began at Saint-Boniface School, an institution controlled by the archbishop where the teachers were Roman Catholic priests. Georges joined the Boy Scouts troop of the school, where he was given the totemic name "Renard curieux" (Curious fox). In 2007, an old "strip" by Hergé was found on a wall of the school. His first drawings were published in 1922 in Jamais assez, the school's Scout paper, and in Le Boy-Scout Belge, the Scout monthly magazine. From 1924, he signed his illustrations using the pseudonym "Hergé". His subsequent comicbook work would be heavily influenced by the ethics of the Scouting movement, as well as his early travel experiences with the scouting association.

Totor and early work: 1925–1928

On finishing school in 1925, Georges worked at the Catholic newspaper Le XXe Siècle under editor and Catholic priest, Norbert Wallez. The following year, he published his first cartoon series, Totor, in the Scouting magazine Le Boy-Scout Belge. In 1928, he was put in charge of producing material for the new children's weekly supplement, Le XXe Siècle's , Le Petit Vingtième. He began illustrating The Adventures of Flup, Nénesse, Poussette, and Cochonnet, a strip written by a member of the newspaper's sports staff, but soon became dissatisfied with this series. Wallez asked Remi to create a young hero, a Catholic reporter who would fight for good all over the world. He decided to create a comic strip of his own, which would adopt the recent American innovation of using
speech balloons to depict the characters' spoken words and inspired by established French comics author Alain St. Ogan.\[16\]

### Creating Tintin and Quick & Flupke: 1929–1938

_Tintin in the Land of the Soviets_, by "Hergé", appeared in the pages of _Le Petit Vingtième_ on 10 January 1929, and ran until 8 May 1930. The strip chronicled the adventures of a young reporter named Tintin and his pet fox terrier Snowy (Milou) as they journeyed through the Soviet Union. The character of Tintin was partly inspired by Georges' brother Paul Remi, an officer in the Belgian army.

In January 1930 Hergé introduced _Quick & Flupke_ (_Quick et Flupke_), a new comic strip about two street urchins from Brussels, in the pages of _Le Petit Vingtième_. For many years, Hergé continued to produce this less well-known series in parallel with his Tintin stories. In June he began the second Tintin adventure, _Tintin in the Congo_ (then the colony of Belgian Congo), followed by _Tintin in America_ and _Cigars of the Pharaoh_.

On 20 July 1932 he married Germaine Kieckens, the secretary of the director of the _Le XXe Siècle_,\[14\] whom he had first met in 1927.\[17\] They had no children, and eventually divorced in 1977.\[18\]

The early _Tintin_ adventures each took about a year to complete, after which they were released in book form by _Le Petit Vingtième_ and, from 1934, by the Casterman publishing house. Hergé continued to revise these stories in subsequent editions, including a later conversion to colour.

Hergé reached a watershed with _The Blue Lotus_, the fifth _Tintin_ adventure. At the close of the previous story, _Cigars of the Pharaoh_, he had mentioned that Tintin's next adventure would bring him to China. Father Gosset, the chaplain to the Chinese students at the Catholic 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 Chang Chong-jen (Chang Chongren), a young sculpture student at the Brussels Académie Royale des Beaux-Arts.\[19\] The two young artists quickly became close friends, and Chang introduced Hergé to Chinese culture and the techniques of Chinese art. As a result of this experience, Hergé strove in _The Blue Lotus_, and in subsequent _Tintin_ adventures, to be meticulously accurate in depicting the places which Tintin visited. As a token of appreciation he added a fictional "Chang Chong-Chen" to _The Blue Lotus_, a young Chinese boy who meets and befriends Tintin.

At the end of his studies in Brussels, Chang returned home to China, and Hergé lost contact with him during the invasion of China by Japan and the subsequent civil war. More than four decades passed before the two friends would meet again.

### World War II

In the Second World War, Hergé was mobilized as a reserve lieutenant, and had to interrupt Tintin's adventures in the middle of _Land of Black Gold_.\[20\] Prior to the invasion of neutral Belgium by German forces, Hergé published humoristic drawings in _L'Ouest_, a paper run by future collaborator Raymond de Becker and which strongly advocated that Belgium not join the war alongside its World War One allies France and Britain.\[21\] By the summer of 1940 Belgium had fallen to Germany along with most of Western Continental Europe.

_Le Petit Vingtième_, in which Tintin's adventures had until then been published, was shut down by the Nazi occupiers.\[22\] However, Hergé accepted an offer to produce a new _Tintin_ strip in _Le Soir_, Brussels' leading French daily, which had been appropriated as the mouthpiece of the occupation forces.\[23\] He left _Land of the Black Gold_ unfinished, launching instead into _The Crab with the Golden Claws_, the first of six _Tintin_ stories which he produced during the war.

As the war progressed, two factors arose that led to a revolution in Hergé's style. Firstly, paper shortages forced _Tintin_ to be published in a daily three- or four-frame strip, rather than the two full pages every week which had been the practice on _Le Petit Vingtième_.\[24\] In order to create tension at the end of each strip rather than the end of each page, Hergé had to introduce more frequent gags and faster-paced action. Secondly, Hergé had to move the focus of
Hergé's adventures away from current affairs, in order to avoid controversy. He turned to stories with an escapist flavour: an expedition to a meteorite (The Shooting Star), an intriguing mystery and treasure hunt (The Secret of the Unicorn and Red Rackham's Treasure), and a quest to undo an ancient Inca curse (The Seven Crystal Balls and Prisoners of the Sun).

In these stories Hergé placed more emphasis on characters than plot, and indeed Tintin's most memorable companions, Captain Haddock and Cuthbert Calculus (in French Professeur Tryphon Tournesol), were introduced at this time. Haddock debuted in The Crab with the Golden Claws and Calculus in Red Rackham's Treasure.

The Shooting Star was nonetheless controversial. The storyline involved a race between two ship crews trying to reach a meteorite which had landed in the Arctic. Hergé chose a subject that was as fantastic as possible rather than issues related to the crisis of the times to avoid trouble with the censors. Nonetheless politics intruded. The crew Tintin joined was composed of Europeans from Axis or neutral countries ("Europe") while their underhanded rivals were Americans (although in later editions the US flag was removed from the rival ship; see the image on the The Shooting Star page), financed by a person with a Jewish name and what Nazi propagandists called "Jewish features."[25] Tintin also flies in a German Arado Ar 196 plane.

In a scene which appeared when the story was being serialised in Le Soir, two Jews, depicted in classic anti-Semitic caricature, are shown watching Philippulus harassing Tintin. One actually looks forward to the end of the world, arguing that it would mean that he would not be obliged to settle with his creditors (see the image on the Ideology of Tintin page).

In 1943 Hergé met Edgar P. Jacobs, another comics artist, whom he hired to help revise the early Tintin albums.[26] Jacobs' most significant contribution would be his redrawing of the costumes and backgrounds in the revised edition of King Ottokar's Sceptre which gave it a Balkan feel—in the original, the castle guards had been dressed as British Beefeaters. Jacob also began collaborating with Hergé on a new Tintin adventure, The Seven Crystal Balls (see above).

During and after the German occupation Hergé was accused of being a collaborator because of the Nazi control of the paper (Le Soir), and he was briefly taken in for interrogation after the war.[27] He claimed that he was simply doing a job under the occupation, like a plumber or carpenter.

After the war Hergé admitted that: "I recognize 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."[28] The Tintin character was never depicted as adhering to these beliefs. However, it has been argued that anti-Semitic themes continued, especially in the depiction of Tintin's enemy Rastapopoulos in the post-war Flight 714,[29] though other writers argue against this, pointing out the way that Rastapopoulos surrounds himself with explicitly German-looking characters: Kurt, the submarine (or u-boat) commander of The Red Sea Sharks; Doctor 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.[30]

Post-war troubles

The occupation of Brussels ended on 3 September 1944. Tintin's adventures were interrupted toward the end of The Seven Crystal Balls when the Allied authorities shut down Le Soir.[31] During the chaotic post-occupation period, Hergé was arrested four times by different groups.[32] He was publicly accused of being a Nazi/Rexist sympathizer, a claim which was largely unfounded, as the Tintin adventures published during the war were scrupulously free of politics (the only dubious point occurring in The Shooting Star, discussed above). In fact, one or two stories published before the war had been critical of fascism; most prominently, King Ottokar's Sceptre showed Tintin working to defeat a coup attempt that could be seen as an allegory of the Anschluss, Nazi Germany's takeover of Austria. Nevertheless, like other former employees of the Nazi-controlled press, Hergé found himself barred from newspaper work. He spent the next two years working with Jacobs, as well as a new assistant, Alice Devos, adapting
many of the early Tintin adventures into colour.\[33\]

Tintin's exile ended on 26 September 1946. The publisher and wartime resistance fighter Raymond Leblanc provided the financial support and anti-Nazi credentials to launch the comics magazine titled Tintin with Hergé. The weekly publication featured two pages of Tintin's adventures, beginning with the remainder of The Seven Crystal Balls, as well as other comic strips and assorted articles.\[34\] It became highly successful, with circulation surpassing 100,000 every week.

Tintin had always been credited as simply "by Hergé", without mention of Edgar Pierre Jacobs and Hergé's other assistants. As Jacobs' contribution to the production of the strip increased, he asked for a joint credit in 1944, which Hergé refused. They continued to collaborate intensely until 1946, when Jacobs went on to produce his own comics for Tintin magazine, including the widely-acCLAIMED Blake and Mortimer.\[35\]

**Personal crisis**

The increased demands which Tintin magazine placed on Hergé began to take their toll. In 1947 Prisoners of the Sun was interrupted for two months when an exhausted Hergé took a long vacation.\[36\] Hergé, disillusioned by his treatment and that of many of his colleagues and friends after the war, planned to migrate with his wife Germaine to Argentina, but later abandoned the plan when he began a love affair.\[37\] In 1949, while working on the new version of Land of Black Gold (the first version had been left unfinished by the outbreak of World War II), Hergé suffered a nervous breakdown and was forced to take an abrupt four month-long break.\[38\] He suffered another breakdown in early 1950, while working on Destination Moon.\[39\]

In order to lighten Hergé's workload Hergé Studios was set up on 6 April 1950.\[40\] The studio employed several assistants to aid Hergé in the production of The Adventures of Tintin. Foremost among these was artist Bob de Moor, who collaborated with Hergé on the remaining Tintin adventures, filling in details and backgrounds such as the spectacular lunar landscapes in Explorers on the Moon.\[41\] With the aid of the studio, Hergé managed to produce The Calculus Affair from 1954 until 1956, followed by The Red Sea Sharks in 1956 to 1957.

By the end of this period his personal life was again in crisis. His marriage with Germaine was breaking apart after twenty-five years; he had fallen in love with Fanny Vlamynck, a young artist who had recently joined the Hergé Studios.\[42\] Furthermore, he was plagued by recurring nightmares filled with whiteness.\[43\] He consulted a Swiss psychoanalyst, who advised him to give up working on Tintin.\[44\] Instead, he finished Tintin in Tibet, started the year before.

Published in Tintin magazine from September 1958 to November 1959, Tintin in Tibet sent Tintin to the Himalayas in search of Chang Chong-Chen, the Chinese boy he had befriended in The Blue Lotus. The adventure allowed Hergé to confront his nightmares by filling the book with austere alpine landscapes, giving the adventure a powerfully spacious setting. The normally rich cast of characters was pared to a minimum—Tintin, Captain Haddock, and the sherpa Tharkey—as the story focused on Tintin's dogged search for Chang. Hergé came to regard this highly personal and emotionally riveting Tintin adventure as his favourite.\[45\] The completion of the story seemed also to signal an end to his problems: he was no longer troubled by nightmares, divorced Germaine in 1977 (they had separated in 1960), and finally married Fanny Vlamynck on 20 May of the same year.\[46\]

**Last years**

The last three complete Tintin adventures were produced at a much-reduced pace: The Castafiore Emerald in 1961, Flight 714 to Sydney in 1966, and Tintin and the Picaros in 1975. However, by this time Tintin had begun to move into other media. From the start of Tintin magazine, Raymond Leblanc had used Tintin for merchandising and advertisements. In 1961 the second Tintin film was made: Tintin and the Golden Fleece, starring Jean-Pierre Talbot as Tintin\[47\] (an earlier stop motion-animated film was made in 1947 called The Crab with the Golden Claws, but it was screened publicly only once).\[48\] Several traditionally-animated Tintin films have also been made, beginning with The Calculus Case in 1961.
The financial success of *Tintin* allowed Hergé to devote more of his time to travel. He travelled widely across Europe, and in 1971 visited America for the first time, meeting some of the Native Americans whose culture had long been a source of fascination for him. In 1973 he visited Taiwan, accepting an invitation offered three decades before by the Kuomintang government, in appreciation of *The Blue Lotus*.

In a remarkable instance of life mirroring art, Hergé managed to resume contact with his old friend Chang Chong-jen, years after Tintin rescued the fictional Chang Chong-Chen in the closing pages of *Tintin in Tibet*. Chang had been reduced to a street sweeper by the Cultural Revolution, before becoming the head of the Fine Arts Academy in Shanghai during the 1970s. He returned to Europe for a reunion with Hergé in 1981, and settled in Paris in 1985, where he died in 1998.

Hergé died on 3 March 1983, aged 75. He had been severely ill for several years, but the nature of his disease was unclear, possibly leukemia or a form of porphyria. His death was hastened by an HIV infection that he had become the victim of during his weekly blood transfusions.

He left the twenty-fourth *Tintin* adventure, *Tintin and Alph-Art*, unfinished. Following his expressed desire not to have *Tintin* handled by another artist, it was published posthumously as a set of sketches and notes in 1986. In 1987 Fanny closed the Hergé Studios, replacing it with the Hergé Foundation. In 1988 the *Tintin* magazine was discontinued.

Hergé gave all rights to the creation of dolls and merchandise after his death to Michel Aroutcheff. Michel was Hergé's neighbour and a good friend. Aroutcheff then sold on these rights only keeping the right to make Tintin's red rocket when he goes to the moon.

**Hergé, art collector and painter**

Hergé had a strong affinity with painting. Among the old masters, he loved Bosch, Breugel, Holbein and Ingres, whose drawings with pure lines he admired. He was also very interested in contemporary artists, such as Lichtenstein, Warhol and Miro. About Miro, he confided to his art adviser and friend Pierre Sterckx that he felt a shock the first time he saw one of his paintings. Hergé began to acquire artworks in the fifties, mainly paintings by Flemish expressionists. In the early sixties, he attended the Gallerie Carrefour of Marcel Stal and, through his contacts with artists, critics and collectors, he began to buy works from Fontana, Poliakoff and many others.

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. For a year, Hergé learned under Van Lint's guidance, and 37 paintings emerged, influenced by Van Lint, Miro, Poliakoff, Devan or Klee. Hergé, however, eventually gave up painting, thinking that he could not fully express himself through this art form. His paintings from this period are nonetheless valued by collectors not only because they are by Hergé but also for their intrinsic qualities.

**Bibliography**

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<td>Written by Paul Kinnet, appeared in <em>Le Soir</em></td>
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<td>1969</td>
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**Awards and recognition**

- 1971: Adamson Awards, Sweden
- 1972: Yellow Kid "una vita per il cartooning" (lifetime award) at the festival of Lucca[^56]
- 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 De Grootste Belg (The Greatest Belgian). In the Flemish version he ended on 24th place. In the Walloon version he came 8th.
- 2007: Selected as the main motif for a high-value commemorative coin, the 100th anniversary of Hergé's birth commemorative coin minted in 2007, with a face value of 20 euro. On the obverse there is a self portrait of Hergé on the left. To the right of the portrait there is a portrait of Tintin. In the bottom of the coin Hergé's signature is depicted.

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.[^57]

1652 Hergé, an asteroid of the main belt, is named after him (see also 1683 Castafiore).
Depictions 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* (directed by Steven Spielberg and produced by Peter Jackson), where he is depicted as an artist in a marketplace in Brussels drawing a cartoon of Tintin (portrayed by Jamie Bell).

References

Footnotes

Bibliography


Further reading


- Pierre Sterckx (Textes) / André Soupart (Photos), *Hergé*. Collectionneur d'Art, Brussels/Belgium (Tournesol Conseils SA-Renaissance du Livre) 2006, 84 p. ISBN 2-87415-668-x
External links

• Official site (http://www.tintin.com?lang=uk)
• Hergé biography (http://www.free-tintin.net/english/herge.htm) on À la découverte de Tintin
• Hergé (http://lambiek.net/artists/h/herge.htm) on Lambiek Comiclopedia
• Hergé – mini profile and time line (http://www.tintinologist.org/guides/herge/) on Tintinologist.org
• HERGÉ Museum – Museum Presentation In Greek (http://designstories.gr/herge/) on Designstories.gr (Greek)
• Hergé publications in Belgian Tintin (http://bdoubliees.com/tintinbelge/auteurs3/herge.htm) and French Tintin (http://bdoubliees.com/journaltintin/auteurs3/herge.htm) BDoublées (French)
The Adventures of Tintin

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<th>The Adventures of Tintin</th>
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</thead>
<tbody>
<tr>
<td>The main characters and others from <em>The Castafiore Emerald</em>, one of the later books in the series. In the centre of the group is Tintin, the eponymous hero of the series.</td>
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**Created by** | Hergé

**Publication information**

<table>
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<th>Publisher</th>
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<tr>
<td>Casterman</td>
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<td>Le Lombard</td>
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<td>Methuen Publishing</td>
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**Title(s)**

- 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
- The Seven Crystal Balls
- Prisoners of the Sun
- Land of Black Gold
- Destination Moon
- Explorers on the Moon
- The Calculus Affair
- The Red Sea Sharks
- Tintin in Tibet
- The Castafiore Emerald
- Flight 714
- Tintin and the Picaros
- Tintin and Alph-Art

**Formats**

Original material for the series has been published as a strip in the comics anthology(s) *Le Petit Vingtième*, *Le Soir* and *Tintin* and a set of graphic novels.

**Original language**

French

**Genre**

Action/adventure

**Publication date**

1929 – 1976
The Adventures of Tintin (French: Les Aventures de Tintin) is a series of comic books created by Belgian artist Georges Remi (1907–1983), who wrote under the pen name of Hergé. The series is one of the most popular European comics of the 20th century, with translations published in more than 50 languages and more than 200 million copies of the books sold to date.\(^1\)

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

Set during a largely realistic 20th century, the hero of the series is Tintin, a young Belgian reporter. He is aided in his adventures by his faithful fox terrier dog Snowy (Milou in French). Later, popular additions to the cast included the brash and cynical Captain Haddock, the highly intelligent but hearing-impaired Professor Calculus (Professeur Tournesol) and other supporting characters such as the incompetent detectives Thomson and Thompson (Dupont et Dupond). Hergé himself features in several of the comics as a background character, as do his assistants in some instances.

The comic strip series has long been admired for its clean, expressive drawings in Hergé's signature ligne claire style.\(^2\)\(^3\)\(^4\)\(^5\) Its engaging,\(^6\) well-researched\(^6\)\(^7\)\(^8\) plots straddle a variety of genres: swashbuckling adventures with elements of fantasy, mysteries, political thrillers, and science fiction. The stories within the Tintin series always feature slapstick humour, offset in later albums by dashes of sophisticated satire and political/cultural commentary.

| Main character(s) | Tintin  
|                  | Snowy  
|                  | Captain Haddock  
|                  | Professor Calculus  
|                  | Thomson and Thompson |
| Creative team |
| Writer(s) | Hergé |
| Artist(s) | Hergé with  
|           | Bob de Moor  
|           | Edgar P. Jacobs |
| Colourist(s) | Josette Baujot |
| Creator(s) | Hergé |
| Reprints |

The series has been reprinted, at least in part, in Dutch, English, and German.
List of titles

This is the list of the books as named in English. The publication dates are those of the original French versions. Books 2 to 9 were re-published in colour and in a fixed 62-page format (1943–1947 & 1955). Book 10 was the first to be originally published in colour. Books 16 to 23 (and revised editions of books 4, 7 & 15) were published with Studios Hergé.

1. Tintin in the Land of the Soviets (1929–1930, 1930)
2. Tintin in the Congo (1930–1931, 1931, 1946)
3. Tintin in America (1931–1932, 1932, 1945)
5. The Blue Lotus (1934–1935, 1936, 1946)
9. The Crab with the Golden Claws (1940–1941, 1941, 1943)
10. The Shooting Star (1941–1942, 1942)
11. The Secret of the Unicorn (1942–1943, 1943)
12. Red Rackham's Treasure (1943, 1944)
13. The Seven Crystal Balls (1943–1946, 1948)

A comic was also released based on the film Tintin et le lac aux requins.

- Tintin and the Lake of Sharks (1972)

History

Belgian comic strip creator Georges Remi—who would become better known under his pen name of Hergé—first came up with the character of Tintin, a young boy reporter, whilst working at the right wing Belgian newspaper Le XXe Siècle (The 20th century). Pioneering this new character in the story Tintin in the Land of the Soviets, this comic, which involved Tintin battling the socialist authorities in the Soviet Union, was serialised in Le XXe Siècle's supplement for children, Le Petit Vingtième (The Little Twentieth), from 10 January 1929 until 11 May 1930.[9] The series was an instant success, sales of the Thursday edition of the newspaper, the day the supplement appeared, were to increase by 600%. Hergé went on to pen a string of new Adventures of Tintin, sending his character to real locations such as the Belgian Congo, the United States, Egypt, India, China, and the United Kingdom, and also to fictional countries of his own devising, such as the Latin American republic of San Theodoros and the East European kingdom of Syldavia.

As he produced these works, his political approach to the world began to change; the earliest books reflected the socially conservative, fascist, and imperialistic attitudes of those for whom he worked.[10] As he got older, he became more critical of the political far right, with the eighth Tintin adventure, King Ottokar's Sceptre (1939), involving Tintin battling the forces of fictional fascist state Borduria, whose leader, named Müsstler, was a combination of Nazi German leader Adolf Hitler and Italian Fascist leader Benito Mussolini.[11]
Then, in May 1940, Nazi Germany invaded Belgium as World War II broke out across Europe, and although Hergé initially considered fleeing into a self-imposed exile, he ultimately decided to stay in his occupied homeland.[12] To ensure their own dominance, the Nazi authorities closed down Le XXe Siècle, leaving Hergé unemployed.[13] In search of employment, he was given a job as an illustrator at Belgium's leading newspaper, Le Soir (The Evening), which was allowed to continue publication under German management.[14] On 17 October 1940 he was made editor of the paper's children's supplement, Le Soir Jeunesse, in which he set about producing new Tintin adventures.[15] In this new, more repressive political climate, Hergé could no longer explore political themes in his Adventures of Tintin lest he be arrested by the Nazi secret police, the Gestapo. As Tintinologist Harry Thompson noted, Tintin's role as a reporter came to an end, to be replaced by his new role as an explorer, something which was not a politically sensitive topic.[16]

With the end of the war, Hergé left Le Soir and, in 1949, accepted an invitation to continue The Adventures of Tintin in the new Tintin magazine (Le journal de Tintin). Finally, Hergé's Tintin series reached the height of its success in 1950 when he created Studios Hergé. The studios produced eight new Tintin albums, coloured and reformatted several old Tintin albums, and ultimately produced the canon series of twenty-four albums. Studios Hergé continued to release additional publications, including an unfinished work, until Hergé's death in 1983. After 1986, the Studios were disbanded and its assets transferred to the Hergé Foundation. The Adventures of Tintin continue to entertain new generations of Tintin fans today.

## Synopsis

### Characters

**Tintin and Snowy**

Tintin is a young Belgian reporter who becomes involved in dangerous cases in which he takes heroic action to save the day. Almost every adventure features Tintin hard at work in his investigative journalism, but seldom is he seen actually turning in a story. He is a young man of neutral attitudes and boy scout ideals; in this respect, he represents the everyman.

Readers and critics have described Tintin as a well-rounded yet open-ended, intelligent and imaginative 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.[17] 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."[18]

Snowy (Milou in the original version), a white fox terrier, is Tintin's 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 supposedly 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, as does his arachnophobia.

**Captain Haddock**

Captain Archibald Haddock, a seafaring captain of disputed ancestry (he may be of Belgian, French, or Scottish origin), is Tintin's best friend, who was introduced in *The Crab with the Golden Claws*. Haddock was initially depicted as a weak and alcoholic character, but later became more respectable. He evolves to become genuinely heroic and even a socialite after he finds a treasure captured by 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. Captain Haddock lives in the luxurious mansion Marlinspike Hall.

Haddock uses a range of colourful insults and curses to express his feelings, such as "billions of blue blistering barnacles" (sometimes just "blistering barnacles", "billions of blistering barnacles", or "blue blistering barnacles"), "ten thousand thundering typhoons" (sometimes just "thundering typhoons"), "trogloidyte", "bashi-bazouk", "visigoths", "kleptomaniac", "ectoplasm", "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", "freshwater swabs", "miserable molecule of mildew", and "Fuzzy Wuzzy", but nothing that is actually considered a swear word. Haddock is a hard drinker, particularly fond of rum and of *Loch Lomond* scotch whisky; his bouts of drunkenness are often used for comic effect.

Captain Haddock remained without a first name until the last completed story, *Tintin and the Picaros*.

**Supporting characters**

Hergé's supporting characters have been cited as far more developed than the central character, each imbued with a strength of character and depth of personality which has been compared with that of the characters of Charles Dickens.[19] Hergé used the supporting characters to create a realistic world in which to set his protagonists' adventures. To further the realism and continuity, characters would recur throughout the series. It has been speculated that the occupation of Belgium and the restrictions imposed upon Hergé forced him to focus on characterisation to avoid depicting troublesome political situations. The major supporting cast was developed during this period.[20]

- Professor Calculus, an absent-minded professor and half-deaf physicist, is a minor but regular character alongside Tintin, Snowy, and Captain Haddock. He was introduced in *Red Rackham's Treasure*, and based partially on Auguste Piccard,[21] a Swiss physicist. His presence was initially not welcomed by the leading characters, but through his generous nature and his scientific ability he develops a lasting bond with them. Eventually, at the end of the album Land of Black Gold, he has become a resident of Marlinspike Hall. Calculus has a tendency to act in an aggressive manner when someone says he's "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.

- Thomson and Thompson are two bumbling detectives who, although unrelated, look like twins whose only discernible difference is the shape of their moustaches.[22] They provide much of the comic relief throughout the series, being afflicted with chronic spoonerisms and comic pratfalls. They are thoroughly incompetent in their tasks, always bent on arresting the wrong character, but in spite of this 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 "costume" of the locality they are visiting so as to blend into the local population, but instead manage to attire themselves in folkloric attire that actually makes them stand apart. 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 seems to constantly be popping up wherever he 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 specialty is the Jewel Song ("Ah! je ris de me voir si belle en ce miroir") from Gounod's opera, Faust, and sings this 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; "Haddock" is frequently replaced by malapropisms such as "Paddock", "Harrock", "Padlock", "Hopscotch", "Drydock", "Stopcock", "Maggot", "Bartók", "Hammock", and "Hemlock", 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 offers a white rose to 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. [23]

- Other recurring characters include Nestor the butler, Chang the loyal Chinese boy, Jolyon Wagg the infuriating (to Haddock) insurance salesman, General Alcazar the South American leader, Kalish Ezab the Arab emir, Abdullah the emir's mischievous son, Dr. J.W. Müller the evil Nazi German doctor, Oliveira de Figueira the friendly salesman who can sell even the most trivial of items, Cutts the Butcher who is repeatedly telephoned by accident by Haddock and whose phone number is repeatedly confused with Haddock's, Rastapopoulos, the criminal mastermind, and Allan, Rastapopoulos' henchman and formerly Haddock's first mate.

**Settings**

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 the heroes set off (originally 26 Labrador Road, but later Marlinspike Hall). This is best 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.[6] Other fictional lands include San Theodoros, San Paolo, and Nuevo Rico in South America, the kingdom or administrative region of Gaipajama in India, and Khemed on the Arabian Peninsula.[24] which replaced the setting of Mandate Palestine used in the first edition of Land of Black Gold. 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 Desert, the Atlantic Ocean and the Moon.

**Research**

Hergé's extensive research began with The Blue Lotus, Hergé stating: "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". [7]

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".[25] Syldavia in particular is described in considerable detail, Hergé creating a history, customs, and a language which is actually a Slavonic-looking transcript of Marols, the Flemish dialect of Brussels. He set the country in the Balkans, and it is, by his own admission, modeled after Albania.[26] 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 of Czechoslovakia and Austria by expansionist Nazi Germany prior to World War II.\[27\] 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 V2 rockets.\[28\]

**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'...".\[29\] 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!"\[30\]

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.\[31\]\[32\]

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 attributed by T.F. Mills to an attempt to portray "Incas in awe of a latter-day 'Connecticut Yankee".\[8\]

**Reception**

**Awards**

On 1 June 2006, the Dalai Lama bestowed the International Campaign for Tibet's Light of Truth Award upon the character of Tintin, along with South African Archbishop Desmond Tutu.\[33\] The award was in recognition of Hergé's book Tintin in Tibet, which the Executive Director of ICT Europe Tsering Jampa noted was "for many ... their introduction to the awe-inspiring landscape and culture of Tibet".\[34\] In 2001 the Hergé Foundation demanded the recall of the Chinese translation of the work, which had been released with the title Tintin in China's Tibet. The work was subsequently published with the correct translation of the title.\[35\] Accepting on behalf of the Hergé Foundation, Hergé's widow Fanny Rodwell declared: "We never thought that this story of friendship would have a resonance more than 40 years later".\[33\]

**Tintinology and literary criticism**

The study of The Adventures of Tintin is known as Tintinology, with its followers being varyingly known as Tintinologists, Tintinophiles, Tintinolators, Tintinites or Hergélogues.\[3\]\[36\] One notable Tintinologist is the Belgian 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.\[37\] Although Goddin and Peeters were native French-speakers, the English reporter Michael Farr also published works on Tintinology such as Tintin, 60 Years of Adventure (1989), Tintin: The Complete Companion (2001),\[38\] Tintin & Co. (2007),\[39\] and The Adventures of Hergé (2007), as had English screenwriter Harry Thompson, the author of Tintin: Hergé and his Creation (1991).\[40\]
The Adventures of Tintin have also been examined by literary critics, primarily in French-speaking Europe. In 1984, Jean-Marie Apostolidès published his study of the Adventures of Tintin from a more “adult” perspective as Les Métamorphoses de Tintin, although it would only appear in English as The Metamorphoses of Tintin, or Tintin for Adults in 2010.\[41]\ 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.”\[42]\ 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,\[43]\ and Tintin et le Secret d'Hergé (“Tintin and Hergé's Secret”), published in 1993.\[44]\ 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. In this book, 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.\[45]\ McCarthy considered the Adventures of Tintin to be "stupendously rich",\[46]\ containing "a mastery of plot and symbol, theme and sub-text"\[47]\ 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\[48]\ to implicit sexual intercourse\[49]\ 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.\[2]\  

Controversy

The earliest stories in The Adventures of Tintin have been criticised for both displaying animal cruelty as well as racial stereotypes, violent, colonialist, and even fascist leanings, including caricatured portrayals of non-Europeans. While the Hergé Foundation has presented such criticism as naïveté,\[50]\ and scholars of Hergé such as Harry Thompson have claimed that "Hergé did what he was told by the Abbé Wallez",\[50]\ Hergé himself felt that his background made it impossible to avoid prejudice, stating that "I was fed the prejudices of the bourgeois society that surrounded me."\[30]\ In Tintin in the Land of the Soviets, the Bolsheviks were presented without exception 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".\[30]\ In the story, Bolshevik leaders are motivated only by personal greed and by 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".\[50]\ By 1999, some part of this presentation was being 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".\[51]\ Tintin in the Congo has been criticised as presenting the Africans as naïve and primitive. In the original work, Tintin is shown at a blackboard addressing a class of African children. "Mes chers amis," he says, "je vais vous parler aujourd'hui de votre patrie: La Belgique" ("My dear friends, I am going to talk to you today about your fatherland: Belgium"). Hergé redrew this in 1946 to show a lesson in mathematics.\[52]\\[53]\ Hergé later admitted the flaws in the original story, excusing it by noting: "I portrayed these Africans according to ... this purely paternalistic spirit of the time".\[30]\ The perceived problems with this book were summarised by Sue Buswell in 1988\[54]\ as being "all to do with rubbery lips and heaps of dead animals" although Thompson noted this quote may have been "taken out of context".\[50]\ "Dead animals" refers to the fashion for big game hunting at the time of the work's original publication. Drawing on André Maurois' Les Silences du colonel 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 did lead the Scandinavian publishers of Tintin's adventures to request changes. A page
which presented Tintin killing a rhinoceros by drilling a hole in the animal's back and inserting a stick of dynamite was deemed excessive, and Hergé substituted a page in which the rhino accidentally discharges Tintin's rifle while he slept under a tree. In 2007 the UK's Commission for Racial Equality called for the book to be pulled from the shelves after a complaint, stating that "it beggars belief that in this day and age that any shop would think it acceptable to sell and display 'Tintin In The Congo'." In August 2007, a complaint was filed in Brussels, Belgium, by a Congolese student, claiming the book was an insult to the Congolese people. Public prosecutors are investigating, however, the Centre for Equal Opportunities and Opposition to Racism warned against excess political correctness.

Some of the early albums were altered by Hergé in subsequent editions, usually at the demand of publishers. For example, at the instigation of his American publishers, many of the black characters in Tintin in America were re-coloured to make their race white or ambiguous. The Shooting Star album originally had an American villain with the Jewish surname of "Blumenstein". This proved to be controversial, as the character exhibited 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.

Nazi collaborator SS officer Léon Degrelle published a book insisting that he was Hergé's model for the character Tintin.

Adaptations and memorabilia

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, the Hergé Foundation became responsible for authorising adaptations and exhibitions.

Cinema

- The Crab with the Golden Claws (1947) – 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 black-and-white stop-motion puppet production created by a small Belgian studio.

- Tintin and the Golden Fleece (1961) – A French live action film was released, adapted not from one of Hergé's Adventures of Tintin but instead from an original script written by André Barret and Rémo Forlanini. Directed by Jean-Jacques Vierne and starring Jean-Pierre Talbot as Tintin and Georges Wilson as Haddock, the plot revolves around the protagonists travelling to Istanbul in Turkey 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.

- Tintin and the Blue Oranges (1964) – The success of the first Tintin live action film led to a second being released. 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. The plot revolves around a new invention, the blue orange, that can grow in the desert and solve world famines, which has been 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.

- Tintin and the Temple of the Sun (1969) – The next feature film to be based upon the Adventures of Tintin was the animated, adapted from the comic books The Seven Crystal Balls and Prisoners of the Sun. Produced by Belvision, who had recently finished their television series based upon the Tintin stories, it was directed by Eddie Lateste and featured a critically acclaimed musical score by François Rauber. In 1970, Belvision then released an animated promotional short, Tintin et la SGM.
The Adventures of Tintin

- *Tintin and the Lake of Sharks* (1972) – based on an original script by Greg and subsequently adapted into comic book form.\[65\]
- *The Adventures of Tintin* (2011) – Steven Spielberg directed a motion capture 3D film based on three stories published in the 1940s, *The Crab with the Golden Claws* (1941), *The Secret of the Unicorn* (1943), and *Red Rackham’s Treasure* (1944).\[66\] Peter Jackson’s company Weta Digital provided the animation and special effects. Jackson and Spielberg will co-direct the second movie of the trilogy, an adaptation of *The Seven Crystal Balls* (1948) and *Prisoners of the Sun* (1949).\[67\]

Television and radio

Two animated television series have been made, both adaptations of the comic strips rather than original stories. The first was *Hergé's Adventures of Tintin*, produced by Belvision. The series aired from 1958 to 1962, with 104 five-minute episodes produced. It was adapted by Charles Shows and then translated into French by Greg (Michel Regnier), then editor-in-chief of *Tintin* magazine. This series has been criticised for differing too greatly from the original books and for its poor animation.\[68\] The second series was *The Adventures of Tintin*, featuring twenty-one of the stories. It ran for three seasons (from 1991 to 1992), was co-directed by Stéphane Bernasconi and Peter Hudecki, and was produced by Ellipse (France), and Nelvana (Canada), on behalf of La Fondation Hergé. Traditional animation techniques were used on the series, adhering closely to the books to such an extent that some frames from the original albums were transposed directly to screen. The series was successful and it has aired in over fifty countries and was released on DVD.\[69\]

The British Broadcasting Corporation produced two "The Adventures of Tintin" series in 1992 and 1993 starring 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 The Thompsons were played by Charles Kay. This series aired in the US on HBO.

Documentaries

Two documentaries have been made about Tintin and his creator Hergé.

- *I, Tintin* (1976), a French documentary
- *Tintin and I* (*Tintin et Moi*), by Danish director Anders Høgsbro Østergaard in 2003, a co-production of companies from Denmark, Belgium, France, and Switzerland. This documentary was based on a 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.\[70\] The documentary was broadcast in the United States as "Tintin and I" on the PBS network, 11 July 2006.\[68\]

Theatre

Hergé himself helped to create two Tintin stage plays; *Tintin in India: The Mystery of the Blue Diamond* (1941) and *The Disappearance of Mr. Boulogne* (1941–1942), both of which were written with Jacques Van Melkebeke and performed in Brussels.\[71\] In the late 1970s and early 1980s, two Tintin plays appeared in London, adapted by Geoffrey Case for the Unicorn Theatre Company – these were *Tintin's Great American Adventure*, based on the comic *Tintin in America*, which was shown across 1976–1977, and *Tintin and the Black Island*, which was based on *The Black Island* and shown in 1980. This second play later went on tour.\[72\][73][74][75][76]

A musical based on *The Seven Crystal Balls* and *Prisoners of the Sun* premièred on 15 September 2001 at the *Stadsschouwburg* (city theatre) in Antwerp, Belgium. It was entitled *Kuifje – De Zonnetempel (De Musical)* and was broadcast on Canal Plus, before moving on to Charleroi in 2002 as *Tintin – Le Temple du Soleil*.\[76][77][78][79\] The Young Vic theatre company ran a musical version of *Tintin in Tibet* at the Barbican Arts Centre in London from December 2005 to January 2006.\[80\] The production was directed by Rufus Norris, and was adapted by Norris and
David Greig. The Hergé Foundation organised the return of this show to the West End theatre in December 2006 and January 2007 in order to celebrate the Hergé centenary (2007).

Exhibitions

Hergé's work on Tintin has formed the basis of many exhibitions, with the Hergé Foundation creating a mobile exhibition in 1991. "The World of Hergé" is described by the Foundation as being "an excellent introduction to Hergé's work". Materials from this exhibition have also formed the basis for larger shows, namely "Hergé the Draughtsman", an exhibition to celebrate the 60th anniversary of Tintin's creation, and the more recent "In Tibet With Tintin". In 2001 the Musée de la Marine staged an exhibition of items related to the sea which had inspired Hergé. In 2002 the Bunkamura Museum of Art in Japan staged an exhibition of original drawings, as well as of the submarine and rocket ship invented in the strips by Professor Calculus. Barcelona has also hosted an exhibition on Tintin and the sea, "Ilamp de rellamp" at the Maritime Museum in 2003. 2004 saw exhibitions in Holland, "Tintin and the Incas" at the Royal Museum of Ethnology; the "Tintin in the City" exhibition in the Halles Saint Géry in Brussels; and an exhibition focusing on Tintin's exploits at sea at the National Maritime Museum in London. The latter exhibition was in commemoration of the 75th anniversary of the publication of Tintin's first adventure, and was organised in partnership with the Hergé Foundation. 2004 also saw the Belgian Centre for Comic Strip Art add an area dedicated to Hergé.

The 100th anniversary of Hergé's birth is commemorated with a large exhibition at the Paris museum for contemporary arts, Centre Georges Pompidou, from 20 December 2006 until 19 February 2007, featuring all 120 original pages of *The Blue Lotus*. 2004 also saw the Belgian Centre for Comic Strip Art add an area dedicated to Hergé.

Memorabilia and merchandise

Images from the series have long been licensed for use on merchandise; the success of the *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. There are now estimated to be over 250 separate items related to the character available, with some becoming collectors items in their own right.

Since Hergé's death, the Hergé Foundation have 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 selective ... for him to continue to be as popular as he is, great care needs to be taken of his use."

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.

NBC Universal acquired the rights to all of *The Adventures of Tintin* merchandise in North America.
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. 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 till their takeover by Waterstone's in 2006.\[87\]

**Stamps and coinage**

Tintin's image has been used on postage stamps on numerous occasions, the first issued by the Belgian Post in 1979 to celebrate the day of youth philately.\[88\] This was the first in a series of stamps with the images of Belgian comic heroes, and was the first stamp in the world to feature a comic book hero. In 1999, the Royal Dutch Post released two stamps, based upon the *Destination Moon* adventure, with the stamps selling out within hours of release. The French post office, Poste Française, then issued a stamp of Tintin and Snowy in 2001. To mark the end of the Belgian Franc, and also to celebrate the seventieth anniversary of the publication of *Tintin in the Congo*, two more stamps were issued by the Belgian Post on 31 December 2001. The stamps were also issued in the Democratic Republic of the Congo at the same time. 2002 saw the French Post issue stamped envelopes featuring Tintin, whilst in 2004 the Belgian post-office 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 series of stamps based upon the *Explorers on the Moon* adventure.\[89\] In 2007, to celebrate Hergé's centennial, Belgium, France and Switzerland all plan to issue special stamps in commemoration.\[90\]

Besides stamps, Tintin has also been commemorated by coin several times. In 1995, Monnaie de Paris issued a set of 12 silver medallions to commemorate the 10th anniversary of Hergé's death, which were available in a limited edition of 5000. Another coin was released to commemorate the 50th anniversary of the Tintin book *Explorers on the Moon*, again in a limited run, this time of 10,000. Belgium minted a limited edition commemorative coin to celebrate the 75th birthday of Tintin in January 2004.\[91\] The coin, composed of silver and featuring Tintin and Snowy, was limited to a minting of 50,000. Although it has a face value of €10, it is, as with other commemorative euro coins of this type (i.e. not a commemorative issue of a standard euro coin), only legal tender in the country in which it was issued — in this case, Belgium.\[91\]

**Parody and pastiche**

During Hergé's lifetime, parodies were produced of the *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.\[92\]

Following Hergé's death, hundreds more unofficial parodies and pastiches of the *Adventures of Tintin* were produced, covering a wide variety of different genres.\[93\] Tom McCarthy divided such works into three specific groupings: those which are pornographic, those which are political, and those which are artistic.\[94\] In a number of cases, the actual name "Tintin" is replaced by something similar, like Nitnit, Tintim or Quinquin, within these books.\[93\] Some of these parodies, such as 1976's *Tintin en Suisse* ("Tintin in Switzerland") and Jan Bucquoy's 1992 work *La Vie Sexuelle de Tintin* ("The Sexual Life of Tintin") are pornographic in content, featuring Tintin and the
other characters engaged in sexual acts.\cite{93}\cite{94}\cite{95} Another such example of a Tintin parody was *Tintin in Thailand*, in which Tintin, Haddock and Calculus travel to the East Asian country for a sex holiday. The book circulated from December 1999 onwards, but in 2001 Belgian police arrested those responsible and confiscated 650 copies for copyright violation.\cite{96}

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.\cite{93} Written by the pseudonymous Jack Daniels, *Breaking Free* (1989) is a revolutionary socialist 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 nuts turn Tintin into picket yob!"\cite{93}

Other comic creators have chosen to create stories that are more like fan fiction than parody. The Swiss comic creator Exem has produced a series of adventures about Tintin's "evil twin" Zinzin.\cite{93} Similarly, the Canadian comic book writer and illustrator 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 imitation of Hergé's ligne-claire style.\cite{93}

The response to these parodies has been mixed in the Tintinological community. Many Tintinologists despise them, seeing them as an affront to Hergé's work,\cite{93} with this being the view taken by Nick Rodwell of the Studio Hergé, who declared 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."\cite{93} Where possible, Studio Hergé have taken legal action against those known to be producing such items. Other Tintinologists have however taken a different attitude, considering such parodies and pastiches to be tributes to Hergé, and collecting them has become a "niche speciality".\cite{93}

**Translation into English**

*Tintin* first appeared in English in the weekly children's comic Eagle in 1951 in Vol 2:17 (3 August) and it ran in weekly parts in the lower half of the centrefold, beneath the cutaway drawings, until Vol 3:5 (9 May 1952). It was translated by a Frenchman in conjunction with Casterman, Tintin's publishers, and starts by describing Tintin as "a French boy". Snowy was called by his French name "Milou".\cite{97}

The process of translating Tintin into English was then commissioned in 1958 by Methuen & Co. Ltd. of London. It was a joint-operation, headed by Leslie Lonsdale-Cooper and Michael Turner,\cite{98} who worked closely with Hergé to attain an accurate translation as true as possible to the original work.\cite{99} The works were also sold in the American 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 blocks 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.\cite{100} The albums were not very popular and only six were published in mixed order.\cite{101} The edited albums later had their blanked blocks redrawn by Hergé to be more acceptable, and they currently appear this way in published editions around the world. Atlantic Monthly Press, in cooperation with Little, Brown and Company beginning in the 1970s, published the albums again. This time, the text features the originally translated British English text with alterations to non-universally understood words such as gaol, tyre, saloon and spanner. Currently, they are being published under the Joy Street imprint of Little, Brown and Company.

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; however, in spite of the free hand Hergé afforded the two, they worked closely with the original text, asking for regular assistance to understand Hergé's intentions.\cite{99}
More than simple translations, however, the English versions were anglicised to appeal to British customs and values. Milou, for example, was renamed Snowy at the translators’ discretion. Moreover, the translation process served to colour the imagery within the book; the opportunity was taken to make scenes set in Britain 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.\[99\]

Unlike in the United Kingdom, the books have always had very limited popularity in the United States.\[102\] However, from 1966 to 1979 Children’s Digest included monthly installments of The Adventures of Tintin. These serializations served to greatly increase Tintin’s popularity in the United States. At that time Children’s Digest had a circulation of around 700,000 copies monthly.\[103\]

**Legacy**

Tintin and his creator Hergé have inspired many artists within comics. Most notably, Hergé's ligne claire style has proven influential. Contributors to the *Tintin* magazine have employed ligne claire, and more recently, Jacques Tardi, Yves Chaland, Jason Little, Phil Elliott, Martin Handford, Geof Darrow, Eric Heuvel, and Garen Ewing have produced works utilising it.

Tintin's legacy includes the establishment of a market for comic strip collections; the serialisation followed by collection model has been adopted by creators and publishers in France and Belgium. This system allows for greater financial stability, as creators receive money whilst working. This rivals the American and British model of work for hire. Roger Sabin has argued that this model allowed for "in theory ... a better quality product".\[104\] Paul Gravett has also noted that the use of detailed reference material and a picture archive, which Hergé implemented from *The Blue Lotus* onwards, was "a turning point ... in the maturing of the medium as a whole".\[7\]

In the wider art world, both Andy Warhol and Roy Lichtenstein have claimed Hergé as one of their most important influences. Lichtenstein made paintings based on fragments from Tintin's comics, whilst Warhol utilised the ligne claire and even made a series of paintings with Hergé as subject. He declared: "Hergé has influenced my work in the same way as Walt Disney. For me, Hergé was more than a comic strip artist."\[105\]

In music, Tintin has been the inspiration to a number of bands and musicians. A British 1980s pop band took the name Thompson Twins after the Tintin characters.\[106\] Stephen Duffy, lead singer of Duran Duran before they struck fame, had a UK number 4 hit with "Kiss Me" under the name Stephen "Tintin" Duffy; he had to drop the nickname, however, under pressure of a copyright infringement suit.\[107\] An Australian psychedelic rock band and an American independent progressive rock band have used the name "Tin Tin", and British electronic dance music duo Tin Tin Out was similarly inspired by the character. South African singer/songwriter Gert Vlok Nel compares Tintin to God in his Afrikaans song "Waarom ek roep na jou vanaand", presumably because Tintin is a morally pure character.

Australian cartoonist Bill Leak often portrays Australia's round-faced former prime minister and subsequent foreign minister, Kevin Rudd, as Tintin.

Hergé has been lauded as "creating in art a powerful graphic record of the 20th century's tortured history" through his work on Tintin.\[108\] whilst Maurice Horn's Encyclopaedia of World Comics declares him to have "spear-headed the post World War II renaissance of European comic art".\[109\] French philosopher Michel Serres noted that the 23 Tintin albums constituted a "chef-d'oeuvre" to which "the work of no French novelist is comparable in importance or greatness".\[110\]

On 30 May 2010, a life-sized bronze statue of Tintin and Snowy, and more than 200 other Tintin items, including many original panels by Hergé, sold for 1.08 million euros ($1.3 million USD) at a Paris auction.\[111\] Charles de Gaulle once said "My only international rival is Tintin".\[112\]

*The Amazing Race 19* used the detectives of *The Adventures of Tintin* as a challenge to find out that the contestants were going to Panama City.
References

Footnotes
[5] "Blistering barnacles! Tintin is a Pop Art idol" The Times (London); 29 December 2006; Ben Macintyre; p. 17
[28] "Welcome to the Moon, Mr Armstrong". Pain, Stephanie New Scientist. Vol. 182, no. 2441, pp. 48–49. 3 April. 2004
[34] International Campaign for Tibet 2006.


Articles


• Freer, Ian (December 2010). "The Boy with the World at his Feet". *Empire*: pp. 70–80.


Online sites


Further reading


External links

- Official website (http://www.tintin.com/en)
- Tintin trending (https://twitter.com/search/#tintin) at Twitter Trends
Tintin in the Land of the Soviets (Les aventures de Tintin, reporter du "Petit Vingtième", au pays des Soviets) is the first title in the comic book series The Adventures of Tintin, written and drawn by Belgian cartoonist Hergé (1907–1983). Originally serialised in the Belgian children's newspaper supplement Le Petit Vingtième between 10 January 1929 and 8 May 1930, it was subsequently published in book form in 1930. Designed to be a work of anti-Communist propaganda for children,¹ it was commissioned by Hergé's boss, the Abbé Norbert Wallez, who ran the right wing Roman Catholic weekly Le XXe Siècle in which Le Petit Vingtième was published.

The plot revolves around the young Belgian reporter Tintin and his dog Snowy, who travel, via Berlin, to the Soviet Union, to report back on the policies instituted by the state socialist government of Joseph Stalin and the Bolsheviks. However, an agent of the Soviet secret service, the OGPU, attempts to prevent Tintin from doing so, and sets traps to get rid of him. Despite this, the young reporter is successful in discovering that the Bolsheviks are stealing the food of the Soviet people, rigging elections and murdering opponents.

The success of the work led to Hergé producing further Adventures of Tintin, starting with the controversial Tintin in the Congo (1930–31), as well as beginning a new comic series, entitled Quick and Flupke. Tintin in the Land of the Soviets was the only one of the 23 completed Tintin adventures that Hergé did not subsequently redraw in a colour edition. He himself thought little of the work, claiming that when he produced it, "I didn't consider it real work... just a game", and later categorising it as simply "a transgression of my youth."² Due to this, he prevented its republication, but with the rising production of pirated editions being sold amongst Tintinologists, he finally allowed...
for an official reprint in 1973, and then an English language translation in 1989. It is one of only three Adventures of Tintin—the others being Tintin in the Congo and the unfinished Tintin and Alph-Art—that have not been used as a basis for any theatrical, radio, television or cinematic adaptations.

### Plot

Tintin, a reporter for Le Petit Vingtième, and his dog Snowy are sent on an assignment to the Soviet Union. Departing from Brussels, his train is blown up en route to Moscow by an agent of the Soviet secret police, the OGPU, who believes him to be a "dirty little bourgeois". Tintin is blamed for the bombing by the Berlin police but escapes to the border of the Soviet Union. Here he is brought before the local Commissar's office, where the same OGPU agent that tried to kill Tintin on the train secretly instructs the Commissar that they must make the reporter "disappear... accidentally". After 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 Soviet factories are productive, when in fact they are not even operational.\(^3\)

Tintin goes on to witness a local election, where the Bolsheviks aim their guns at the voters to ensure their own electoral success. Several Bolsheviks then come to arrest him during the night, but he manages to scare them off by dressing up as a ghost. Attempting to make his way out of the Soviet Union, he is pursued and arrested, before being threatened with torture.\(^4\) Escaping his captors, he reaches Moscow, which Tintin remarks has been turned into "a stinking slum" by the Bolsheviks; he then witnesses a government official handing out bread to those homeless children who adhere to the Marxist ideology and denying it to those who do not. Snowy steals a loaf and gives it to a boy who was refused. Then sneaking into 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 plan to "organise an expedition against the kulaks, the rich peasants, and force them at gunpoint to give us their corn."\(^5\)

Tintin infiltrates the Soviet army and warns some of the kulaks to hide their grain from the army officials, but is caught and sentenced 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. Here he is captured by a Bolshevik who informs him that "You're in the hideout where Lenin, Trotsky and Stalin have collected together wealth stolen from the people!" With the help of Snowy, Tintin escapes, commandeers a plane, and flies into the night. The plane crashes, but Tintin fashions himself a new propeller from a tree using a pen knife, and continues to Berlin, where he gets drunk and passes out.\(^6\) Captured by OGPU agents yet again, he is locked in a dungeon, but escapes with the aid of Snowy, who has dressed himself in a tiger costume. Another attempt to kidnap him is foiled when he manages to capture his assailant, an OGPU agent who "intends to blow up all the capitals of Europe with dynamite". Finally, Tintin arrives back in Brussels to a huge popular reception.\(^7\)

### 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 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.\(^8\)

Georges Remi—who would become better known under his pen name of Hergé—had been employed to work as an illustrator at Le XXe Siècle (The 20th 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 himself was a great admirer of Italian fascist leader Benito Mussolini and kept a picture of him on his desktop, while Léon
Degrelle, who would later become the leader of the fascist Rexist party, worked as a foreign correspondent for the paper. As Tintinologist Harry Thompson would later note, such political ideas were not unusual in Belgium at that time, 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." Anti-socialist sentiment was strong, and a Soviet exhibition held in Brussels in January 1928 was vandalised amidst angry demonstrations by the fascist National Youth Movement, in which Degrelle took part.

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Wallez decided to begin production of a children's supplement, *Le Petit Vingtième (The Little Twentieth)*, which was to be published in *Le XXe Siècle* every Thursday, and he decided to make Hergé its editor. In addition to his role in editing the supplement, Hergé was initially involved in illustrating a story known as *L'extraordinaire aventure de Flup, Nénesse, Puosette et Cochonnet (The Extraordinary Adventures of Flup, Nénesse, Puosette and Cochonnet)*, which had been written by a member of the newspaper's sport staff and which revolved around the adventures of two boys, one of their little sisters, and her inflatable rubber pig. However Hergé soon became dissatisfied with this simple illustrative task, and wanted to begin both writing and illustrating his own cartoon strip.

Hergé had already had some experience in creating comic strips. From July 1926 he had written a strip entitled *Les Aventures de Totor C.P. des Hametons (The Adventures of Totor, Scout Leader of the Cockchafers)* for the Scouting newspaper *Le Boy Scout Belge (The Belgian Boy Scout)*, which was based around the life of Totor, a boy scout patrol leader. Tintinologists such as Thompson, Michael Farr and Pierre Assouline have noted the strong influence that the character of Totor would have on Tintin, with Jean-Marc and Randy Lofficier stating that "Graphically, Totor was virtually identical to Tintin in every respect, except for his scout uniform." Hergé never denied this, and described Tintin as being like Totor's younger brother. The Lofficiers noted many other similarities between Totor and Tintin's respective adventures, particularly in the illustration style, the fast pace of the story, and the use of humour.

**Influences**

Hergé wanted to send his newly created character of Tintin on an adventure to the United States, where he could encounter the Native Americans, a people whom Hergé himself had been fascinated with since being a boy scout. Abbé Wallez, however, did not agree with this choice of destination, and Hergé would only be able to achieve it in his third Tintin adventure, *Tintin in America*. Instead, Wallez wanted Hergé to send his fictional reporter to the Soviet Union, a country that had been founded in 1922 by the governing Bolshevik Party, a Marxist–Leninist group who had seized power in the Russian Empire during the October Revolution of 1917. The Bolsheviks had set about greatly altering the country's society, nationalising industry and replacing a capitalist economy with a socialist one, in order to create what they saw as a dictatorship of the proletariat, or workers' state. By the late 1920s, when *Land of the Soviets* was written, the Soviet Union's first leader, Vladimir Lenin, had died and been replaced in this role by the former revolutionary, Joseph Stalin. Being both Roman Catholic and politically right-wing, Wallez was very much opposed to the atheistic, anti-Christian, and extreme left-wing Soviet government, and wanted Tintin's first adventure to reflect this, thereby indoctrinating its young readers with anti-Marxist and anti-socialist ideas. 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.
As Tintinologist Benoît Peeters noted, Hergé did not have the time either to visit the Soviet Union or to analyse all the published information about it. Instead, he based his information on the country purely upon a single pamphlet, *Moscou sans voiles* (Moscow Unveiled), which had been written 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 who were eager to believe Douillet's various anti-Bolshevik claims, many of which were of doubtful accuracy. As Michael Farr noted "Hergé freely, though selectively, lifted whole scenes from Douillet's account", including "the chilling election episode portratised on page 32 of the Tintin book" which was "almost identical" to Douillet's description in *Moscou sans voiles*.

Hergé's lack of accurate knowledge about the Soviet Union led to many factual mistakes; for instance, the story contains references to bananas, Shell petrol and Huntley and Palmers biscuits, none of which actually existed in the Soviet Union at the time. Similarly, he made multiple errors in his use of Russian names, typically adding the ending of "-ski" to them, something which is actually the Polish word for "son", rather than Russian, where the equivalent term is "-vitch".

In creating *Land of the Soviets*, Hergé was also influenced by innovations within the comic strip medium. He noted that he was heavily influenced by the French comics artist Alain Saint-Ogan, who had recently been producing the *Zig et Puce* series. The two would meet the following year, and would become lifelong friends. He was also influenced by the contemporary American comics that the reporter Léon Degrelle had sent back to Belgium from Mexico, where he was stationed to report on the persecution of Catholics. These American comics included George McManus' *Bringing up Father*, George Herriman's *Krazy Kat* and Rudolph Dirks's *Katzenjammer Kids*. Michael Farr also believed that the cinema of the time was an influence upon *Tintin in the Land of the Soviets*. He highlighted similarities between scenes in the comic 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 like Fritz Lang. Farr summarised this influence by commenting that "As a pioneer of the strip cartoon, Hergé was not afraid to draw on one modern medium to develop another."

**Publication**

In advertising the upcoming story prior to serialisation, an announcement was featured in the 4 January 1929 edition of *Le Petit Vingtième*, proclaiming that "we 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 that Tintin was actually a real reporter for the paper, and not a fictional character, was supported by the claim that the ensuing comic strip was not a series of drawings, but was actually composed of photographs taken of Tintin's adventure. Literary critic Tom McCarthy drew a comparison between this and the early European novels of the 18th century, which also often made a pretense of being non-fictional.

The first installment of *Tintin in the Land of the Soviets* appeared in the 10 January 1929 edition of *Le Petit Vingtième*, and would subsequently run in the paper in installments every week until 8 May 1930. Hergé had not plotted out the storyline in advance, instead improvising new twists and situations to strand Tintin in on a weekly basis, leading Jean-Marc and Randy Lofficier to remark that "Story-wise and graphically, Hergé was learning his craft before our eyes". Hergé admitted that the work that he produced for the story was rushed, saying that "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." Michael Farr believed that this was particularly evident, remarking that the work's composition looked hastily produced, with many drawings being "crude, rudimentary, rushed; there is none of the polish and refinement which subsequent work methods brought." At the same time, however, Farr believed that *Land of the Soviets* contained "plates of the highest quality where the freedom and confidence of line is proof of Hergé's outstanding ability as a draughtsman."
The story was an immediate success amongst its young readers. As Harry Thompson noted, the plotline would have been popular with the average Belgian parent, exploiting their anti-socialist sentiment and feeding their fears that the Russians were a malevolent people.[28] Indeed, the popularity of the series led Wallez to decide on performing publicity stunts to increase interest in it: the first of these was the publication of a faked letter on April Fool's Day claiming to be from the Soviet secret police and confirming the existence of Tintin the reporter. The second was a staged publicity event, suggested by the reporter Charles Lesne,[1] that took place on Thursday 8 May 1930. During the stunt, an actor named Henri de Donckers was employed to portray Tintin, dressed in stereotypical Russian clothing and bringing along a white dog on a lead, representing Snowy. De Donckers was then accompanied by Hergé and ordered to get off of the train from Moscow that was pulling in to Brussels' Gare du Nord. Both the actor and Hergé were greeted by an adoring crowd of avid fans, who mobbed De Donckers and pulled him into their midst.[31] The duo then took a Buick limousine to the offices of Le Vingtième Siècle, where they were greeted by further crowds, and so standing upon the building's balcony, Hergé gave a speech before presents were distributed amongst the assembled fans.[1]

Tintin in the Land of the Soviets also began serialisation in a French Catholic magazine, Coeurs Vaillants (Valiant Hearts), from 26 October 1930 onward.[26] The success of the strip meant that the story was then assembled and published in book form by the Brussels-based Editions du Petit Vingtième, with a print run of 10,000,[32] in French only, the first five hundred of which were numbered.[30][26]

Later publications

When, from 1942 onwards, Hergé began redrawing his earlier Tintin stories for the modernised colour versions at Casterman, he chose not to redraw Tintin in the Land of the Soviets, believing that the story was too crude. He was embarrassed by it, labelling it a "transgression of my youth".[26] Jean-Marc and Randy Lofficier believed that another factor in his decision not to redraw it might have been that the story was too virulently anti-Marxist in a period when many across Western Europe were sympathetic to Marxism following the Second World War.[26]

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. Because of this, Studio Hergé brought out 500 numbered copies to mark the series' 40th birthday in 1969.[30] Nonetheless, this only encouraged a larger demand for the book, and soon a "number of mediocre-quality pirated editions" were produced and sold at "very high prices."[30] To stem this illegal trade, Hergé agreed that it could be published in 1973 as a part of the Archives Hergé collection, where it was released in a collected volume along with Tintin in the Congo and Tintin in America. The release of pirated editions however continued, and so it was decided that a facsimile edition of the original would be published through Casterman in 1981.[30] Over the next decade it would be translated into nine different languages,[19] with an English language edition being published by Sundancer in 1989, translated by Leslie Lonsdale-Cooper and Michael Turner.

Sociologist John Theobald noted that by the 1980s, when the book had begun to see widespread publication in the western world, the plot was being "rendered socially and politically acceptable in the climate of the Reaganite repolarisation of the 'Cold War' and the final push towards the demise of the Soviet Union". It was because of the new political acceptability of the comic's anti-Soviet themes that it was "to be found on hypermarket shelves as suitable children's literature for the new millennium."[19]

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."[33] Sociologist John Theobald argued that instead of providing factual material on the Soviet Union, Hergé depicted the Bolsheviks rigging elections, killing opponents and stealing the grain from the people, all of which was done in order to portray them in a negative light in the minds of his young readers.[19] Hergé displayed the Bolsheviks and their Marxist-Leninist ideology as being
"absolute Evil", and set Tintin to fight against them, but as Jean-Marie Apostolidès noted, "because [Tintin] does not understand [the Soviet government’s] origin, he does not directly engage with but merely observes this world of misery", simply fighting Bolsheviks rather than fomenting counter-revolution to actively overthrow them.[34]

References

Footnotes

[34] Apostolidès 2010 [2006], p. 18.

Bibliography


**External links**

• Tintin in the Land of the Soviets (http://us.tintin.com/adventures/tintin-in-the-land-of-the-soviets/) Official Website

• Tintin in the Land of the Soviets (http://www.tintinologist.org/guides/books/01soviets.html) at Tintinologist.org
Tintin in the Congo (in the original French, Tintin au Congo) is the second title in the comic book series The Adventures of Tintin, written and drawn by Belgian cartoonist Hergé. Originally serialised in the Belgian children's newspaper supplement, Le Petit Vingtième between June 1930 and July 1931, it was first published in book form later that year. Hergé would later redraw and colour the work for a new edition in 1946, and then made alterations to one of the pages for republication in 1975. The story was designed to encourage children to learn more about what the Abbé Norbert Wallez (editor of Le Vingtième Siècle, in which Le Petit Vingtième appeared) felt were the positive aspects of Belgian rule in the Congo.

The plot revolves around the young reporter Tintin and his dog Snowy, who travel to the Belgian Congo to report on the situation of the country there. Once in the central African nation, the duo get into various adventures, encountering wild animals, friends and foes amongst the local black and white people, and American diamond smugglers in the employ of Al Capone.

Following on from the success of Tintin in the Land of the Soviets (1929–30), Tintin in the Congo also proved popular with the Belgian public, allowing Hergé to continue the series with a third installment, Tintin in America (1931–32). The book was also hugely popular in the Congo, and retained its popularity there throughout the 20th century.\(^1\) Since the late 20th century, however, the book has came under criticism from some for its portrayal of the Congolese people, which several critics have called racist.\(^2\)\(^3\) The book has also been criticised for its portrayal of big game hunting and the mass slaughter of African wildlife. Hergé himself was embarrassed by the work because of
these elements, for which he expressed regret in later life, referring to the book as an error of his youth. It is because of its controversial nature that its publication in English was delayed until 1991.

Plot

Belgian reporter Tintin and his faithful dog Snowy travel to the Congo, where the pair are greeted by a cheering crowd of natives.[4] Hiring a native boy, Coco, to assist him in his travels, Tintin has to rescue Snowy from being eaten by a crocodile prior to recognising a stowaway who had been aboard the ship that had brought them to the continent. The stowaway attempts to kill Tintin, who is saved by monkeys throwing coconuts down from a tree, knocking the villain unconscious. He then finds that Snowy has been kidnapped by a monkey, and rescues him.[5]

The next morning, Tintin, Snowy, and Coco crash their car into a train, which the reporter subsequently fixes and then tows to the Babaorum's village, where he is greeted by the king and accompanies him on a hunt the next day. During this, Tintin is knocked unconscious by a lion, but is rescued by Snowy, who bites the carnivore's tail off. Tintin gains the admiration of the natives, making the Babaorum witch-doctor Muganga jealous; with the help of the stowaway, he plots to accuse Tintin of destroying the tribe's sacred idol. Imprisoned by the villagers, Tintin is rescued by Coco and then shows them footage of Muganga conspiring with the stowaway to destroy the idol, something which incenses them. Tintin goes on to become a hero in the village, with one local woman bowing down to him and stating "White man very great! Has good spirits… White mister is big juju man!"[6]

Angered, Muganga starts a war between the Babaorum and their neighbours, the M'Hatuvu, whose king leads the attack on the Babaorum village. Tintin outwits them and the M'Hatuvu people subsequently cease hostilities and come to idolise Tintin too. Muganga and the stowaway then plot to kill Tintin by making it look like a leopard kill, but again Tintin survives, even saving Muganga from being killed by a boa constrictor, for which Muganga pleads mercy and ends his hostilities. The stowaway attempts to capture Tintin again, eventually succeeding disguised as a Catholic missionary. In the ensuing fight across a waterfall, the stowaway is eaten by crocodiles.[7] After reading a letter that the stowaway had in his pocket, Tintin finds that a figure known only as A.C. has ordered that he be killed. Capturing a criminal who was trying to rendezvous with the now dead stowaway, Tintin learns that it is the American gangster Al Capone who has ordered his death. Capone had "decided to increase his fortune by controlling diamond production in Africa", and feared that Tintin might be onto his plans. With the aid of the colonial police, Tintin arrests the rest of the diamond smuggling gang.[8]

History

Background

Following the success of the first story in this series, Tintin in the Land of the Soviets, which had been serialised through 1929 and 1930, Hergé had wanted to send his protagonist, the boy-reporter Tintin, to the United States of America, but Wallez had other ideas, and commanded Hergé to write a story set in the Belgian Congo (the modern-day Democratic Republic of the Congo).[9] As Tintinologist Michael Farr noted, Wallez believed that the Belgian colonial regime in the Congo needed to be promoted at a time when memories "were still fairly fresh" of the publicised 1928 visit of the Belgian King Albert and Queen Elisabeth to the colony.[10] Hergé would later characterise Wallez's instructions by sarcastically claiming that he referred to the Congo as "our beautiful colony which has great need of us, tarantara, tarantaraboom".[11]
Just as in *Land of the Soviets*, where Hergé had based his information about the Soviet Union almost solely on a single source, in *Tintin in the Congo* he again made a very limited use of source material to learn about the central African country and its people. As literary critics Jean-Marc and Randy Lofficier noted, the comic was based almost entirely upon the literature written by missionaries, with the only added element being that of the diamond traffickers, which they thought was probably adopted from the "*Jungle Jim*-type serials". In his psychoanalytical study of the series, "Tintinologist" Jean-Marie Apostolidès highlighted that in the Congolese adventure, Tintin represented progress and the Belgian state, being a model for the natives to imitate so that they could become more European and hence civilised in the eyes of Belgian society. In the 1970s Hergé, in his interview with Numa Sadoul, admitted the errors in his understanding of the Congo, stating that:

> 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.

**Original publication, 1930–1931**

The result of Wallez's command to send Tintin to the Belgian Congo was *Tintin in the Congo*, serialised in *Le Petit Vingtième* from 5 May 1930 through to 11 June 1931 and subsequently serialised in the French Catholic newspaper *Coeurs Vaillants* from 20 March 1932. Drawn in black and white, Tintin's "second adventure follows almost exactly the formula set in the first", remaining "essentially plotless", and instead consisting of a series of largely unrelated events that Hergé thought up and wrote each week. Unlike in the previous Tintin adventure however, Michael Farr felt that some sense of a plot emerges at the end of the story, with the introduction of the American diamond-smuggling racket. The Tintinologist Harry Thompson, however, held a differing opinion, believing that "*Congo* is almost a regression from *Soviets*," having no plot or characterisation, and he therefore defined it as being "probably the most childish of all the Tintin books.

Visually, *Tintin in the Congo* is very similar in style to *Tintin in the Land of the Soviets*, being once more in black and white. In the first installment of the story, Hergé featured a cameo of Quick and Flupke, two young boys living in Brussels whom he had only recently developed for their own comic strip in *Le Petit Vingtième*, which had begun serialisation on 23 January 1930.

The story would prove, like *Land of the Soviets* before it, to be popular among its Belgian readership and, as such, Wallez decided to repeat the publicity stunt he had used when *Soviets* had come to the end of its serialisation. In July 1931 he employed an actor to dress up as Tintin in colonial gear and to publicly appear in Brussels and then Liège, accompanied by 10 African bearers and an assortment of exotic animals hired from a zoo. The event was hugely popular, with the Brussels stunt attracting a crowd of 5,000. In 1931, the serialised story was then collected together and published in a single volume by the Brussels-based company Editions de Petit Vingtième, while a second publication was brought out by the publisher Casterman in 1937.

**Second version, 1946**

In the 1940s, when Hergé’s popularity had increased, he decided to redraw many of the original black and white Tintin adventures in color using his newly developed drawing style of *ligne claire*, so that they visually fitted in with the new Tintin stories that he was creating. *Tintin in the Congo* was one such of these books, with the new version being published in 1946. As a part of this modification, Hergé also cut the page length down from 110 plates to the standard 62 pages, as suggested to him by the publisher Casterman. For the 1946 version, Hergé also made several changes to the actual story, for instance cutting many of the references to Belgium and colonial rule. This decision, Farr claimed, was made to broaden its appeal to readers in nations other than Belgium and not because Hergé believed that imperial rule would come to an end, something which only occurred in 1960. For example, in the
scene where Tintin teaches Congolese school children about geography, he states in the 1930–31 version that "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, asking "Now who can tell me what two plus two make?... Nobody". In another change, the character of Jimmy MacDuff, the owner of the leopard that attacks Tintin, was changed from a black manager of the Great American Circus into a white "supplier of the biggest zoos in Europe.".[18]

In the 1946 colorised version, Hergé also included a cameo by Thomson and Thompson, the two detectives that he had first 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, they are featured 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...".[18]

In this version, Hergé also inserted illustrated depictions of both himself and his friend Edgar P. Jacobs (who was the colorist who worked with him on the book), into the frame, as members of the crowd seeing Tintin off.[19]

Farr believed that the 1946 color version was a poorer product than the black and white original, having lost its "vibrancy" and "atmosphere" with the new depiction of the Congolese landscape being unconvincing, appearing more like a European zoo than the "parched, dusty expanses of reality.".[3] Another Tintinologist, Benoit Peeters, took a more positive attitude towards the 1946 version, commenting that it contained "aesthetic improvements" and a "clarity of composition" due to Hergé's personal development in draughtsmanship, as well as an enhancement in the dialogue, which had become "more lively and fluid.".[20]

Later alterations and releases

When the Scandinavian publishers of the Adventures of Tintin decided to first release Tintin in the Congo in 1975, they were unhappy with the content of page 56, in which Tintin drills a hole into a rhinoceros, fills it with dynamite, and then blows it up. They asked Hergé to replace this page with an alternate, less violent scene which they believed would be more suitable for their young readership. Hergé, who had come to regret the scenes of animal abuse and big game hunting in the work soon after producing it, eagerly agreed, and the subsequently altered page involved the rhinoceros accidentally firing Tintin's gun while he was asleep and then running off scared as a result. This altered scene was subsequently used in other language publications as well.[21]

Although the 1946 colored version had become the predominant version of the work that was publicly available, Tintinologists and collectors became interested in the original 1931 version, and so it was reissued, in French, in the first volume of the Archives Hergé collection, where it was featured alongside Tintin in the Land of the Soviets and Tintin in America. This volume of Archives Hergé was published by Casterman in 1973, who then also released Tintin in the Congo as a stand-alone tome in 1982.[9]

Although it had been published in a wide range of languages, including French, Swedish, and German, English publishers refused to publish Tintin in the Congo for many years due to its controversial nature. In the late 1980s, Nick Rodwell, then agent of Studio Hergé in the United Kingdom, told reporters of his intention to finally publish it in English and noted his belief that, by publishing the original 1931 black and white edition, it would cause less controversy than its later 1946 counterpart would.[19] After much debate, it was agreed to publish the 1931 version, 60 years on in 1991, making it the last of the Tintin books to appear in English.[3] The 1946 colour version finally saw publication in English in 2005, when it was released by Egmont Publishing.

Controversy

Colonialism and racism

In the latter decades of the 20th century and the early years of the 21st, Tintin in the Congo came under criticism for its depiction of Congolese people, with several campaigners and writers characterising the work as racist due to its stereotypical portrayal of the Congolese as infantile and stupid.[2] Farr highlighted that such accusations against the book only came about decades after its original publication because it was only following the collapse of European
colonial rule in Africa during the 1950s, 1960s and 1970s that the average western attitude towards Africans changed, becoming less patronising and, in Farr's words, "racist". Tintinologist Harry Thompson argued that *Tintin in the Congo* should be viewed in the context of European society in the 1930s and 1940s, and that Hergé had not written the book to be "deliberately racist", but merely reflected the average Belgian view of Congolese people at the time, one which was more "patronising" than malevolently racist. Similarly, Tintinologist Jean-Marie Apostolidès maintained that Hergé was not intentionally racist, but that he portrayed the Congolese as being like children, displaying friendliness, naivety, cowardice, and laziness.

Both Farr and literary critic Tom McCarthy noted that *Tintin in the Congo* was the most popular Tintin adventure among readers on the African continent, particularly in the continent's French-speaking countries. In a similar assessment, Thompson noted that the book remained hugely popular in both the Belgian Congo and, after it achieved independence in 1960, in its successor nation-state, Zaire. This however has not prevented it being viewed with anger by certain Congolese people; for example, in 2004, when the Congolese Information Minister Henri Mova Sakanyi described remarks by the Belgian foreign minister critical of the chaos in the Congolese government as "racism and nostalgia for colonialism", he remarked that it was like "*Tintin in the Congo all over again*."

In July 2007 the United Kingdom's equal-rights body, the Commission for Racial Equality (CRE), called on high-street shops to remove the book from shelves after a complaint by David Enright, a human rights lawyer who came across the book in the children's section of the high-street chain Borders while shopping with his African wife and two sons. The shop later moved the book from the children's section to the area reserved for adult graphic novels. Borders said that it was committed to let its "customers make the choice."

Another major 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. The CRE's attempts at banning the book were criticised by Conservative Party politician Ann Widdecombe, who remarked that the organisation had more important things to do than regulate the accessibility of historical children's books.

In August 2007 a complaint was filed in Brussels by a Congolese political science student named Bienvenu Mbutu Mondondo, who claimed that the book was an insult to the Congolese people. Public prosecutors investigated, but the Centre for Equal Opportunities and Opposition to Racism warned against political over-correctness. Mondondo later extended his action to France, demanding that the comic be removed from the shelves of bookstores, and it was announced that he would go as far as the European Court of Human Rights in order to make his case. *Tintin in the Congo* also came under criticism in the United States of America; in October 2007, in response to a complaint by a patron, the Brooklyn Public Library placed the book in its Hunt Collection for Children's Literature, a special collection of 7,000 rare children's books that can only be accessed by appointment.

In November 2011, UK book sellers Waterstones removed the book from its children's section amid fears it may "fall into the wrong hands". Publisher Egmont UK also responded to concerns surrounding racism by placing a protective band around the book with a warning about its content, and writing an introduction explaining the historical context of the comic. The moves have been met with a mixed reception.
Animal welfare

*Tintin in the Congo* has also been criticised for its treatment of Congolese wildlife, with Tintin taking part in "the wholesale and gratuitous slaughter" of animals by shooting several antelope, killing an ape to wear its skin, injuring an elephant, stoning a buffalo, and (in earlier editions) slaying a rhinoceros with dynamite. Big game hunting was very popular among affluent Europeans who visited Africa during the 1930s, and Tintin reflects this trend during his adventure. [3] Hergé would in later years feel guilty about his portrayal of animals in *Tintin in the Congo*, becoming an opponent of blood sports, and by the time he had written *Cigars of the Pharaoh* several years later, he made Tintin meet and befriend a herd of elephants living in the Indian jungle, a far cry from the destruction wrought in his African adventure. [17] When the book was first published in India by the India Book House in 2003, the Indian branch of the People for the Ethical Treatment of Animals issued a public criticism, with chief functionary Anuradha Sawhney stating that the comic was "replete with instances that send a message to young minds that it is acceptable to be cruel to animals". [35]

References

Footnotes

[33] About the Hunt Collection of Children's Literature (http://www.brooklynpubliclibrary.org/hunt/about.html)
Bibliography

Books


Articles


External links

• Tintin in the Congo (http://us.tintin.com/adventures/tintin-in-the-congo/) Official Website

• Tintin in the Congo (http://www.tintinologist.org/guides/books/02congo.html) at Tintinologist.org
**Tintin in America**


The plot revolves around the young reporter Tintin and his dog Snowy who travel to the United States, where he plans to report on the crime syndicate then active in Chicago.

**Synopsis**

It is the year 1931. Having encountered Al Capone's gangsters in his last adventure, *Tintin in the Congo*, Tintin is sent to Chicago, Illinois to clean up the city's criminals. He is captured by gangsters several times, soon meeting Capone himself after he is dropped through a trapdoor in the street and knocked out by two thugs. Al Capone pays the two, ordering the second one to eliminate Tintin. However Snowy knocks a vase onto his head as he fires, knocking him out. Tintin listens at the door where Capone and the other crook went. However the other one, revealed to be called Pietro, recovers and throws a vase at Tintin. But the door is opened at that moment, causing the vase to hit Capone's face, though the door makes Tintin drop his gun. However he then headbutts Pietro in the waist and runs out, hiding behind a curtain to evade the other crook. Tintin then gags Pietro and binds him, as well as gagging and binding Capone. He then knocks the other gangster out with a chair as he enters. However the
policeman he calls to help arrest the gangsters does not believe his story and tries to capture him instead (Tintin’s failure to capture Capone reflects the fact that Capone was still active when the comic strip was written). Snowy later comes along, revealing someone else came and untied the other three, despite his efforts.

After several attempts on his life, Tintin meets Capone’s rival, the devious Bobby Smiles, who heads the Gangsters Syndicate of Chicago (GSC) who tries to persuade Tintin to work for him, but Tintin declines. Tintin spends much of the book trying to capture Smiles, pursuing him to the Midwestern town of Redskin City. There he is captured by a Blackfoot Indian tribe (fooled by Smiles into thinking Tintin is their enemy), and discovers oil. This unintentionally causes the expulsion of the tribe, as unscrupulous oil corporations take over their land, depriving them of any share in the oil profits (see Ideology of Tintin). Finally, Tintin captures Smiles, and ships him back to Chicago in a crate.

After Smiles is captured, an unnamed bald gangster kidnaps Tintin's dog, Snowy. Tintin manages to save him after hiding in a suit of armour and knocking out the gangster and two of his henchman. He discovers Snowy with his leg manacled in a dungeon. However the gangster sends his 15 bodyguard after Tintin. He tells them he wants them back in 10 minutes, with Tintin bound and gagged. Tintin locks them in the Keep, but the leader escapes. The next day the bald gangster orders a subordinate named Maurice Oyle to invite Tintin to a cannery, where Tintin is tricked into falling into the meat grinding machine. However, because the workers at the cannery are on strike, the meat grinder is deactivated and Tintin escapes. Tintin later tricks and captures both Maurice and the bald gangster.

After this escapade, Tintin is invited to a banquet held in his honor, where he is kidnapped by Chicago gangsters who have decided to wreak revenge upon him for his crackdown upon the city’s criminals. The gangsters tie Tintin and Snowy to a weight and throw them into Lake Michigan. However, the gangsters mistakenly used a block of wood as a weight, and thus Tintin and Snowy are saved by what is ostensibly a police patrol boat. It soon transpires that the crew of the boat are not policemen, but more gangsters, and they attempt to kill Tintin. However Tintin overpowers them, and later leads the police to the gangsters’ headquarters. A grateful Chicago holds a ticker-tape parade for Tintin, after which he returns to Europe.

**Publication and alternate versions**

*Tintin in America* first appeared as a black and white comic strip in "Le Petit Vingtième" on 3 September 1931. It was then published in a black and white album in 1932. In 1945, the album was reworked and shortened to a standard 62-page format, and published in colour. Its first English translation was the 1962 UK edition. The first American edition was issued in 1973, for which some panels were redrawn in order to remove some stereotyped portrayals of African Americans. These include the doorman at the bank being built on Indian land and the woman holding the screaming baby.[1]

*Tintin in America* is the earliest Tintin album that is readily available in English translation; the two previous ones have been published in English, but in limited editions.

**Relationship to real life**

*Tintin in America* depicts the real-life problems of gangsterism in 1930s America during the Great Depression, and the brief depiction of Al Capone is the only notable appearance of a real person in a Tintin album. A member of the Irgun whom some have identified as Menachem Begin appears very briefly in *Tintin in the Land of Black Gold* but his name is not given. Indeed, he is encountered in only the early editions of the graphic novel and vanishes in later ones (as the story was moved from historical Palestine to fictitious Khemed).[2]
Politics

Although he depicts Native Americans as bloodthirsty, Hergé also demonstrates sympathy for their plight. In the first black-and-white strip Tintin is shown photographing an Indian who is holding a begging bowl (the begging bowl has disappeared in the colour version). Hergé later depicts Natives being driven off their land by armed soldiers so that the US Government may access the oil found there; and whereas Tintin, a white man, was offered thousands of dollars for the oil rights, the Natives are given a mere $25 and half-an-hour to leave.

However, the most overt aspects of American racism are omitted from the English translation. For example, in the original French version, there is a bank robbery (page 34). A panel shows a bank worker explaining to the police that, after sounding the alarm "on a immédiatement pendu sept nègres, mais le coupable s'est enfui." Translation: "We immediately lynched seven Negroes, but the guilty party fled." The English translation changes this to "we hanged a few fellers right away". The worker's admission of vigilante justice is met with indifference by the police. Two pages later, on page 36, a radio broadcast refers to the lynching of "44 nègres", with no accompanying explanation, implying that such events were typical. Other edits include a frame on page 47 where Tintin hears a wailing baby and thinks it's his kidnapped dog. In the original version, the baby and its mother are drawn as stereotypical negro caricatures. In later translations, the negro family has been replaced by whites.

Connections with other Tintin books

It is a matter of debate among Tintin fans whether Tintin's arch-enemy Rastapopoulos makes his first appearance in this book (albeit simply in a one-off cameo). A man who looks like him can be seen sitting next to Tintin at the banquet from which the hero is then kidnapped. Next to him is a young blonde-haired woman: in the 1932 black-and-white edition of the book this woman is referred to as "Mary Pikefort", a thin disguise for the actress Mary Pickford; this is significant because Rastapopoulos is a movie mogul when he appears in Cigars of the Pharaoh. The reference was dropped from the redrawn coloured edition, presumably because Pickford's name would not have been recognized by the new generation of Tintin readers.[3]

References

Footnotes


Bibliography

Cigars of the Pharaoh

Cigars of the Pharaoh (Les Cigares du pharaon) is one of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Hergé, featuring young reporter Tintin as a hero. This was his fourth published adventure and is notable for the introduction of Rastapopoulos and Thomson and Thompson.

**Storyline**

Tintin and his dog Snowy are on a cruise ship in the Mediterranean Sea when they meet Dr Sarcophagus, an Egyptologist who owns a papyrus that he believes will lead him to the undiscovered tomb of the Pharaoh Kih-Oskh (a pun on kiosk, a stand for the sale of petty merchandises such as newspapers, magazines, cigarettes, beverages and/or street foods). He invites Tintin to accompany him. Tintin also has an unpleasant encounter with Roberto Rastapopoulos, a wealthy businessman.

Later on the cruise, Tintin first meets Thomson and Thompson, who accuse him of smuggling opium and cocaine they have found in his cabin. Locked in the hold of the ship, Tintin craftily escapes and meets Sarcophagus in Port...
Said, Egypt.

Tintin and Sarcophagus set off and discover the tomb of Kih-Oskh. On a nearby sand dune, Tintin finds a cigar bearing the symbol of Kih-Oskh: a circle with a wavy line through it and two dots on it, rather like a yin-yang symbol. But when he returns to the tomb, Sarcophagus has disappeared.

Entering the tomb, Tintin and Snowy are startled several times by doors closing behind them. They come to a room where rows of Egyptologists are mummified. At the end of the row are empty sarcophagi with notices to indicate that they are intended for Tintin, Snowy (and Sarcophagus too in the later edition). Following items of Sarcophagus' clothing which have been left lying about, Tintin enters another room where opium vapor puts him to sleep.

That night drug smugglers embark some sarcophagi aboard a ship but they are later cast overboard. The sarcophagi contain Tintin and Snowy who therefore escape mummification. They are rescued from a gigantic wave by the crew of a sailing ship. On it they meet Senhor Oliveira de Figueira, a Portuguese salesman who travels the Middle East selling to local Arabs. He persuades Tintin to buy a top hat, ski equipment, a bow tie, an alarm clock, suspenders, a parrot, a water tin, a wooden golf club, a doghouse on wheels, and a lead for Snowy, and the overloaded Tintin walks away saying "Just as well I didn't fall for his patter; you can end up with all sorts of useless stuff if you're not careful".

Tintin then sets out across the desert and is captured by the men of Sheik Patrash Pasha. He hates Westerners but is then delighted to discover that his captive is Tintin, whose exploits he has read of for years, and even shows one of the Tintin books that he has read (the exact book is different depending on the version, but it is always the most recent to have been published; in the first black and white strip, it is Tintin in the Congo; in the second it is Tintin in America; and in the colour version, it is Destination Moon).

Resuming his journey Tintin sees a woman being beaten by two men and rushes to her aid. The woman turns out to be an actress filming a movie that Rastapopoulos is making. The director is furious but Rastapopoulos is much calmer. He and Tintin apologize to each other over the incidents on the cruise ship and the filming and become friends.

When Tintin returns to the boat, he discovers that it has been smuggling guns. There is a lengthy comic sequence involving the Thompson twins who accuse him of being the smuggler. They hurry off when they think a grenade is due to explode, allowing Tintin to get away.

In Arabia, Tintin is walking in the desert when his water bottle is shot at and pierced by an anonymous gunman. Desperate for water he sets off only to meet Thomson & Thompson who give chase. Later they hit an Arab on the head, mistaking him for Tintin. When Tintin reaches a local city he finds a procession of armed Arabs who claim that one of their sheiks was attacked by two members of a rival tribe, thus providing a pretext for war. Tintin is enlisted by force into the army.

While cleaning the local colonel's office, he finds a cigar label with Kih-Oskh's sign. He searches the office for a box of cigars hoping that they will provide a clue but is caught in the act by the colonel and charged with spying. He is shot by firing squad, but does not actually die: the firing squad's rifles had been loaded with blanks. Placed in a ventilated grave, Tintin is later dug up by a pair of mysterious allies dressed as veiled women. These 'allies' are actually Thomson & Thompson again, who were determined to capture him alive and arranged for his death to be faked.

Tintin flees the city in a military airplane pursued by others. To save himself he takes a dive and lands in India. There Tintin finds Sarcophagus who is painting the sign of Kih-Oskh on the trees. He has gone completely insane and thinks that he is another Pharaoh, Ramesses II.

Tintin and Sarcophagus are taken by an elephant to a local colonial outpost. Later, the mad Sarcophagus escapes and tries to kill Tintin with a knife. It is soon revealed that he was hypnotised by a local Fakir who wants Tintin dead. Some remarks by the Fakir lead Tintin to Zloty, a Hungarian writer, who explains that an international gang of drug smugglers is out to get rid of Tintin. At gunpoint, Tintin orders Zloty to give him the name of the gang's leader but,
before he can, the Fakir, from outside the window, blows a dart tipped with Rajaijah juice at Zloty, causing Zloty to go mad.

Tintin takes Sarcophagus and Zloty to the asylum with a letter from a local doctor, but the Fakir has substituted the letter and through a misunderstanding Tintin ends up imprisoned. He escapes by jumping on an obese inmate and over the wall. Snowy is unable to keep up with Tintin and is almost sacrificed by angry Indians for frightening their holy cow. The little dog is saved by Thomson & Thompson, acting as Nataraja. They then use Snowy to track down his master, whom they are still determined to arrest.

Tintin's escape from the asylum is reported and he is recaptured at a train station. The ambulance taking him back to the asylum crashes into the car driven by Sarcophagus and Zloty. Tintin escapes and later meets the Maharajah of Gaipajama. Over dinner they hear music which the Maharajah believes is a warning that he will be driven insane like his father and brother were after the music was heard, due to their opposition to the drug cartel and its oppression of the local farmers.

Tintin arranges for a dummy to be put in the Maharajah's bed. That night the dummy is hit by a dart fired by the fakir. Tintin follows the fakir to the cartel's hideout which the Fakir enters using a hollow tree. The members within dress up in outfits that bear the symbol of Kih-Oskh and make them look rather like the Ku Klux Klan (as Tintin comments in the English edition). He manages to capture the gang which includes the Fakir, the Arab colonel and several others he met in the course of the adventure. He is later joined by the Maharajah, Snowy and the Thompson twins who tell Tintin that all charges have been dropped: the tomb of Kih-Oskh was found by the Egyptian police and contained evidence of Tintin's innocence and a map showing them to the hideout.

The Fakir manages to escape, however, and later he and the cartel's Grand Master kidnap the Maharajah's young son. Tintin chases them into the Himalayas, but they send their car of a cliff, hoping Tintin will climb down and they can steal his car. While the leader takes the bound and gagged crown prince, the Fakir tries to delay Tintin. However the leader accidentally knocks a rock loose which knocks out the Fakir. Tintin recovers the prince, ties up the Fakir, and drives back with them. But the cartel leader falls off a cliff when the cliff edge he is on breaks. His body is not found.

Later on, the Maharajah informs Tintin that one of the captured members of the cartel was a servant of his. In examining cigars found in his room, Tintin discovers that cigars bearing the "Kih-Oskh" label contain heroin, revealing the means by which the cartel smuggled drugs.

The story is continued in The Blue Lotus.

**Publication history**

*Cigars of the Pharaoh* was originally published under the name *Tintin en Orient* ("Tintin in the Orient"). It first appeared as a black and white comic strip serial between December 1932 and August 1934 in *Le Petit Vingtième* (the children's supplement to the Belgian newspaper *Le Vingtième Siècle*). It was then published in a black and white album in 1934. It was then redrawn completely in colour for publication in 1955.

**Differences between 1934 and 1955 versions**

Between the 1940s and 60s many of the early Tintin adventures were redrawn and colourised in order to fit in with Hergé's developed *ligne claire* style. Most of them followed the original plots with only minor changes to the story and text. By contrast, the differences between the two editions of *Cigars of the Pharaoh* were considerable.

An example is in the opening pages when Tintin, on the cruise ship, pursues a loose piece of paper. A sailor thinks that it is he who is causing trouble and tries to stop him: in the 1930s edition, Tintin, unseen by the reader, punches the sailor to the ground, giving him a black eye; in 1955 they simply collide and there is no indication of a fight.

Still on the cruise ship, Tintin has an unpleasant encounter with Rastapopoulos the millionaire film producer. In the 1930s edition he returns to his cabin remarking, rather prophetically, that he has yet another enemy on his hands. In
the 1950s, he simply refers to Rastopoulos as not just any old passer-by (see Differences between French and English versions for more on this scene).

The 1930s version is more closely engaged with contemporary political issues. De Figueira claims to have left Europe due to the Great Depression, whereas in 1955 his reason for leaving is unspecified. In the 1934 edition, the drug cartel is involved in smuggling arms to Arabs, which a newspaper article states was a major issue at the time; Tintin finds the guns on the ship after Rastopoulos claims to have been asked by people in high places to look out for smugglers providing arms to warring Arabs. In 1955, the guns are found by chance and their purpose is unspecified. Similarly, in 1934, one of the hooded villains at the meeting states that the captain of the sailing ship and his "Portuguese second-in-command" (de Figueira) were competing against them in arming the Arabs and have been disposed of. The 1955 version leaves all this unspecified.

Another change tones down the details of Tintin's location. In 1934, the Arab city in which Tintin is conscripted into the army is specified as the holy city of Mecca, which is barred to non-Muslims, so Tintin wears heavy make-up to conceal his white race. In 1955, the city is unnamed and Tintin does not bother with make-up.

Professor Sarcophagus is a more prominent character in the 1955 version. In the original he is an unnamed scholar, clean-shaven and wearing dark sunglasses. He disappears during the tomb sequence, not to be seen until Tintin meets him in India, now completely mad. In the 1955 version, his empty sarcophagus is shown waiting for him alongside Tintin's and Snowy's, and he is shown cast adrift and being recaptured by Allan on the ship. In addition, at the end of the 1934 version, Tintin wonders whether or not the unnamed scholar was a member of the gang; there is no such suggestion in 1955.

His fellow lunatic, a writer, features in both versions, though his name is changed and he is given a mustache in 1955. In the 1934 version the writer Zlotskwtz [sic.] admits under threat of Tintin's gun to being a member of the gang, of sending his boss a telegram telling of Tintin's presence in the area, of being told to dispose of him and of causing the chaotic night at the outpost. Renamed Zlotzky in 1955 he is not so forthcoming about his membership, only stating that members in the area have been arranging the attempts on Tintin's life.

When Tintin is locked up in the lunatic asylum in the 1934 version the Fakir tells his boss on the phone that he intends to bribe a member of staff to arrange Tintin's "suicide". The walls of the asylum are covered with broken glass and Tintin bounces over it using the stomach of the sleeping ex-Maharajah of Shuplalah. In 1955 the Fakir is simply telling his boss how he got Tintin incarcerated and the high walls are not covered with glass.

In 1934, there are eight hooded villains at the meeting, and the chairman utters the phrase "By Brahma!", indicating that he is one of the Indians, presumably the Fakir. Unhooded, the eighth one is shown wearing a fez. One of them (presumably the Arab colonel) claims to have disposed of the captain of the sailing ship and of "his Portuguese second-in-command" who were competing against them in arming the Arabs – but he also claims that Tintin is dead. When asked for the password, a hooded member of the group fails to remember it and is given to the count of three to come up with it or be killed. He frantically racks his brain to remember and give the password.

In 1955 there are only seven and there is no hint as to who the speakers are. There are no clues to the chairman's identity and the forgetful member appears more concerned at the chairman's ominous countdown and gun – lending weight to the possibility that it's Tintin.

The black-and-white edition also includes three major scenes that were not included in the 1955 version:

• Tintin explores the villains' underground lair, finding a room whose doors are activated by foot-panels. A swarm of cobras is released from a statue of Vishnu and he distracts them with a chocolate bar. He later comes across a pool filled with crocodiles.

• When the Fakir escapes he announces that he has planted explosives which will go off in three minutes. The detectives force the door open with one of their canes, and the Maharajah counts the passing minutes, but when they get out they find that Snowy has put out the fuse.
Back at the palace Tintin sleeps with an upturned table between his bed and the window in order to avoid the Fakir's poisoned darts. However, the Fakir lets a cobra in through the window instead. Woken up, Snowy somehow puts on a gramophone record which charms the snake. The music also wakes up Tintin who shoots the reptile with his gun. It is then announced that the Maharajah's son has been kidnapped and Tintin and the twin detectives set off in pursuit in their pyjamas.

At the conclusion of the 1930s version, the detectives simply take their leave, telling Tintin that they are returning to Egypt to resume the investigation. In the 1955 version, they are shown falling down the palace steps – in accordance with their clumsy nature that was developed in subsequent adventures.

**Differences between French and English versions**

In the French version, Tintin, when parting from Rastapopoulos on the cruise ship, remarks that he is "not just any old passer-by". In the English version, he remarks that this is not the first time that they have met. According to Harry Thompson's book *Tintin: Hergé and his Creation*, the reason is that *Cigars of the Pharaoh* was not translated into English until after some other books in the series in which Tintin encounters Rastapopoulos – namely, *The Red Sea Sharks* and *Flight 714* – even though in these books the two men are sworn enemies and *Cigars of the Pharaoh* was in fact an earlier adventure of Tintin's. In the chronology of the Tintin Universe, it could be taken as a reference to a scene in *Tintin in America* in which a man resembling Rastapopoulos is seen sitting next to Tintin at a banquet.

Similarly, in the English version, Snowy comments that he'd prefer Marlinspike Hall to the cruise, even though they will not meet Captain Haddock and his estate for several adventures yet. Again, this is because many of the adventures featuring Tintin and Haddock had been published in the UK between 1952 and 1968 before *Cigars* was published in 1971. See order of publication of Tintin in the UK.

Another continuity error is created in the redrawn edition in the scenes involving Tintin's encounter with Sheik Patrash Pasha. When Pasha produces the latest *Tintin* book that he has read, the strip includes the artwork for *Destination Moon*, a book from Tintin's future chronology.

For many years, the fifth block on the first page of the English edition contained a map of the ship's route depicting a route from Port-Said to Shanghai even Tintin says they are headed in the opposite direction. This was because in the original French version Tintin says the ship is going from Europe to Shanghai, China. This was corrected in the second edition of the English translation of *Cigars of the Pharaoh*.

**Connections with other Tintin books**

This is the first Tintin album in which Thomson and Thompson appear. In the original 1930s strip they call themselves X33 and X33b and were treated with more notable respect than in later adventures: showing a great deal of cunning and ingenuity when rescuing Tintin from execution and Snowy from sacrifice. When they dress up as veiled women it is the only time that they wear disguises that fool anybody (even Tintin).

At the end of the 1934 version, they simply take their leave, telling Tintin that they must return to Egypt to complete the investigation. The 1955 version has them falling down some steps.

When the Tintin colour albums are read in chronological order, *Cigars* is the first in which the villain Allan Thompson appears. However, Allan does not appear in the original 1934 black and white album; the first story that Hergé actually drew Allan in was *The Crab with the Golden Claws*.

(In the 1930s version of *Cigars*, the captain of the ship that takes on board the sarcophagi is unseen and contemptuously dismisses the boxes as antiques that can be thrown overboard. Alan, in contrast, believes them to contain drugs and has them thrown overboard when challenged by the coast guard.)

*The Blue Lotus* was a sequel to *Cigars*, starting with Tintin and Snowy still in India with the Maharajah. Tintin then proceeds to China to battle another branch of the same gang of smugglers, which also uses the poison of madness and meets the mysterious leader, who turns out to be Rastapopoulos. Before going mad, the poet Zloty warns Tintin:
"The boss... film... don't trust..." Rastapopulos is the director of Cosmos Pictures.

Although *Cigars* precedes *Lotus*, the backs of one edition of the English-language books show *Lotus* preceding *Tintin in America*, after which the books continue in their correct order.

### References to real people

In the Egyptian tomb, one of the mummified Egyptologists is called 'E. P. Jacobini'; this is a reference to Hergé's fellow artist E. P. Jacobs whose *Mystery of the Great Pyramid* is another classic comic-strip adventure revolving around an Egyptian tomb. In the original 1932 strip, the Egyptologist is called Sauerkraut.

In the 1934 version, the mummified scholar who is so tall that the top of his sarcophagus has had to be cut away is labelled Lord Carnaval, a reference to Lord Carnarvon who financed Howard Carter's search for the tomb of Tutankhamun.

When Tintin and Snowy are cast adrift in sarcophagi in the Red Sea, they are picked up by a passing sailing ship captained by a man who turns out to be an arms smuggler. The captain was based on the adventurer Henry de Monfreid who was also into such activities.[1]

### References

Footnotes


Bibliography


### External links

- Cigars of the Pharaoh (http://us.tintin.com/adventures/cigars-of-the-pharaoh/) Official Website
- Cigars of the Pharaoh (http://www.tintinologist.org/guides/books/04cigars.html) at Tintinologist.org
The Blue Lotus

The Blue Lotus (Le Lotus bleu), first published in 1936, is one of The Adventures of Tintin, a series of classic comic-strip albums written and illustrated by Hergé featuring young reporter Tintin as a hero. It is a sequel to Cigars of the Pharaoh, with Tintin continuing his struggle against a major gang of drug smugglers. The story also highlights the Japanese invasion of Manchuria. The Blue Lotus is a pivotal work in Hergé's career, moving away from the stereotype and loosely connected stories and marking a new found commitment to geographical and cultural accuracy. The book is also amongst the most highly regarded of the entire Tintin series, and was the 18th greatest book on Le Monde's 100 Books of the Century list.

The title, Blue Lotus, refers to the name of an opium den, itself a reference to the blue lotus.

Synopsis

In Cigars of the Pharaoh (Book 4), Tintin pursued an international group of drug distributors through the Middle East and India. He managed to capture most of the cartel members, but not the mysterious leader, who fell down a ravine in the mountains. Some time after these events, his body has still not been found. Tintin though is shown to be enjoying a vacation with the Maharaja of Gaipajama. Then one day a Chinese man comes to meet him but he is hit by a dart dipped in a poison which causes madness (Rajaijah). He just had the time to tell him that someone going by the name of Mitsuhirato wants to meet him in Shanghai. Tintin travels to Shanghai, China, where he is awaited by the assassins of the opium consortium.
However, two attempts on Tintin's life are foiled by a young Chinese stranger who arranges to meet Tintin in a secluded area. Once Tintin arrives for their rendezvous, he discovers that the young man has been struck by Rajaijah juice, the poison of madness, used by the drug cartel against their enemies.

Tintin also defends a young Chinese rickshaw driver from a Western businessman and racist bully, Gibbons, a friend of Dawson, the corrupt police chief of the Shanghai International Settlement. Incensed, Gibbons and Dawson set about making life difficult for Tintin.

Meanwhile in Shanghai, Tintin meets Mitsuhirato, a Japanese businessman, who urges him to return to India and protect his friend the Maharajah of Gaipajama.

Having been persuaded by Mitsuhirato, Tintin is on his way back to India by ship when he is knocked unconscious and taken ashore along with Snowy. He wakes up outside Shanghai, in the home of Wang Chen-Yee, the leader of a resistance movement called "The Sons of the Dragon" dedicated to the fight against opium. Wang's son is the young man who helped save him from the two assassinations, but is now insane from Rajaijah poisoning. He goes about threatening to cut people's heads off with a sword (thinking it will "show them the way") and only his father's stern authority can keep him in check.

Wang also reveals that Mitsuhirato is their chief opponent: a Japanese secret agent and drug smuggler. Tintin manages to track down Mitsuhirato and witnesses him blowing up a railway line (this is based on the real-life Mukden Incident). No one is killed and damage is minor, but the event is successfully portrayed by the Japanese government as a major Chinese terrorist incident and used as an excuse for a Japanese invasion of Manchuria. Tintin is captured by Mitsuhirato and is to be injected with the Rajaijah poison, but had a near escape when he was aided by one of the members from "The Sons of the Dragon", who had infiltrated Mitsuhirato's house earlier and switched the poison for colored water.

Having obtained the poison of madness with the help of the member, Tintin returns to Shanghai, which has now been occupied by the Japanese Army, and tries to make contact with Doctor Fang Hsi-Ying, an expert on insanity, who may be able to cure Wang's son. However, Doctor Fang has been kidnapped by the drug cartel, presumably to prevent him developing an antidote to the poison. A note left by the kidnappers demands ransom money which must be paid at an old temple in the city of Hukow.

After a brief period of imprisonment in Shanghai by the Japanese Army, Tintin escapes and rides a train to Hukow to visit the temple where the ransom is to be paid, but a flood washes the tracks, and all the passengers must disembark. He rescues a young boy, Chang Chong-Chen, from drowning in the Yangtze River. They become fast friends, and Chang rescues Tintin from the Thompsons who had reluctantly arrested him under orders from Dawson (who is collaborating with Mitsuhirato to capture Tintin). They later travel to the area where the ransom money is to be left, and are able to confirm that Doctor Fang has been kidnapped on Mitsuhirato's orders.

Tintin and Chang return to Shanghai, but not before Wang and his family are kidnapped by Mitsuhirato. In order to find them, Tintin travels to the Shanghai docks and hides in one of the barrels being unloaded from an opium ship. But it turns out that he was seen, and when he emerges he is confronted by Mitsuhirato armed with a gun, and soon finds himself a prisoner alongside Wang and his family. Then the boss of the opium cartel is revealed to be the film producer Rastapopoulos (see Cigars of the Pharaoh for back story). Tintin is appalled that a man he had thought to be a friend could be the gang leader until Rastapopoulos reveals the tattoo of Kih-Oskh on his forearm. Fortunately, before the cartel could kill Tintin and Wang, the Sons of the Dragon, who had previously overpowered Mitsuhirato's thugs and had hidden in the other barrels (as planned by Tintin), reveal themselves, and force Mitsuhirato and Rastapopoulos to surrender. With Rastapopoulos arrested, the cartel is finally brought down, and Mitsuhirato commits suicide. Fang Hsi-Ying finds an antidote to the poison of madness and Wang's son is cured (it is not mentioned whether the other victims of the poison are also cured). The ensuing political fallout over Tintin's involvement with the cartel and Japanese espionage leads to Japan's withdrawal from the League of Nations. The story ends with Chang being adopted by the Wang family and Tintin heading back for Europe.
Method change

Up to the writing of *The Blue Lotus*, Hergé's writing was mainly based on popular prejudice and on what his mentor, the abbot Norbert Wallez, had told him about Socialism, the Soviet Union, Belgian colonies in Africa or the United States, which was depicted as a nation of gangsters and cowboys and Indians of the sort found in Hollywood movies (though Hergé does sympathise with the Indians in the way they are forced off their land).

As Tintin was published in *Le Petit Vingtième*, a newspaper supplement, and Hergé announced at the end of *Cigars* that his next setting would be China. Father Gosset, chaplain to the Chinese students at the University of Leuven, wrote to Hergé urging him to be sensitive about what he wrote about China, since it might offend his Chinese students. Hergé agreed, and in the spring of 1934 Gosset introduced him to Zhang Chongren/Chang Ch'ung-jen (known to Hergé as 'Chang Chong-chen'), a young sculpture student at the Brussels Académie Royale des Beaux-Arts. The two young artists quickly became close friends, and Zhang introduced Hergé to Chinese culture, and the techniques of Chinese art.

As a result of this experience, Hergé would strive in *The Blue Lotus*, and in subsequent Tintin adventures, to be meticulously accurate in depicting the places which Tintin visited by painstakingly researching all his topics. When his UK publisher complained that *The Black Island* depicted an old-fashioned England, Hergé sent Bob de Moor to Britain to redraw anything that was no longer accurate, resulting in huge changes to the album. This new-found commitment to accuracy would become a Hergé trademark.

As a token of appreciation, he added a fictional "Chang" ("Tchang" in French) to *The Blue Lotus*, a young Chinese boy who meets and befriends Tintin. Hergé lets Tintin explain to Chang that Chang's fear for the 'white devils' is based on prejudice and Chinese racism. He then recites a few Western stereotypes of the Chinese, confuting them.

Fictionalisation of real events

Several historical events are loosely portrayed in *The Blue Lotus*. Mitsuhirato and his accomplices blow up the railway line between Shanghai and Nanking. As a result, the Japanese government invades China, occupying Shanghai, ostensibly to restore order. This parallels the real-life Mukden Incident of 18 September 1931, which however took place some six hundred miles to the north. Manchuria was invaded by the Japanese from September 1931 onward, and Shanghai was attacked in early 1932 though it was not fully conquered until November 1937. Following Tintin's defeat of Mitsuhirato's drug-running gang, a League of Nations investigation begins into the Shanghai-Nanking railway incident, which results in Japanese withdrawal from the League. The historical counterpart was the Lytton Commission, which began in December 1931; Japan withdrew from the League of Nations on 27 March 1933.

Political turmoil

As another result of his friendship with Zhang (Chang), Hergé became increasingly aware of the problems of colonialism, in particular the Japanese Empire's advances into China. Tintin also rescues a Chinese man from a racist bully called Gibbons, who strives to get his revenge with the assistance of Dawson, the corrupt Police chief of the Shanghai International Settlement. The Japanese and some European characters are portrayed in a negative light, and their cartoon forms are somewhat racist. The Japanese, including the character of Mitsuhirato and Japanese soldiers, are shown with beaming teeth while the Chinese are shown as tight-lipped. As a result it drew sharp criticism from various parties, including a protest by Japanese diplomats to the Belgian Foreign Ministry.

The Republic of China was so pleased with the album that its leader at the time, Chiang Kai-shek, invited Hergé for a visit. However, because of objections to the implied ideology of Tintin, the People's Republic of China forbade the publication of the album for a long time. It finally allowed publication in 1984, but some controversial items were changed. For example the words 抵制日貨, dǐ zhì rì huò, "Down with Japanese products!" was changed to 大吉路, dà jí lù, "Great Luck road".
Publication history

This adventure was originally published under the name *Tintin en Extrême-Orient* (literally "Tintin in the Far East").

The original version of *The Blue Lotus* was published in black-and-white in *Le Petit Vingtième* in 1934. It was later redrawn and colourised in 1946.

Many scenes that appeared in the original 1934 version were left out in 1946. They included:

- The fakir who performs tricks with glass and daggers and reads Tintin's palm is named as Cipacalouvishni.
- As the fakir warns him of the dangers to come, Tintin looks visibly more nervous in the 1934 version than in 1946.
- After firing the dart into the neck of the Chinese man at the Maharaja's palace, the fakir from *Cigars of the Pharaoh* can be seen hurrying away through the jungle.
- Tintin then tells the Maharaja that he will not leave for China until he knows the fakir is back in custody. They later receive a telegram announcing his recapture. Tintin, who has lost Snowy, decides to leave without him (these decisions were changed in later versions).
- When Tintin is jailed after bumping into a Sikh policeman, Dawson sends three tough men in to beat him up. In the original version they are British soldiers, from England, Ireland and Scotland. However, it is they who end up in hospital where an official pays tribute for their "sacrifice in the defence of their ideals!". In 1946 the white soldiers are replaced by Indian policemen.
- While watching a newsreel in a cinema, Tintin sees footage of Sir Malcolm Campbell breaking the world land speed record in his high-powered Bluebird car.
- While searching the cellar of the Blue Lotus, Tintin opens a door and he and Chang come face-to-face with yet another gangster. Tintin tells Chang to follow his example, raise his arms and put down his gun. When the gangster bends down to pick up the guns, Tintin slams the door onto him, knocking him out. Chang then ties him up with rope.

Fictional countries

*The Blue Lotus* mentions two fictional countries, the first of several in the *Tintin* books. However, while fictional countries such as Syldavia play major recurring roles in other stories, the two nations mentioned in *The Blue Lotus* are not referred to again in the series.

- Pilchardanian Republic: A European Republic, which resembles the pre-World War II French Third Republic. It was mentioned during a newsreel, when Tintin hides in a movie theatre. Its name derives from an alternative word for the sardine, which is a type of fish.
- Mitsuhirato and his men capture a man they believe to be Tintin wearing a huge fake beard and wig. However it turns out to be genuine hair and beard: the man is in fact the consul for Poldavia.

The term "Poldavia" had been popularised a few years earlier in 1929 when several left-wing members of the French parliament had received letters urging them to aid the oppressed people of Poldavia. Some of them had written back expressing support and requesting further details, but the whole thing was a prank instigated by journalist Alain Mellet, a member of the extreme right-wing *Action Française*.1
Cultural references

- The poem Tintin sings after receiving madness injection is *Each Peach Pear Plum, in comes Tom Thumb*, by Janet and Allan Ahlberg. When Snowy finds him he is singing "Tarantara, zing, boom" — from the song "Loudly let the trumpet bray" in Gilbert and Sullivan's *Iolanthe*.

References

Footnotes


Bibliography


External links

- The Blue Lotus (http://us.tintin.com/adventures/the-blue-lotus/) Official Website
- The Blue Lotus (http://www.tintinologist.org/guides/books/05bluelotus.html) at Tintinologist.org
- The Blue Lotus (http://tintin.wikia.com/wiki/The_Blue_Lotus) at Tintin wiki
- Poldavie at Wikipédia (in French)
The Broken Ear (French: *L'Oreille cassée*) is the sixth of *The Adventures of Tintin*, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. First serialized in *Le Petit Vingtième* from 1935 to 1937, and first collected in book form in French in 1937, it was later redrawn and colourised in 1943.

**Synopsis**

An idol that originally belonged to a Native American nation in South America is stolen from the Museum of Ethnography in Brussels. The following day it is back in the museum, along with a note apologizing for the inconvenience caused, saying that the reason for the theft had been a bet. Tintin, who is among the reporters looking into the story, realizes that the replacement is a fake, the distinction being an ear broken on the original but intact on the replacement.

He peruses a book from his own library with an image of the idol, drawn by an explorer: it confirms that one of the ears is damaged, while the one back in the museum is not. Tintin then reads that a wood carver called Balthazar has died, apparently from a gas leak. However his parrot has survived despite the leak. Tintin realises he was murdered and the gas turned on later to make it look like an accident. Suspecting that Balthazar made a duplicate of the idol and was murdered, Tintin tries to obtain the man's parrot in order to get a clue to the killer's identity. But he soon discovers that a pair of South Americans — Alonso Perez and Ramon Bada — are also on the trail of the idol,
following the same clues and employing more ruthless methods. They even make attempts on Tintin's life.

The parrot eventually repeats the last words of his late owner, naming a man called Rodrigo Tortilla as his killer. Alonzo and Ramon know Tortilla, and Tintin, having tracked them down, overhears their conversation. This takes the three men, and their attempts to outwit each other, to South America, where the plot thickens.

During the journey by ship, Alonzo and Ramon hear from a sailor of the cabin Tortilla is in. That night they murder Tortilla, coshing him and throwing him overboard. It was he who stole the idol from the museum and murdered Balthazar after getting him to produce the copy that Tortilla placed in the museum. Among his luggage is yet another replica of the stolen idol. Tintin, who was also on the ship in disguise, has Alonzo and Ramon arrested as they dock in the main port of the republic of San Theodoros. But when soldiers arrive on board to take them away, they are led by a colonel who knows Ramon and Alonzo and, once ashore, lets them go. He then helps them to lure Tintin to shore where he is framed for terrorism and sentenced to death.

In San Theodoros General Alcazar and his rebels are fighting against the ruling General Tapioca. Just as Tintin finds himself at the gun tips of the firing squad, General Alcazar's rebels save him. Unusually, Tintin has been drinking heavily because, at the start of the execution, the soldiers found out that their guns had been tampered with and the commander treated him to a "little apéritif" of aguardiente, the national drink. Thus, in a drunken state, Tintin proclaims his support for Alcazar in front of the firing squad, interrupted by an uprising. Now in command of the country, General Alcazar honours Tintin by making him Colonel. Alcazar's aide-de-camp, Colonel Diaz, suggests he make Tintin a corporal instead, as they have 49 corporals and 3,487 colonels. In anger Alcazar makes him a corporal and makes Tintin his new aide-de-camp.

Tintin's new position of power is not without its problems. For one thing his humiliated predecessor swears revenge and makes several bungled attempts to kill him and Alcazar. Alonzo and Ramon also continue in their attempts to get rid of him and recover the genuine idol. The idol found in Tortilla's possession has turned out to be yet another fake. Tintin is lassoed by two men at night, knocked out, tied up, and taken to a house where Alonzo and Ramon are. They are erroneously convinced that Tintin knows the location of the original idol and do not believe his denials, forcing him to lie about its whereabouts. Tintin manages to escape when a lightning strike frees him just before Alonzo shoots him, and captures Alonzo and Ramon. He takes them to prison, but they are soon free again after escaping.

To add to this, two rival oil companies, General American Oil and British South-American Petrol, manipulate the governments of San Theodoros and the neighbouring state of Nuevo Rico, pushing both countries to war in order to get control of some profitable oil fields. When Tintin attempts to prevent war, R.W. Tricker, a representative of General American Oil, arranges for him to be killed by a man named Pablo. Pablo's attempt fails, due to a simultaneous assassination attempt by Ramon. His thrown knife goes ahead of Tintin, cutting free a bunch of bananas which falls onto Pablo as he shoots at Tintin. Tintin captures Pablo, who begs for mercy, and lets him go. Tricker then frames Tintin for espionage and the young man is soon sentenced to death. Pablo, grateful that Tintin spared his life, assembles a gang of men, breaks into the prison and frees Tintin and Snowy. Tintin and Snowy escape by car to the border with Nuevo-Rico, but come under fire by Nuevo-Rican border guards with a Hotchkiss M1914 and a Pak 38. The incident is exaggerated in the press and used by the belligerent governments of both countries as justification for the war that Tintin tried to prevent.

Tintin escapes the Nuevo-Ricans and discovers that he is not far from the Arumbaya River. The Arumbayas, who live isolated in the rainforest, were the original owners of the idol. The idol itself is of no real value and Tintin has been wondering why so many people have been willing to steal and kill for it. He believes that the Arumbayas hold the answer and convinces a reluctant native to take him to them. However the native later leaves Tintin.

In the rainforest Tintin meets Ridgewell, a British explorer living with the Arumbayas. They are captured by the Rumbabas, the enemies of the Arumbayas, tied up, and taken to the village, where the natives plan to cut off their heads and shrink them. However an idol they are about to be sacrificed before seems to say it forbids their sacrifice, though after they are freed Ridgewell says he used ventriloquism. The witch-doctor has told a man to cure his son he
must bring him the heart of the first animal he finds in the forest. Snowy brings Ridgewell's cloth and quiver, the cloth was used to bandage Snowy's tail when Ridgewell accidentally shot it with a dart when demonstrating his aim by shooting a flower. The man brings Snowy back live, thinking Ridgewell may be in danger, but the Witch-Doctor says if he tells anybody he will call down the spirits and the man's family will be turned into frogs. He hopes Ridgewell dies so he may regain control over the tribe. He is about to kill the bound Snowy, but Ridgewell and Tintin get to the village in time to stop him. Tintin learns that the idol was offered to a previous explorer called Walker (who also happens to be the author of the book "Travels in the Americas" (London, 1875) Tintin had read earlier) as a token of friendship during his stay with the tribe. But as soon as the explorers left, the Arumbayas discovered that a sacred stone had disappeared, which cured whoever touched it of snake-bite. Lopez, a Mestizo interpreter to the explorers, had stolen it. The Arumbayas were furious and pursued Walker's expedition, massacring almost all the explorers. Walker himself managed to escape with the idol while a wounded Lopez barely got himself out of the jungle. Tintin believes that Lopez hid the diamond in the idol so that he could retrieve the stone later.

Tintin leaves the Arumbayas only to come across Alonzo and Ramon who have deserted from the San Theodoran Army after they were drafted during the war with Nuevo-Rico. Realizing he lied to them before, they again try to force him to reveal the location of the idol. However, Tintin manages to capture them. In Alonzo's wallet he finds a note signed by Lopez which confirms that the diamond is in the idol. The note once belonged to Rodrigo Tortilla, the man who originally stole the idol from the museum and was later murdered by Ramon and Alonzo. How Tortilla is connected to Lopez is not revealed. Alonzo and Ramon later escape from Tintin.

Tintin and Snowy have reached a dead end so they return home, where they hear the news that San Theodoros has made peace with Nuevo-Rico, and the oil companies' machinations went for nothing because there was no oil after all. Then Tintin is surprised to find copies of the idol, with a broken ear, being sold in numerous shops. They go to the factory that produces them and meet Balthazar's brother, who had found the idol among his late brother's affairs. However he has sold the original idol to a wealthy American called Samuel Goldbarr, who has left for America. Ramon and Alonzo have already asked him. Using a plane Tintin manages to catch up with the ship, only to find that Alonzo and Ramon are already aboard and have finally got hold of the idol. During the confrontation the idol falls and breaks, revealing the diamond. All three of them try to save it, but it falls into the ocean and they fall into the ocean after it while fighting. Tintin is saved by the crew. However, Alonzo and Ramon drown (and are subsequently shown in one panel being pulled by little winged devils to Hell. However it is speculated this might be an imaginary sequence by Tintin or a hallucination).

The diamond has been lost to the ocean. Tintin tells Mr Goldbarr the idol is stolen property and he agrees it should be returned. The original idol is glued and tied back together and returned to the museum.

Politics

*The Broken Ear* is set in a fictional South American dictatorship, San Theodoros. However, it uses this setting to depict political issues that were important in the 1930s.

The mutually disastrous conflict between San Theodoros and the neighbouring state of Nuevo-Rico is called the "Gran Chapo War", a reference to the Gran Chaco War of 1932 to 1935 between Bolivia and Paraguay ("Gran Chapo" is a pun on the French term "grand chapeau", meaning "big hat"). Oil companies born from the Standard Oil and the Shell Oil company provoked that war (the Standard-derived companies backing Bolivia, Shell backing Paraguay) in order to get their hands on prospected oil fields. This view is reflected in the shady businessman Trickler who tries to bribe Tintin and, when that fails, resorts to attempted murder and false evidence to get rid of him. In another parallel, the Chapo plains, just like the real Chaco, turn out not to have oil after all.

The arms dealer Basil Bazarov, who sells weapons to both sides, is based on the real life Basil Zaharoff. In the English translation, he works for 'Korrup Arms', a pun on 'corrupt', but also on Krupp, the German arms manufacturers. When a member of an airport groundcrew remarks that Bazarov has a private plane it is no idle comment. Air travel in the 1930s was in its infancy and extremely expensive and only the very wealthy (such as an
arms dealer like Bazarov) could have afforded such a luxury as their own aircraft.

**Fictional languages**

In the original French edition, Hergé made up an artificial language for the Arumbaya tribe and their sworn enemies, the Rumbabas, based on Marols or Marollien, a Flemish dialect spoken in the city of Brussels. Although Hergé was Francophone, he may have heard this dialect from his grandmother.

For the 1947 English-language edition, the translators made use of an accurate phonetic transcription of the London Cockney dialect, transmogrified into a Native South American-looking language by an exotic-looking orthography and scattered apostrophes. Ridgewell is the only living white man who is able to speak this lingo, and he acts as an interpreter. When one of the Rumbabas shows them three shrunken heads on sticks, the native comments, "Ahw wada lu'vali bahn chaco conats!" (p. 50 of the English-language edition), which means "Oh, what a lovely bunch of coconuts!" a reference to the popular 1944 song "I've Got a Lovely Bunch of Coconuts".

When the chief is asked about the Walker expedition he says: "Dabrah naidul? Oi, o! Slaika toljah. Datrai b'giv dabrah naidul ta'Walker. Ewaz anaizgi. Buttiz'h felaz tukahr presh usdjuel. Enefda Arumbayas ketchimdai lavis gutsfer gah'taz! Nomess in'h!" (The brown idol? Oy, oy! It's like i told ya. The tribe gave the brown idol to Walker. 'E was a nice guy. But 'is fellas took our precious jewel. And if the tribe catches 'im they'll 'ave 's guts for garters! No messin'!)

When Tintin is hit by a golf ball, Ridgewell shouts "Ai tolja tahitta ferlip inbaul intada oh'l! Andatdohn meenis ferlip ineer oh'l!" which means "I told ya to hit the flippin' ball into the 'ole! And that don't [sic] mean 'is flippin' ear-'ole!" (p. 52).

When the tribes are talking among themselves or addressing Snowy, they're translated into proper English. The dialect makes a brief reappearance in *Tintin and the Picaros*.

**1930s edition versus 1940s**

Although the original black-and-white edition published in the 1930s and the colour version of 1943 are very similar in many ways, there are some scenes from the original that were not included in the one most available today, especially in the first half of the adventure:

<table>
<thead>
<tr>
<th>Scene</th>
<th>1930s edition</th>
<th>1940s edition</th>
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<tr>
<td>Tintin takes a bath while listening to the news on the radio.</td>
<td>The news begins with a report on the Italian invasion of Abyssinia. The newscaster reads out two conflicting reports in which the Italians and the Abyssinians both claim a major victory over each other.</td>
<td>The newscaster goes straight on to the theft of the idol from the museum.</td>
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<td>Tintin reads about the idol in a book which includes an illustration of an Arumbaya. He then sees that Snowy has fallen asleep and decides to retire himself.</td>
<td>That night Tintin dreams that an Arumbaya slips into his bedroom and fires a dart at him through a blow-pipe. Tintin wakes up to find that he was bitten by a mosquito.</td>
<td>Tintin's sleep is peaceful, but the nightmare of a South American native stalking a Westerner in a bedroom was reused in <em>The Seven Crystal Balls</em>.</td>
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<td>After Perez and Ramon are arrested on board the ship and taken ashore, Tintin receives a letter asking him to come ashore as well.</td>
<td>When the steward of the <em>Ville de Lyon</em> brings Tintin the message he is more drunk than usual, though he denies it to the captain. He feels guilty over the fact that it was he who unwittingly provided Perez and Ramon with the clue they needed to find and murder Tortilla. He's even shown drinking straight from the bottle.</td>
<td>The steward appears to be quite sober, in spite of his red nose.</td>
</tr>
<tr>
<td>Trickler decides to have Tintin killed and contacts a man who arranges for a third party to carry out the murder.</td>
<td>Pablo is the name of the contact while the hitman is named as Juan Paolino, the &quot;Terror of Las Dolicos&quot; and the best shot in the country.</td>
<td>The contact is renamed Rodriguez and it is the hitman who is called Pablo.</td>
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<td>Trickler's hitman and Ramon both simultaneously try, and fail, to kill Tintin. Tintin captures the hitman who begs for mercy.</td>
<td>Paolino denies knowing anything on who hired him. This, it has to be said, is the rule in such a business.</td>
<td>Pablo confirms that he was hired by Rodriguez who works for Trickler.</td>
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<td>When Tintin is framed for espionage and jailed, Trickler's former hitman and his gang break him out and give him a car with which to reach the border.</td>
<td>Tintin, on being told that his rescuer Paolino is staying in the city, insists on staying as well, but is talked out of it on the basis that he'd be recaptured the next day.</td>
<td>Pablo simply tells Tintin that he has taken his precautions and Tintin does not argue.</td>
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### Alternative versions and adaptations

When serialized in the French magazine *Cœurs Vaillants*, the story was retitled *Tintin chez les Arumbayas* (*Tintin meets the Arumbayas*).

In the animated series, Rodrigo Tortilla is removed, and replaced with Lopez, who is a former cellmate of Ramon and Alonso. Tintin saves Ramon and Alonso — while they drown in the comic (and are depicted as being taken to Hell by little winged devils). Also the whole sub-plot involving the war between San Theodoros and Nuevo Rico over the oil fields is absent. In the original, the Arumbaya artifact was referred to as the "fetish", but because of the sexual connotations of the word 'fetish', it is replaced with 'idol'.

### Continuation

The struggle for power between Generals Alcazar and Tapioca was referred to in other stories like *The Seven Crystal Balls* and *The Red Sea Sharks*. Tintin himself would return to San Theodoros for another instalment of the feud in *Tintin and the Picaros*.

### External links

- Tintin and the Broken Ear [1] Official Website
- The Broken Ear [2] at Tintinologist.org

### References

**The Black Island**

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*The Black Island* (French: *L'Île Noire*) is the seventh of *The Adventures of Tintin*, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as the hero. It was first published in the newspaper supplement *Le Petit Vingtième* in the late 1930s and subsequently in a black-and-white album. Two more versions of the story were published in 1943 and 1966.

In France it was first published in 1937 in the magazine *Coeurs Vaillants* as *Le Mystère de l'avion gris* (*The Mystery of the Grey Plane*).

The book is known for Snowy's repeated misbehavior and heroism. This is the only book in which Tintin physically disciplines Snowy. Snowy plays a major role in the plot also, both good and bad.
Plot

While walking in the Belgian countryside Tintin sees an airplane making an emergency landing. He goes to help and notices that it does not have a registration number on it. As he approaches the plane he is shot by the pilot. Tintin recovers at a hospital where police detectives Thomson and Thompson inform him that a similar plane has crashed in a field in Sussex, England. Tintin decides to investigate for himself.

Tintin takes a train from Brussels to the coast in order to board the ferry from Ostend to Dover, England. During the journey he is framed for the assault and robbery of a fellow passenger (who is in fact part of the mysterious criminal gang Tintin has inadvertently stumbled upon). Thompson and Thomson arrest Tintin, but he escapes by handcuffing them to each other while they are asleep.

Arriving in England, Tintin is kidnapped by the same men who framed him. They take him to a clifftop, intending to make him jump off it, but Tintin escapes with Snowy’s help. His investigations lead him to Dr. J.W. Müller who, with his chauffeur Ivan, is part of a gang of money counterfeiters, led by Puschov, the so-called victim on the train.

Tintin’s pursuit of Müller and Ivan results in a plane crash in rural Scotland, where a friendly farmer gives him a kilt to wear. He visits the pub in the coastal village of Kiltoch, where he is told strange stories about the Black Island, where an evil beast is said to roam, killing humans. Tintin buys a boat from a villager and heads for the island, where he is almost killed by a gorilla named Ranko and finds his boat missing. Stranded on the island, Tintin discovers that it is the hideout of the gang of counterfeiters led by Puschov and Müller.

Tintin temporarily manages to subdue the gang (they free themselves shortly afterwards) and calls the police on their radio signaling device after watching Thompson and Thomson win an air show race on a television set (though they didn’t mean to). After a desperate holding-out action (in which Ranko’s arm is broken), the gang is captured and Tintin returns to mainland Kiltoch, but the media and press do not stay very long after Ranko appears. The gang is jailed, the now submissive Ranko is placed in a Glasgow zoo, and Tintin decides to return home via a plane trip, which Thompson and Thomson, who have reconciled with Tintin, turn down due to their previous harrowing experience.

Publication history

The Black Island is the only Tintin story to have had three major different editions published in French: 1937, 1943 and 1966.[1]

First version, 1937–1938

The Black Island first appeared in black-and-white installments in the newspaper supplement Le Petit Vingtième between 15 April 1937 and 16 June 1938. It was then published in book form.

This version contains several scenes that were deleted or altered in later editions. These included:

- Tintin taking the Brussels to London train and referring to Ostend as the port from which he will take the ferry. Specific references to Belgium as Tintin’s country of residence were taken out of the later editions of his adventures; in the 1966 edition the train is from Cologne to London via Brussels.

- In the cliff top incident Tintin chases Puschov and his associate back to the car only to come under fire by Ivan who is armed with an automatic rifle. Tintin ducks for cover. (In the later editions, this was replaced by Tintin tripping over a stone and no sign of Ivan.)

- When Tintin finds the airmen's clothes hidden in a tree, he notices bloodstains on one of the leather suits and believes one of them was injured during the crash landing. He thinks this will be a helpful clue, but the injured crewman is not referred to in the rest of the story.

- Ivan and Müller are shown leaving the hijacked locomotive after knocking out the two-man crew. Ivan wonders where they are, but Müller assures him that he knows the country like the back of his hand.
Second version, 1943

In 1943, a colourised version of the book was published. It was similar to the previous one, but there were some changes, the most notable being the deletion or alteration of the scenes noted above. In addition, some of the panels were cropped or even expanded to make the story fit the 62-page limit that was required due to wartime paper shortages (the original version had spanned 120 pages with the panels twice the size of the 62-page edition).

As in the original black-and-white edition, the opening panel has a newspaper report with a crude "photo" of Tintin and Snowy walking in the countryside. Next to it is a report from London of which only a few words can be made out: they include references to an island.

Third version, 1966

When *The Black Island* came to be published in English in 1966, Hergé's British publishers, Methuen, decided that the book did not portray Great Britain accurately enough, and Hergé was asked to rework it completely, updating it to the 1960s. The resulting book is the version most commonly available today.

Hergé's assistant, Bob de Moor was sent to Britain to gather material and take photos of various locations. He even obtained a uniform of the Scottish police. The police officers with whom Tintin is shown posing with were given more Scottish-sounding names. The original versions had Officers Edwards, Johnson, Wright and O'Rally. These were changed to McGregor, Stewart, Robertson and Macleod.

Another change was less accurate: in the original versions, Tintin and Snowy travel on a Johnnie Walker tanker train, a real brand of whisky from Scotland; this was changed to Loch Lomond, which was to be a prominent brand in *Tintin and the Picaros*.

The story was updated from the 1930s to the 1960s: the cars and aircraft became contemporary 1960s models; fire hoses manually pulled by firemen were replaced with a Dennis fire engine; the counterfeited 1 pound notes were updated to 5 pound notes, and the 50 French francs to 100.

The LNER V2 steam engine that is hijacked by Müller and Ivan is replaced by a BR Class D16 diesel, and the steam engine (possibly a LNER V1) that is pulling the goods train that Tintin jumps on is replaced by BR Class 42 diesel.

Much of this work was done by de Moor, with Roger Leloup working on the aircraft. In keeping with Hergé's current style, the panels had more detailed backgrounds, such as the landscape of the countryside and the inside of Müller's residence. Other changes included the darkening of Tintin's hair colour and his brown suit being changed to his iconic blue sweater and plus fours. The other characters' clothing was updated.

The 1966 version also toned down the violence. Although guns remained in the 1966 version their presence was reduced compared to the previous editions: in the previous versions Tintin was shown armed when running in the panel prior to climbing the tree from which he tries to jump onto Müller's car; the police were also shown armed while confronting the gang at the castle.

Some of Snowy's injuries, either from Tintin's doing or by accident, were removed: in the originals Tintin grabbed hold of Snowy's ears while jumping onto a passing truck and Snowy fell on his face when they got off to examine Müller's crashed car. This was replaced by Tintin simply hitching a ride on an MG 1100.

Another change brought in minor characters from the recently-published *The Castafiore Emerald* (1963): journalist Christopher Willoughby-Drupe is shown interviewing the old man in the pub, while his colleague Marco Rizotto is in the crowd receiving Tintin.

Critics attacked this updated version, claiming that the story lost a lot of its charm as a result.
Cartoon version 1960s

*The Black Island* is one of the books in the franchise that got adapted for the 1960s TV series *Hergé's Adventures of Tintin*. However, this adaptation changed the story significantly. Most obvious is the presence of Captain Haddock and Professor Calculus, neither of whom had appeared in the books yet. Also, Dr. Müller is drawn differently in the TV version than in the book. The ferry and train early in the book are replaced with an airliner. Although the VHS edition of this episode uses the book's cover (showing Tintin in a kilt and tam), Tintin stays in his normal attire during the entire episode, since his airplane does not crash upon his landing in Scotland.

Cartoon version 1991

In the cartoon version the story is shorter, and there are some other changes in the story.

- Ivan is portrayed as Puschov's assistant.
- Instead of the electric powered train Tintin took in Britain in the book, Tintin took a steam powered train in the cartoon.

Locations

Bishop's Stortford is the station where Tintin leaps onto a passing train during his pursuit of Ivan and Muller; and Castlebay and Kisimul Castle were the locations of Kiltoch and Ben More Castle.\(^5\)\(^6\)

Contemporary connections

When *The Black Island* was originally published in *Le Petit Vingtième* in 1937, many aspects of the story reflected popular movies of the time, such as Alfred Hitchcock's *The Thirty-Nine Steps* (an innocent man on the run from the police pursues the real crooks to Scotland) and *King Kong* (Ranko the gorilla).\(^3\)

While talking to the old local in the pub, Tintin mentions the Loch Ness Monster which had been the subject of recent newspaper reports: the famous "Surgeon's photo" of the monster by Robert Kenneth Wilson had been published in newspapers some three years earlier.

The gang that Tintin confronts is made up of a wide variety of figures:

- The unnamed moustached associate of Wronzoff (or Puschov in the English version) could pass off as a typical cockney crook, similar to Flash Harry of St. Trinian's or Walker of *Dad's Army*.
- The name Ivan suggests that Müller's chauffeur is a White Russian, exiled by the Bolshevik Revolution.
- The name Dr. J.W. Müller implies that the character is a German. Some have suggested that the 1930s version of Müller is a Nazi German secret agent out to destabilise the British economy. It has been suggested that Müller was based on the adventurer Georg Bell, who was an associate of Nazi leader Ernst Röhm, and was involved in a counterfeiting operation against the Russian Ruble.\(^3\)

On 19 March 2010, the British TV network Channel 4 broadcasted a documentary entitled *Dom Joly and The Black Island* in which the comedian Dom Joly re-enacted the story, with him acting as Tintin.
References

[5] Dom Joly and the Black Island, broadcast by Channel 4 on 19 March 2010

External links

- The Black Island (http://us.tintin.com/adventures/the-black-island/) Official Website
- The Black Island (http://www.tintinologist.org/guides/books/07blackisland.html) at Tintinologist.org
- the black island book (http://www.tintinbook.com)
King Ottokar's Sceptre

King Ottokar's Sceptre (French: Le Sceptre d'Ottokar) is the eighth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring the young reporter Tintin. It was first serialized as a black-and-white comic strip in Le Petit Vingtième on 4 August 1938. A new colour version was drawn and published in 1947. This is the only Tintin adventure that can be safely classified as a locked room mystery.

Synopsis

Tintin finds a lost briefcase and returns it to the owner, Professor Hector Alembick, who is a sigillographer, an expert on seals (as in the sort used to make state documents official). He shows Tintin his collection of seals, including one which belonged to the Syldavian King Ottokar IV. Tintin then discovers that he and Alembick are under surveillance by some strange men. Tintin's flat is even bombed in an attempt to kill him. Suspecting a Syldavian connection, Tintin offers to accompany Alembick to Syldavia via Frankfurt and Prague for research.

On the plane Tintin begins to suspect his companion. The Alembick travelling with him does not smoke and doesn't seem to need the spectacles he wears – to the point that he can make out a pretty pattern made by the sheep in a field that the plane passed over – while the Alembick he first met did smoke and had poor eyesight. During a layover, Tintin fakes a fall and grabs Alembick's beard, thinking it is false and Alembick is an imposter. However, the beard proves to be real and Tintin decides to let the matter drop, assuming that Alembick simply gave up smoking and is
better at long distances than close-up- but then, while flying over Syldavia, it is the pilot of the plane who opens a trap door and Tintin drops out, landing in a haywagon.

Tintin has a hunch that a plot is afoot to steal the sceptre of King Ottokar IV. In Syldavia, the reigning King must possess the sceptre to rule or he will be forced to abdicate, a tradition established after a past king used the sceptre to defeat a would-be assassin. Every year he rides in a parade during St. Vladimir's Day carrying it, while the people sing the national anthem. Tintin succeeds in warning the reigning King Muskar XII, despite the efforts of the conspirators. He and the King rush to the royal treasure room to find Alembick, the royal photographer and some guards unconscious and the sceptre missing.

Tintin's friends Thomson and Thompson are summoned to investigate but their theory on how the sceptre was stolen – the thief throwing the sceptre through the iron bars over the window – proves to be inaccurate. Later on, Tintin notices a spring cannon in a toy shop and this gives him the clue. Professor Alembick had asked for some photographs to be taken of the sceptre, but the camera was a spring cannon in disguise, which allowed him to 'shoot' the sceptre out of the castle through the window bars into a nearby forest.

Searching the forest, Tintin spots the sceptre being found by agents of the neighbouring country, Borduria. Following them all the way to the border, he wrestles the sceptre from them. In the wallet of one of the thieves he discovers papers that show that the theft of the sceptre was just part of a major plan for a takeover of Syldavia by their long-time political rival, Borduria.

Tintin steals a Me-109 from a Bordurian airfield (whose squadron is being kept ready to take part in the envisioned invasion of Syldavia) to fly it back to the King in time. He is shot down by the Syldavians who have naturally opened fire on an enemy aircraft violating their airspace. He manages to make the rest of the journey by foot.

Meanwhile the Interior Minister informs the King that rumours have been spreading that the sceptre has been stolen and that there have been riots against local Bordurian businesses, acts which would justify a Bordurian takeover of the country. The King is about to abdicate when Snowy runs in with the sceptre (which had fallen out of Tintin's pocket).

Tintin then gives the King the papers he took from the man who stole the sceptre. They prove that the plot was masterminded by Müsstler, leader of the Zyldav Zentral Revolutzionär Komitzät, a political organisation. The King takes action by having Müsstler and his associates arrested and the army mobilised along the Bordurian frontier. In response, the Bordurian leader pulls his own troops back from the border.

The next day is St. Vladimir's Day and Tintin is made a Knight of the Order of the Golden Pelican, the first non-Syldavian to receive such an honour. Further inquiries by the authorities reveal that Professor Alembick is one of a pair of identical twins: Hector Alembick was kidnapped and replaced with his brother Alfred who left for Syldavia in his place.

Tintin and Snowy return home by a flying boat with Thomson and Thompson, who suffer momentary panic when the aircraft appears to be falling into the sea at the end of the flight. The reader is treated to a rare “wink to the camera” from Tintin, who points out their error, and they laugh about it so much that they do indeed fall into the sea as they disembark.
Politics

Like earlier stories such as *The Blue Lotus*, *Tintin in the Land of the Soviets* and *The Broken Ear*, *King Ottokar's Sceptre* had a political subtext. The theft of the Sceptre is just part of a plot by Borduria to plunge Syldavia into a major political crisis and clear the way for a foreign invasion.

Written in 1938, the story could have been influenced by the Anschluss of Austria by Nazi Germany in 1938. The unseen leader of the conspiracy is called Müsstler, a blend of Benito Mussolini and Adolf Hitler. Müsstler is the head of the Iron Guard. The name implies that it is 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. In fact the year the repression of the Iron Guard commenced was 1938, the year *King Ottokar's Sceptre* was first serialised. The leader of the Iron Guard, Codreanu, was executed 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.

The German censors did not obstruct the book during the occupation of Belgium during World War II. This could be because there were frequent schemes, plots, wars and coups in the history of the Balkans, many of which had native fascist movements or governments during the 1930s, and it was not clear that Hergé was specifically targeting National Socialist Germany. Moreover, as discussed above, Germany supported the authoritarian regime in Romania under the aegis of a King, a regime that actually violently repressed the Romanian Iron Guard.

Publication history

This adventure was originally published under the name *Tintin en Syldavie* ("Tintin in Syldavia") and appeared in black-and-white in the newspaper supplement *Le Petit Vingtième* between 1938 and 1939.

The story was redrawn and colourised in 1947. For this edition, Hergé was assisted by Edgar Pierre Jacobs, a highly-regarded artist in his own right. Jacobs is credited with much of the Balkan feel of the new edition.

In terms of the plot and appearance of the characters, the two editions are generally similar. The principal aesthetic difference, aside from the colour, is that the backgrounds in the 1938–39 edition were generally blank, whereas in 1947 the streets of the towns, the countryside and the interior of the flats and palaces are more detailed.

Other changes affected the appearance of the Sylavian court. In the 1938 version, the Royal Guards are dressed like British Beefeaters; the 1947 version has them dressed in a more Balkan-like uniform. In 1939, Tintin is knighted while dressed in his raincoat, and a tear comes to his eye when he receives his medal in a ceremony which, aside from the Queen, is attended only by men; in 1947, he wears a suit, shows embarrassment but no tears, there are ladies attending, and there are also caricatures of Hergé and Jacobs in uniform, along with a number of colleagues and relatives.\[1\]

All the aircraft featured in the book are carefully drawn from real contemporary designs.\[2\] In the 1939 version, the plane Tintin uses to escape from Borduria, seems to resemble a Heinkel He 118. However, in the 1947 version, the Heinkels are replaced by the more famous Messerschmitt Bf 109s.
Connections with other Tintin books

Although the twin detectives had first appeared in *Cigars of the Pharaoh* in 1934 and had featured in the three adventures that followed, they were not given actual names until the 1938-9 *King Ottokar's Sceptre* when Tintin introduces them by name to Almbick at the airport.

Two recurring Tintin characters are introduced in *King Ottokar's Sceptre*: Bianca Castafiore, and Colonel Boris, who was to re-appear under the name of Jorgen in *Destination Moon* and its sequel *Explorers on the Moon*.

Syldavian language

Like many of the fictional languages in the *Tintin* books, the Syldavian language is based on the slang of the Marolliens, the people of the working class quarter of Brussels, with the addition of some s and z sounds to make it sound more Slavic. For example, the Syldavian motto, "Eih bennek, eih blavek", means "If you gather thistles, expect prickles" according to the book, but the 'Syldavian' words in fact resemble Marollien dialect for "Here I am, here I stay."[3]

Adaptations

A semi-animated film based on the book was released in 1956, produced by the company Belvision, who would later produce the first Tintin television series, *Herge's Adventures of Tintin*. The film was produced by Karel Van Millegham and Anne-Marie Ullmann.

The 1990s *Adventures of Tintin* animated series changed the story. There is no 'Anchluss' aspect whatsoever, although it is clear that those scheming to steal the sceptre are based in a neighbouring state, as that is where they attempt to flee once they have it in their possession. Also, the Alemback twin who smokes becomes the bad one of the two.

Minor errors

The brochure on Syldavia read by Tintin states that Syldavia, along with the rest of the Balkans, was invaded by the Turks in the 10th century. As the Turks were not to invade the Balkans until the second half of the 14th century, this seems improbable.

While sheltering from a rain storm in the entrance of a museum, Snowy steals a bone from a *Diplodocus*, a "Giganticus" bone. Although the genus (*Diplodocus*) exists, the species (*giganticus*) does not. It might have been written that way for amusement.

In Borduria, Tintin steals a Bf 109 but eventually has to bail out when the Syldavians shoot him down. In the panel where Tintin struggles to get out of the burning plane, the canopy slides back but in fact the canopy of a Bf 109 opens like a lid.
References


External links

- King Ottokar's Sceptre (http://us.tintin.com/adventures/king-ottokars-sceptre/) Official Website
- Hergé's Syldavian: A grammar (http://www.zompist.com/sylavian.html) by Mark Rosenfelder
- King Ottokar's Sceptre (http://www.tintinologist.org/guides/books/08king.html) at Tintinologist.org
- King Ottokar's Sceptre (http://tintin.wikia.com/wiki/King_Ottokar's_Sceptre) at Tintin wiki
The Crab with the Golden Claws

The Crab with the Golden Claws (Le Crabe aux pinces d'or) is the ninth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. It is also the first to feature Tintin's longtime friend, Captain Haddock.

Synopsis

Tintin is informed by the Thompsons 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 talking to him leads Tintin to a ship called Karaboudjan, where he is abducted by a syndicate of criminals who have been hiding 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. He leaves him 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, as Tintin is thought by Allan to have climbed out of the porthole. The Mate finds Jumbo tied to a chair and gagged. Escaping the ship in a lifeboat in an attempt to reach Spain, they are attacked by a seaplane. They hijack the plane and tie up the pilots, but a storm and Haddock's drunken behaviour causes them to crash-land in the Sahara.
After trekking across the desert, Tintin and Haddock reach a Moroccan port, but the Captain is kidnapped by members of his old crew. Tintin tracks them down and saves the Captain, but they both become intoxicated by the fumes from wine barrels breached in a shootout with the villains. Upon sobering up, Tintin discovers the necklace with the Crab with the 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. After capturing Allan, the gang is put behind bars.

**Publication**

*The Crab with the Golden Claws* was first published in serial comic strip form in 1941. The story was written after Hergé had been forced to abandon his previous story, *Land of Black Gold*, also set in the desert, when Nazi Germany took over Belgium. After the invasion, publication of *Le Petit Vingtième*, the children's newspaper supplement that had published his previous Tintin adventures, was stopped and Hergé had to look for another means of publication. In addition, *Land of Black Gold* featured controversial political matter, depicting the conflicts between Jews, Arabs and the British troops in the British Mandate of Palestine. Hergé was asked by the newspaper *Le Soir* to create a weekly supplement, similar to that of *Le Petit Vingtième*, called *Le Soir Jeunesse*, and he began work on a new story about the less controversial subject of drug smuggling. *The Crab With the Golden Claws* appeared for the first time on 17 October 1940, and every week Hergé published two full pages. But the supplement disappeared again after 3 September 1941, due to paper shortage during World War II, when only 98 pages had appeared. The interruption continued until 23 September 1941, when Hergé and Tintin got a daily strip in *Le Soir*. It continued for 24 days until the story was finished on 18 October. This meant a major change in the method of working of Hergé, with a daily instead of a weekly publication, and a consequent rethinking of the layout of the comic and the rhythm of the storytelling. This version was republished as an album in 1941.

The strip was completely reedited and colourized for publication as an album in 1943. The appearance of four whole-page panels at arbitrary places thoughout the album is the result of the original black & white album not having enough material to fit the required 62 page format of the colour albums.

In the 1960s, the book was published in America with a number of changes. In the original, the sailor Tintin leaves bound and gagged in Captain Haddock's cabin, and the man who beats Haddock in the cellar, are black Africans. These were changed in the 1960s to a white sailor and an Arab due to objections by American publishers of having blacks and whites mixing together.[1] However, Haddock still refers to the man who beat him as a "Negro" in the English version. Also at the request of the Americans, scenes of Haddock drinking directly from the bottles of whisky on the lifeboat and the plane were taken out.[2]

In an interview, Hergé sarcastically stated that these moves were "justified" because "Everyone knows that Americans never drink whisky(!)" and "that there are no blacks in America(!)."[3]

**Adaptations**

**Cinematic**

*Stop motion animated film, 1947*

*The Crab with the Golden Claws* was adapted into a stop motion-animated feature film of the same name in 1947, produced by Wilfried Bouchery for Films Claude Misonne. It was the first ever film adaptation of Tintin and reproduces the story of the original comic almost exactly. 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. All of the equipment was seized and a copy of the film is currently stored at Belgium's Cinémathèque Royale.
Motion capture film, 2011
A motion capture film titled *The Adventures of Tintin: Secret of the Unicorn* directed by Steven Spielberg and produced by Peter Jackson was released in the US on 21 December 2011. The film was released in Europe at the end of October 2011. Parts of the story are taken from *The Crab with the Golden Claws*.

A video-game tie-in to the movie has been announced at E3, 6 June with an unknown game release date.

Television

Belvision animation, 1957
In 1957, the animation company Belvision 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 Michel Greg, himself a well known comic book writer and illustrator who in later years would become editor-in-chief of the *Journal De Tintin*.[4]

Ellipse/Nelvana animation, 1991
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, *The Crab with the Golden Claws* was the seventh story to be produced into the series, with the story spanning two episodes. 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.[5]

In popular culture

In The Simpsons episode *In the Name of the Grandfather* Lisa Simpson mentions Ireland is on the forefront of Europe's "tech-boom". Bart Simpson mockingly adds: "In your face, Belgium!", whereupon Marge threatens Bart with the words: "Bart! If you hate Belgium so much, maybe I should take your Tintins away!" This scares Bart, who clutches a copy of the album *"The Crab with the Golden Claws"*, promising he'll be good.[6]

References


External links

- The Crab with the Golden Claws (http://us.tintin.com/adventures/the-crab-with-the-golden-claws/) Official Website
- The Crab with the Golden Claws (http://www.tintinologist.org/guides/books/09crab.html) at Tintinologist.org
**The Shooting Star**

*The Shooting Star* (French: *L'Étoile mystérieuse*) is the tenth of *The Adventures of Tintin*, a series of classic comic-strip books that were written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

*The Shooting Star* was first serialized in the newspaper *Le Soir* in black and white in 1941, and was subsequently published in a colour album in 1942.

**Synopsis**

One particularly hot evening Tintin is out walking with his dog Snowy. Tintin then notices an extra star in the Great Bear. When he reaches home, he calls the observatory. They say that they have the phenomenon under observation and hang up. From his window, Tintin sees that the star is getting bigger every minute. He walks to the observatory and, after some trouble, gets inside. He meets a man called Philippulus who proclaims himself to be a prophet and tells him that "It is a Judgement! Woe!" Puzzled, Tintin proceeds to the main room with the giant telescope. There he meets the director of the observatory, Professor Decimus Phostle, who explains that the extra star is a meteor, a vast ball of fire making its way towards Earth, which will cause the end of the world tomorrow morning.

In the end, however, the shooting star does not collide with the Earth, but passes by it. A piece of it, a meteorite, lands in the Arctic Ocean, causing an earthquake that lasts a mere few seconds. After an analysis of a spectroscopic photo of the meteorite, Phostle deduces that it is composed of an entirely new metal. He names this metal "Phostlite".
but is dismayed to discover that the meteorite has landed in the sea and therefore, presumably, is lost. Tintin, however, realises that the meteorite could be protruding above the surface of the water. The Professor is persuaded to organise an expedition to find the metal and to retrieve a sample of it for further research. The expedition consists of leading scientists, as well as Tintin, Snowy and their friend, the alcoholic Captain Haddock (ironically serving as president of the Society for Sober Sailors), aboard the trawler *Aurora*.

However, 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 be the first to land on the meteorite. Bohlwinkel attempts to sabotage the *Aurora* expedition by getting a henchman to 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 his ship out of the way. Further setbacks occur at the Icelandic port of Akureyri, when Captain Haddock is informed that there is no fuel available. He is furious, but then 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 of them 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.

Coming close to catching the *Peary*, the *Aurora* then receives an indistinct distress call from another ship and has to turn round in order to help. Inquiries by Tintin lead him to realise that the distress signal is a fake designed to further delay them. Resuming the journey, they then intercept a cable announcing that the *Peary* expedition has reached the meteorite but not actually claimed it yet. Tintin uses the ship's seaplane to parachute on to the meteorite and plant the expedition flag, beating the crew of the *Peary* by seconds. The *Aurora* expedition has won the race.

Tintin makes camp while the ship's over-exerted engines are repaired. The next day he discovers the remarkable properties of Phostlite: his apple core instantly grows into an enormous tree full of oversized apples, and a maggot turns into a massive butterfly. Tintin is menaced by a giant spider and huge, exploding mushrooms before rescue arrives. Then a sudden seawake shakes the meteorite to its core; the young reporter and Snowy retrieve a rock sample and jump to safety as the meteorite sinks into the sea.

The triumphant expedition's return is reported on the radio. Bohlwinkel listens at first in frustrated silence, but then gets concerned at the news that law enforcement agencies are closing in on him over his attempts at destroying and delaying the *Aurora*. Back on the ship itself, as they prepare to dock, the Captain announces that they are short on one vital commodity—whisky.

**Publication**

*The Shooting Star* was first published in serial form in the newspaper *Le Soir* in black and white in 1941. It was subsequently published in a colour album in 1942, the first Tintin album to be in colour. It was also the first Tintin story that was restricted from the start to what would become the standard fixed length of 62 pages. The previous stories had all been about 110 pages long in their original incarnations due to the size of the panels.

The original version had some significant differences from later editions; for example the rival expedition is from the United States. There are also villainous Jewish characters which led to charges of anti-Semitism against Hergé: when the end of the world is announced, two stereotypical Jewish men are seen hoping that the disaster will mean they do not have to pay off their creditors. In addition, the main villain of the piece is an American financier with a Jewish name, Blumenstein.

The two Jewish debtors were removed when the story was published in book form. In post-war editions of the book, the villains hail from the fictional country of São Rico, and Blumenstein's name becomes Bohlwinkel, a name less immediately identifiable as Jewish. Despite these changes, traces of the original version remain: the Sao Rican ships still have American names (the *Peary* and the *Kentucky Star*) and Tintin uses a World War II Arado 196 German reconnaissance aircraft.
Finally, references to God were removed from the English language version to avoid offending the church. In the original French, in the scene depicting Philippulus at the top of the ship’s mast, Captain Haddock claims that he is the only master of the ship after God and orders Philippulus to climb down. But Philippulus rejects this by claiming it is he who is the only master after God. Tintin also claims to be the voice of God the Holy Father when he uses the megaphone to tell Philippulus to climb back down.

**Points of interest**

- The atmosphere of doom and foreboding that occupies the early part of the story very much conveys the feelings of the time, when World War II was still at its height.\[1\]
- When Phostle announces the discovery of Phostlite he decides to celebrate with a packet of bulls-eyes, a rather odd way of celebrating a discovery of this importance. As well as the humour, it may be a reflection on the fact that most foodstuffs were rationed during the war.
- Philippulus the Prophet drops Tintin's suitcase on the head of Professor Paul Cantonneau, a member of the expedition. Cantonneau was to reappear as one of the victims of *The Seven Crystal Balls*, which explains how he and Tintin know each other in that adventure.
- Thomson and Thompson only appear in one panel in this adventure, as they make their way to the docks to see the Aurora off. Also in the same panel are Quick & Flupke, fans of Tintin (who had also appeared in the opening panel of *Tintin in the Congo*).
- In most of the Tintin books involving sea travel, Hergé was careful to obtain as much data concerning the ships involved in the adventure as possible. However, the Aurora was an entirely fictional vessel, and Hergé admitted later that it was probably unseaworthy.\[1\]
- The Swedish expedition member Eric Björgenskjöld (seen on the right of the panel in which Professor Phostle is given the flag to plant on the meteorite) physically resembles a real person: Auguste Piccard, who was Hergé's inspiration for Professor Calculus.\[2\]
- The seaplane pilot who flies Tintin to the meteorite and back is nameless, but after WWII he featured in a number of text articles in the newly-launched Tintin magazine. In these articles, Tintin would "interview" the pilot and Captain Haddock on technical details concerning aircraft and ships, from models to full-scale versions. The questions in the interviews were based on readers' letters. The technical aspects of balloons and planes were explained by the seaplane pilot who was given the name Major Wings and often lapsed into English. The rank of Major would imply an American USAF commission—which would be odd for a European-based expedition—but it might be noted that continental writers have often given Army ranks to officers of the British RAF regardless of the fact that it does not use such a system. The comic book hero Colonel Clifton, who is retired from the RAF, is an example of this—his proper rank would be that of Group Captain.
- This book features a brief appearance of the Sirius (in Captain Chester's scenes), which is later used as the expedition vessel in *Red Rackham's Treasure*. The version of Sirius shown here looks somewhat different from its depiction in the later album.
- Tintin, who had disapproved of Captain Haddock's drinking in *The Crab with the Golden Claws*, actually gets him to drink alcohol in order to make him more co-operative—he would use the same tactic in *The Red Sea Sharks* and *Tintin in Tibet*.
- Although Hergé removed the ship's identity in the latest version, an American flag is still left at the "Peary" It is shown on page 35 panel 8.
References


External links

- The Shooting Star (http://us.tintin.com/adventures/the-shooting-star/) Official Website
- The Shooting Star (http://www.tintinologist.org/guides/books/10shootingstar.html) at Tintinologist.org
The Secret of the Unicorn (in the original French, Le Secret de la Licorne) is the eleventh title in the comic book series The Adventures of Tintin, written and illustrated by Belgian cartoonist Hergé. Designed to be the first volume in a two-part story, the plot of The Secret of the Unicorn was continued in the twelfth Tintin adventure, Red Rackham's Treasure. The comic was serialised from 11 June 1942 through to 14 January 1943 in the Belgian newspaper Le Soir, before being published in book form later that year. Written in the midst of the Second World War, at a time when Belgium was occupied by Nazi Germany, The Secret of the Unicorn is the first book in the Adventures of Tintin to avoid political themes, instead focusing purely on an adventure story, and for this reason has been described as being the first book in Hergé's middle period. It is also known for being one of only two books in the series set entirely in Belgium.\(^1\)

The comic's plot 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. In order to unravel the riddle, Tintin and Haddock must obtain three identical models of Sir Francis' ship, the Unicorn, but discover that criminals are also after these model ships, and are willing to kill in order to obtain them.

Hergé heavily researched the background to his story, ensuring that the various ships, buildings, and other features illustrated in it were based upon real life counterparts. The Secret of the Unicorn would remain Hergé's favourite of his Tintin adventures until he wrote Tintin in Tibet (1960), which would replace it in his affections.\(^1\)\(^2\)

\(^1\) The comic...
has been adapted into various other media, including a radio series (1992), two animated television series, Belvision's *Hergé's Adventures of Tintin* (1959-63) and Nelvana's *The Adventures of Tintin* (1991), and the performance-capture 3D film produced by Peter Jackson and directed by Steven Spielberg, *The Adventures of Tintin* (2011).

**Synopsis**

Whilst browsing in a market in Brussels, Tintin purchases an old model ship which he wishes to give to his friend Captain Haddock as a gift. Two strangers, the model ship collector Ivan Ivanovitch Sakharine and a mysterious figure known as Barnaby, then unsuccessfully try to independently convince Tintin to sell the model to them. Returning with the model to his flat, Snowy knocks it over and its mainmast is broken. Repairing it, and showing the ship to Haddock, the latter is amazed that it is actually a model of the *Unicorn*, a 17th-century warship captained by his ancestor, Sir Francis Haddock. The model ship is subsequently stolen, and it is revealed that Sakharine owns an identical model of the *Unicorn*, although this is also soon stolen. Returning to his flat, Tintin discovers a rolled-up parchment hidden under furniture, on which is a part of a riddle that points to the location of treasure, and he realises that this must have been hidden in the mast of the model which Snowy had broken.

Informing Haddock about the riddle, the captain tells him of how Sir Francis Haddock battled with the pirate Red Rackham somewhere in the West Indies, before killing him in single combat and blowing up his ship. Haddock gets somewhat carried away in his telling of the story: destroying his flat while re-enacting the battle scenes.

Barnaby then turns up at Tintin's doorstep but is shot down by unknown assailants. 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 Sakharine's parchment, knowing that only with all three parchments can the location of the treasure be found for the following book *Red Rackham's treasure*. Tintin escapes from the Bird brothers' country estate, Marlinspike Hall, whilst the Captain arrives with the police officers Thompson and Thomson to arrest them. However, it is found that they do not have two of the parchments. These are found to have been stolen by Aristides Silk, a kleptomaniac specialising in wallet-snatching. As the pickpocket is cornered, his cache of stolen wallets is found, amongst which are the Bird Brothers' wallets containing the missing two parchments. By combining the three parchments, Tintin and Haddock discover the coordinates of the hidden treasure, and begin to plan for an expedition to find it. The story ends where it started, leading Tintin to the rest of the treasure.

**History**

**Influences**

To produce the varied backgrounds and other illustrations for *The Secret of the Unicorn*, Hergé drew on a much wider variety of pictorial sources, such as newspaper clippings, than he had done for any of the earlier Tintin adventures.\(^3\) He went to particular effort in order to depict the *Unicorn* as a historically accurate 17th century warship, studying the plans of naval vessels from that period which were found in the Naval Museum in Paris. As his primary influence for the fictional craft, he chose a ship named *Le Brillant* which had been constructed in Le Havre in 1690 by the shipwright Salicon and then decorated by Jean Bérain the Elder. He also however studied other vessels from the period, such as the *Le Soleil Royal*, *La Couronne*, *La Royale* and *Le Reale de France*, in order to better understand 17th century ship design. It was from the latter vessel that he gained a basis for his design for the *Unicorn's* jollyboat.\(^4\)[2] No ship named the *Unicorn* had ever been listed in the annals of the French navy, so Hergé instead took the name, and also figurehead, for Sir Francis Haddock's fictional vessel from a British frigate which had been active in the mid-18th century.\(^4\)[2]
Red Rackham and Sir Francis Haddock

There was a historic pirate with a similar name to Red Rackham, John Rackham, best known as the captain of the ship on which sailed the women pirates Anne Bonny and Mary Read. John Rackham was also known for his bright clothes.

Tintinologist Michael Farr believed that the introduction of Sir Francis Haddock (François de Haddoque in the original French) was what made the book "most remarkable" due to the fact that both visually and in his mannerisms, he is "scarcely distinguishable from the captain". By introducing the character, Hergé made Captain Haddock the only character in the series (with the exception of Jolyon Wagg, who would be introduced later) to have a family and an ancestry. By publishing the book, Hergé learned that there had actually been an Admiral Haddock who had served in the British navy during the late 17th and early 18th centuries: Sir Richard Haddock (1629–1715). This Haddock was in charge of the Royal James, the flagship 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 with his life 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. Historians have also highlighted the existence of another Captain Haddock who lived in this period, one who had commanded a fire-ship, the Anne and Christopher. It was recorded by David Ogg that this captain and his ship had got 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.

Marlinspike Hall

The name Moulinsart was an anagram of the real village of Sarmoulin.

Publication

Le Secret de La Licorne was initially serialised on a daily basis in the Belgian newspaper Le Soir from 11 June 1942, whilst the French newspaper Coeurs Vaillants began to subsequently serialise it from 19 March 1944. In Belgium, it was then published in a 62 page book format by Editions Casterman in 1943. In 1952, Casterman published English language translations of both The Secret of the Unicorn and Red Rackham's Treasure, in which Moulinsart (later Marlinspike Hall) was referred to as Puckeridge Castle. The series' Danish publishers, Carlsen, later located a model of an early 17th-century Danish ship called the Enhjørnigen (The Unicorn) which they gifted to Hergé. Constructed in 1605, Enhjørnigen had been wrecked in an attempt to navigate the Northwest Passage.
The Secret of the Unicorn resembled the earlier Tintin adventures in its use of style, colour and content, leading Harry Thompson to remark that it "unquestionably" belongs to the 1930s, believing it to be "the last and best of Hergé's detective mysteries."[1]

In his analysis 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."[10]

Adaptations

Belvision animation, 1957

In 1957, the animation company Belvision 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 Secret of the Unicorn was the seventh such story to be adapted, being directed by Ray Goossens and written by Michel Greg, himself a well known comic book writer and illustrator who in later years would become editor-in-chief of the Journal De Tintin.[11]

Ellipse/Nelvana animation, 1991

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, The Secret of the Unicorn was the ninth story to be produced into the series, with the story spanning two episodes. 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.[12]

Motion capture film and video game, 2011

A motion capture film titled The Adventures of Tintin: 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.[13] A video game tie-in to the movie has also been made.

References

Footnotes


Bibliography


**External links**

• The Secret of the Unicorn (http://us.tintin.com/adventures/the-secret-of-the-unicorn/) Official Website

• The Secret of the Unicorn (http://www.tintinologist.org/guides/books/11secret.html) at Tintinologist.org
**Red Rackham’s Treasure**

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<td><strong>Published in</strong></td>
<td>Le Soir</td>
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| **Translation** | |
| **Publisher** | Methuen |
| **Date** | 1959 |
| **ISBN** | 1-4052-0623-3 |
| **Translator(s)** | Leslie Lonsdale-Cooper and Michael Turner |

| **Chronology** | |
| **Preceded by** | The Secret of the Unicorn, 1943 |
| **Followed by** | The Seven Crystal Balls, 1948 |

*Red Rackham’s Treasure* (French: Le Trésor de Rackham le Rouge) is the twelfth of *The Adventures of Tintin*, a series of classic comic-strip albums written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. It is a continuation of *The Secret of the Unicorn*, and is one of very few Tintin books to directly carry on the story of the preceding title. It is notable for the first appearance of the eccentric but ingenious Professor Cuthbert Calculus. According to Michael Farr’s *Tintin: The Complete Companion*, it is also the best-selling book in the *Tintin* series.

**Synopsis**

In the previous adventure, *The Secret of the Unicorn*, Tintin and Captain Haddock discover three parchments revealing the location of the *Unicorn*, a 17th century navy ship commanded by Haddock's ancestor Sir Francis Haddock. The *Unicorn* was scuttled by Sir Francis while battling the pirate Red Rackham for his treasure. Tintin and Haddock believe that the pirate's treasure is in the remains of the sunken *Unicorn*.

Tintin and Captain Haddock hire a fishing trawler, the *Sirius*, to search for the treasure. As the crew prepare for the search, their plans are discovered and publicized by the press, forcing Tintin and Haddock to deal with numerous strangers claiming to be Red Rackham's descendants and insisting on a share of the treasure. They are quickly driven away by Haddock, who reminds them he is the descendant of the man who killed Red Rackham.
Another petitioner is Professor Cuthbert Calculus, an eccentric and hard-of-hearing inventor who offers the use of a special shark-shaped, electrically powered one-man submarine to help search for the sunken ship without being bothered by the numerous sharks in the area. The treasure hunters turn him down and prepare to embark.

Before Tintin and the Captain clear the port, the two detectives Thomson and Thompson join the crew to protect their friends from the possible threat of the rival treasure hunters, the Bird brothers. Shortly after departure, Tintin and Haddock discover that Calculus has stowed away on board. The professor has stashed the unassembled parts of his submarine in the hold, removing the Captain's crates of whisky in the process. Despite initially threatening to throw Calculus into the hold on bread and water, Haddock grudgingly decides to keep him along for the trip.

Tintin and Captain Haddock reach the location stated in Sir Francis Haddock's parchments. Initially, the party cannot find anything at the coordinates (20°37′42″N 70°52′15″W, off the Mouchoir Bank), but then Tintin hypothesizes that Sir Francis Haddock used the Paris Meridian instead of Greenwich (which would yield 20°37′42″N 68°32′1″W, off the Navidad Bank). Sure enough, the ship reaches an unknown and uninhabited island. As they come ashore to explore it, the Captain stubs his toe on a piece of wood protruding from the sand, which is excavated and turns out to be the remains of Sir Francis Haddock's jolly boat. As they penetrate into the interior of the island, they encounter numerous skulls, which Tintin deduces are the remains of the island's cannibalistic former inhabitants. There is also a magnificent pagan icon of Sir Francis, and numerous parrots that repeat the Haddockian argot, which an amused Tintin realizes has been passed down for generations.

Calculus's submarine proves useful in searching for the sunken Unicorn, while the actual examination of the wreck itself is performed with a hardhat diving suit. Thomson and Thompson soon begin to rue their decision to join the treasure hunt, because they are consigned to manning the air pumps supplying the diving suit when Tintin, and later the Captain, explore the wreck. While facing complications like shark attacks, they discover a cutlass, a gold bejeweled cross, a strongbox of old documents, the figurehead of the ship and, to Captain Haddock's delight, a large supply of vintage Jamaican rum.

Although the search is otherwise unproductive, the crew spots a large wooden cross on the island itself and Tintin believes that the reference in Sir Francis' parchments to "the Eagle's cross" could refer to it as the marker for the treasure's location. Upon coming to the cross the party begins to dig, but after a while Tintin realizes that they are following a false lead, considering that Sir Francis would not deliberately leave his treasure on an island he did not intend to return to, so they return to the Sirius.

Time passes. Although there are further dives to the wreck, they are unable to find the treasure itself and they go home disappointed.

Calculus's examination of the documents from the retrieved strongbox allows him to determine that Sir Francis was the owner of the large estate of Marlinspike Hall, the former home of the Bird brothers. Upon this discovery, Tintin insists that Haddock must purchase the estate, which is up for auction. Calculus, who has received large sums of money from the government after a profitable sale of his submarine design, helps his friend acquire his family home.

After purchasing the Hall, Tintin and Captain Haddock explore the cellars of the main house. Amongst the Bird Brothers' cluttered antiques they find a statue of Saint John holding a cross. Tintin suddenly shouts out, "The Eagle's cross!" as he remembers the Saint is called "The Eagle of Patmos". At the statue's feet is a globe. On it, Tintin locates the island where Sir Francis Haddock was marooned. He touches that point and discovers it to be a trigger button—the globe springs opens and Red Rackham's treasure is found hidden inside.
**Publication**

The story was originally published as a daily strip in the newspaper *Le Soir* between 19 February and 23 September 1943 under the title "Aventures Extraordinaires de Tintin et Milou" (French for "Extraordinary Adventures of Tintin and Snowy"). It was published in book form in 1944 and translated into English in 1959. By the time *Red Rackham's Treasure* had finished appearing in *Le Soir*, Tintin's next adventure, *The Seven Crystal Balls*, was not yet ready for publication. Crime writer Paul Kinnet came up with a storyline which starred the Thompsons and had them investigate the disappearance of their farmer friend, on whose farm they can be seen working in much the same way as they did on the *Sirius*.[1]

**Inspirations**

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 based on another ship called the John-o.88.[1]

**Differences between newspaper strip and comic book**

In order to fit into the 62-pages required by the book publishers, certain scenes of the original strip were edited out and some panels were cropped or made bigger.

The speech bubbles and the fonts were made smaller and there were some changes in the text which, in some cases, toned down the aggression of the characters: in the original strip, when confronting the so-called descendants of Red Rackham, Haddock announces that he fancies killing them all in combat and, once they have fled, Tintin expresses satisfaction. In the book Haddock's words are changed to his claiming to feel the boiling blood of his ancestor, Sir Francis, and Tintin makes no comment on his methods.[1]

In the newspaper strip, the sailor caps worn by the Thompsons displayed the name "Redoutable" (French for "Ruthless"). These were taken out in the book version.[1]

Scenes from the strip that did not appear in the book edition included:

- the shopkeeper warning Haddock that breaking the mirror is a bad omen and that he should give up his plans (in the book edition Haddock himself believes it to be a bad omen, while the shopkeeper merely demands to be paid for the broken mirror);
- in the port scene, Snowy's tail is hit by Haddock's match after the Captain's finger catches fire. Haddock then turns to Thompson and makes his statement that he is afraid of nothing and that they sail at dawn;
- Haddock, examining one of the steel plates in the hold, comments that it wasn't a bomb after all when a sudden bang can be heard behind them. However it's just the door closing suddenly;
- when digging at the foot of the cross, Thompson finds what he thinks is the treasure, a silver button, only for Haddock to tell him that it's just a button from Sir Francis' clothing and calling him a "freshwater sailor";
- before dragging Calculus off to see Haddock about the Marlinspike parchment, Tintin calls the Captain who mutters: "Calculus?... that phenomenon can go westwards", a reference to the professor's insistence that the treasure is westwards, as per his pendulum.[1]

Scenes that were drawn for the book edition included:

- Haddock being helped to his feet by Thompson and Tintin after going through Calculus' clothes-brushing machine;
- Tintin commenting on the irony of finding the treasure in Marlinspike Hall "right under our very noses" after going halfway across the world to find it.[1]

Some of the panels were redrawn for the book edition in order to cover half-a-page rather than a small panel. These included:
• the scene where Tintin, in his diving-gear, first approaches the *Unicorn*;
• the scene in the Maritime Gallery at Marlinspike, redrawn to include Snowy chewing a bone, an anchor and the
  three models of the *Unicorn* on a glass panel with a book and some of the parchments (the original panel only had
  a single model on a wooden case).[1]

**Translation differences**

A joke in the book involves Thomson and Thompson re-doing Captain Haddock's navigational calculations, but their
ignorance causes them to place the ship in a fanciful location far from its real one. In the original French version,
Captain Haddock mockingly explains that they place them in St. Peter's Basilica in Rome. The Methuen English
translation alters this to Westminster Abbey, London; America's Golden Press translation alters it to St. Patrick's
Cathedral, New York.

When making their way back to the ship with the idol of Sir Francis, Haddock, his hand trailing in the water, recites
the opening lines of "The Galley of Count Arnaldos" by Henry Wadsworth Longfellow. In the original French, he
quotes from Alphonse de Lamartine's "Le Lac" ("The Lake").[1]

**Adaptations**

**Belvision animation, 1957**

In 1957, the animation company Belvision 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. *Red Rackham's Treasure* was
the eighth such story to be adapted, being directed by Ray Goossens and written by Michel Greg, himself a well
known comic book writer and illustrator who in later years would become editor-in-chief of the *Journal De Tintin*.[2]

**Ellipse/Nelvana animation, 1991**

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, *Red Rackham's Treasure* was the tenth story to be produced into the series,
although this 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.[3]

**The Adventures of Tintin, 2011**

This motion capture feature film incorporates the conclusion of the book, but when Haddock and Tintin manage to
find a portion of the treasure in the globe of St. John of Patmos, in Marlinspike Hall, they also find a map to find the
rest of the treasure where the Unicorn sunk.

**Analysis**

In his analysis 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."[4]
Influence

The shark-shaped submarine on the book's cover was the inspiration for "Troy," the real-life shark-shaped submersible constructed by aquatic film-maker and oceanographic explorer Fabien Cousteau, the grandson of Jacques Cousteau.\(^{11}\)

In the movie *Kramer vs. Kramer*, Dustin Hoffman's character reads this book to his son.

References

\(^{1}\) *A la recherche du trésor de Rackham le Rouge* (French for "In Search of Red Rackham's Treasure") by Hergé, with comments by Daniel Couvreur and Frédéric Soumois, published by Editions Moulinsart in November 2007, ISBN 978-2874241604


External links

- Red Rackham's Treasure (http://us.tintin.com/adventures/red-rackhams-treasure/) Official Website
- Red Rackham's Treasure (http://www.tintinologist.org/guides/books/12redrackham.html) at Tintinologist.org
The Seven Crystal Balls

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The Seven Crystal Balls (French: Les 7 boules de cristal) is the thirteenth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

It was first published in the Le Soir newspaper from December 1943 to September 1944 but was postponed three-quarters of the way through when, following the liberation of Belgium at the end of World War II, Hergé and other members of the Le Soir were investigated for working for a collaborationist newspaper. The story was resumed in Prisoners of the Sun in the newly-launched Tintin magazine in 1946.
Synopsis

On board a train, Tintin reads a newspaper article about seven explorers who have returned from a two-year ethnographic expedition in the Andes, where they unearthed the tomb of the Inca, Rascar Capac. A man says to him, "Think of all those Egyptologists, dying in mysterious circumstances after they'd opened the tomb of the pharaoh...You wait, the same will happen to those busybodies violating the Inca's burial chamber."

Tintin's train arrives at Marlinspike Hall, the new home of his friends Captain Haddock and Professor Calculus. The Captain, now a member of the aristocracy, invites Tintin to an evening at the music hall. There they witness an unsettling performance of a clairvoyant who predicts the illness of one of the members of the expedition. They also view the act of Bianca Castafiore, as well as a knife thrower—whom Tintin recognizes is General Alcazar of San Theodoros. They have a glass of aguardiente with the general who introduces them to his assistant Chiquito.

A mysterious illness begins afflicting the members of the expedition; one by one, they fall into a mysterious coma. The only clue is fragments of a shattered crystal ball found near each victim. Concerned, Tintin, Captain Haddock, and Professor Calculus go to stay with Calculus's old friend and only expedition member yet to be affected, the ebullient Professor Tarragon. Tarragon is keeping Rascar Capac's mummy in his house and is being tightly guarded against any attack. A lightning storm strikes the house and sends a ball of fire down the chimney and onto the mummy—which evaporates. Tarragon, clearly shaken, informs them a prophecy has come true: Rascar Capac has returned to his element and punishment will descend upon the desecrators.

After Tintin, Captain Haddock, and Professor Calculus are each visited in their nightmares by the mummy, the three awaken to find Professor Tarragon comatose with the telltale shards of crystal by his bed. The attacker bypassed the police watch by coming down the chimney. The police shoot the attacker as he flees, but fail to capture him. Tintin states the crystal balls have done their work and claimed the last of the seven.

Tarragon awakens and screams about mysterious figures attacking him, before slipping back into a coma. The plot thickens even further when Calculus takes a stroll around Professor Tarragon's house, discovers a striking gold bracelet, puts it on (remarking on how nicely it goes with his coat), and then mysteriously disappears. The bracelet had previously been worn by the now-vanished mummy.

While searching the grounds, Tintin and Haddock discover the attacker had eluded them by taking refuge in a tree and deduce that he then jumped Calculus and stole the mummy's jewels. Tintin and the Captain are then fired upon by an unseen gunman who escapes, having kidnapped Calculus, in a black car. The alarm is raised and the police set up road blocks, but the kidnappers switch cars and slip through the net.

Tintin visits a hospital where all seven of the stricken explorers go through the same horror—they awaken from their coma, scream about figures attacking them, and slip back into their coma—at a precise time of day.

Back at Marlinspike Hall, Captain Haddock is devastated by the loss of Professor Calculus. But after he receives a telephone call from the police, he disappears into his bedroom, then reappears—dressed as a sailor again and ready for travel. As he and Tintin drive to Westermouth, he explains the kidnapper's car was seen there; he believes the kidnappers boarded a ship with Calculus and he intends to follow. When they reach the docks, they find the kidnapper's car abandoned and they spot General Alcazar boarding a ship to South America. The General informs them his music hall career is over since the disappearance of his partner, Chiquito, one of the last descendants of the Incas. Tintin realizes Chiquito disappeared the same night Professor Tarragon was attacked and Calculus kidnapped and deduces he could be one of the kidnappers.

Out of leads, Tintin and Haddock decide to go to a different dock, Bridgeport, to visit Haddock's friend, Captain Chester. Snowy retrieves an old hat found there, and Tintin recognizes it as belonging to Professor Calculus. Checking with the harbour master, they discover that Calculus must be on board the Pachacamac, which is bound for Peru. They board a flight and resolve to meet his ship there.

The story is continued in Prisoners of the Sun.
Background

The Seven Crystal Balls was written during World War II. With Belgium under German occupation, Hergé decided to avoid the overt political content that he had included in previous Tintin stories, such as The Blue Lotus, The Broken Ear and King Ottokar's Sceptre.

As the opening sequence of the book indicates, The Seven Crystal Balls and its theme of an ancient curse, was inspired by the "curse of the pharaohs", the speculation that members of the Howard Carter expedition, discoverers of the tomb of Tutankhamun, died in tragic and mysterious ways due to a curse.

Publication history

For Professor Taragon's residence, Hergé's collaborator Edgar P. Jacobs suggested a house he knew in Boitsfort. The two artists went there and made sketches of the house which appeared to be empty. It was only when they were leaving that they realised that the place was actually being used by the local SS and was full of soldiers. However, they were able to slip away without any trouble.[1]

The original serial version began regular publication in the Belgian newspaper Le Soir on 16 December 1943. It was suspended on 3 September 1944, following the liberation of Brussels, when Hergé and many of his colleagues had to answer for working for the collaborationist newspaper.

The strip ended with Tintin walking through the street reading a newspaper when he collides with General Alcazar. Alcazar tells him that he is now unemployed since the disappearance of his assistant Chiquito and how Chiquito is in fact a descendant of the Incas.[1] Tintin then describes to him the man who was driving the car in which Calculus is believed to have been transferred to during the kidnapping. Alcazar identifies him as Fernando Ramirez, a major exporter of guano whom Chiquito knew well. Tintin then rushes him to the police station in order to make a statement.

Publication resumed in the newly-launched Tintin Magazine in 1946, under the title Le Temple du Soleil (French for "Temple of the Sun" but renamed Prisoners of the Sun in English). It begins with Tintin on his way to Marlinspike Hall where Haddock is in a state of depression over Calculus' disappearance. This and his sudden leap into action is said to be reflecting Hergé's mood at the time: his uncertain future due to the accusations of collaboration and the subsequent offer to help launch Tintin Magazine.[1] (The scene with Alcazar would be re-located to a city port with the General about to set off to South America himself in order to lead an uprising and denying all knowledge of the driver in the car).

Connections with other books

Tintin telephones Professor Paul Cantonneau to warn him about the danger of falling victim to one of the crystal balls. He and Tintin had known each other in the expedition of The Shooting Star: Cantonneau had been on the receiving end of Tintin's suitcase, thrown down from the crow's nest by Philippulus the Prophet.

The nightmare of a South American native stalking a Westerner in his bedroom had been used before by Hergé in the original black-and-white publication of The Broken Ear (though it is not included in the present edition most commonly available today).

General Alcazar of The Broken Ear and Bianca Castafiore of King Ottokar's Sceptre also appear in the music-hall scenes. For Castafiore, this seems sharply at odds with all her other appearances in the Tintin series, where she is depicted as one of the world's leading operatic divas; not a music hall variety act. In a significant continuity error by the translators (which does not occur in the original version), Tintin observes that Castafiore "turns up" in unlikely locations, including "Syldavia, Borduria, and the Red Sea". At this point in the chronology of the series, Tintin has only met Castafiore once before, in Syldavia during the adventure King Ottokar's Sceptre. The adventures featuring Castafiore in Borduria (The Calculus Affair) and the Red Sea (The Red Sea Sharks) are in Tintin's future. Plus, Haddock appears to know Castafiore, yet he has never encountered her previously in the published series (however,
he might have seen her at a previous evening at the Music Hall). Alcazar and Castafiore were to guest-star in other adventures, including *Tintin and the Picaros*.

The two boys, one blonde, the other dark-haired, who hide a brick in a hat as a prank on Captain Haddock, were quite likely inspired by Hergé's own Quick & Flupke, another pair of young troublemakers.

**Spinoffs**

A video game has been released based on this book and *Prisoners of the Sun*.

**References**


**External links**

- The Seven Crystal Balls (http://us.tintin.com/adventures/the-seven-crystal-balls/) Official Website
- The Seven Crystal Balls (http://www.tintinologist.org/guides/books/13seven.html) at Tintinologist.org
Prisoners of the Sun (Le Temple du Soleil) is the fourteenth of The Adventures of Tintin, a series of classic comic-strip albums written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. It is a continuation of The Seven Crystal Balls, and is one of very few Tintin books to directly carry on the story of the preceding title. The two books were adapted into a 1969 film, Tintin and the Temple of the Sun by Belvision. It has been also adapted into two episodes of the 1990s television series The Adventures of Tintin, a video game, and a musical stage production.

Synopsis

In the previous adventure, The Seven Crystal Balls, seven explorers have been afflicted with a mysterious illness after unearthing the tomb of the mummified Inca, Rascar Capac. Professor Calculus has been kidnapped by a band of men including the Indian Chiquito, one of the last descendants of the Incas. Tintin and Captain Haddock discover their friend is on board the cargo ship Pachacamac bound for Callao, Peru and are on a flight to rescue him.

When Tintin and Haddock intercept the ship, Tintin encounters Chiquito and learns Calculus is to be put to death for wearing the bracelet belonging to the Inca mummy. Unable to rescue Calculus, Tintin and the Captain must set off on the trail of the natives who have taken him. It leads them through the small town of Santa Clara, to the mountain town of Jauga, where a train is sabotaged in an attempt to kill them. They find both the authorities and the locals extremely unwilling to help them track Calculus' kidnappers because of the wrath of the Inca.
Tintin encounters a young Indian boy named Zorrino, whom he protects from two bullying men of white descent. For that, a mysterious Indian gives Tintin a medallion, telling him it will save him from danger. Zorrino then offers to take them to the Temple of the Sun, where he claims their friend is being held prisoner by the Inca. "The Inca, in these days?" asks Tintin. "White men not know, señor." replies Zorrino. "Only you know." The Temple lies deep in the Andes, and the journey there is long and eventful, involving hindrance from natives and the Captain being terrorised by local wildlife.

Finally, Tintin, Haddock, and Zorrino come upon the Temple of the Sun—and stumble right into a group of Inca who have survived until modern-day times. They are brought before the noble Prince of the Sun; on the left stands Chiquito, on the right stands Huascar, the mysterious Indian Tintin encountered in Jauga. Zorrino is saved from harm when Tintin gives him Huascar's medallion, but Tintin and Haddock are sentenced to death for their sacrilegious intrusion. The Inca prince tells them they may choose the hour that the Sun himself will set alight the pyre for which they are destined.

Tintin and Haddock end up on the same pyre as Professor Calculus. Tintin has, however, chosen the hour of their death to coincide with a solar eclipse, and the terrified Inca believe Tintin can command Pachacamac, their god, the Sun. The Inca prince implores Tintin to make the Sun show his light again. At Tintin's command, the Sun obeys, and the three are quickly set free.

Afterwards, the Prince of the Sun tells them the seven crystal balls used against the explorers who had excavated Rascar Capac's tomb contained a "mystic liquid" obtained from coca, which plunged the seven explorers into a deep sleep. Each time the Inca high priest cast his spell over seven wax figures he could use them as he willed, as punishment for their sacrilege. Tintin convinces the Inca prince 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 on their own accord to keep the colony's existence secret, Tintin, Captain Haddock and Professor Calculus are bestowed with a gift of gold and jewels, only a sample of the treasure of the Incas for which the Spanish conquerors searched in vain for so long. Zorrino decides to stay with the Incas; his new friends return safely to Europe.

**Publication history**

*Prisoners of the Sun* was the first Tintin adventure to be published in the newly-created *Tintin Magazine* in 1946. The pages were published in a landscape design crossing two central pages rather than the standard portrait way. The original version begins with Tintin on his way to Marlinspike following his visit to the hospital where he witnessed the mass panic attack of the explorers in *The Seven Crystal Balls*.

In order to fit the story into 62 pages when published in book form, many scenes had to be edited out. The edited or deleted scenes included:

- Tintin, walking to Marlinspike, is so engrossed by a newspaper report of recent events that he misses a plank of wood and falls into a river. (The story then proceeds to Haddock and Tintin setting off for the city port and on to Peru. These events were ultimately published in the book *The Seven Crystal Balls.*)
- When Tintin meets Alcazar at the port and Chiquito on board the ship, the three men act as if the meeting at the theatre in *The Seven Crystal Balls* had never taken place. Those scenes had originally been published in 1943 and Hergé may have felt that readers needed more than just a reminder.
- While waiting for Zorrino near the bridge in Peru, Tintin and Haddock meet the mysterious Indian who gave Tintin the medallion. He smiles at Haddock's insults with the words "Anger is bad for one's health, señor."
- While walking through the mountains, Haddock discovers a skull mounted on a pole. A terrified Zorrino says that it is a warning that he is under sentence of death for guiding foreigners to the Temple of the Sun.
During their trek through the jungle, Tintin shoots a jaguar as it leaps towards them, and Zorrino strikes a snake with a stick when it attempts to bite Haddock.

Haddock discovers and pockets gold in the Inca's cave behind the waterfall. He is later forced to give up the gold in order to get through the hole into the Inca tomb.

This original version was published in book form in France and Belgium in 2003.

Inspiration

The plot of the book comes largely from the 1912 novel by Gaston Leroux, *The Bride of the Sun*.\(^1\)

Pachacamac, the name of both the cargo ship and the Inca Sun god, is an ancient Peruvian temple in the vicinity where the story is set.

Spinoffs

A video game and an animated film were made based on this book.

A stage musical was also made and premiered in Antwerp on 15 September 2001 \(^2\).

External links

- Prisoners of the Sun \(^3\) Official Website
- Prisoners of the Sun \(^4\) at Tintinologist.org

References


\(^2\) http://www.tintinologist.org/guides/stage/temple.html

\(^3\) http://us.tintin.com/adventures/prisoners-of-the-sun/

\(^4\) http://www.tintinologist.org/guides/books/14prisoners.html
Land of Black Gold (French: *Tintin au pays de l'or noir*) is the fifteenth of *The Adventures of Tintin*, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

It was first published in *Le Petit Vingtième* from 1939 to 1940, but ended in mid-adventure. It was later redrawn, colourised and published in *Tintin magazine* and in book form from 1948 to 1950. Both these versions were set in the British Mandate of Palestine. In 1971 parts of the story were again redrawn in order to set it in the fictional state of Khemed.

### Synopsis

Car engines are spontaneously exploding all over the country. The reason is narrowed down to the petrol used in the cars which is tampered in some way to cause an explosion. As a result most form of transport from cars to airlines are cutting down on fuel usage, thus affecting the economy.

Furthermore political tensions are heightening, leading the world to the brink of war, and Captain Haddock is mobilised in anticipation of an outbreak of hostilities. Following different leads, Tintin and Thomson and Thompson set off for Khemed (a fictional country in the Middle East) on board a petrol tanker. Upon arrival, the three are framed and arrested by the authorities under various charges. The Thompsons are cleared and released, but Tintin is kidnapped by Arab insurgents. (In the original version of the story he initially arrived in the port of Haifa in British
Palestine and was first kidnapped by members of the Irgun, before being subsequently abducted by Arabs.)

In the course of his adventures, Tintin re-encounters an old enemy, Dr. J.W. Müller (see The Black Island for back story), whom he sees sabotaging an oil pipeline. He reunites with the Thom(p)son twins and eventually arrives in Wadesdah, the capital of Khemed, where he comes across his old friend, the Portuguese merchant Senhor Oliveira da Figueira. When the local Emir Ben Kalish Ezab's young son, Prince Abdullah, is kidnapped, Tintin suspects that Müller (who is masquerading as an archaeologist under the name of Professor Smith) is responsible. He pursues Müller in hopes of rescuing the prince and gets into his study. After an incident involving sneezing powder he is able to knock out Muller. He ties him up, gags him, and hides him behind the sofa. He then rescues the Prince and later captures Muller. Captain Haddock comes along near the end of the book, but it is never explained how this happens. In the process he discovers the doctor 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 that increases the explosive power of oil by a significant amount. The Thom(p)son twins find the tablets and swallow them, thinking them to be aspirin, causing them to belch continuously, and grow long hair and beards that change colour.

After analysing the tablets, Professor Calculus comes up with remedies for the Thom(p)sons and a means of countering the affected oil supplies, though, while carrying out his tests, he half-destroys Captain Haddock's Marlinspike Hall, earning the Captain's fury.

**Word play**

Many of the names of characters and places in this album are puns in Brussels dialect:

- Ben Kalish Ezab – *kalichesap*, liquorice juice
- Bir El Ambik – *bière lambic*, a type of Belgian beer
- Yussuf Ben Mulfrid – *moules-frites*, a Belgian dish consisting of French fries with mussels
- Bab El Ehr – *babbeleer*, chatterer
- the Well of Bir Kegg – beer keg
- Wadesdah; What is that?
- Hasch Aibaibibi; Hush-a-bye baby

"Boum!", the 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.

**Notes**

O'Connor, the sailor who tries to dispose of Snowy, claims to be from the Intelligence Service which in continental Europe is the standard way of referring to the British Secret Intelligence Service or MI6. Other Belgian comic series based around British characters, such as Clifton or Blake and Mortimer, refer to the IS as a kind of umbrella organisation which covers both MI5 and MI6, which is not the actual case.

**Publication history**

**The first version**

Hergé began working on the story before World War II and early pages were published in *Le Petit Vingtième*. The atmosphere of impending war throughout the adventure reflects the concerns of the time.

The original version was set in the late 1930s in the British Mandate of Palestine and the conflict between Jews, Arabs and British troops. In this version, the Jewish Irgun played a small but important part. The head of the Irgun disguises himself as an Orthodox Rabbi (as did Menachem Begin, the real historical head of the Irgun, during this period). Upon his arrival in Palestine, Tintin is arrested by the British authorities when compromising documents are found in his cabin, of which he knew nothing. He is then kidnapped by members of the Irgun who have mistaken
him for one of their own. They realise their mistake when their real associate, Finkelstein, arrives at their HQ. He bears some resemblance to Tintin, though he has a nasty and unpleasant smirk on his face.

Before they can decide what to do with him the Zionists’ car is stopped by a roadblock of rocks and barrels. As they clear it, Arab gunmen emerge from a nearby wheat field and take Tintin, whom they too believe is the Zionist activist, into the desert. (This scene was inspired by a photo Hergé had in his archives showing two British soldiers from a road convoy dismantling a similar obstruction while other troops have their rifles and machine guns pointed at a wheat field.[1])

Tintin meets Sheikh Bab El Ehr, the Arab insurgent who is fighting the British and the Jews. Meanwhile the Zionists are captured and interrogated by British officials.[2]

Following the takeover of Belgium by Germany in 1940, Hergé decided that it would be wiser to drop this story whose political context would not have appealed to the German censors. It ceased publication at about mid-adventure when Tintin, after his first confrontation with Müller, is caught in a sandstorm.[3]

Hergé moved to the collaborationist newspaper *Le Soir* and during the war years Tintin’s adventures focused on non-political issues such as drug smuggling (*The Crab with the Golden Claws*), scientific expeditions (*The Shooting Star*), intrigue and treasure hunts (*The Secret of the Unicorn* and *Red Rackham’s Treasure*) and a mysterious curse (*The Seven Crystal Balls*).

Controversially, *The Shooting Star* also included Jews shown in a bad light (see Tintin and the Jews).

**French editing**

Meanwhile, in occupied France, the story had been published in the weekly Catholic magazine *Coeurs Vaillants* (*Valiant Hearts*). All references to Zionists and Arabs were removed from the speech bubbles, though the illustrations remained unchanged, and Tintin's double, Finkelstein, was given the more French-like name of Durand. The scene where a British plane flies over the Arab camp was not included. This was presumably in an effort to avoid trouble with Marshal Pétain's censors.[4]

In 1946 the story appeared in the French Catholic paper, *La Voix de l’ouest* (*The Voice of the West*, a local paper published in Brittany in the west of France). The story was renamed *Tintin et Milou au pays de l’or liquide* (*Tintin and Snowy in the Land of Liquid Gold*).

Although Pétain had long since gone it still included much of *Coeurs Vaillants*’ edited version: the British were referred to as "the police"; some cursing remarks made by a Jew about Arabs who have blocked the road were not included; and Tintin's Zionist-lookalike was still named Durand.

**Tintin magazine**

Meanwhile Hergé restarted the story from scratch in *Tintin magazine* in 1948. It was redrawn, colourised and given more detailed panels, but the scenes with the British and the Irgun kidnappers remained. Tintin's double was now given the more Jewish-sounding name of Salomon Goldstein. His unpleasant smirk was removed and he was given the look of a charming young man.

By now Captain Haddock was an important part of Tintin's world and he was therefore added to the conclusion of the story (although no explanation as to how he suddenly turns up to rescue Tintin in Müller's bunker is given). Nestor the butler makes a cameo and Cuthbert Calculus and Marlinspike Hall are also mentioned. This version was published in book form shortly afterwards.
The final version

Twenty years later when the story was due to be published in English the state of Israel had long been up and running. Methuen felt that the scenes of British troops in Palestine made the book dated. Hergé and his assistant Bob de Moor rewrote the album resetting the story in a fictional Arab state called Khemed. It was published in 1972 and it is this version that is most commonly available in most countries today.

The changes that were made to the illustrations started from the point where, at night, Tintin checks over the oil tanks at the dockyard and overhears a conversation between two suspicious men. This continued with the scenes on the oil tanker, the events at the city-port and Tintin’s meeting with Sheikh Bab El Ehr. They ended at the point when the Thompsoons attempt, in bathing suits, to swim in a lake that turns out to be a mirage. Before and after that the illustrations remained pretty much unchanged.

A page in which the Thompsoons go from mirage to mirage and end up crashing into the only palm tree for miles around was unchanged but moved to another location.

Some changes were made to the text in order to remove references to the British presence in the Middle East by Emir Ben Kalish Ezab and give him the air of an actual ruler of a Kingdom rather than the appearance of a local prince.

Other changes included:

<table>
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<tbody>
<tr>
<td>Both editions include a lot of Arabic script.</td>
<td>The Arabic is based on the artist's imagination.</td>
<td>The writing is genuine Arabic.</td>
</tr>
<tr>
<td>The Thompsoons are told by their boss to join the crew of the petrol tanker Speedol Star.</td>
<td>They are to look out for spies among the crew. They wear dark sailor suits, suitable for fancy dress, and even smoke pipes.</td>
<td>They are to go to Khemed and check over the growing tension in the area since Sheikh Bab El Ehr is seeking to overthrow Emir Ben Kalish Ezab. The suits are blue, but even more outrageous, with Titanic written on the caps.</td>
</tr>
<tr>
<td>The Speedol Star</td>
<td>The ship's layout is very basic and Tintin's radio is one big machine.</td>
<td>The layout of the Speedol Star is more detailed, catching the atmosphere of an actual oil tanker. Tintin's radio equipment is much more sophisticated.</td>
</tr>
<tr>
<td>The Speedol Star arrives in the Middle East. Tintin and the Thompsoons are arrested by the authorities. It turns out that O'Connor, the sailor who tried to dispose of Snowy, had nothing to do with the case of the exploding oil, hence Tintin following a false trail.</td>
<td>The ship arrives in Haifa (called Caiffa in the 1938 version). The nature of the documents found in the tampered coat rake in Tintin's cabin is not revealed. A coast guard claims that the Thompsoons tried to resist the search of their luggage. Papers found in their possession appear to indicate that O'Connor was the spy they were supposed to look out for. The Thompsoons refer to the British lieutenant as &quot;Admiral&quot;.</td>
<td>The ship arrives at Khemkhah (Khemikal in the English version), port of Khemed. The documents in Tintin's cabin suggest that he is there to arrange the delivery of arms to the rebel Sheikh Bab El Ehr. O'Connor was a drug smuggler. The Thompsoons refer to the Arab lieutenant by his proper rank.</td>
</tr>
<tr>
<td>While escorted through the streets by soldiers, Tintin is kidnapped by insurgents who knock them out with a canister of sleeping gas. He ends up the prisoner of Sheikh Bab El Ehr.</td>
<td>The kidnappers are Jewish Irgun who then come across a roadblock and are ambushed by Arabs who take Tintin, tied up with rope, to Bab El Ehr. He is furious with his men because Tintin is not Goldstein, whom the Sheikh knows has arrived to help the Irgun against the Arabs. The Irgun are captured by the British and admit their own mistake.</td>
<td>Sheikh Bab El Ehr's men kidnap Tintin because they believe that he is due to supply them with weapons. When Tintin denies this, the Sheikh takes his anger out on his informant whom he accuses of telling him lies. (The Jews do not appear and neither does Tintin's double.)</td>
</tr>
<tr>
<td>A Hawker Hurricane fighter flies over Bab El Ehr's camp, dropping leaflets.</td>
<td>It's an RAF plane, as shown by its markings, Bab El Ehr warns that anyone reading the leaflets will be shot on the spot.</td>
<td>The plane is from the Khemed Air Force. Bab El Ehr laughs away at the leaflets, claiming that none of his men can read.</td>
</tr>
</tbody>
</table>
Tintin meets Emir Ben Kalish Ezab and they discuss Bab El Ehr, Müller and the opposing oil companies. Sheik Bab El Ehr wants to get the British out of the country (there is a heavy reward for his capture). Emir Ben Kalish Ezab regards him as a fanatic, but states that the Sheik is merely a suspect in the attacks on the oil pipelines. Ben Kalish Ezab comes across as just a local prince who has a deal with an unnamed British oil company and will not sign a deal with Müller's non-British company. Bab El Ehr and Ben Kalish Ezab are rivals for power. The Emir is convinced the Sheik is behind the attacks. He is also the actual ruler of a country, Khemed. The rival companies are Arabex and Skoil Petroleum. The Emir's hostile relationship with Müller is unchanged.

Abdullah is kidnapped and a letter is sent to the Emir in which Bab El Ehr claims responsibility. The note tells the Emir to drive the British out of the area. The note tells the Emir to drive the Arabex oil company out of the area.

Tintin goes to Wadesdah where Müller resides. Wadesdah is described as a small town. Wadesdah is described as the capital of Khemed.

### External links

### References
2. (http://homepages.cwi.nl/~dik/english/TINTIN.html#gold) — Scans from the 1950 colour album (in Dutch)
Destination Moon

Destination Moon (French: Objectif Lune) is the sixteenth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. Destination Moon is the first part of one of the four multi-book stories in the Tintin series, the other part being Explorers on the Moon (On a marché sur la Lune).

It is one of two latter-day Tintin albums (the other being The Castafiore Emerald) that is not structured as a straightforward adventure story; instead, it is an episodic sequence of events surrounding the development of a moon rocket. There is, however, a subplot involving espionage to hold the episodes together.

Synopsis

Tintin's friend Professor Calculus has been secretly commissioned by the Syldavian government to build a rocket ship that will fly from the Earth to the Moon. Tintin and Captain Haddock agree to join the expedition, even though Captain Haddock shows considerable reluctance. Upon arriving in Syldavia, they are taken to the Sprodj Atomic Research Centre, called simply "the Centre", headed by Mr. Baxter, an engineer. They are escorted by the "ZEPO" (Zekrett Politcs), a special security force charged with protecting the Centre from outside threats. While working for Syldavia, Calculus is assisted by engineer Frank Wolff, who works in the Centre, and accompanies Tintin and Haddock around the facility. Prof. Calculus reveals that the Syldavian government invited nuclear physicists from other countries to work at the Centre, which was created four years earlier when large uranium deposits were
discovered in the area. The Centre is entirely dedicated to peaceful uses of nuclear energy. Calculus heads the Centre's astronautics department, since this is his primary area of expertise.

An unmanned subscale prototype of the rocket — the "X-FLR6", resembling a V-2 rocket — is launched on a circumlunar mission to photograph the far side of the Moon, as well as test Professor Calculus's revolutionary nuclear rocket engine. The night before the launch, the Centre's radar picks up a plane which slips through the security cordon and drops three paratroopers. Tintin's curiosity is piqued and he sets out to look for them. He intercepts a paratrooper receiving information from a vent located on the cliffs near the Centre, but is ambushed and knocked unconscious. This incident confirms the Centre's suspicions that the paratroopers were agents of a foreign power, but Tintin fears that any efforts to trace the leaked information would be futile, guessing that the intruder simply made copies of whatever information he passed on. On the day of the launch, the rocket successfully orbits the moon, but it is then intercepted by the foreign power; the leaked information concerned the rocket's radio control.

However, Tintin had anticipated this and asked Calculus to rig a self-destruct mechanism for the rocket. The Centre has no choice but to use it and destroy the rocket. As the compound is heavily secured, there must have been a spy who leaked information through the grille, but no suspects are found.

Despite this setback, preparations are made for the moon trip — the rocket's engine still having been confirmed as viable even if they were unable to access the data it gathered — and the equipment is tested. While testing one of the space suits, Captain Haddock becomes frustrated and accuses Calculus of "acting the goat" (a line that would become famous in the Tintin series), causing Calculus to go into a fit of anger. He leads them out of the complex — breaking every security rule in the book — and to the site of the moon rocket which is in near completion. While taking Haddock and Tintin through the rocket's interior, he falls down a ladder and suffers temporary memory loss.

Haddock caringly — and unwittingly — attempts helps him recover, using British redcoat soldier costumes, trick cameras, water guns, fire crackers, and even a ghost costume. When his attempts elicit no reaction whatsoever, Haddock angrily says he will not be "acting the goat", which makes Calculus recover his memory in a fit of rage.

Preparations are made for a manned flight, and the full-scale rocket is completed. Finally, on 3 June 1952, at 1:34 am, the rocket takes off for the Moon with Tintin, Haddock, Calculus and Wolff aboard.

The story continues in Explorers on the Moon.

**Origin**

A first version of the script was written by Bernard Heuvelmans, advisor to Hergé during the creation of the moon exploration albums. Heuvelmans' script took place in the USA and included Professor Phostle from The Shooting Star, this time as a villain. Phostle steals the plans for Calculus' rocket and sells them in order to buy a diamond for the actress Rita Hayworth. After drawing two pages of this story, in which a radio interview with Calculus goes wrong because of his deafness, Hergé dropped the script in favour of his own storyline.[1]

**Representation of space travel**

*Destination Moon* was written 19 years before the 1969 Apollo 11 Moon landing and several years before manned space flight. Hergé was keen to ensure that the books were scientifically accurate, based on ideas about space flight then available (see above). Professor Calculus explains that his nuclear rocket engine essentially works like a slowly exploding nuclear fission bomb. The engine is able to withstand the extreme heat and radiation, since it is made of "calculon", a silicon-based, extremely heat-resistant material also invented by the professor. However, the deadly radioactivity produced by the engine would pollute the launch and landing area, hence the rocket is also equipped with a conventional chemical rocket engine. (The X-FLR6 is said to use aniline and nitric acid propellants.) The nuclear engine is only used above 800 km altitude in space and produces a constant acceleration of one Earth gravity.
References


External links

- Destination Moon (http://us.tintin.com/adventures/destination-moon/) Official Website
- Destination Moon (http://www.tintinologist.org/guides/books/16destination.html) at Tintinologist.org
Explorers on the Moon, published in 1954, is the seventeenth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. Its original French title is On a marché sur la Lune ("We walked on the Moon"). It is the second of a two-part adventure begun in Destination Moon.

Plot

The story continues from Destination Moon. Professor Calculus is taking Tintin, Tintin's dog Snowy, Captain Haddock and Calculus' assistant Frank Wolff to the Moon in his rocket. However, the detectives Thomson and Thompson come up from the hold, having mistaken the time of the launch (1:34 a.m. instead of 1:34 p.m.) and been left on board while carrying out a final security check, putting the expedition at risk due to the new strain on the oxygen supply, designed for four people and Snowy and now forced to accommodate six.

The mission remains fraught with difficulties. The Thompsons accidentally turn off the nuclear power motor, which stops the artificial gravity and sends everyone floating until Tintin restarts the motor. Haddock has smuggled some whisky aboard in hollowed-out books, becomes drunk, and engages in an unscheduled spacewalk that results in him briefly becoming a satellite of the asteroid Adonis. Tintin also dons a space suit to fetch him, and, in a very rare display of temper, berates the Captain for his recklessness. When the rocket engine must temporarily be shut down in order to execute the turnaround maneuver that will enable it to land on the Moon right side up, the momentary lack
of artificial gravity also poses problems for Haddock, who has neglected to put on his magnetic boots in time. Additionally, Thomson and Thompson suffer a relapse of the condition caused by their ingestion of the energy-multiplying substance Formula Fourteen (see *Land of Black Gold*); as a result, they once more sprout thick hair that grows at lightning speed and frequently changes color.

The spacecraft eventually lands safely in the Hipparchus Crater, and by agreement among the crew, Tintin is the first to set foot on the Moon (the first human to do so). Everyone then gets a chance to walk about; even the Captain enjoys it, but upon seeing the Earth, expresses unease over whether they will survive to see it again.

The crew soon starts unpacking the scientific payload – telescopes, cameras, and a battery-powered expedition tank. Calculus decides to reduce the total stay on the lunar surface from fourteen Earth days to six in order to conserve oxygen. Three days later, the Captain, 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, damaging his two-way radio, and there is a minor drama in rescuing him, but they all return to the rocket safely.

Tintin decides to rest up and have lunch with Wolff while the Captain, Calculus, Thomson and Thompson immediately go out in the tank again on a 48-hour trip to explore the lunar caves in detail, as Calculus suspects they might find uranium or radium deposits there. A sudden turn of events occurs when the spy plot broached in *Destination Moon* is revealed: Wolff has been working with a secret agent from a foreign power, the brutish and autocratic Colonel Jorgen, whom Tintin had previously encountered and defeated in *King Ottokar's Sceptre*, has been hiding in the rocket since it was launched eight days previously (having been smuggled aboard along with technical equipment). When Tintin goes below to fetch some supplies for lunch, Jorgen knocks him out and binds him, then tries to seize control of the rocket, which he plans to fly back to his own country, leaving the others marooned on the Moon.

Outside, from the Moon tank, the Captain, Calculus, Thomson and Thompson watch, horrified, as the rocket blasts off, but comes crashing back down and coming to rest. Jorgen wrongly accuses Wolff of sabotaging the launching gear and nearly shoots him, but Tintin stops him. Tintin has freed himself and succeeded in foiling the plot, but in order to do so had been forced to sabotage the rocket to prevent Jorgen's attempted liftoff. Wolff reveals to the stunned group his history of gambling debts, which Jorgen's employers have used to blackmail him into aiding them involuntarily. After the group interrogates Jorgen and Wolff, Tintin eventually locks them in the hold. Calculus determines that the crew needs at least four days to repair the damaged rocket, while the remaining oxygen supply will last at most four days.

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 after three days, and the rocket cleared for liftoff. Even so, shortly before lift-off, the Captain becomes the first among them to experience a bout of dizziness due to build-up of carbon dioxide. The lift-off is successful, but the rocket is put off course, and by the time the crew awake from the liftoff-induced blackout and correct it, they have lost additional time and thus consumed more oxygen.

Halfway back to Earth, Jorgen escapes after overpowering the detectives, who have attempted to secure the prisoners more thoroughly. When Jorgen declares his intention to kill Tintin and the others, Wolff intervenes and a fight ensues; the gun goes off, killing Jorgen. However, even without Jorgen there isn't enough oxygen to make it home. Overcome with guilt, Wolff sacrifices himself by opening the airlock and going out into space while the others are unconscious, leaving behind a moving farewell note that asks for forgiveness.

The rest of the group continues towards Earth as their oxygen runs low. Everyone soon falls unconscious, but Tintin barely manages to set the rocket up to land on auto-pilot. After the ship lands, firemen break the door open. On the tarmac, everyone is revived, except for the Captain. A doctor is giving a prostrate Haddock oxygen, but fears that his heart is worn out because "It seems he was a great whisky drinker." Suddenly roused by the sound of the word "whisky", Captain Haddock wakes up with a start.
Everyone rejoices and a ground crew member returns with a bottle of whisky. In the bliss of the moment, Calculus joyfully announces that "we will return" to the Moon (referring to mankind in general), whereabouts Haddock furiously declares that he will never be seen inside a rocket again. He then promptly walks away, only to trip and a fall over a stretcher in the midst of declaring that "Man's proper place ... is on dear old Earth!"

**Scientific accuracy/inaccuracy**

*Destination Moon* and *Explorers on the Moon* were written well over a decade before the 1969 Apollo 11 Moon landing and several years before manned space flight. Hergé was keen to ensure that the books were scientifically accurate, based on ideas about space flight then available.

**Rocket**

The rockets bear a striking physical resemblance to V-2 rockets, the only rockets to have struck popular imagination by the early 1950s. The similarity even goes as far as including the checkerboard pattern on the hull, which the V-2 designers used to measure the roll rate of a rocket during test flights.¹⁰

No separate lunar lander is shown: The whole ship turns about on its axis, lands tail-down, and returns intact. This is in stark contrast to the real-life Saturn V moon rockets, which, like virtually all modern rockets, were disposable, multistage rockets, and as such would separate into progressively smaller segments during ascent in order to save weight. The approach taken by Tintin's rocket is what NASA called a "direct ascent". Such a mission profile was studied, and discarded by NASA engineers. In Tintin's case, it is made possible by the rocket's extremely efficient propulsion which, more than half a century later, remains much more capable than any real-life rocket propulsion system.

**Rocket engine**

Hergé's rocket has two propulsion systems — a conventional liquid-fueled chemical rocket engine for launching (and also for deceleration upon landing), and an engine for the spacebound part (>800 km altitude) of the journey, described as being nuclear-powered. The depicted rationale for this solution is to avoid contaminating takeoff and landing sites with radioactive exhaust products. Today, nuclear power is not widespread in space propulsion because of another safety risk, namely that of the reactor core or other radioactive materials falling back to Earth upon accidental or programmed destruction of the spacecraft. Hergé's rocket most closely resembles a nuclear thermal rocket, such as the design tested in the United States NERVA project. One of the reasons for the cancellation of the NERVA project was the risk of radioactive particles being released in the rocket exhaust, so Hergé's chemical/nuclear combination makes sense.

Currently, nuclear power is only being used for space probe propulsion. These, however, are nuclear electric rockets (nuclear-powered ion drives), which do not generate enough thrust to lift a heavy spacecraft off a planet. They give the probe a very small acceleration over a very long period of time, ideal for long-distance travel by an unmanned craft. This is, however, a completely different system to the one proposed by Hergé.

The book shows gravity being generated through the constant acceleration of the moon rocket. This is impossible with the chemical rockets in use today, which can only maintain their thrust for a few minutes before running out of fuel, but it could conceivably be achieved using high-powered nuclear pulse propulsion.
Explorers on the Moon

Space travel

When the rocket is turned around halfway through the journey (to decelerate), the crew experiences weightlessness for a short time, and the effects of this weightlessness are correctly portrayed, including floating liquid held into a spherical shape by surface tension.

There is a glaring flaw in the configuration of the rocket's acceleration couches, in which the explorers lie face-down. In reality, all launches have passengers lie on their backs, and the only worse position for a human being to endure acceleration than face-down would be heads-down. Hergé took the cue from the diagram of the Wernher von Braun moonship, without realizing that the crew members who need to monitor the controls are prone, but everybody else in their acceleration stations are properly on their backs. The liftoff acceleration also seems to be significantly higher than that of existing real-life manned spacecraft: The crew passes out due to the tremendous G-forces.

The reader is given the impression that the journey to and from the Moon is undertaken in just a few hours, whereas the Apollo Moon journey took about three days to reach the Moon from Earth. However, if the rocket accelerated constantly at one gravity for the first half of the trip and decelerated at the same rate for the second half, as the author implies, the flight from Earth to the Moon could have taken as little as three and a half hours.

Finally, the mission is allowed to continue unabated even when it is discovered that extra passengers are aboard, resulting in increased oxygen consumption. In reality, space missions are terminated as soon as possible if it is believed that oxygen supplies may be inadequate. This occurred during the Apollo 13 mission when a faulty wire in one of the spacecraft's oxygen tanks caused it to explode. Although the explosion occurred too late for the mission to turn back, the actual Moon landing did not occur and the astronauts returned to Earth as soon as was feasible.

Lunar exploration

When the comic was created, nobody had actually visited the lunar surface, so the drawings were based on Chesley Bonestell's illustrations for Willy Ley's book The Conquest of Space and Collier's "Man Will Conquer Space Soon!" series.

The spacesuits are rigid and have fishbowl-like helmets made of glass-like "multiplex," with bulky integrated backpacks that permit radio communications with the ship and other astronauts. The main differences from the suits worn by the Apollo astronauts are that they are apparently rigid, rather than soft, are orange rather than white, and the helmets lack sun-shielding visors.

Hergé accurately represented the methods of movement on the Moon: the reduced gravity makes Tintin and friends hop in huge jumps.

In order to explore the surface of the Moon away from their landing site, Tintin and his crew bring a rover vehicle. This is similar to the last three Apollo missions, which also brought along a Lunar Roving Vehicle (LRV). However, whereas the Apollo vehicle was extremely light, open, and seated two, Tintin's rover is actually more akin to a tank, is pressurized, which means the occupants can remove their spacesuits once inside, and seats four.

Tintin admits to have had no training in driving such a vehicle, a rather odd neglect, and it is only when they first try it out on the Moon that they decide that crash helmets should be worn while travelling in it.
Water

In one part of the story, Tintin and Snowy accidentally discover frozen water beneath the surface of the Moon. When the Moon landings were completed, many experts felt the Moon was bone dry, so this would have been an inaccuracy. In 2009, however, evidence has shown a strong probability that water ice does exist in certain lunar regions.

Astronomy

Notable failings in Hergé’s story include the representation of the Earth as seen from space (there are no clouds), and the lunar landscape, which is represented as craggy, unlike the smooth, undulating hills of reality. The asteroid Adonis is a real object, but despite being classed as a near-Earth asteroid, it never comes between the Earth and the Moon. However, its exact orbit was not known in the early 1950s.

Tintin stated that the stars appear, “frozen ... they don't twinkle like how they do on Earth.” This is quite accurate because there is no atmosphere on the Moon, so stars cannot twinkle. However, unless one landed on the dark side of the Moon, one could not see stars from the Moon due to the large amount of sunlight being reflected off the lunar surface.

Hergé was delighted to have predicted the lunar mission fairly accurately, given the limited knowledge at the time, and later he produced a four-page comic of Tintin, Haddock, Calculus and Snowy greeting Neil Armstrong on the Moon. Shown for instance as an illustration in this.

Merchandise

Various merchandise has been released about this book. In the United States, a pop-up-version was made. A View-Master set was also released. The Moon rocket has been used on various merchandise.

External links

- Explorers on the Moon [8] at Tintinologist.org

References

[4] Compare with video from Apollo 16 (http://www.youtube.com/watch?v=nGMeN0FFQyw) and video from Apollo 17 (http://www.youtube.com/watch?v=NHiIT1XCTJ8)
[5] See for instance the Apollo 15 landing site
The Calculus Affair (French: L’Affaire Tournesol) is the eighteenth of The Adventures of Tintin, a series of classic comic-strip albums, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

Some, such as Benoit Peeters in his book Tintin and the World of Hergé, have labelled this as the greatest of the series. The Tintin website\(^{[1]}\) dubs The Calculus Affair as the most "detective-like" of the whole series.

The story is set in the 1950s, several months after Tintin and his friends have returned from the Moon.

Synopsis

During a thunderstorm, Tintin and Captain Haddock shelter in Marlinspike Hall. During the storm, several items of glass and china within the house break for no apparent reason. An insurance agent, Jolyon Wagg barges into the hall seeking shelter. He claims that all the windows of his car have somehow blown to bits. More mysterious incidents of glass breaking occur. After the storm, gunshots are heard outside. Professor Calculus returns from his laboratory with bullet holes in his hat. Investigating outside, Tintin discovers a wounded man in the grounds. He disappears before he can be questioned.

The next day a preoccupied Calculus leaves to attend a conference on nuclear physics in Geneva, Switzerland. With him gone the glass breaking stops, leading Tintin to suspect Calculus may have been responsible for it. He and the
Captain investigate inside his laboratory, finding a strange device and boxes of broken glass. Suddenly they are surprised by a man in trenchcoat and mask, who escapes after punching the Captain and Snowy. He drops a key and a packet of cigarettes with the name of the Hotel Cornavin (where Calculus is staying in Geneva) scrawled onto it. Believing that Calculus is in danger, Tintin and Haddock decide to follow him to Switzerland.

In Geneva, Tintin and Haddock miss Calculus at his hotel by seconds, delayed by two men dressed in the same trenchcoats as the man in the lab. They track Calculus to Nyon, at the home of Professor Topolino, an expert in ultrasonics. On the way to Nyon their taxi is forced into a nearby lake by the same two men from the hotel, but they manage to survive and reach Topolino's house. Calculus's umbrella is there, but he is not. Topolino is found bound and gagged in his own cellar. Topolino claims that it was Calculus's doing but when shown a photograph of the professor he does not recognise him. They deduce that someone impersonated Calculus, imprisoned Topolino in his cellar and then kidnapped the real Calculus upon his arrival. As they come to this conclusion, the same two men who had earlier hampered Tintin and Haddock's efforts to find Calculus in Geneva blow up Topolino's house in an attempt to get rid of them all, but they survive nonetheless.

Tintin and Haddock conclude that Calculus had invented a sonic device capable of destroying glass and china, and potentially converted into a terrible weapon. Concerned of the consequences of his invention, he had decided to talk it over with Topolino. But Topolino's manservant, a Bordurian named Boris, learned of this and informed his country's intelligence service. It soon dawns on them that rival teams of agents from both Syldavia and Borduria are after the device. Abducted at first by Bordurians, Calculus is then snatched by Syldavian agents in spite of Tintin and Haddock's efforts to rescue him. Pursuing the Syldavians in a helicopter across Lake Geneva into France, they chase a boat and then a car carrying Calculus, but the helicopter runs out of fuel and they lose them.

After being pursued by Tintin and Haddock through the French countryside, the Syldavians escape in a plane, with Calculus as their prisoner. However, the plane is forced down over Bordurian territory, meaning Calculus is back in Bordurian hands. Tintin and Haddock set off for Szohôd, Borduria in hope of finding their friend again.

The Bordurians are alerted to their arrival by the two men in Geneva (who were Bordurian secret agents), and they are intercepted at the airport by the Bordurian Secret Police (ZEP). Assigned two minders who take them to a luxury hotel and keep them in bugged rooms, Tintin and Haddock manage to escape and hide in the Szohôd Opera House, where Bianca Castafiore is performing. She invites them into her dressing room but is visited by Colonel Sponsz, chief of ZEP, in her dressing room. Tintin and Haddock hide in Bianca's closet, overhearing the conversation between Sponsz and Castafiore. Sponsz reveals Calculus's location, a gaol in the fortress of Bakhine, and the stress on him to surrender his plans. If he does give them up, then he will be handed over to two officials from the Red Cross, to whom he must swear that he went to the Bordurians of his own accord and gave them his plans voluntarily. Sponsz also reveals that the papers for the officials and Calculus' release are in his overcoat, hanging in the closet in which Tintin and Haddock are hiding.

Overhearing all this, Tintin and Haddock steal the papers and, disguising themselves as the two Red Cross officials, acquire Calculus' release. When Sponsz is told of this, he quickly raises the alarm, but the three friends manage to escape to the border in a car and later, a tank. When they arrive back in Marlinspike, they find that Jolyon Wagg's family is staying there and has nearly wrecked the house. Realising the destructive potential of his invention, Calculus burns his plans...by lighting them with Haddock's pipe while it is placed in Haddock's mouth. Haddock is incensed, calling Calculus a "jack-in-a-box". The hard-of-hearing Calculus thinks that Haddock has said "chicken pox", and tells Jolyon Wagg that Haddock is suffering from this disease. While Wagg at first interprets it as a joke, he then remembers that chicken pox is infectious, and Wagg doesn't want to be infected, so he and his family leave Marlinspike.
Notable features

- *The Calculus Affair* introduces the character of Jolyon Wagg, who reappears in several later adventures.

- This is also the first story to feature Cutts the Butcher. All calls to him end up at Marlinspike Hall where Nestor and Haddock are plagued with endless orders for lamb chops and sausages. The irony is that when he tries to make a call, from whichever location, it is Haddock who gets put through to Cutts first. The driver of Cutts’ van also plays an important part in the story: giving Calculus a lift to the village and unknowingly thwarting a kidnapping attempt.

- Colonel Sponsz also makes his first appearance. He would again be mentioned in *The Castafiore Emerald* and would return to take his comeuppance on Tintin, Haddock, Calculus and Castafiore in *Tintin and the Picaros*.

- In the crowd of day trippers camped outside the gates of Marlinspike, a caricature of Hergé himself can be spotted.

- The graphics include accurate renditions of Geneva, the Hotel Cornavin, the railway station and Geneva Cointrin International Airport. Many Tintin fans in later years, when at the Hotel Cornavin, would ask to stay in "Professor Calculus's room" (Room 122, fourth floor), which did not actually exist. To clarify the matter, Hergé sent the Hotel a cut-out of Tintin, explaining that it was not possible to stay in the Professor's room.

- The uniforms of the Bordurian police appear to be based on those of Hungarian police of the time, which they closely resemble. (The Hungarian Uprising took place eight months after the serialisation of the strip ended.)

- A famous sight gag from this album involves Haddock trying to get rid of a piece of sticking plaster that keeps returning to him. This gag was repeated in *Flight 714*, but it is limited to only three panels.

- Another famous scene involves a car chase with a mad Italian driver in a Lancia Aurelia GT. When a gendarme eventually stops them and asks for his name, he recites it in full: Arturo Benedetto Giovanni Giuseppe Pietro Arcangelo Alfredo Cartoffoli da Milano. Rather confused by this, the gendarme weakly releases him. It is worth noting that "Archangelo" in Italian would probably be spelled "Arcangelo", as "ch" does not precede A, O or U in Italian. Also, "Cartoffoli" sounds like "potato" in German.

Remarks

The political background of *The Calculus Affair* is the Cold War and the measures that both sides would go to in order to acquire weapons of mass destruction.

Professor Calculus mentioned about going to Geneva to take part in a congress on nuclear physics. Geneva, of course, is the location of CERN, the European Organization for Nuclear Research. The first edition of *The Calculus Affair* was published in 1956, while CERN was established in 1954.

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. This explains why the red-and-white rocket on the dust-jacket of the book is remarkably similar to the Moon Rocket from *Destination Moon* and *Explorers on the Moon*; that design was based on the German V-2 Rocket.

The physical appearance of Colonel Sponsz is based on Hergé's brother, Paul Remi, a career soldier.[2] Paul had been the original inspiration for Tintin himself back in 1929. Dubbed "Major Tintin", he took on a new appearance in an attempt to get away from the image. This new look was to serve as the model for Sponsz, who would reappear in *Tintin and the Picaros*.

It seems possible that the research interests of Professor Calculus as portrayed in *The Calculus Affair*, were based upon those of the psychoanalyst Wilhelm Reich who in his later life became convinced of the existence of a form of energy which he called "orgone." Among the devices constructed by Reich to capture or manipulate "orgone" was the Cloudbuster which he claimed could be used to induce rain by forcing clouds to form and disperse — a device similar to that portrayed within 'The Calculus Affair' intended to destroy buildings by using focused rays of energy.
Albert Einstein engaged in some correspondence with Reich which was later published as *The Einstein Affair* — a probable inspiration for the title of ‘The Calculus Affair’.

The cover of the album has the main illustration surrounded by a shattered piece of glass.

**The Calculus Case**

‘The Calculus Case’ was a film adaptation of *The Calculus Affair (L'affaire Tournesol)*. It was produced in 1959 by the company Belvision. Originally it was a television series made up of several short segments shown but presented by the English television into a full length film. In the 1980s it was released on VHS across the UK. In the early 2000s it was released on DVD only in English. See *The Calculus Case*[^3] at the Internet Movie Database

**Notes**

[^1]: Tintin.com (http://tintin.francetv.fr/uk/)
[^3]: http://www.imdb.com/title/tt0270386/

**External links**

- The Calculus Affair (http://us.tintin.com/adventures/the-calculus-affair/) Official Website
- The Calculus Affair (http://www.tintinologist.org/guides/books/18calculus.html) at Tintinologist.org
The Red Sea Sharks

**The Red Sea Sharks** is the nineteenth of *The Adventures of Tintin*, a series of classic comic-strip albums written and illustrated by Hergé, featuring young reporter Tintin as a hero. Its original French title is *Coke en stock* ("coke in stock") a codename 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*);
- Emir 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*);
- Doctor Müller (*The Black Island* and *Land of Black Gold*);
- Dawson (*The Blue Lotus*);
- Allan Thompson (*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*), Sheikh Bab El Ehr (*Land of Black Gold*) and General Tapioca (referred to in *The Broken Ear* and appearing later in *Tintin and the Picaros*) are all referred to but don't appear.
Storyline

*The Red Sea Sharks* is an adventure in which Tintin investigates the supporters of Sheikh Bab El Ehr's overthrow of Mohammed Ben Kalish Ezab, the Emir of Khemed.

After watching a movie, Tintin and Captain Haddock round a corner and bump into General Alcazar, who drops his wallet. Tintin attempts to return it, but the hotel he claimed to be staying at has never heard of him, and when Tintin calls a phone number found in his wallet, the man refuses to talk to him. When Tintin and Haddock return home, they discover that the Emir's bratty, incorrigibly spoiled son Abdullah has been sent there for protection, along with a colorful entourage of servants and dignitaries who have established a bedouin-bivouac in the great hall of Marlinspike Hall. Abdullah proceeds to cause chaos at Marlinspike with his practical jokes.

Thomson and Thompson inform Tintin that they know of his meeting with Alcazar due to their investigation of an arms dealer called Dawson. They then tell him the name of the real hotel where the General is staying. At the hotel, Tintin and Haddock see Alcazar talking with Dawson, whom Tintin recognises as the corrupt police chief of the international settlement in The Blue Lotus who he exposed and sent to prison guilty of mingling with opium dealers. Haddock returns the wallet to Alcazar, while Tintin follows Dawson and overhears him discussing how successful his sale of de Havilland Mosquitoes were in starting a coup d'état in Khemed. Tintin decides to go to Khemed and rescue the emir, who has been overthrown by Sheikh Bab El Ehr. Reluctantly, as usual, the Captain agrees to go along, partly because he knows it is his only chance of getting rid of Abdullah, whose practical jokes are getting too much for him. Meanwhile, Dawson, realizing that Tintin is once again meddling in his affairs, resolves to take drastic measures.

At Wadesdah Airport in Khemed, Tintin and Haddock are turned back by customs, while someone (presumably an agent of Dawson) plants a bomb on the plane to "take care of them". The bombing is foiled by an engine fire, which forces the plane to crash-land minutes before the bomb goes off. Realizing that they best take a lower profile, Tintin and Haddock walk away from the crash site and slip in unobserved at night into Wadesdah. There they meet another old friend, the loquacious Portuguese merchant Oliveira da Figueira. He helps them escape the city by dressing up as veil-wearing women. Once outside they meet a guide with horses and ride to the Emir's hideout (modelled on the ancient Jordanian city of Petra).

Their escape is reported however, and a leading figure in the new regime sends out a squad of armored cars and Mosquitoes to intercept them. The officer, Mull Pasha, is in fact Doctor Müller, an enemy whom Tintin fought against in *The Black Island* and *Land of Black Gold*. Thanks to a military misinterpretation, the Mosquitoes attack their own armored cars instead of Tintin and his friends.

The Emir tells them about the ongoing slave trade run by the Marquis di Gorgonzola, an international businessman with whom the Emir had a tiff several months ago. The Marquis uses the pilgrimage to Mecca to capture and enslave African Muslim travellers. Tintin and Haddock leave for the Red Sea coast and board a boat for Mecca to investigate. They are attacked by the Mosquitoes again, but Tintin manages to down one with a German StG 44. But their schooner receives critical damage and they end up shipwrecked aboard a raft, along with Piotr Skut, the pilot of the downed plane. They are then picked up by di Gorgonzola's yacht, the *Scheherazade* (named after the Arab princess and storyteller of *One Thousand and One Nights*), which happens to pass by, but di Gorgonzola isolates them from his guests and offloads them the next night to 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.

That night they are locked into their cabin by Allan, Haddock's former first mate, who commands the *Ramona*. A fire breaks out on the *Ramona* and the crew abandons ship. Tintin and Haddock force their cabin door open and manage to put out the fire, not realizing that the front of the ship was loaded with munitions. They then free a number of black African men, who speak Yoruba, from a rear hold and discover that they had paid for the voyage to Mecca, but were intended to be sold as slaves instead. Haddock attempts to explain the situation to them. Initially, many of them don't understand, or refuse to, stubbornly insisting on still going to Mecca. After some discussion, the men come
around: an older member of the group recalls how some men from his village never returned from the Hajj. The Africans agree to help Haddock sail the ship to neutral territory in Djibouti, while Tintin and Skut attempt to fix the radio, which had been smashed.

Tintin finds a slip of paper in the radio room with an order to deliver "coke", and is puzzled. In shipping, "coke" would normally refer to a coal-derived fuel, but none is being carried. They are then approached by a dhow and take aboard an Arab who wishes to inspect the coke, puzzling Haddock, who claims they have none. The man then turns about and starts examining the physical strength of one of the Africans. With the nature of the term coke, a codename for slaves, clear to him now, Haddock furiously confronts the Arab. The inspected Black African manages to thwart the Arab's attempt to stab the Captain, and the slaver is ordered away from the ship, the outraged Haddock yelling insults to him until he is out of earshot, even from a megaphone.

Di Gorgonzola (who is actually Rastapopoulos, the leader of the international opium smugglers from Cigars of the Pharaoh and The Blue Lotus) finds out from the Arab that Haddock has taken control of the ship, and sends a Type VII U-Boat to attack them. Tintin spots the submarine by accident just prior to attack because of its periscope sticking out. Haddock manages to outmaneuver a number of torpedoes, but all appears lost when the engines of the ship get stuck in half reverse. At this point the Ramona is saved by the arrival of combat aircraft from a nearby US Navy cruiser, the USS Los Angeles, whose crew had been radioed by Tintin. The submarine makes one more attempt to destroy the Ramona by attaching a limpet mine to the front of the boat beside the explosives, but this is foiled when the diver is hit by the Ramona's anchor. A shark swallows the mine and swims away, exploding some time afterwards.

When the Los Angeles attempts to arrest di Gorgonzola afterwards, he fakes his own death by allowing a motorboat which he steers from his yacht to the cruiser to sink while he escapes in an inbuilt mini-submarine. Thinking him dead, Tintin, Haddock and Skut return to Europe to international renown for their efforts in exposing the slave traders. Soon afterwards, the Emir recaptures control of Khemed and recalls Abdullah home. Tintin and the Captain return home to find Nestor emaciated from Abdullah's stay and an exploding firework in the Captain's chair as a parting gift. And no sooner have they got rid of one pest when another arrives – Jolyon Wagg.

Notes

• When Haddock falls asleep in the desert and won't wake up, Tintin takes a flask of rum from out of his bag. This wakes Haddock up and, after drinking the lot, he agrees to press on. Tintin remarks that the rum is for "emergencies" – but it is not specified if it is for medicinal purposes or getting Haddock to co-operate. Tintin, on occasion, does use alcohol to invigorate Haddock's morale and bring him round to his way of thinking in The Shooting Star and Tintin in Tibet.

• When Tintin asks Senhor Oliveira about why the Emir got angry with Arabair, Oliveira stumbles a bit, probably hiding the rather embarrassing reason. It turns out that Abdullah wanted to see the Arabair planes loop-the-loop before landing and Arabair refused for reasons that Abdullah's naive father, the Emir, saw as trivial. This prompted him to threaten to end Arabair's use of the flight path and expose their involvement in the slave trade. Tintin resolves to bring Arabair down anyway because of its involvement in slave trading.

• The character Mull Pasha that is played by Dr. J. W. Müller is loosely based on the real life European military leader who served on one Middle country: John Bagot Glubb also known as "Glubb Pasha" who led the Arab Legion in Jordan.
Alleged racism

*The Red Sea Sharks* has been criticised for stereotypical portrayal of Africans; although obviously good-hearted, the black characters are shown as being somewhat simple. However, it should also be noted that foreign Europeans, throughout the Tintin series, also display a similarly ungrammatical accents (e.g. Skut). Others have criticised Haddock’s calling them “addle-pated lumps of anthracite,” but Hergé did not intend to be racist – Captain Haddock is well known for his frequently colourful language, which comprises almost 200 insults in total [2]. Hergé obviously had a strong contempt for slavery, as evidenced by strongly negative emphasis placed on the villainy of slave traders (supplemented by the scene in which Captain Haddock hurl his peculiar brand of expletives at a slaver leaving their ship).

References

[1] The story predates the use of “coke” to mean “cocaine”.

External links

- The Red Sea Sharks ([http://www.tintinologist.org/guides/books/19redsea.html](http://www.tintinologist.org/guides/books/19redsea.html)) at Tintinologist.org
Tintin in Tibet

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<tr>
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Creative team

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<th>Writer(s)</th>
<th>Hergé</th>
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<td>Artist(s)</td>
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Chronology

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*Tintin in Tibet* (in the original French, *Tintin au Tibet*) is the twentieth title in the comic book series *The Adventures of Tintin*, written and drawn by Belgian cartoonist Hergé. Originally serialised from September 1958 in the French language magazine named after his creation, *Le Journal de Tintin*, it was then first published in book form in 1960. An "intensely personal book" for Hergé, who would come to see it as his favourite of the Tintin adventures, it was written and drawn by him at a time when he was suffering from traumatic nightmares and a personal conflict over whether he should divorce his wife of three decades, Germaine Remi, for a younger woman with whom he had fallen in love, Fanny Vlaminck. [1]

The plot of the book revolves around the boy reporter Tintin who, aided by his faithful dog Snowy, friend Captain Haddock and the sherpa Tharkey, treks across the Himalayan mountains to the plateau of Tibet, having arrived by way of India and Nepal, in order to look for Tintin’s friend Chang Chong-Chen whom the authorities claim had been killed in a plane crash flying over the mountains. Convinced that Chang has somehow survived, Tintin continues to search for him despite the odds, along the way encountering the giant Himalayan ape, the Yeti.

Released after the publication of the previous Tintin adventure, *The Red Sea Sharks* (1958), *Tintin in Tibet* would differ from the other stories in the series because many of the core characters from the series, such as Thomson and Thompson and Cuthbert Calculus, barely or didn't feature in it, whilst at the same time it was the only Tintin adventure to not pit Tintin against an antagonist.[1] *Tintin in Tibet* is highly thought of by prominent Tintinologists, with Michael Farr calling it “exceptional in many respects”[2] and Jean-Marc and Randy Lofficier describing it as
"arguably the best book in the series".[3] It has also been publicly praised by the Dalai Lama, who awarded his own Truth of Light award to the book and to Hergé. Adaptations of Tintin in Tibet have been made in various media, including an animated television series, a radio series and a video game in the 1990s, and then for the theatre in the 2000s.

Synopsis

While on holiday in a resort in the French Alps with Captain Haddock and Professor Calculus, Tintin reads about a plane crash in the Gosain Than Massif in the Himalayas. That evening at their hotel, has a vivid dream that his young Chinese friend Chang Chong-Chen (introduced in The Blue Lotus) is terribly hurt and calling for help from the ruins of a plane crash. The next morning, Tintin reads in the paper that Chang was aboard the plane that crashed in Tibet. Believing that his dream was a telepathic vision, Tintin flies to Kathmandu in Nepal via New Delhi, with Snowy, and a skeptical Captain Haddock. They hire a sherpā named Tharkey, and accompanied by some porters, they travel overland from Nepal to the crash site in Tibet.

One the way, they discover footprints in the snow that Tharkey claims belong to the yeti. The porters abandon the group in fear, and Tintin, Haddock and Tharkey go on and eventually reach the crash site. Tintin sets off with Snowy to try to trace Chang's steps, and after glimpsing at a silhouette in the snow finds a cave in which Chang carved his name on a rock, proving that he survived the crash.

Tharkey believes that Tintin saw the yeti and convinces him that the area is just to large to search. The reporter however changes his mind back after spotting a scarf higher up on a cliff face. While attempting to climb upwards and after having his pick-axe caught with St. Elmo's fire, Haddock loses his grip and hangs perilously down the cliff wall, imperiling Tintin, who is tied to him. He tells Tintin to cut the rope to save himself, but Tintin refuses. Tharkey, who has also had a change of heart moved by Tintin's selflessness, returns just in time to save them. That night, a storm blows away their tent and they have to trek onwards, unable to sleep lest they freeze. They eventually arrive within sight of the Buddhist monastery of Khor-Biyong before collapsing due to exhaustion. An avalanche occurs, and they are buried in the snow.

Blessed Lightning, a monk at the monastery, 'sees' in a vision Tintin, Snowy, Haddock and Tharkey being in peril. Tintin regains consciousness and, unable to reach the monastery himself, gives Snowy a written call for help to deliver. Snowy lets go of the message when he finds a bone, but then realises what he's done, and runs to the monastery to make someone follow him. The monks head after him as he is recognised as the white dog in Blessed Lightning's vision.

Two days later, Tintin, Haddock and Tharkey regain consciousness in the monastery and receive an audience with the monks. After Tintin tells the Grand Abbot why they are there, the Abbot tells him to abandon his quest and return to his country. However, Blessed Lightning has another vision, through which Tintin learns that Chang is still alive inside a mountain cave, but that the "migou", or yeti, is also there. Haddock doesn't believe the vision is genuine, but Tintin, after being given directions by the Abbot, travels to Charabang, a small village near the Horn of the Yak, the mountain mentioned by Blessed Lightning. Haddock initially refuses to follow Tintin anymore, but once again changes his mind and pursues him to Charabang. The two of them, and Snowy, head to the Horn of the Yak on the final lap of their journey.

They wait outside until they see the yeti leave the cave. Tintin ventures inside with a camera while Haddock keeps lookout, and he finally finds Chang, who is feverish and shaking. The yeti, finally revealed as a large anthropoid with an oval-shaped hear, returns to the cave before Haddock can warn Tintin, and he reacts with anger upon seeing Tintin taking Chang away. As he reaches toward Tintin however, he sets off the flash bulb of the camera, which scares him away. Tintin and Haddock carry Chang back to the village of Charabang, and he explains to them that the yeti saved him after the crash and took him away from the rescue parties. Along the way, they briefly encounter the yeti again, and he is scared off this time by Haddock blowing his nose.
After Chang has been prepared for comfortable transport, he, Tintin and Haddock are met ceremonially by the Grand Abbot and an emissary group of monks, who present Tintin with a silk scarf in honour of the bravery he has shown, and the strength of his friendship with Chang. The monks take them back to Khor-Biyong, and after a week, when Chang has recovered, they return to Nepal by caravan. As their party travels away from the monastery, Chang muses that the yeti is no wild animal, but instead has a human soul, while the yeti sadly watches their departure from a distance.

History

Initial plot ideas

In 1958, Hergé saw the nineteenth of his Tintin adventures, The Red Sea Sharks, published in book form following its serialisation over the previous few years. Subsequently deciding to begin work on the next story in the series, he came up with numerous potential plot ideas. One of these was to send Tintin back to the United States, where the reporter would once again meet with the Native Americans, as he had done in the third adventure, Tintin in America (1931–32). However Hergé eventually came to the conclusion that returning to the same country he had formerly sent Tintin to was "backward-looking."[4] Another idea that he had was to base a story around the idea of Tintin having to prove that Haddock's butler Nestor was framed for a crime that he didn't commit by his old employers, the Bird Brothers. Again, this was something he also chose to dismiss.[4] A third idea was that Tintin be sent with Professor Calculus to one of the snow-covered poles, where Calculus was needed to help save a stranded group of polar explorers who had gone down with food poisoning, and although the setting in a snowy environment was eventually kept, this plot was also abandoned.[5] Meanwhile the Belgian comic creator Michel Regnier, best known under the pseudonym of Greg (1931–1999), (who was then busy working on Belvision's animated television adaptation of the series, Hergé's Adventures of Tintin), wrote two basic ideas for Tintin adventures that Hergé might potentially take up. This pair, Le Thermozéro (The Thermozero) and Les Pillules (The Pills), both revolved around Tintin rescuing a secret agent and then getting involved with a 'cold bomb' in the former, or 'radioactive pills' in the latter. Again, Hergé felt that this was not the story which he wanted to take up.[6]

The idea of setting the story in Tibet had been influenced by Hergé's friend Jacques Van Melkebeke (1904–1983), who had suggested it back in 1954, possibly being influenced by the fact that he had set the 1940s Tintin play M. Boullock A Disparu (The Disappearance of Mr Boullock) in that country.[7] Initial ideas for the title of the work were Le Museau de la Vache (The Cow's Snout), Le Museau de l'Ours (The Bear's Snout) or Le Museau du Yack (The Yack's Snout), all of which would have been named after a mountain that featured in the latter part of the story.[8] Initially, it was claimed that the title of Tintin in Tibet was chosen because market research indicated that people were more likely to buy a book with Tintin's name in the title, but Tintinologist Harry Thompson instead believed that it was chosen because it was a "title [that] reflected the solo nature of [Tintin's] undertaking."[9]

Hergé's psychological issues

Hergé had reached a particularly traumatic period in his life. He realised that he had fallen out of love with his wife Germaine Remi, whom he married in 1932, and had instead developed a deep mutual attraction with Fanny Vlaminck, a far younger assistant who worked at his Studios Hergé. He began to contemplate divorcing Germaine in order to marry Fanny, with whom he shared many mutual interests, something Germaine did not. As he would later relate, "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."[10] During this period, Hergé had begun suffering from repeating nightmares in which he was consistently faced by images of what he described as "the beauty and cruelty of white". As he would later relate to the interviewer Numa 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."[12]

He decided to visit a psychoanalyst to try to decipher what his disturbing dreams meant and what could be done about them. He went to visit the Swiss psychoanalyst Franz Ricklin, a student of the prestigious psychoanalyst Carl Jung, who told him that he must destroy "the white demon of purity" within his mind as soon as he could. Ricklin further advised Hergé that "I don't want to discourage you, but you will never finish your life's work. In your place, I would just stop working now."[10] Although Hergé was tempted to take up Ricklin's advice and abandon the continued writing of Tintin in Tibet, following which he could devote himself to his hobby of abstract art, he decided to instead follow his old scout motto of "A scout smiles and sings through all his difficulties."[10] He would divorce his wife to marry Fanny, and would also continue the writing and illustrating of Tintin in Tibet. As Tintinologist Harry Thompson noted, "It was ironic, but not perhaps unpredictable, that faced with the moral dilemma posed by Ricklin, Hergé chose to keep his scout's word of honour to Tintin, but not to Germaine".[4]

Influences

In writing and drawing Tintin in Tibet, Hergé drew upon a wide range of influences. The concept of setting the plot in the Himalayas, a snow-covered environment, was due to his repeating dreams of whiteness, and as Harry Thompson noted, "Hergé's fundamental need was to draw a white, snowy adventure" that had to "be a solo voyage of redemption for Hergé." Thompson believed that it was because of this idea of a personal voyage that most of the series' supporting cast were left out of the book, with Tintin only being accompanied by Snowy and Haddock on his journey.[13] Hergé was also fascinated with "extra-sensory perception and the mysticism of Tibetan Buddhism", interests that he shared with his new wife Fanny, and these played important themes within Tintin in Tibet.[14] He had learned about many aspects of the Tibetan esoteric from books such as those of Belgian explorer Alexandra David-Neel as well as the Englishman Lobsang Rampa's controversial work The Third Eye (1956, published in French in 1957), the accuracy of which has been heavily disputed.[15]

To learn more about the Yeti, which he depicted as a particularly benevolent creature in his story, Hergé contacted the cryptozoologist Bernard Heuvelmans (1916–2001), who had formerly aided him in his study of hypothetical moon exploration for Destination Moon and Explorers on the Moon. After reading the section on the Yeti in Heuvelmans' book Sur La Piste Des Bêtes Ignorées (On the Tracks of Unknown Animals), Hergé also went on to perform as much research into the cryptid as possible. According to Harry Thompson, Hergé "interviewed mountaineers, including Maurice Herzog, who had spotted the tracks of an enormous biped which stopped at the foot of a sheer rock face on Annapurna. Even the way in which the creature cares for the starving Chang is taken from a sherpa's account of a Yeti which rescued a little girl in similar circumstances."[9]

Hergé collected together a large assortment of clippings, partly from National Geographic Magazine, that he filed away and used as a basis from which to draw Tintin in Tibet. Images found in the book such as the monks with their musical instruments, the sherpas with their backpacks and the plane crash wreckage, are all visually based upon clippings in Hergé's collection.[16] Members of his Studio Hergé also helped him gather together source material for the story, for instance Jacques Martin (1921–2010), a member of the Studio and a comic strip writer in his own right, researched and drew all the costumes for the book.[17]
Publication

Due to his emphasis on accuracy, Hergé added the logo of a genuine airline, Air-India, to the crash debris in *Tintin in Tibet*. However, this annoyed Air-India and a representative complained to Hergé about the adverse publicity that they might suffer, arguing that "It's scandalous, none of our aircraft has ever crashed. You have done us a considerable wrong." Air-India had cooperated closely with Hergé in facilitating his research by providing voluminous reading material, contemporary photographs and film footage of India and Nepal, especially of Delhi and Kathmandu. In the story-line, Air-India flew Tintin, Snowy and Haddock from Europe to Delhi and Kathmandu. The crashed aircraft's tail number began with "VT", still the country code for all Indian aircraft, and was VT-ORO, which no actual aircraft has ever had. Due to Air-India's objections, Hergé changed the logo in subsequent editions to the fictional Sari-Airways, however he also observed that there were so many Indian airlines that it was possible that there really was a Sari-Airways.[18]

When the book was published in Chinese decades ago, the Chinese communist authorities had renamed it *Tintin in China's Tibet*. Hergé and his publishers protested and the title was changed back to its original name.[19]

Reception

On 1 June 2006, Tintin became the first fictional character to be awarded the Dalai Lama's Truth of Light award. "For many people around the world *Tintin in Tibet* was their first introduction to Tibet, the beauty of its landscape and its culture. And that is something that has passed down the generations," said the International Campaign for Tibet's Simon van Melick. [20] During the awarding ceremony copies of *Tintin in Tibet* in Esperanto (*Tinĉjo en Tibeto*) were distributed among the attendees and journalists.

References

Footnotes


Bibliography


**External links**

• Tintin in Tibet (http://us.tintin.com/adventures/tintin-in-tibet/) Official Website

• Tintin in Tibet (http://www.tinminologist.org/guides/books/20tibet.html) at Tintinologist.org
The Castafiore Emerald (French: Les Bijoux de la Castafiore) is an album in the classic comic-strip series The Adventures of Tintin by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

The Castafiore Emerald is the twenty-first and the slowest-moving and most sedate in the series. It was conceived as a narrative exercise by Hergé. Becoming disillusioned with his most famous creation, the cartoonist wanted to see if he could maintain suspense throughout sixty-two pages in which nothing much happens. Consequently it is a story without villains, guns or danger, but rich in comic setpieces, red herrings, mistaken interpretations, and colourful characters. Moreover, this is one of only two Tintin books in which the characters do not go to another part of the world (the other being The Secret of the Unicorn).

Storyline

Captain Haddock and Tintin are walking through the countryside when they come across a Roma community camped in a garbage dump. They investigate and upon learning that the community chose that site on account of being forbidden by the police to use any other location, the Captain invites them to the grounds of his estate, Marlinspike, over the objections of his butler Nestor.

Shortly afterwards, Bianca Castafiore, famous opera Diva and scourge of the Captain, decides to invite herself to Marlinspike for a holiday. All manner of mayhem ensues. For some time, one of the marble steps leading to the foyer in Marlinspike Hall has had a plate-sized chip; Nestor has been waiting for the repairman, who has been fobbing the Captain off. Upon hearing of Bianca's impending visit, Haddock rushes to pack for a trip to Italy, figuring that now would be a good time to visit, because he had always avoided visiting the country precisely to
avoid Bianca. In his haste, Haddock misses the step, which, just moments before, he had been sanctimoniously warning Nestor and the others about. He sprains his ankle as a result. The doctor arrives, examines the Captain, and insists upon putting the foot and ankle in a cast while imposing a minimum of a fortnight (two weeks)'s bed rest. As a result, the Captain uses a wheelchair for all but the last couple of pages. The broken step becomes a running gag for the rest of the comic, and every character, with the exception of Castafiore, slips and falls down the step at least one time.

Bianca has brought her luggage, her slippers, her pyjamas, her entourage and a parrot for the Captain called "Iago". Not unlike the parrots featured in Red Rackham's Treasure, the creature manages to pick up some of the Haddockian argot, much to the Captain's chagrin. He narrowly averts having to share his study with Bianca and her piano, managing to convince her to locate the instrument, along with her somewhat rebellious pianist Wagner, in the maritime gallery. Wagner, it turns out, indulges a penchant for gambling by making furtive runs into the local village to place bets. Increasing the Captain's problems, two over-zealous Paris Flash reporters concoct a story claiming that Haddock and Castafiore intend to get married (following a misinterpreted conversation with the very hard-of-hearing Professor Calculus), and an avalanche of congratulations from friends from all over the world pour in for several hours.

Soon after Captain Haddock discovers to his horror the rumors of his engagement spread by the tabloids, he is forced to accommodate an entire television crew, who occupy Marlinspike Hall for several hours while conducting an extensive interview with Castafiore (which is interrupted by several comic mishaps). A few days later, Castafiore's most prized emerald goes missing, and all eyes turn to the Roma. But they are vindicated when, in a deliberately anti-climactic dénouement, the culprit turns out to have been a magpie. As soon as the emerald is found, it is (temporarily) lost once again by the detectives Thompson and Thomson, only to be found again a few frames later by Snowy, who calls it a "brandyball", underlining the fact that the emerald is merely a device for the whole story to happen, and is in itself meaningless. Beyond the opening with the initial encounter with the Roma at the landfill, the action never leaves the confines of the Marlinspike estate – all the adventures in this album are decidedly domestic.

**Inspiration and cultural references**

- The book alludes to the well-known French weekly Paris Match in its depiction of reporters from 'Paris Flash', and jibes at its reputation for the questionable accuracy of the articles.
- It also mentions a fashion designer named Tristan Bior, based upon Christian Dior.
- The incident of the unwelcome band playing outside Marlinspike 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", Tintin's most direct rival.[2]
- Hergé also gave a TV interview at around the time he was working on the story.[3]

**Notes**


**External links**

- The Castafiore Emerald (http://us.tintin.com/adventures/the-castafiore-emerald/) Official Website
- The Castafiore Emerald (http://www.tintinologist.org/guides/books/21castafiore.html) at Tintinologist.org
**Flight 714**

**Flight 714** (Vol 714 pour Sydney)  
Cover of the English language edition published in the USA  

| Publisher | Casterman |  
| Date | 1968 |  
| Series | The Adventures of Tintin (Les aventures de Tintin) |  

**Creative team**  

| Writer(s) | Hergé |  
| Artist(s) | Hergé |  

**Original publication**  

| Published in | Tintin |  
| Language | French |  
| ISBN |  |  

**Translation**  

| Publisher | Methuen [en], Little, Brown/Hachette [en] |  
| Date | 1968 |  
| Translator(s) | Leslie Lonsdale-Cooper and Michael Turner |  

**Chronology**  

| Preceded by | The Castafiore Emerald, 1963 |  
| Followed by | Tintin and the Picaros, 1976 |  

*Flight 714*, first published in 1968, is the 22nd and penultimate complete volume of *The Adventures of Tintin*, a series of classic comic-strip albums by the Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero. Its original French title is *Vol 714 pour Sydney* (“Flight 714 to Sydney”). The title refers to a flight that the heroes fail to catch, as they become involved in a plot to kidnap an eccentric millionaire involving a private jet and an Indonesian island. This album is unusual in the Tintin series for its science fiction and paranormal influences. The central mystery is essentially left unresolved.

**Storyline**

On a refueling stop in Jakarta, Tintin, Captain Haddock and Professor Calculus are on their way to Sydney when they unexpectedly meet their old friend Piotr Skut (first encountered in *The Red Sea Sharks*), now the chief pilot for 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. Unbeknownst to Carreidas and the others, his secretary Spalding and two of the pilots, Boehm and Colombani, are in a plot to hijack the plane and bring it to a deserted volcanic island in the Lesser Sunda Islands. Skut, who is not involved in this plot, becomes a prisoner too. After a rough landing, while embarking 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.
To Tintin's further shock, 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 in earlier books) as Rastapopoulos's henchman.

The prisoners are bound and held in Japanese World War II-era bunkers. Rastapopoulos takes Carreidas to another World War II-era bunker where his accomplice, Dr. Krollspell, injects the millionaire with a truth serum to enable Rastapopulos to learn Carreida's Swiss bank account number. Unfortunately for Rastapopulos, Carreidas becomes relentlessly eager to tell the truth about his life of greed, perfidy and corruption – everything except the Swiss bank account. Furious, Rastapopulos lunes at Krollspell, who is still holding the truth-drug syringe, and is accidentally injected, becoming intoxicated. He too recounts hideous deeds in a boasting manner, and as he and Carreidas begin to quarrel over which is the more evil Rastapopoulos reveals that nearly all of the men he recruited, including Spalding, the aircraft pilots, and (the increasingly unnerved) Krollspell, are already marked to be killed.

Snowy, alive after all, helps Tintin and his friends escape and find the bunker where Carreidas is held prisoner. Tintin and Captain Haddock bind and gag Krollspell, Rastapopulos, and even the irascible Carreidas, and escort them to lower ground, intending to use Rastapopulos as a hostage. However, the serum wears off and Rastapopulos escapes as Allan detects the escaping prisoners. However, 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.

Rastapopoulos, freed from his bonds, sends Allan and his Sondonesian henchmen to either kill or capture the fugitives. Led by a telepathic voice Tintin is hearing, the protagonists discover a hidden entrance to a statue-filled cave. Through a large hallway they discover a temple hidden inside the island's volcano. Rastapopulos and his cohorts are not far behind, but failing to find out how to open the secret passage resort to explosives.

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 of humanoids, 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 the explosion set off by Rastapopulos and his men triggers a volcanic eruption. Despite Carreidas's unreasonable behaviour, Tintin and his party finally reach relative safety inside the volcano's crater bowl. Meanwhile, Rastapopulos 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 telepathic hypnosis and summons a flying saucer piloted by the extraterrestrials; the hypnotised group board the saucer, narrowly escaping the volcano's dramatic eruption. Kanrokitoff spots the rubber dinghy and exchanges Tintin and his companions for Allan, Spalding, Rastapopulos, and the treacherous pilots, who are whisked away in the saucer to an unknown fate. The group – including Krollspell, who is later deposited by the saucer at his institute in Cairo – awakes from hypnosis and cannot remember what happened to them when eventually rescued. Professor Calculus has a souvenir, though – a crafted rod of alloyed cobalt, iron, and nickel, which he had found in the caves and forgotten in his pocket. 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 boarding a public airline to Australia.
Trivia

- The TV series *Lost* plot has similarities to the story of this comic.\(^1\)
- The story is cited in chapter 4 of the novel *The Reluctant Fundamentalist* by Mohsin Hamid.\(^2\)
- Writer Hugo Frey argues that Rastapopoulos’ appearance was an example of post-war anti-Semitism on Hergé’s part,\(^3\) 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*; Doctor 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*.\(^4\)
- 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 Tintin’s captors talk about a particular Indonesian dish that originated in Java, *sambal rujak* (ground chilli sauce with shrimp paste).

Notes


\(^3\) 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

\(^4\) *The Metamorphoses of Tintin: or Tintin for Adults* by Jean-Marie Apostolidès, Jocelyn Hoy, published in 2009 by Stanford University Press

External links

- Flight 714 (http://us.tintin.com/adventures/flight-714/) Official Website
- Flight 714 (http://www.tintinologist.org/guides/books/22f714.html) at Tintinologist.org
Tintin and the Picaros

<table>
<thead>
<tr>
<th>Tintin and the Picaros (Tintin et les Picaros)</th>
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<tr>
<td>Cover of the English edition</td>
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<tr>
<td>Publisher: Casterman</td>
</tr>
<tr>
<td>Date: 1976</td>
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<tr>
<td>Series: The Adventures of Tintin (Les aventures de Tintin)</td>
</tr>
</tbody>
</table>

Creative team

Writer(s): Hergé
Artist(s): Hergé

Original publication

Published in: Tintin
Language: French
ISBN

Translation

Publisher: Methuen
Date: 1976
Translator(s): Leslie Lonsdale-Cooper and Michael Turner

Chronology

Preceded by: Flight 714, 1968
Followed by: Tintin and Alph-Art, 1986

Tintin and the Picaros (French: Tintin et les Picaros) is one of The Adventures of Tintin, a series of classic comic-strip graphic novels, written and illustrated by Belgian writer and illustrator Hergé, featuring young reporter Tintin as a hero.

Tintin et les Picaros is the twenty-third and final completed book in the series. Notably, several characters have undergone changes: Tintin no longer enjoys adventuring and has abandoned his trademark plus fours; Captain Haddock can no longer drink alcohol; and General Alcazar's masculinity is ridiculed by his new dominant wife.

Plot

Tintin hears 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. Tintin, Calculus, and Haddock soon are accused themselves and, travelling to San Theodoros to clear their names (though Tintin at first refuses, only to change his mind and follow a couple of days later), find themselves caught in a trap laid by their old enemy, Colonel Sponsz, who has been sent by the Eastern Bloc nation of Borduria to assist Tapioca. Sponsz has concocted the conspiracy of which Tintin and his friends are accused in a plot to wreak revenge upon them for humiliating him in The Calculus Affair. Escaping, Tintin, Haddock, and Calculus join Alcazar and his small band of guerrillas, the Picaros, in the jungle near a village of the Arumbaya people.

Meanwhile, in a show trial orchestrated by Sponsz, Castafiore is sentenced to life in prison and the Thompsons are ordered to be executed by a firing squad. All three show great contempt at the injustice of the proceedings. Tintin
enlists Alcazar's help in freeing his friends, but upon arrival at his jungle headquarters, finds that Alcazar's men have become corrupt drunkards since Tapioca started dropping copious quantities of alcohol near their camp. Additionally, Alcazar is continually henpecked by his shrewish wife, Peggy, who nags him constantly about his failure to achieve a successful revolution. Fortunately, Calculus has invented a pill that makes alcohol disgusting to anyone who ingests it (which he proves to have tested on Haddock, much to the latter's annoyance). Tintin offers to use the pill to cure the Picaros of their alcoholism if Alcazar agrees to refrain from killing Tapioca and his men. Alcazar reluctantly agrees. Moments after his men are cured, Jolyon Wagg arrives with his musical troupe the Jolly Follies, who intend to perform at the upcoming carnival in San Theodoros. Alcazar, with a little advice from Tintin, launches an assault on Tapioca's palace during the carnival by 'borrowing' the troupe's costumes and sneaking his men into the capital. He topples Tapioca, but on Tintin's urging, does not execute him, as is the tradition. Tapioca is instead forced to publicly surrender his powers to Alcazar, and is banished, while a disappointed Sponsz is sent back to Borduria.

Meanwhile, Thomson and Thompson are due to be shot on the same day as the carnival. Although as naive as ever in their observations, the detectives show courage by refusing to be blindfolded. Tintin and Haddock reach the state prison in time to prevent the executions from occurring. Castafiore, her maid, and her pianist are also released, and Alcazar can finally give his wife the palace he has promised. With all matters resolved, Tintin and his friends leave. As they fly home, Tintin and Haddock express gratitude about being able to go home.

The second-to-last panel shows a final, skeptical political message: as under Tapioca, the city slums 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.

**Changes from earlier books**

*Tintin and the Picaros* features changes in the representation of Tintin. The most visible change is that his trousers have been modernized, as he wears bell bottoms rather than the plus fours that he had always worn previously. In addition, the book introduces some new hobbies that Tintin had not previously engaged in: he is shown practicing yoga in his spare time, and riding a motorbike; his helmet is marked with the Peace symbol.

**Wordplay**

As in *The Broken Ear*, the original French text of *Tintin and the Picaros* features an invented language for the Arumbaya Indians that is based on Marols, the Brussels dialect spoken by Hergé's grandmother. The English translation replaces this with a language that is a phonetic rendering of Cockney English. When offering food, Chief Avakuki ("ave a cookie") says "Owzah g'rubai" ("'Ow's the grub, eh?")", "Oozfah sek 'unds" (who's for seconds), "Ava'n ip" ('Ave a nip) and "goh blimeh! Wa'samma ta, li li va? Lem eshoya!" ("Cor blimey! What's the matter, lily liver? Let me show ya!") Similarly the ancient pyramid featured on the front cover is called Hotwattabol in the translation (hot water bottle).

**Allusions to other works**

During the Carnival, masks and costumes of different cartoon and film characters are seen, such as Mickey Mouse, Donald Duck, Asterix, Snoopy, Groucho Marx and Zorro.

**Deleted Page**

In the course of illustrating the story, Hergé found that he had gone beyond the 62-page limit required by his publishers. Therefore, he took out a page that follows the one in which Tintin has shown Haddock all the bugs and hidden cameras in their villa, and Sponsz has told Alvarez how it was he who framed Castafiore.
The deleted scene has Sponsz announcing how he will break his enemies and throws his glass to the floor, but it is of the unbreakable variety and bounces back and breaks the moustache of a bust of Kûrvi-Tasch. Alvarez bursts into laughter, before being put in his place and asked to bring in "you-know-who" (most likely Pablo who appears in the following page). Sponsz suspects that Alvarez will claim that he broke the bust deliberately. He thus warns the young officer about his prospects for advancement. Alvarez gets the message and Sponsz tells him to "sack that clumsy cleaning lady who broke Kûrvi-Tasch's moustache." The scene was deleted because it was similar to the scene in Flight 714, where Rastapopoulos claims he will crush Tintin like a spider, but then fails to trample the animal.

This deleted scene was later used in an article in which Hergé demonstrated how a single page in a comic book was developed from rough sketches to a fully drawn and colourised page.

External links

- Tintin and the Picaros [1] Official Website
- Tintin and the Picaros [2] at Tintinologist.org

References

Tintin and Alph-Art

**Tintin and Alph-Art** (French: *Tintin et l'alph-art*) was the intended twenty-fourth and final book in the *Tintin* series, created by Belgian comics artist Hergé. It is a striking departure from the earlier books in tone and subject, as well as in some parts of the style; rather than being set in a usual exotic and action-packed environment this story is largely played out in the world of modern art.

Hergé worked on the book until his death in 1983, and it was published posthumously (despite its unfinished status) in 1986 by Casterman in association with La Fondation Hergé, and was republished in 2004 with further material.

**History**

In 1976, a few months after the publication of *Tintin and the Picaros*, Hergé told the journalist and author Numa Sadoul that he was contemplating the next adventure of Tintin — setting an entire story in an airport departure lounge. This idea was eventually dropped, and in 1978, he decided to set the story in the world of modern art. During later years Hergé had grown more and more interested in modern art, even attempting it a few times himself as a hobby; so he chose to incorporate his love of avant-garde artwork into the new story. Hergé was inspired by the Ferdinand Legros and Elmyr de Hory affair, and incorporated a second element, a new age sect and a phoney guru. He planned to cast Rastapopoulos as the villain, but according to Harry Thompson, dropped the idea in 1980 when he introduced the alphabet art element. Still, an idea exists that the villain Ramó Nash or his accomplice Enddane Akass may be Rastapopoulous in yet another of his disguises.
Storyline

The story opens with Captain Haddock having a nightmare of being visited by Bianca Castafiore, who demands that he take his medicine (actually a bottle of Loch Lomond whisky). When he refuses, as he still cannot stand the beverage after the events of the previous book, Castafiore turns into a huge bird-like creature and begins to attack Haddock. Fortunately, Tintin manages to wake him up, whereupon Tintin receives a telephone call from the real Castafiore, who tells him that she has arrived in Belgium for a few days. She continues her conversation with Tintin, telling him about her new spiritual leader, Endaddine Akass, with whom she intends to stay at his villa in Ischia, an island off the coast of Naples.

Later that morning, Captain Haddock comes across Castafiore in a Brussels street, and in order to avoid her, dashes into the nearby Fourcart Gallery, where he meets Jamaican avant-garde artist Ramó Nash (the master of "Alph-Art") and the owner of the gallery, Henri Fourcart. Fourcart displays considerable interest in meeting Tintin. At the gallery, Haddock is pressed into purchasing a perspex letter "H" ("Personalph-Art") created by Nash. That evening, when Haddock returns to Marlinspike, he and Tintin watch a news report featuring their old friend Emir Ben Kalish Ezab, who, flushed with oil profits, plans to buy Windsor Castle from the Government of the United Kingdom and the Centre Pompidou in Paris. The same news program then features a report on the suspicious death of art expert Jacques Monastr, who is presumed drowned off the coast of Ajaccio, Corsica.

The next morning, Tintin learns that Fourcart was killed in a car accident, apparently en route to visit him. He visits the gallery to "make a few enquiries" and meets Martine Vandezande, the gallery assistant, who wears large glasses and a strange pendant resembling two E's lined back to back. She discusses the death of her former employer, while her conversation with Tintin is recorded by a reel-to-reel tape recorder hidden under the counter. Tintin then visits the Garage de l'Avenir at Leignault, where the mechanic tells him the location of Fourcart's car crash. Tintin drives there on his motor scooter and is pursued by a black Mercedes. At the scene, Tintin discovers that Fourcart was murdered. The drivers of the black Mercedes then make a botched attempt on Tintin's life. He returns to Marlinspike and tells the Captain about the events of the day.

The next morning, Tintin returns to the gallery and accuses Miss Martine of telling his attackers he was going to visit Leignault. However, she bursts into tears, suggesting to a shocked Tintin that she may be innocent. On his way home, Tintin sees a poster in the street advertising a conference — "Health and Magnetism" — to be held by the mystic Endaddine Akass, who is shown on the poster wearing a pendant similar to Miss Martine's. That evening, Tintin and Haddock attend the meeting, where they see not only Miss Martine (a follower of Akass's movement) but also the Thompson twins and Mr. Sakharine (from The Secret of the Unicorn) in attendance. During the ceremony, Tintin recognises the voice of Akass, but cannot place it. He and Haddock encounter Miss Martine as she leaves the conference. Tintin asks her about the pendant that she wears, which was given to her and "magnetized" by Akass. Believing that he is beginning to understand the affair, Tintin informs Miss Martine the next morning of his plan to unmask Fourcart's murderers. Late that evening, he arrives, carrying a red lamp, at the old Fréaux factory, where he had arranged to meet an informer. Tintin lights his lamp, and the "informer" shoots at him. He avoids injury and attempts to arrest the informer, who is saved when an accomplice knocks Tintin unconscious. He awakes in hospital with Haddock at his bedside, to whom he explains his revelation that there is a micro-transmitter concealed in the pendant worn by Miss Vandezande. Tintin infers that Endaddine Akass gave the unwitting Miss Martine the pendant in order to spy upon Fourcart and senses that he is inextricably linked to his death.

The next morning (despite doctor's orders), Tintin visits each of the other occupants in the apartments that house the Fourcart Gallery. He visits the occupants under the pretence of conducting a survey on solar power, and recognises a particularly rude resident as Akass's assistant at the meeting. Knowing that he has been recognized, Akass's assistant sends Tintin away and telephones someone, and then agrees to "take care of" Tintin. The next morning, Tintin leaves the Hall for the village on his motor scooter, and is pursued by the same men who had attacked him in the Mercedes. They shoot at Tintin, whose scooter careens off-road and crashes into a tree. Before the would-be assassins can confirm if Tintin was killed, Haddock, having heard the gunfire, arrives in his car, causing them to flee. Once they
are gone, Tintin climbs down from his hiding place inside a pollarded willow. Tintin, Haddock and Calculus later assess the situation around the table. Tintin concludes that the entire affair revolves around Endaddine Akass, and that they should find out more about him. Remembering Castafiore's telephone call several days earlier, he decides to go to Ischia, where Akass has a villa.

Upon their arrival, Tintin and Haddock spy out the land, observing Akass's villa from a distance, where they see Ramó Nash (the pioneer of "Alph-Art" from whom Haddock bought his perspex "H"). At their hotel, Tintin receives a threatening telephone call warning him to leave the island, and Haddock receives one from Castafiore, who has discovered their presence on the island, and, informing them that Akass is in Rome for a few days, invites them to the villa. The next morning, they arrive at the villa, where Castafiore introduces them to a number of her friends — the debutante Angelina Sordi, the corrupt industrialists Mr Gibbons (from *The Blue Lotus*) and Mr 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.

Tintin is awakened by a noise in the middle of the night, and looking out of the window, sees men loading canvases into a van. Intrigued, he explores the villa. In a huge room he comes across a number of paintings by the great masters — Modigliani, Léger, Renoir, Picasso, Gauguin and Monet — and discovers them all to be fakes. He is discovered by Endaddine Akass, of whom it is revealed that he uses Ramó Nash's "Alph-Art" as a front for large-scale art forgeries. He admits to ordering the "disappearance" of Monastir and Fourcart, who were aware of his activities (and in Fourcart's case, wanted to expose them to Tintin), and states that as Tintin knows too much, he will have to die, too. Akass tells Tintin that in order to kill him, he will have liquid polyester poured over him, so that he may be turned into a statue, be "signed" by César, and authenticated by a (presumably corrupt) art expert. The "expansion" piece, entitled "Reporter", will then be sold to a museum or a rich collector. Tintin is led away by one of Akass's men to a cell, where he is locked up. He manages to make contact with Snowy, who is outside the cell. He writes a note to the Captain and throws it to Snowy through the bars on the window. Night passes, and in the morning, Tintin is awakened by Akass's bodyguard. As the guard leads Tintin out of the cell, he says,

> Get moving! It’s time for you to be turned into a 'César'...

It is at this point that *The Adventures of Tintin* ends, and what is going to happen next, or who Akass really is, is unknown. The text as a whole is essentially a rough draft, and contains enough room for revision.

**Re-discovered pages**

In the 2004 edition of the book, nine additional pages are included, which present alternative ideas for the story. The most significant include the following:

- A change of lifestyle for Captain Haddock — becoming infatuated with a minimalist painter named Ramó Nash, changing his style of dress, transforming the house, and growing hashish in the cellars at Marlinspike. Haddock and Tintin are accused of drug smuggling, and an investigation takes place in Amsterdam.

- Painting and narcotics; at the Sondenesian embassy (see *Flight 714*) a grand soirée is held, which is attended by ambassadors for Saboulistan, San Theodoros, Borduria, and Syldavia. Dr. Krollspell (also from *Flight 714*) makes a reappearance, as director of a brown-sugar factory.

- Captain Haddock suffers from neurasthenia because he can no longer drink whiskey. He takes up painting, and becomes infatuated with the painter Ramó Nash. Calculus invents a product that will allow Haddock to drink whisky again; during trials, Haddock loses all his hair and blotches appear on his face.

- Endaddine Akass is revealed as Rastapopoulos. This is not confirmed in the actual book, so there is much speculation as to whether Hergé would have used this idea.

- Background information is given of Akass — the readers learn that he is involved with Emir Ben Kalish Ezab, an idea not pursued fully in the story.
• An alternative page featuring Rastapopoulos — this would have taken the place of pages 39–40.
• Haddock is invited to an exhibition by the painter Ramó Nash. A number of old acquaintances attend, such as Dawson (The Blue Lotus), the Bird brothers (The Secret of the Unicorn), and Carreidas (Flight 714).

**Influences**

• Endaddine Akass was based on the real-life character of Ferdinand Legros.
• Ramó Nash was based on the real-life Elmyr de Hory.
• Martine Vandezande's appearance seems to be have been based on the Greek singer Nana Mouskouri. Her surname may have been taken from the name of a publishing house, l'imprimeur Vandezande, which published a Tintin calendar in 1946.

**Hergé's legacy**

Upon his death, Hergé left around one hundred and fifty pages of pencil sketches for the story. These were edited by a team of experts, including Benoît Peeters, Michel Bareau and Jean-Manuel Duvivier, resulting in forty-two pages of sketches. The album, therefore, only presents the scenarios and sketches of an interrupted tale. However even in its rough state, it is testimony to the extraordinary narrative and graphic talent of Hergé. The story can appear a little disjointed and convoluted at times, although one must remember that Hergé would have recast and edited the story countless times before it was finished.

It is possible that the scenes set at Marlinspike would have been reduced in favour of balance of the story — in the original manuscript, Tintin, Snowy and Haddock do not leave for Ischia until page 31. Furthermore, the scene involving Tintin and Mrs Laijot was marked for possible cutting (20bis on the original manuscript, meaning an additional page 20).

Bob de Moor, Hergé's main assistant, showed an interest in completing the book following Hergé's death. It was not such a surprising request; de Moor had worked with Hergé since 1951, was responsible for running the Studios Hergé in his absence, adapted the animated film Tintin and the Lake of Sharks into comic-strip form, and worked on the previous book Tintin and the Picaros with Hergé alone. 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".

**Publication history**

The book was first published in English in 1990 by Sundancer. Unusually — but understandably given the nature of the unfinished artwork with Hergé's original hand-written text — the translations do not replace the original text. They are presented separately in a supplementary booklet included with the book.

The 2004 edition, published by Egmont, uses an entirely new layout, mixing Hergé's pages with the text and enlarged frames to highlight parts of the story. It is in the same format as the standard albums — a hardback book, sixty-two pages in length, and is readily available in the UK. The same edition was published in 2007 by Little, Brown/Hachette in the USA.
Pirate editions

A number of pirated versions of the story exist, finished by other artists. The first was produced by an artist under the name of Ramó Nash. The second, and more renowned, is by Canadian artist Yves Rodier. Originally drawn and printed (privately) in black-and-white in the early 1990s, a color version was produced in 2004 by Finnish-based group Studio Juhis. The Rodier edition has been translated into English by various people, the edition by Rackham being the most successful and with a different cover.

Publication details

French


English

2. Hergé, Tintin and Alph-Art (Egmont, 64 pp., 2004)—ISBN 1-4052-1448-1
3. Hergé, Tintin and Alph-Art (Little, Brown/Hachette, 64 pp., 2007)—ISBN 9780316003759


Trivia

• In honor of Hergé's legacy, the awards handed out at the Angoulême Festival were given the name Alph-Art between 1989 and 2003.
• The French and German titles actually translates to "Tintin and the Alpha-Art", but for some reasons that name was not used in the English editions of the book.

References

Notes


Further reading


External links

• Tintin and Alph-Art (http://us.tintin.com/adventures/alph-art/) Official Website
• Tintin and Alph-Art (http://www.tintinologist.org/guides/books/24alphart.html) at Tintinologist.org
Publications of Tintin

Le Petit Vingtième

*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.

History

*Le Vingtième Siècle* was a Catholic and conservative newspaper from Brussels, led by abbot Norbert Wallez. In 1925, 18 years 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 female 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 got 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 8 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, were 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*, publishing the first three books of *Tintin* and the first two of *Quick and 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]

### 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 Syldavia"): August 4, 1938 - August 10, 1939 (106 pages)
- *Land of Black Gold*: September 28, 1939 - May 8, 1940 (unfinished)

### 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 Editions 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)

### Notes

[13] Other works by Hergé ([http://www.tintinmilou.free.fr/rg/oreetings.htm](http://www.tintinmilou.free.fr/rg/oreetings.htm)) (French)
External links

- Tintinologist: guide to the Tintin books (http://www.tintinologist.org/guides/books/index.html)
- A number of covers of *Le Petit Vingtième* (http://home.scarlet.be/tintinophileparmiautres/page/le_petit_vingtieme.htm)
**Le Soir** (meaning The Evening) is a Berliner Format Belgian newspaper. *Le Soir* was founded in 1887 by Emile Rossel. It is the most popular Francophone newspaper in Belgium, and considered a newspaper of record.

**Editorial stance**

Compared to its centre-right Catholic competitor, *La Libre Belgique, Le Soir* is seen as liberal and progressist with politically federalist leanings.

**Google controversy**

The paper gained some notoriety on the internet after it successfully sued 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 through its Google News service, even after the articles in question had been removed from the newspaper's website. 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 googlenews service but also from its search index.[2]

**References**


**External links**

- Official web site (http://www.lesoir.be/) (French)
**Tintin magazine**

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**Publication information**

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<tr>
<td>Publication date</td>
<td>26 Sept., 1946−1993</td>
</tr>
<tr>
<td>Main character(s)</td>
<td>Tintin</td>
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*Tintin magazine*, or *Le journal de Tintin* (French version) or *Kuifje* (Dutch version), was a weekly 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 softcover 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 accompanyingly high prices).

**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 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 Lauy as artists. [2] 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] 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 Etienne le Rallic and Jacques Martin, Dino Attanasio and the Flemish Willy Vandersteen.

For the Dutch language version *Kuifje*, a separate editor-in-chief was appointed, Karel Van Millegem. He invented the famous slogan "The magazine for the youth from 7 to 77". Van Millegem 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 Millegem who also introduced Bob De Moor to the magazine and to Hergé. He became a regular in the magazine and the main artist in the Studio Hergé. [1]
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 existed, 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. 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 Chaillot (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]

International editions

• An Egyptian (Arabic) version existed from 1971 to 1980

Spirou and Tintin rivalry

From the beginning, Tintin magazine was in competition with Spirou. 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.

Main authors and series

• Andreas: Rork (1978–1993)
• Berck: Strapontin (1958–1968)
• Bom: Julie, Claire, Cécile et les autres... (1982–1993)
• Cosey: Jonathan (1975–1986)
• Paul Cuvelier: *Corentin* (1946–1984, sporadically)
• Dany: *Olivier Rameau* (1968–1988)
• Dany: *Olivier Rameau* (1968–1988)
• André Franquin: *Modeste et Pompon* (1955–1959)
• Fred and Liliane Funcken: Various historical comics (1952–1988)
• André Franquin: *Modeste et Pompon* (1955–1959)
• Jean Graton: *Michel Vaillant* (1957–1976)
• Sidney: *Julie, Claire, Cécile et les autres...* (1982–1993)
• Albert Uderzo: *Oumpa-Pah* (1958–1962)
• Albert Weinberg: *Dan Cooper* (1954–1977)
References

Notes

Sources consulted
• Dossier and issue index of Belgian Tintin (http://bdoubliees.com/tintinbelge/index.html) and French Tintin (http://bdoubliees.com/journaltintin/index.html) BDoubliéés (French)

External links
• Tintin comic magazine (http://lambiek.net/magazines/tintin.htm) on Lambiek Comiclopedia
• Publication dates for the "Tintin" stories. (http://www.tintinologist.org/guides/books/pubdates.html) at Tintinologist.org
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.[2] 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.

Keen to appeal to a more mature market, Casterman decided in 1973 to publish the first albums of Corto 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 1990s. 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.

References

External links
• Official website (http://www.casterman.com) (French)
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. E. V. Lucas headed the firm from 1924 to 1928.

**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 Lewis Stevenson, and Oscar Wilde (*De Profundis*, 1905) as well as Edgar Rice Burroughs' *Tarzan of the Apes*.

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.

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.

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.

**The Rainbow**

Following the publication of Lawrence's *The Rainbow* (1915), the British Director of Public prosecuted Methuen for obscenity. The firm offered no defense and agreed to destroy the remaining stock of 1011 copies. 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 chief editor’s brother, who had recently been killed in France.

**Edward Verrall Lucas**

In 1924 E. V. Lucas, succeeded Algernon Methuen as chairman and led the company until his death in 1928. 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*. 
**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] and that the changes to *Land of Black Gold* watered down the context of the international situation in the Middle East.[7]

Other books had alterations based on politics. *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. By the time of its first English publication in 1972, Israel had long since been in existence, and Methuen asked for it to be reset in a fictional Middle East country, Khemed. About a fourth of the book was redrawn.

It is these versions that are most commonly available today in most countries, though the earlier ones have been published as facsimile editions.

Critics have also raised the fact that when Methuen published *The Blue Lotus* in 1983 it retained the original setting of 1931 during the Japanese occupation of China and the Shanghai International Settlement, which had been abolished in 1943. On the other hand, 1983 was also the year of Hergé’s death, and he had specified that there were to be no further official Tintin adventures by other artists or writers or any changes made to the stories published so far. Methuen added an explanatory note of the situation in China at the time. The *Tintin* books are now published by Egmont Publishing.

**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.[8] In 2006, it sold its notable drama lists to A & C Black for £2.35 million.

The company is currently based in Victoria, London.

**References**


Further reading


External links

• Methuen website (http://www.methuen.co.uk/)

• The Methuen Bookshop (http://www.methuenbookshop.co.uk/)
Tintin characters

List of characters

The supporting characters Hergé created for his series *The Adventures of Tintin* have been cited as far more developed than the central character, each imbued with a strength of character and depth of personality which has been compared with that of the characters of Charles Dickens.[1] Hergé used the supporting characters to create a realistic world in which to set his protagonists’ adventures. To further the realism and continuity, characters would recur throughout the series. It has been speculated that the occupation of Belgium and the restrictions imposed upon Hergé forced him to focus on characterisation to avoid depicting troublesome political situations. The major supporting cast was developed during this period.[2]

Major characters

Chang Chong-Chen

Minor characters

Alfredo Topolino

Alfredo Topolino is a Swiss expert in ultrasonics residing in Nyon, Switzerland, who appears in *The Calculus Affair*. An acquaintance of Professor Calculus, he survives first an assault on his doorstep then the destruction of his house by Bordurian agents interested in Calculus's work. His manservant Boris works for the secret service of that country.

Allan Thompson

Originally Captain Haddock's first mate, Allan Thompson is often involved in smuggling and other criminal activities, most notably as one of Rastapopoulos' henchmen, except in *The Crab with the Golden Claws* where he takes orders from Omar Ben Salaad instead. He is the treacherous first mate of Captain Haddock, keeping him drunk and running the ship to smuggle opium. At the end of the story he steals a motorboat to try and escape, but Tintin uses another boat to capture him, and he is arrested. His name was Allan Thompson in the original French, but English translations leave out his surname to avoid confusion with Tintin's friends Thomson and Thompson. He reappears in *Red Sea Sharks* in league with Rastapopoulos, and is captured by the end of the book. In *Flight 714*, he was shownsavagely beaten by escaping Sondonesians, causing him to suffer severe injuries and loss of all his teeth, resulting in babyish speech. In the same book, he, along with Rastapopoulos and company were hypnotized by Mik Krankitoff then captured by aliens and taken away to an unknown destination. While Rastapopoulos was apparently slated to return in the unfinished album *Tintin and Alph-Art*, Allan's ultimate fate remains unrevealed.

Allan is portrayed by Daniel Mays in the motion-capture film *The Adventures of Tintin: Secret of the Unicorn* which merges plots from several books.
Alonso Perez and Ramon Bada

Alonso Perez and Ramon Bada are the chief antagonists in *The Broken Ear*. They work solely for themselves in obtaining a diamond concealed in a fetish. Perez, an engineer, is the leader of the two. Bada, the follower, is a knife thrower, and uses more Spanish in his speech than Perez. While engaged with Tintin in a hand-to-hand combat for the diamond, Ramon and Alonso fall into the sea and drown, and are shown being taken away to Hell by little smiling winged demons. However it is speculated this might be an imaginary sequence or a hallucination.

Aristides Silk

(French: *Aristide Filoselle*)

Aristides Silk is a pickpocket who appears in *The Secret of the Unicorn*. Silk claims he is not a thief, but admits he is a kleptomaniac. He explains he adores wallets and displays his large collection, none of which have been emptied of their contents. He is first seen in the market near the start of the story, moving away from the Thom(p)sons just before their wallets are stolen. He later stole Tintin's wallet with the papers of Sir Francis Haddock that held the location of Red Rackham's Treasure, but were recovered when the Thom(p)sons tracked down the pickpocket. Later he is seen at the end of *Red Rackham's Treasure* in the Maritime Gallery.

Aristides Silk is portrayed by Toby Jones in the motion-capture film *The Adventures of Tintin: Secret of the Unicorn* which merges plots from several books.

Arturo Benedetto Giovanni Giuseppe Pietro Arcangelo Alfredo Cartoffoli da Milano

The mad/expert Italian driver in *The Calculus Affair* who eagerly helped Tintin and Captain Haddock go after the Syldavian agents who kidnapped Professor Calculus. While chasing the kidnappers, they sped through a built-up area in a village in the French Haute Savoie on market day, which caused great destruction and chaos. However, when they were finally stopped by a gendarme who wanted to record their names, they escaped because of Arturo flabbergasting the gendarme with his overly long name, which caused the bewildered gendarme to meekly let them off with "Don't do it again ..." When they finally stopped the Syldavian car, however, they didn't find Calculus inside because he was hidden in a secret compartment. This greatly upset Arturo, who then accused Tintin and the Captain of making up the story up in order to get a free ride. He has great pride in Italian cars because of being an Italian driver, which he claims are number one in the world.

Bab El Ehr

Bab El Ehr is an Arab insurgent who fights the power governing his country, though overall he comes across as a villain rather than a noble fighter. He appeared in *Land of Black Gold* and played a major behind-the-scenes role in *The Red Sea Sharks*, having forced the Emir to abdicate, resulting in Abdullah being sent to Marlinspike for protection. At the close of *The Red Sea Sharks*, he is overthrown and presumably executed.

His name is derived from the Brussels dialect word *babelaar*: tattler.

Balthazar's Parrot

A parrot belonging to a sculptor Balthazar. When Balthazar apparently dies from a gas leak Tintin sees the parrot is still alive and realises Balthazar was murdered and the gas turned on to make it look like an accident. The parrot is very annoying, having a habit of biting people and calling them great greedy guts. Tintin realises the parrot must have seen the murderer, and could say who it is. When he gets free he eventually returns to Balthazar's flat. He is brought by the two crooks Ramon and Alonzo, and reveals the murderer is Tortilla, who embarked as "Lopez" on a ship to South America. It is unknown what happens to the parrot after that. He could have been killed by the two for his annoyance to them. However if he was released he may have gone back to Balthazar's room.
Bobby Smiles

Chicago boss of the rival gang fighting Al Capone. Smiles makes an appearance in *Tintin in America* and he and the reporter go after each other throughout much of the story. Smiles even manages to turn the American Indians against Tintin. He is eventually captured and sent to the police by Tintin.

In the animated series, Smiles works for Capone, rather than against him.

Captain Chester

(French: *Capitaine Chester*)

An old friend of Captain Haddock, Captain Chester is a gruff merchant skipper with red hair and a bushy red moustache. He first appears in *The Shooting Star* in Iceland, where he bumps into Captain Haddock at the docks and launches into a bizarre greeting ritual with Haddock which Tintin at first interprets as the build-up to a fight. However, Haddock and Chester warmly clasp hands and take Tintin to a local bar to reminisce over a bottle of whisky. Chester is captain of the *Sirius*, a merchant trawler, and uses it to secretly refuel Haddock's research vessel in Iceland when their competitors block the supply, allowing the captain's ship to siphon fuel from his tanks while it is pumped in.

Chester later lends the *Sirius* to Haddock when he and Tintin set off to find *Red Rackham's Treasure*. Chester is briefly mentioned in *The Seven Crystal Balls* — Tintin and Haddock attempt to visit him while he is docked at a port, but he departs before they arrive — and is one of the people that sends Haddock telegrams in *The Castafiore Emerald*.

Chiquito

Chiquito, a full-blooded Peruvian Quechua, appears as the sidekick of General Alcazar in *The Seven Crystal Balls*. He assists Alcazar in his knife-throwing act but this serves as a cover since Chiquito, unknown to the General, is out to punish the European explorers who violated the tomb of his ancestors. He does so by breaking into the homes or offices of the explorers and breaking crystal balls in their presence. The balls contain a coca-derived drug that plunges them into a deep sleep.

One night, at the home of Calculus's friend Professor Tarragon, Chiquito breaks the final crystal ball in Tarragon's room after climbing down the chimmney and seizes the jewelry of Rascar Capac, the Inca whose tomb was violated. As he escapes he is shot and wounded by a police officer and hides in a tree. In the morning, Calculus finds a bracelet that belonged to Rascar Capac and puts it on. He is promptly kidnapped by Chiquito and his men for sacrilege. To get past a roadblock he and his accomplices switch cars. Chiquito takes the professor to Peru and Tintin goes after them. He later appears in *Prisoners of the Sun* on the *Pachacamac* and catches Tintin who has found Calculus. When Chiquito calls for his companion Alonzo, Tintin takes the opportunity to escape and jumps into the water and swims to Haddock's boat as Chiquito shoots at him. Their next meeting is at the Temple of the Sun, high in the mountains, where Chiquito and Huascar perform the ceremony of burning Tintin and his friends at the stake, only to be interrupted by an eclipse.

Chiquito is often confused with Huascar who bears a close resemblance to him.

Chiquito is known to be a practitioner of black magic. He casts a spell on all seven members of the Sanders-Hardiman expedition, and holds them in a drug-induced trance. He is also able to torture them remotely from his temple. His real name is Rupac Inca Huaco and he is one of the few remaining descendants of the Incas.
Christopher Willoughby-Drupe and Marco Rizotto

(French: Jean-Loup de la Battellerie et Walter Rizotto)

A writer and photographer working for the magazine Paris Flash, they first appear in The Castafiore Emerald, where — to the fury of Captain Haddock and the amusement of Bianca Castafiore — they write a sensational article for their magazine announcing that the captain and the diva are engaged. They later appear in Tintin and the Picaros. In the redrawn version of The Black Island, Willoughby-Drupe is shown interviewing the old man in the pub while Rizotto is in the crowd of reporters welcoming Tintin at the docks.

Hergé created the pair after being interviewed for Paris Match and finding the resulting piece dubious.

Colonel Jorgen

Colonel Jorgen is a sworn enemy of Tintin. They first met in King Ottokar's Sceptre, where he was known simply as "Boris" and was a relatively minor character, supposedly in service of King Muskar, but in fact a double agent for the neighboring republic of Borduria. To all intents and purposes he is a Syldavian, but a traitor who is always out to betray his country one way or the other. His fate at the end of the novel was not shown, but he was apparently arrested or discredited after the Bordurian plot was foiled.

He made a cameo appearance in Destination Moon and confronted Tintin again in Explorers on the Moon, having stowed away on the moon rocket that Tintin and his friends were piloting. Wolff was told he would be a journalist, he only revealed his objective when on the Moon. He plans to get the rocket to the country for which he works. When most of the group left on the Moon-Tank, Jorgen knocked Tintin out from behind, tied him up, and left him below. He and his accomplice, Frank Wolff attempted to maroon the rocket's crew on the moon, but were prevented from doing so by Tintin, who severed the wires and held Jorgen at gunpoint. Jorgen escaped custody during the return flight when Thomson and Thompson thought handcuffs would be more secure then rope, and attempted to kill the rocket crew, but Wolff turned on him, and Jorgen inadvertently shot himself through the heart in the ensuing struggle, dying instantly. His body was subsequently ejected into space.

Colonel Sponsz

The monocle-wearing Sponsz is a native of the nation of Borduria, where he became the Chief of Police of the capital Szohbőd, and the head of the Secret Police or ZEP, which operates on behalf of the country's dictator Marshal Kurvi-Tasch. He is a calculating and ruthless figure, and bears strong grudges against those who upset his political machinations (such as Tintin). At the end of Tintin and the Picaros, Sponsz is sent back to Borduria, where he supposedly faces incarceration or another fate.

Corporal Diaz

(French: Caporal Diaz)

In The Broken Ear, Corporal Diaz was demoted from Colonel by General Alcazar who replaced him with Tintin after Diaz complained that San Theodoros had too many colonels and too few corporals. In revenge, he engaged in repeated, unsuccessful assassination attempts against Alcazar, the last of which killed Diaz himself when he assumed that the bomb was due to go off an hour later than it was. Ironically, Alcazar had arrested and sentenced Tintin to death due to faked evidence against him and promoted Diaz back to colonel just before he died.
Cutts the Butcher

(French: Boucherie Sanzot)

The local butcher's shop whose phone number of 431 is frequently mistaken for 421 to Marlinspike Hall. As a result the mansion's inhabitants are endlessly plagued by orders for lamb chops and sausages.

The irony is that when making calls himself Captain Haddock usually ends up getting put through to Cutts' shop, rather than the place he was actually calling.

The unseen delivery man from the butcher's plays a vital role in The Calculus Affair by offering Professor Calculus a lift to the village just in time to save him from a Bordurian kidnapping attempt.

It would appear that Cutts is also the local Mayor, since he can be seen dressed very formally along with the local municipal band congratulating Haddock and Castafiore on their "engagement" in The Castafiore Emerald.

He had one last reference at the start of Tintin and Alph-Art, where a call for him was made. Later, Captain Haddock mistakes the name "Fourcart" for Cutts, and is embarrassed to find out it wasn't Cutts.

He also appeared in a TV ad for cooking oil with Professor Calculus in 1979 [3].

In French the name of the butcher's shop Boucherie Sanzot is a pun. Sanzot sounds like sans os, which means without bones. The English translation uses Cutts to make a different pun. [4]

Doctor J. W. Müller

(French: Docteur Müller)

Doctor J. W. Müller is a doctor whose position and qualifications serve as a cover for more villainous activities, including that of criminal, Nazi secret agent and mercenary. Müller frequently uses profanities such as "Kruzitürken" that are of Bavarian origin, suggesting his background to be Bavarian or Austrian. Müller's first appearance was in The Black Island, which was first published in 1937, colourised in 1943 and redrawn completely in 1966.

He also appeared in Land of Black Gold and The Red Sea Sharks. In both, he helped the rebel Bab El Ehr in his attempts to overthrow the Emir, Ben Kalish Ezab. He designed Formula Fourteen, which increased the explosive properties of petrol, and sabotaged the pipelines of Arabex, the Emir's preferred petrol company. In "The Red Sea Sharks," he had changed his name to Mull Pasha (shown in the pile of newspaper clippings near the end). In The Black Island, he has a goatee and mustache, but in the latter two books, he has a full-grown beard that enables him to disguise as an Arab.

Once Bab el Ehr is overthrown at the end of The Red Sea Sharks, he is also captured and presumably executed or incarcerated.

Doctor Krollspell

(French: Docteur Krollspell)

Doctor Krollspell appears in Flight 714. He is an associate of Tintin's enemy Rastapopoulos, but he later changes sides when it is in his interest to get away from his employer.

It's been suggested that Krollspell is an ex-Nazi scientist, probably based on Josef Mengele, the infamous "Angel of Death", [5] or Adolf Hitler's quack doctor, Theodor Morell. In an interview, Hergé himself suggested that Krollspell had worked in a concentration camp —Flight 714 to Sydney having been published some 20 years after the war.

"Kroll" is also part of the name of the Krolloper Berlin Opera House, where the Nazi-dominated German parliament met following the Reichstag fire of 1933. However, "Krospel" is simply Brussels dialect for "krulspeld", which means "hair curler".

Krollspell was the head of a psychiatric clinic in New Delhi (Cairo in the English version of the story). He developed a truth serum that Rastapopoulos intended to use on kidnapped millionaire Laszlo Carreidas in order to find out the account number of a Swiss bank, where Carreidas had left a large part of his personal fortune under a false name and
signature, presumably for taxation purposes. The corrupt doctor injected the millionaire with the serum. Carreidas proved more than willing to tell the truth—but about everything except the Swiss bank account. To Rastapopoulos's fury, Carreidas launched into long disquisitions about his greedy, unscrupulous nature, boasting how he first stole a pear at the age of four; framed the family maid after robbing from his sister's handbag; shamed his great-aunt to death; and had generally led a life of perfidy. Realizing the serum was defective, a furious Rastapopoulos lashed out at Krollspell, who was still holding the truth-drug syringe, and was accidentally injected with it, becoming intoxicated as well. Rastapopoulos now also recounted his hideous deeds in a boasting manner, calling himself the devil incarnate. He even revealed that he intended to double-cross and murder all his associates, including Krollspell, and not pay him the $40,000 he had promised him.

Unnerved by these revelations, Krollspell was about to escape when he was captured by Tintin and Haddock, who had come to rescue Carreidas. He and the two drug-induced men were then tied up and gagged. However, when the serum wore off, Rastapopoulos made an attempt to escape, and Krollspell was quick to warn Tintin and Haddock. Rastapopoulos got away, but the doctor was released and continued to accompany Tintin and Haddock, watching over the still-irritable Carreidas. Haddock only grudgingly went along with Tintin's release of Krollspell; the good captain had a tendency of treating even reformed enemies, such as Frank Wolff or Piotr Skut, with suspicion, although Tintin pointed out that the news of Rastapopoulos's treachery gave Krollspell every reason to help them escape.

Krollspell, along with Tintin and his other companions, was later picked up by a flying saucer. A treatment by the aliens caused him to lose his memory of the events completely. In a news program later in the story, it is announced that Krollspell was found in Cairo with no memory of how he got there.

**Doctor Patella**

(French: *Docteur Rotule*)

A ginger bearded osteopathic doctor who appears briefly in *Destination Moon* (whose model skeleton is arrested by Thompson and Thomson) and *Explorers on the Moon*, where he attends to an unconscious Captain Haddock after his arrival back on Earth. He also sent a congratulatory telegram to Captain Haddock when (incorrect) news of his engagement to Bianca Castafiore was announced in *The Castafiore Emerald*. The name (Rotule / Patella) has a medical origin. It means 'kneecap'.

In 2000, on one episode of the French-language version of *Who Wants to be a Millionaire?*, 73 percent of the voting audience correctly identified Doctor Patella (or Doctor Rotule, as he is known in the French-language version) as the doctor who treated Captain Haddock in *Explorers on the Moon*. This led to allegations that the show was rigged: one Tintin fan questioned how could such a large portion of the audience could pick out of four options the correct answer, especially given Doctor Patella's very minor role in the series. A psychoanalyst postulated that children remember proper names much better than adults, hence its retention by members of the audience who read *Tintin* in their youth.\[6\]
Endaddine Akass

Akass is a villainous guru who appears in *Tintin and Alph-Art*. His voice sounds familiar to Tintin, but as the book was unfinished, we do not know if his true identity is Rastapopoulos.

Frank Wolff

Wolff appears in *Destination Moon* (1950–52) and *Explorers on the Moon* (1952–53). In an interview, Herge described him as clever, (stating he had a PhD in Mathematics with Mechanics and a BEng in chemical engineering), but feeble and quiet. He is the rocket engineer who assists Tintin's friend Professor Calculus before and during the Syl davian expedition to the moon. However, Wolff is ultimately exposed as a spy who was coerced into helping an unnamed foreign power to hijack the moon rockets he had helped to build. Later, he sacrifices himself for the survival of the group by throwing himself into space.

General Alcazar

A general in the army of San Theodoros, Alcazar is involved in a never-ending struggle for power with his arch-rival General Tapioca, both men claiming leadership of the country and renaming its capital after themselves when they arrive in power. Alcazar runs the country of San Theodoros in *The Broken Ear*, but has lost power and become a cabaret act in Europe by the time of *The Seven Crystal Balls*. In *The Red Sea Sharks*, Alcazar seems to have returned to “politics” as he is discovered to be buying weapons from a dealer. In *Tintin and the Picaros*, Alcazar has returned to his country and is running an unsuccessful guerilla operation in the tropical forest. He is also now married to a harridan who bullies him. Tintin, though uninterested in his cause, devises a stratagem to return him to power so as to rescue his own friends. As the book ends, Alcazar is once again in charge of the country but it is suggested that he and Tapioca are interchangeable.

General Tapioca

General Tapioca is the arch-enemy of Tintin's friend General Alcazar. He and Alcazar are both generals in the army of the fictional South American Republic of San Theodoros. He assumes dictatorial leadership of the country with comedic frequency. In *Tintin and the Picaros*, General Tapioca was exiled to Borduria after General Alcazar took control.

Huascar

In *Prisoners of the Sun* Huascar is a leading member of the Incas, which maintain the cult of the worship of the Sun in a hidden city in the mountains. Huascar keeps tabs on Tintin and Captain Haddock when they arrive in Peru in order to rescue their friend Cuthbert Calculus. He listens in on their conversation with the chief of police and follows them through the streets of Callao.

At Santa-Clara, he arranges a train "accident" that nearly gets them killed by threatening a guard with the consequences of disobeying the orders of the Inca.

At Jauga, however, he sees Tintin defending a young orange seller named Zorrino from two other white men. Surprised that a white foreigner such as Tintin should do such a selfless act, he advises him to stop searching for Calculus since he will be risking his life. Tintin states he will continue anyway, so Huascar gives him a talisman that he claims can keep danger away. Later captured by the Incas, Tintin gives the talisman to Zorrino and the Incas, who intend to kill him for treachery, are forced to spare the younger boy's life. Present at the scene, Huascar is revealed to be a High Priest of the Sun who later uses a large magnifying glass to set fire to the stake used to burn the Westerners but is thwarted by an eclipse, which leads to their release.

(*Prisoners of the Sun* was originally published in *Tintin Magazine* in 1946 and had many scenes that were not included when it was published in book form. In the magazine version, Tintin and Haddock are at the bridge waiting...
for an unknown guide when they meet Huascar, who tells them that their guide has gotten sick. He smiles at Haddock's insults and walks away. Zorrino then calls them over to the bridge. He claims that Huascar took him prisoner but that he escaped.)

Huascar is sometimes confused with Chiquito because of his resemblance to Chiquito when wearing a hat and poncho.

**Igor Wagner**

The quiet pianist working for Bianca Castafiore. He is driving with his employer when she first encounters Tintin in *King Ottokar's Sceptre*, although he does not contribute to a plotline until *The Castafiore Emerald*, when he is discovered to be a gambler who bets by telephone on races in secret. He has a small moustache and dresses formally in black with black shoes. After the thievery of Castafiore's emeralds, his attempts to help more often than not incriminated himself, as his footprints were found near Castafiore's window, he was suspiciously rummaging in the attic, and later broke a step on the staircase. He also tries to sneak out of his hour-long training sessions (dictated by Castafiore). Being the long-time accompanist for Castafiore, his name is made up of a humorous reference to two very well known composers: Igor Stravinsky, and Richard Wagner. He was imprisoned along with Irma and Castafiore in *Tintin and the Picaros*, only to be freed by Tintin and company.

**Irma**

The maid of Bianca Castafiore, she first appeared in *The Calculus Affair*. In *The Castafiore Emerald*, she went with Bianca and her pianist Igor Wagner to Marlinspike Hall. Castafiore describes her as a faithful, loyal and honest servant. Despite giving a meek impression, she has a strong sense of personal pride: when Thompson and Thomson accuse Irma of stealing Castafiore's emerald, in the titular album, she becomes very angry and assaults them with a walking stick.

**Ivan Ivanovitch Sakharine**

Appearing in *The Secret of the Unicorn*, Mr. Sakharine is a collector of models of ships, among which is one of those of the *Unicorn*. Noticing another model of the *Unicorn* in a market place, he and another man called Barnaby try to buy it only to find that it has already been claimed by Tintin. Tintin declines all the offers made by Barnaby and Sakharine to buy the model off him. Tintin's *Unicorn* is later stolen and he suspects Sakharine of the theft. Visiting Sakharine he discovers the other *Unicorn* model. Sakharine is later attacked by Barnaby who steals the parchment from the second *Unicorn*. It is one of three parchments which lead to a treasure. The Bird Brothers are later arrested and claim that the parchments they obtained have since been stolen. Tintin thinks Mr. Sakharine stole the two parchments, but he soon discovers that it was a third party and recovers them.

At the end of *Red Rackham's Treasure*, Mr. Sakharine can be seen attending the exhibition held at Marlinspike Hall, together with his landlady, showing off the various items recovered from the actual ship itself. He himself has apparently offered Captain Haddock his *Unicorn* model, which is shown in the display with the other two.

Hergé died while in the planning stages of another Tintin adventure *Tintin and Alph-Art* which, at his request, remains unfinished. Surviving drafts of the story suggest that Haddock and Tintin notice Sakharine at a meeting hosted by mystic Endaddle Akass.

In the film adaptation *The Adventures of Tintin: Secret of the Unicorn*, he is reimagined as the main antagonist. The film portrays him as the descendant of the pirate Red Rackham, seeking revenge on behalf of his ancestor against Captain Haddock, descendant of Sir Francis Haddock, who killed Rackham.
J. M. Dawson

J. M. Dawson is the Chief of Police of the International Settlement of Shanghai in *The Blue Lotus*. Although his nationality is not specified by Herge, the holder of this position was always British throughout the history of the International Settlement. In revenge for Tintin's rebuking of his American friend the businessman Gibbons, Dawson attempts to have Indian prison guards beat up Tintin. Dawson subsequently turns him over to the Japanese who have a price on Tintin's head, calmly dismissing Tintin's protest that he is on neutral ground by pointing out that since Tintin does not have papers allowing him to be in the settlement, Dawson has every right to throw him out. Appearing in a more sinister role in *The Red Sea Sharks*, Dawson sells weapons to both Generals Alcazar and Tapioca using the pseudonym Mr. Debrett (French: *M. Dubreuil*), and is being patronized by Rastapopoulos. He has Tintin and Captain Haddock denied entry to Khemed and plants a bomb on the return plane. His plan ultimately fails, and his fate is unknown.

King Muskar XII

Muskar XII is the King of Syldavia. He appears in *King Ottokar's Sceptre*, first published in 1938. He is a keen motorist who drives his own car and even has his own gun for protection. He is married to an unnamed Queen.

A previous King, Ottokar IV, mounted the throne in 1360. When an enemy, Baron Staszrvitch, claimed the Crown and attacked him with his sword, Ottokar struck him to the ground with his sceptre. Acknowledging that the sceptre had saved his life, the King then decreed that the ruler of Syldavia must keep possession of the sceptre, otherwise he would lose his authority. Every year, on Saint Vladimir's Day, the King must show the people that he has the sceptre otherwise he will be forced to abdicate.

Tintin discovered a plot to steal the sceptre and warned King Muskar, though traitorous elements in Muskar's entourage, led by his aide-de-camp Colonel Boris, tried to stop him. Tintin got to see the King after punching Boris out of his way and the monarch was fair-minded enough to check up his claims, which turned out to be true.

The sceptre had been stolen in order to provoke a constitutional crisis which would lead to the King's abdication, plunge Syldavia into political turmoil and pave the way for an invasion by its long-term enemy Borduria. The plot included members of the Syldavian police force and others in high places — including a political party called the Iron Guard (which may have been inspired by the Fascist paramilitary groups that were widespread in Europe between the wars).

Tintin recovered the sceptre and the invasion was foiled. (The situation was very similar to that of the Anschluss in Austria in 1938 though the conclusion was not the same.) For his services, Muskar made Tintin the first foreigner to become a Knight of the Golden Pelican.

In contrast to many modern monarchs, Muskar takes an active role in government, ordering his ministers and generals to prevent the coup and the invasion.

Muskar and his country do not appear to have been based on definitive models — both apparently having been inspired by various Eastern European and Balkan states. Many of these states were monarchies ruled by Carol II of Romania, Zog I of Albania, Alexander I of Yugoslavia, and Boris III of Bulgaria. The kings' costumes may have been inspired by the portrait of Spanish king Alfonso XIII (by Philip Alexius de Laszlo) and the Rumanian prince Alexandru Ioan Cuza. He bears a striking resemblance to Zog of Albania, a man who also carried a gun and confronted numerous violent conspiracies. Many of these states became communist republics after World War II.

Muskar is also a military officer. He is sometimes shown wearing a military uniform. He holds the rank of Colonel of the Royal Guards. Muskar's military service is similar to members of other real European royal families, who have members that have served in their nation's militaries.

Muskar is noticeably absent from the other post-war stories set in Syldavia: he does not appear at the launching of the moon rocket in *Destination Moon*, and Tintin does not call on him for help when his friend Professor Calculus is kidnapped by Bordurian and later Syldavian secret agents in *The Calculus Affair*. 
Krônik and Klûmsi
(French: Kronick et Himmerszeck)
Krônik and Klûmsi are inept Bordurian secret service agents ostensibly assigned by Colonel Sponsz to ensure Tintin and Captain Haddock's safety and well-being during their visit to the Bordurian capital Szohôd. Like the KGB agents (but more in a fascist ideology) on whom they are presumably based, their real objective is to prevent the visitors from making indiscreet inquiries in their hunt for Professor Calculus. Tintin and Haddock neutralize the agents by plying them with drinks at dinner and then locking them in their respective hotel rooms. Their names are undoubtedly puns on chronic and clumsy. They appear to be the Bordurian equivalents of Thompson and Thomson.

Kûrvi-Tasch
(French: Maréchal Plekszy-Gladz)
Marshal Kûrvi-Tasch is the fascist dictator of the fictional regime of Borduria. Although he never appears as a character in the series, he is mentioned by name, and glimpsed in statues and portraits in King Ottokar's Sceptre, The Calculus Affair, and Tintin and the Picaros. His name is an allusion to his curved moustache, which also appears as diacritical mark in the language of Borduria. An example of this can be seen in his own name. He, along with the Bordurian government setup, closely resemble the Nazi Third Reich. (i.e. The stating of the word Amaih, which is Marshal Kurvi-Tasch's title/given name, and the usage of the country's national insignia, a symbol that resembles the marshal's moustache, on badges and armbands. These are used similarly to the swastika and the saying "Heil Hitler!")

Laszlo Carreidas
A wealthy aircraft construction tycoon, Laszlo Carreidas is kidnapped (along with his new jet) by Rastapopoulos in Flight 714. His unassuming figure notwithstanding, Carreidas is revealed to be a cunning individual with a long history of unscrupulous behavior not limited to the business world; he is not above cheating Captain Haddock at a game of Battleships with the help of a closed-circuit television. A large part of his personal fortune, over ten million dollars, is in a Swiss bank account under a false name and signature, presumably for taxation purposes.

Carreidas is the owner of a brand of soft drink called "Sani-Cola" (a pun on the French pronunciation of "Saint Nicolas"), which apparently contains chlorophyll. The healthfulness of this beverage is brought into question when the whisky-loving Captain Haddock discreetly empties a cup forced upon him by Carreidas into a potted plant that wilts dramatically immediately thereafter.

Despite the caution he appears to take with his money, refusing to pay any ransom and with the multiple efforts he has gone to in order to keep his accounts secret, Carreidas generally appears to have a random attitude about his finances, ordering the purchase of multiple paintings simply because a rival is after them when he originally rejected the idea of purchasing them and appearing more concerned about the loss of a rare hat at the conclusion of the novel than the loss of his prototype airplane.

Carreidas' name is a pun: carré d'as means 'four aces' in French. Accordingly, the logo on the tail of his Carreidas 160 supersonic business jet consists of four aces.

This aircraft is a private plane of the sort owned by wealthy businessmen, with the added particularity that it has swing-wing capabilities. It is possibly the purest — and most practical — example of the concept to-date. It was designed by Roger Leloup, an artist working in the Studios Hergé.[8]

It seems that Hergé based Carreidas on Marcel Dassault, who possessed a similar combination of wealth, aeronautics engineering genius, and quaint notions of fashion (Dassault's wardrobe remained frozen in the mid 1930s).
Mik Kanrokitoff

(French: Mik Ezdanitoff)

Seemingly Russian writer for the magazine *Space Week*. He appeared in *Flight 714* and helped Tintin, Captain Haddock and their friends escape from the island after Rastapopoulos and his cohorts set off a plastic explosive charge that stirred up the island's volcano. Kanrokitoff wears a small antenna and transmitter on the side of his head which enables him to communicate telepathically with other people and even subject them to mass-hypnotism. He maintains close touch with an unseen race of space aliens and it is their spaceship that enables Tintin and co. to escape the island.[9] 'Ezdanitoff' in the original version is another 'Bruxellois' word play, 'is dat niet tof' in Dutch, meaning 'isn't that nice'. He was inspired by the Russian-born writer and journalist Jacques Bergier.[5]

Miller

Miller is the calculating spymaster from an unnamed power who masterminds the plot to hijack the Syldavian rocket programme in *Destination Moon* and *Explorers on the Moon*. He was probably the man who offered to help Frank Wolff out of his gambling debts in exchange for secrets when Wolff was working in the United States: Miller is shown in one scene checking a list of personnel at the Centre where the Syldavian rockets are being built and presumably finds Wolff's name among them.

Miller is first seen on the plane to Syldavia in *Destination Moon*. He was seated in the row ahead of Tintin and Haddock and was astonished to hear the Captain mention the name "Calculus". This shows that he was already planning to take over the moon programme which Calculus was working on. He discreetly followed Tintin and Haddock through Klow airport but pulled back when he realised that they were being escorted by the local secret police or Zepo.

Miller contacted Calculus's assistant Frank Wolff and blackmailed him into supplying him with the plans for the rockets which were being built at the Sprodj Atomic Research Centre.

With an associate known as the Baron, he then set about parachuting agents into the area of the Centre and obtaining the plans for the experimental unmanned rocket X-FLR6. When X-FLR6 was launched, Miller's technicians were able to intercept it and divert the rocket to their own territory. However, Tintin and Calculus had expected this and destroyed the rocket before it could land.

Miller threatened to kill Wolff whom he suspected of double-crossing him, but refrained when it was announced that a manned rocket was to go to the moon. Miller arranged for Colonel Jorgen, an old enemy of Tintin's, to be smuggled aboard. He himself stayed up-to-date with events by listening into radio broadcasts between Earth and the rocket. Ultimately though the attempt to get hold of the rocket failed, with Jorgen and Wolff both perishing in the process. The last appearance of Miller had him cursing the rocket's crew and his agents' bungling, wishing that they would all perish in the last stage of the return journey.

Like any good spymaster, Miller designated various codenames to his targets and operations: the Centre was referred to as the "Main Workshop"; Calculus and Haddock were codenamed "Mammoth" and "Whale" respectively; and the operation to hijack the manned rocket to the moon was called "Ulysses", after the Greek hero who also goes on an epic journey and is himself a master of intrigue and deception (Homer refers to him as such in the *Odyssey*).

Mitsuhirato

Mitsuhirato is a sadistic Japanese double agent who appears in *The Blue Lotus*. He owns a women's clothing shop in Tai P'ing Lu in Shanghai, but is also involved in a drug trafficking cabal with Rastapopoulos and is also working for the Japanese government. Mitsuhirato is, along with the other Japanese principal characters, characterized as an evil, scheming person, exploiting political turmoil in China to his and his country's advantage. After his subsequent capture at the end of *The Blue Lotus*, he committed suicide by hara-kiri, or seppuku.
Mohammed Ben Kalish Ezab and Abdullah

Mohammed Ben Kalish Ezab is the Emir of the fictional Arab state of Khemed, and Abdullah is his extremely spoiled, mischievous, hyperactive son. After first appearing in *Land of Black Gold*, the Emir and his son reappear in *The Red Sea Sharks*, when Mohammed Ben Kalish Ezab has been temporarily overthrown by his rival Sheikh Bab El Ehr and entrusts his son to Tintin's care. Abdullah is a serial practical joker whose favourite victim is the short-tempered Captain Haddock. At the end of *The Red Sea Sharks*, father and son are presumably reunited.

Kalish Ezab is a wordplay, meaning in Dutch/Brussels dialect 'liquorice juice' (kalisjensap).

Mr. Bohlwinkel

Mr. Bohlwinkel is a financier who appears in *The Shooting Star*. As the owner of a major banking concern and a petroleum firm called Golden Oil, he uses his wealth and resources to attempt to beat Tintin and his friends in the race to find a recently fallen meteorite. Apart from financing the exploratory vessel *Peary*, he (unsuccessfully) attempts to sabotage the competing expedition's ship *Aurora*. This includes depositing lit dynamite on its deck — which Snowy puts out — instructing another ship under his control — the S.S. *Kentucky Star* — to ram the *Aurora* during a storm, refusing to allow the *Aurora* to refuel at a Golden Oil depot — only for Haddock's old friend Captain Chester to help them by having the oil that the depot is pumping into his tanks be siphoned off by the *Sirius* — and sending a fake S.O.S. to throw the *Aurora* off course, Tintin contacting multiple shipping agencies to determine that the ship and company that sent the distress call don't exist. *The Shooting Star* ends with a dismayed Bohlwinkel listening to a radio announcement which reveals that the police are onto him.

It is conspicuous that Bohlwinkel has physical traits reflecting a stereotypical Jew in Nazi propaganda. In the original edition of *The Shooting Star* (published during World War II) he was referred to as Blumenstein, and his bank was explicitly stated as being located in New York.

In later editions of the book, Hergé attempted to alter the financier's antecedents by relocating him to a fictitious South American country, São Rico, and changing his name to a Brabantian dialect word for a sweet shop, *bollewinkel*. He also modified the spelling of the new name. Hergé however subsequently learned that Bohlwinkel is also a Jewish surname. Several other changes were made in later editions of *The Shooting Star*.

Mr. Bolt

(French: *Isidore Boullu*)

A joiner who appears in *The Castafiore Emerald*, he is hired by Captain Haddock to fix the broken step in Marlinspike Hall. However, Mr Bolt repeatedly fails to turn up, offering a never-ending stream of excuses. Mr. Bolt is one of the people who send the Captain a telegram when his engagement to marry Bianca Castafiore is erroneously announced, and is also a member of the band that plays outside Marlinspike Hall as part of the "celebrations". At the end of the book, Mr. Bolt finally comes and fixes the broken step. However, the Captain trips up on the step, instantly undoing Mr. Bolt's work. By the time of *Tintin and the Picaros*, Mr. Bolt seems to have finally fixed the step.

Oliveira de Figueira

A native of Portugal, Oliveira de Figueira is a friendly salesman who can sell even the most trivial of items, from umbrellas to roller skates, to Arab patrons. He and Tintin first meet in *Cigars of the Pharaoh* (1932). Tintin and Snowy have been cast adrift in the Red Sea when they are picked up by a dhow. De Figueira is a passenger, and quickly talks Tintin into buying a variety of superfluous objects. He later appears in *Land of Black Gold*, where he plays a more obviously valuable role in helping Tintin infiltrate Doctor Muller's headquarters, taking Tintin there disguised as his nephew while making deliveries and keeping the guards distracted with an elaborate story while Tintin searches. In *The Red Sea Sharks*, he hides Tintin and Captain Haddock at his house so they can speak to the
Emir. He gets a very brief mention in *The Castafiore Emerald*, where he sends good wishes to Captain Haddock following a news report claiming that he and Signora Castafiore are engaged.

Oliveira de Figueira is the form used by Hergé in the later appearances of this character. He is named Oliveira da Figueira (lit. "Olive-tree of the Fig-tree") in his initial appearances. For *The Red Sea Sharks* Hergé changed his name to Oliveira de Figueira. (Both spellings are correct in Portuguese: "de" means "of", while "da" means "of the").

**Omar Ben Salaad**

Omar Ben Salaad is an Arab merchant who appears in *The Crab with the Golden Claws*. "Omar" is a common Arabic name, but Omar also sounds like "homard" which is the French for lobster while Salaad sounds like "salade" in French (salad in English).

He is a wealthy businessman based in the port city of Bagghar in Morocco, then a French possession. (Bagghar sounds like "bagarre", the French for "fight"). A shopkeeper claims he is the wealthiest man in Bagghar. Ben Salaad is one of the most respected men in the city and owns a palace with servants, horses, cars, huge amounts of land and a plane.

Tintin however discovers him to be behind an opium trafficking ring which uses tins of crab to smuggle the drug. The base where the opium is stored is in Salaad's cellar, with an entrance behind a bookcase. Ben Salaad tries to shoot Tintin but is knocked out when Snowy bites him, causing him to shoot a chandelier onto himself, and is arrested. It is later revealed that his activities went all the way to the Far East.

Ben Salaad wired the initial order to have Tintin thrown overboard, but Tintin's escape prevented it.

It is theorized that Salaad may have been the villain in *Tintin and Alph-Art* in disguise, his nose is the right shape for example.

Omar Ben Salaad is portrayed by Gad Elmaleh in the motion-capture film *The Adventures of Tintin: Secret of the Unicorn* which merges plots from several books.

**Pablo**

He is a native of the fictional country of San Theodoros and lives in the capital Los Dopicos. His first appearance was in *The Broken Ear*, which was first serialised in 1935. In this version, Pablo's full name was given as Juan Paolino, the Terror of Los Dopicos, and the best shooter in the entire country.

He returned in *Tintin and the Picaros*, where he appeared to help Tintin and his friends escape their current captivity, but really putting them in a position where they could be shot while trying to escape. Despite his treachery, Tintin allowed him to go free, as Pablo once saved his life.

**Paolo Colombani**

Paolo Colombani is an Italian aviator who appears in the adventure *Flight 714*. Colombani is the private jet co-pilot for millionaire Laszlo Carreidas and is one of the hijackers of that flight along with Spalding and Hans Boehm.

**Philippulus**

Philippulus is an astronomer who appears in only one adventure, *The Shooting Star*. After observing a ball of fire making its way towards Earth, Philippulus goes insane, dresses himself in white sheets and goes around town beating a gong and claiming to be a prophet tasked with announcing the end of the world. The madman also decides that Tintin is a spawn of the Devil after the reporter advises him to go home, and takes to harassing him at his home.

Philippulus later escapes a mental asylum where he has been sectioned, and tries to stop the expedition looking for a fragment of the shooting star in the ocean. He makes it to the expedition's ship, the *Aurora*, and causes a great deal of trouble, eventually taking refuge up the main mast and nearly setting off a stick of dynamite in the belief that it is a firework.
Tintin tricks him into climbing down by using a megaphone to shout supposedly heavenly instructions at him, and Philippulus is taken back to the asylum.

**Piotr Skut**
(French: *Piotr Szut*)

An eyepatch-wearing Estonian pilot, he appears in two albums: *The Red Sea Sharks* and *Flight 714*.

Neither *Piotr*, *Skut* nor *Szut* is a plausible Estonian name, but Skut was rather an excuse for a gag, as when they first meet Captain Haddock believes he is telling him to "scoot" rather than introducing himself. (In the original French, the Captain mistakes the name "Szut" for "zut", the French exclamation of frustration. In other international versions the last name is likewise often changed by the choice of language, to entail a rudely dismissive or slightly offensive term.)

In *The Red Sea Sharks*, Skut flies one of the DeHavilland Mosquitoes used by Sheik Bab El Ehr to seize power in Khemed, and his squad strafes the boat Tintin and Haddock are crossing the Red Sea on. Tintin shoots down his plane with an assault rifle in self defence, but later rescues him from the waters and Skut ends up marooned with the pair on a hastily-assembled life raft. Grateful for this treatment, Skut becomes a faithful friend and later refuses to betray Tintin and Haddock, instead sharing the rest of the adventure with them. He repairs the sabotaged radio of the S.S. *Ramona* and calls for help, which arrives just in time to save the boat from a submarine's attacks.

In *Flight 714*, Skut has become a private jet pilot for millionaire Laszlo Carreidas and gets hijacked by his own crew, who were under the pay of the criminal mastermind Rastapopoulos. He aids Tintin and Haddock, who had been invited by Carreidas for company, in rescuing the other captured passengers and, after a wild adventure involving aliens, returns with them to civilization.

**Professor Decimus Phostle**
(French: *Professeur Hippolyte Calys*)

Professor Decimus Phostle appears in *The Shooting Star* as the director of an observatory whom Tintin consults about a large bright star he saw in Ursa Major. Phostle claims that it is a ball of fire which will hit the Earth and cause the end of the world the following morning, and actually looks forward to this, thinking that predicting the end of mankind would make him famous. Initially disappointed that the meteor has missed the Earth, Phostle consoles himself by naming an unknown metal fallen from the asteroid after himself.

Phostle was to return in *Destination Moon* and *Explorers on the Moon* as a villain, but that early draft by Bernard Heuvelmans was abandoned by Hergé.[5]

**Professor Hector Alembick**
(French: *Professeur Nestor Halambique*)

Professor Hector Alembick is a sigillographer — that is, an expert on seals which are used to officiate state documents — who appears in *King Ottokar's Sceptre*. Tintin meets him when returning a briefcase which the professor had forgotten on a park bench. Professor Alembick — a bespectacled, chain-smoking academic — tells Tintin of his desire to visit Syldavia to research an ancient seal belonging to the Syldavian monarch King Ottokar IV that he had discovered recently. Tintin then discovers that he and the professor are under surveillance by some strange men and warnings are issued to him to mind his own business. He thus offers to act as Alembick's secretary on his journey. On the day before the trip, Alembick calls Tintin by telephone; in the midst of the conversation, Tintin hears a struggle and a cry for help before the connection is cut short. When Tintin rushes to the professor's apartment to investigate, he is startled to find the professor calmly packing his bags. Although Alembick's appearance seems unchanged, subtle changes in his behavior lead Tintin to suspect that something is amiss. At the end of the adventure, Tintin discovers that Hector Alembick had indeed been kidnapped and impersonated by his
twin brother Alfred (who has unimpaired vision and does not smoke). Their name is a pun on Alembic.

**Puschov**
(French: *Wronzoff*)

Puschov is the leader of the international gang of banknote counterfeiters in *The Black Island*. He is a cunning and deceptive figure, tricking Tintin and the authorities several times: framing Tintin for the assault on the train and, upon seeing Tintin "return from the dead", falling on his knees and begging the "ghost" for mercy, only to trip him over in order to acquire Tintin's gun.

He is also the master of Ranko, a gorilla inhabiting the gang's hideout on the Black Island whose nightly screams inspired legends of the island being occupied by a murderous creature.

**R. W. Trickler**
(French: *R. W. Chicklet*)

R. W. Trickler is an unscrupulous businessman who represents General American Oil in the South American republic of San Theodoros. Trickler attempts to engineer a war in order for San Theodoros to seize total control of the supposedly oil-rich Gran Chapo region from neighbouring Nuevo Rico and hand it over to his company. He further seeks to profit even more through the sale of arms by his associate Basil Bazarov to both countries.

Trickler tries unsuccessfully to bribe Tintin into convincing Alcazar to start a war against Nuevo Rico. When that fails he tries to have Tintin assassinated, and bribes Alcazar in person, then has Tintin framed as a spy and nearly executed. In the end, it turns out the Gran Chapo region has no trace of oil.

He appears anonymously in the Calculus Affair on p.47. Staying in hotel Zsnorr, he is presumably in arms traffic.

Hergé died while in the planning stages of another adventure, *Tintin and Alph-Art*, which, at his request, remains unfinished. Surviving drafts of the story show Haddock and Tintin visiting Bianca Castafiore at an island villa. There they meet a number of guests, including a Mister "Chicklett", a misspelling of "Chicklet", Trickler's name in the original French.

**Rascar Capac**

Rascar Capac is the mummy in *The Seven Crystal Balls*. He is an ancient Incan priest dug up by the Sanders-Harriman expedition. Professor Tarragon displays the mummy in his house. When lightning strikes into the chimney, it sends a fireball hurling through the living room, and the fireball crashes into Capac, apparently vaporizing him. That night, Tintin, Captain Haddock, and Professor Calculus all have the same dream: Rascar Capac climbs into the room carrying a crystal ball and smashes it onto the floor. What happens to the apparently resurrected mummy afterward is unclear.

**Red Rackham**
(French: *Rackham le Rouge*)

Rackham is the pirate who attacks *The Unicorn*, the ship captained by Sir Francis Haddock (Captain Haddock's ancestor). In the story, Rackham engages Haddock in battle, resulting in the almost total destruction of Rackham's ship. As his ship is sinking, Rackham and his men board *The Unicorn* and manage to gain control of the vessel. Haddock is captured and tied to the ship's mast and the crew are cast overboard. Rackham intends to have Haddock tortured by his men the following day, but before he can, Sir Francis frees himself and engages in single combat with him using cutlasses. Rackham is killed in the duel and Sir Francis manages to blow up the *Unicorn* and get away safely. He is a reference to real-life pirate Jack Rackham.

Red Rackham is portrayed by Daniel Craig in the motion-capture film *The Adventures of Tintin: Secret of the Unicorn* which merges plots from several books.
**Ridgewell**

Ridgewell first appeared in *The Broken Ear* and later in *Tintin and the Picaros*.

He was a British explorer who traveled into the South American rainforest occupied by the Arumbaya Native South American nation. Ridgewell settled down with the Arumbayas and decided to stay, not caring if the outside world knew if he was dead or alive. When Tintin ventured into Arumbaya territory, Ridgewell initially fired darts at him in order to scare him away but later agreed to take him to the Arumbaya village for information.

Ridgewell did bring some of Western civilization to the Native South Americans, such as introducing them to the game of golf. However, the players do not appear to have mastered it well—on one occasion hitting Tintin's ear hole (another *Broken Ear*) rather than the hole in the ground.

Ridgewell's influence on the Arumbayas resulted in him gaining an enemy in the local witch doctor. When Ridgewell was captured by an enemy nation called the Rumbabas (*bibaros* in the original French), the witch doctor kept this from the other Arumbayas, hoping to be rid of his rival. When one Arumbaya expressed concern for Ridgewell the witch doctor threatened to turn him and his family into frogs. But Ridgewell got away and fired a dart into the witch doctor's bottom as punishment. Fortunately, unlike the Arumbayas, the British man did not use poisoned darts.

Ridgewell was also a ventriloquist and had a sense of humour, shown on occasions such as when, in *Tintin and the Picaros*, he fired a dart into the cigar of General Alcazar, with whom he was acquainted. In that adventure he reestablished ties with Tintin, and was shown to lament changes in the behavior of the Arumbayas, namely the spread of alcoholism.

**Sanders-Hardiman Expedition members**

(French: *Expédition Sanders-Hardtmut*)

They are members of an expedition which brought an Incan mummy named Rascar Capac back to Europe in *The Seven Crystal Balls*. The members of the expedition are: Peter Clarkson (French: *Clairmont*, photographer), Professor Sanders-Hardiman (French: *Professeur Sanders-Hardtmut*, head of the expedition), Professor Reedbuck (French: *Professeur Laubépin*), Mark Falconer (French: *Marc Charlet*), Professor Paul Cantonneau (who made an appearance in *The Shooting Star*), Doctor Midge (French: *Docteur Hornet*, director of the Darwin Museum), and Professor Hercules Tarragon (French: *Professeur Hippolyte Bergamotte*), who has the Rascar Capac mummy in his possession. They were cursed by the Incas as punishment for the theft of the mummy. They were put into comas and made to suffer nightmares by Chiquito. Tintin visited the Incas' hidden temple in order to save Professor Calculus, who had been kidnapped by them. He persuaded the Inca leader to lift the curse, assuring the Incas that the expedition's purpose was not to steal from their people but simply to teach others about them.

**Sir Francis Haddock**

(French: *Chevalier François de Hadoque*)

Sir Francis is an ancestor of the main character Captain Haddock. He is a knight and a Ship-of-the-Line Captain in the French Royal Navy under King Louis XIV, and was awarded by the king with the ownership of Marlinspike Hall in 1695. Sir Francis was the commander of three-masted armed navy vessel *The Unicorn*, which he was forced to destroy when it was taken by pirate captain Red Rackham. Sir Francis lived among the natives of a tropical island near where the *Unicorn* sank for two years before returning home. While returning home, Sir Francis concealed a treasure stolen from Rackham in the cellars of Marlinspike Hall.

Sir Francis Haddock is portrayed by Andy Serkis (who also portrays Captain Haddock) in the motion-capture film *The Adventures of Tintin: Secret of the Unicorn* which merges plots from several books.
Sophocles Sarcophagus

(French: Philémon Siclone)

Sophocles Sarcophagus is an absent-minded Egyptologist in search of the tomb of the Pharaoh Kih-Oskh whom Tintin meets on a cruise ship at the beginning of *Cigars of the Pharaoh*. At this stage he is already a bit of an eccentric: rowing a boat, unaware that it is not even in the water; saying goodbye to Snowy the dog as if he was a little boy; and bumping into things and people.

He leads Tintin to the tomb hidden under the sand, but disappears soon after finding it. He, Tintin and Snowy end up in sarcophagi in the middle of the Red Sea. Sophocles is then picked up with a ship captained by Allan Thompson, a drug smuggler whose gang uses the tomb of Kih-Oskh as a base. With Sophocles as a prisoner the ship sets off for India.

(When *Cigars of the Pharaoh* was first published in the 1930s, he was an unnamed and beardless scholar who wore sunglasses. When Tintin explored the tomb he found sarcophagi for himself and Snowy but not for the scholar, who does not even turn up in the Red Sea incident — thus, how he ends up in India is left unresolved. In fact, Tintin even speculated that the scholar was a member of the gang of drug smugglers that he found himself pitted against.)

Tintin later finds Sophocles in the Indian jungle painting the symbol of Kih-Oskh on palm trees. He is now completely mad and imagines himself to be the Pharaoh Ramesses II. He is eventually committed to a sanatorium in India for treatment.

He does not appear in any other Tintin stories, but is the first of a number of eccentric scientists and scholars which would culminate in Professor Calculus.

Spalding

Spalding appears in *Flight 714*. He is the secretary for millionaire Laszlo Carreidas and is one of the hijackers of that flight along with Paolo Colombani and Hans Boehm.

In an interview with the Sunday Times in 1968, Herge is quoted as saying that Spalding was "an English public school man, obviously the black sheep of his family". Spalding has a formal manner, stiff upper lip, and fashionable clothes. Captain Haddock mistakes him for Carreidas when they first meet.

Tharkey

Tharkey is a Sherpa guide who helps Tintin locate the ill-fated Patna-Kathmandu flight carrying Chang Chong-Chen in *Tintin in Tibet*.

Although reluctant to risk the perilous attempt to find Chang, whom he believes to be dead, Tharkey leads Tintin and the Captain to the crash site of the aircraft. After initially leaving the site to return to his village, he feels guilty for leaving them alone and returns just in time to help Tintin and Haddock out of a dangerous situation. However, he subsequently breaks his arm and must return to the plains after partly convalescing at a Buddhist monastery while Tintin and the Captain continue their search for Chang.

He may have been based on Tenzing Norgay, one of the first men to reach the summit of Mount Everest on 29 May 1953.

The Arumbayas

The Arumbayas are an indigenous people living in the jungles of South America (along the fictional river Coliflor). They first appear in *The Broken Ear* where, investigating the theft of an Arumbaya fetish with a broken ear, Tintin and Snowy venture into the San Theodoros jungle. Despite having a reputation for being vicious savages, the Arumbayas prove to be relatively civil when Tintin encounters them (their bad reputation may in fact be down to the actions of their near-neighbors, the Rumbabas, who behead anyone who passes their way, shrink the heads down and put them on display). The Arumbayas return in *Tintin and the Picaros*, where they cooperate with Gen. Alcazar's
forces.

**The Bird brothers**

(French: *Les frères Loiseau*)

The Bird brothers, Max and G. Bird, are the main adversaries in *The Secret of the Unicorn*. They are identified both as "gangsters" and as "antique dealers" in the book.

In the original French their names are Loiseau (*L'oiseau*, French for "the bird"). One of them, Maxime, is renamed Max in the English version — "bird" being English slang for time spent in prison, i.e., Max Bird meaning a long sentence and G suggesting Gaol (jail bird). In the Golden Press edition translated into American English, the name is spelled Byrd.

The brothers, like Tintin, are looking for three scrolls to unlock the secret of Red Rackham's treasure. They operate from their manor, Marlinspike Hall, where at one point they hold Tintin prisoner to force him to surrender the papers of Sir Francis Haddock which held the location of Red Rackham's treasure. Furthermore, they threaten him with torture while refusing to accept Tintin's explanation that a pickpocket had stolen them earlier. Thus Tintin was forced to escape and managed to contact Capt. Haddock and Thomson and Thompson, enabling them to arrive to help him before he came to harm. Amongst their other crimes is the attempted murder of their helper, Barnaby, just before he can tell Tintin of their plot. The Bird Brothers are captured by Thompson and Thomson. Max escapes, but is later caught by the police while trying to leave the country.

In *Red Rackham's Treasure*, Max Bird has escaped again and is spotted near the *Sirius*, a ship used by Tintin and Haddock in their search of Red Rackham's treasure. Thompson and Thomson are thus sent as part of the expedition in order to look out for him, but he never appears, the detectives concluding at the end of the book that he was discouraged to take action due to their presence.

The Bird brothers have not been seen since, though they were depicted in sketches for the never finished *Tintin and Alph-Art*.

**The Fakir**

This fakir, named "The Eyes" appears in *Cigars of the Pharaoh* where he is a high-ranking member of an opium smuggling ring. He uses the dangerous Rajaijah juice which drives people literally mad and among his talents are hypnosis, the Indian rope trick and escapology (to the point where he is offended by Tintin thinking he could tie him up). He is eventually captured when the leader accidentally knocks him out with a rock that had been intended to knock Tintin out instead.

(In the original black-and-white version published in 1932-1934, the Fakir tells his boss on the phone how he intends to bribe an asylum guard into arranging Tintin's "suicide". It is also later hinted that he is the chairman of the meeting of the hooded leaders of the drugs cartel.)

In the sequel, *The Blue Lotus*, the Fakir escapes from prison and again uses his darts to poison a Chinaman sent to warn Tintin against Mitsuhirato, another leader of the drug smugglers.

(When the *Blue Lotus* was originally published in black-and-white in 1934 the Fakir can be seen escaping through the forest with his blowpipe after shooting the dart at the Chinaman. Not taking any chances, Tintin tells the Maharajah that he will not leave until he knows that the Fakir is unable to do the Maharajah any harm. The next day they receive a telegram announcing his recapture by the police.)
**The Sondonesians**

The Sondonesians are a fictional Southeast Asian people who appear in *Flight 714*. The name sounds similar to "Indonesian", and the main characters had earlier switched planes in Jakarta, Indonesia. Sondonesians have typically brown skin, black hair and speaks simple Malay language.

Rastapopoulos hires the Sondonesians to collaborate in his scheme to steal Laszlo Carreidas's wealth, explaining that he will help them assist them in their war for independence. They assist in capturing the plane of Lazlo Carreidas and its crew and passengers and keep their prisoners on the island of Pulau-pulau Bompa (Bompa Islands). However, when Dr. Krollspell accidentally jabs Rastapopoulos with a truth-serum-filled syringe, Rastapopoulos then unwittingly reveals that he has planned to dispose of all his accomplices: He has mined the Sondonesians' junks, so that they will all get blown up.

When Allan corners Tintin and his entourage in a cave, the Sondonesians refuse to enter the cave, claiming that the gods have put signs in front of the cave threatening punishment for anyone who enters (in fact, these "gods" are extraterrestrial, and a landing of theirs had occurred just the previous night, as signified by some strange lights in the sky that had frightened the Sondonesians). When the main characters later meet Mik Kanrokitoff, he explains that he has freed the Sondonesian guards (whom Tintin and Capt. Haddock had bound and gagged) and let them spread fear among their compatriots. When an earthquake occurs shortly afterwards, the Sondonesians' nerves are finally stressed beyond their breaking point, and they flee the island despite a frantic Allan's attempt to stop them.

**Tintin's Double**

Tintin acquired a double at some stage in his career. This was a one-off character who only appeared in one panel, but his involvement very much influenced the course of Tintin's adventure, and although they never met it also lead to entanglements both comical and melodramatic.

The double appeared in the early editions of *Land of Black Gold* when they were published in newspapers in 1939-1940. He also appeared when the story was redrawn, colourised and completed in Tintin magazine and in book form in the late-1940s, early-1950s. In these early versions, the action was set in the British Mandate of Palestine.

The double was a member of the Irgun, a Jewish Zionist terrorist group seeking to expel the British and the Arabs from Palestine and set up a Jewish state. He was given a number of names, depending on the time and the publisher. His first appearance was in *Le Petit Vingtième* when *Land of Black Gold* was published in 1939-1940. Upon arriving in the Middle East, Tintin was arrested by the British authorities when compromising documents were found in his cabin, of which he knew nothing. A member of the Irgun saw him being taken into custody and mistook him for an associate, Finkelstein, whom they were expecting. The leader of the group (Menachem Begin in history, though this name is not given in the story), who dressed as a Rabbi (as did the real Begin during this period), ordered his subordinates to engineer his escape. With a bomb of sleeping gas, three members of the Irgun knocked out Tintin and his escort and fled out of Haifa in a car with the unconscious Tintin.

At that moment the leader of the group received in his office a visitor whom he recognised as the real Finkelstein. He bore an uncanny physical resemblance to Tintin, though he had a nasty and unpleasant smirk on his face. Meanwhile, the escaping Zionists in the car had also realised that Tintin was not the man they wanted. Before they could decide what to do with him, their car was stopped by a roadblock of rocks and barrels. As they cleared it, Arab gunmen emerged from a nearby wheat field and took Tintin, whom they too believed was Finkelstein, into the desert where he met Sheikh Bab El Ehr, the Arab insurgent who was also fighting the British and the Jews. Meanwhile the Zionist militants were arrested and interrogated by British officials.

Almost like the books in the Tintin series themselves, various changes were made to the episode of the double in different publications:

1. When he appeared in *Le Petit Vingtième* on the 11 January 1940, he was named Finkelstein\[^{11}\]
2. Later that same year the story was published in occupied France in the weekly French Catholic magazine Coeurs Vaillants (Valiant Hearts). Mentions of the political situation in the Middle East were taken out of the speech bubbles in an effort to avoid trouble with Marshal Pétain's censors: all references to Zionism were removed, Finkelstein was given the more French-like name of Durand and the Arabs were referred to as Rebels. The illustrations were unaffected: the leader of the Irgun still dressed as a Rabbi.\[11\]

3. In 1946, long after Pétain's fall, the same edited version was published in the Catholic paper, La Voix de l'ouest (The Voice of the West), a local paper based in Brittany. In an unusual move which could be interpreted as political correctness, the story was renamed Tintin et Milou au pays de l'or liquide (Tintin and Snowy in the Land of Liquid Gold). The double was still named Durand, the British were referred to as the police and some curses made by a Jewish militant about Arabs who have blocked the road were also taken out.[12]

4. When the story was redrawn, colourised and published in Tintin magazine in 1948, the double was named Salomon Goldstein.

5. In the final 1971 version that is most commonly available today, the whole episode was taken out with the action set in the fictional country of Khemed and Tintin kidnapped by Arabs led by Bab El Ehr. Finkelstein/Durand/Goldstein did not feature, disappearing as mysteriously as he had appeared.

W. R. Gibbons

W. R. Gibbons is an American businessman first seen in The Blue Lotus. He is rude and insensitive to a Chinese youngster, for which Tintin has a fight with him and gets the better of him. He reports Tintin to the Japanese authorities in retaliation only to get himself arrested as a liar when his information is found inaccurate. He reappears in The Red Sea Sharks as Dawson's business partner.

Wang Chen-Yee

Chinese leader of the Sons of the Dragon brotherhood who features in The Blue Lotus. He serves as Tintin's host during his stay in China, and later adopts Chang Chong-Chen.

Zorrino

Zorrino appeared in Prisoners of the Sun. He was an indigenous Indian Peruvian boy who made a living by selling oranges in the mountain town of Jauga. He led Tintin and Captain Haddock on the trail of their kidnapped friend Professor Calculus to the Inca civilisation in the mountains. At the end of the book, Zorrino is invited to stay in the Inca city and follow their way of life, an invitation which he accepts.

References

[7] Alfonso XIII of Spain (http://www.jssgallery.org/Other_Artists/Philip_Alexius_de_Laszlo/King_Alfonso_XIII_of_Spain.htmKing)
[10] Tintin et l'alph-art by Hergé, published by Casterman in 2004; a footnote confirms that it is Trickler from The Broken Ear
Captain Haddock

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**Publication information**

- **Publisher**: Casterman (Belgium)
- **First appearance**: The Crab with the Golden Claws (1941)
- **Created by**: Hergé

**In-story information**

- **Full name**: Archibald Haddock
- **Partnerships**: Tintin

**Captain Archibald Haddock** is a fictional character in *The Adventures of Tintin*, the series of classic Belgian comic books written and illustrated by Hergé. He is Tintin's best friend, a multi-millionaire seafaring Merchant Marine Captain.

Haddock is a deuteragonist of the series. He was initially depicted as a weak and alcoholic character, but in later albums he became a more respectable and genuinely heroic socialite, although he continues to drink rum, and whisky—his most noble act being in the pivotal *Tintin in Tibet*, in which he stoically volunteers to sacrifice his life to save Tintin. Although when introduced Haddock has command of a freighter, in later volumes he is clearly retired. 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*.

**Character history**

Captain Haddock was introduced in *The Crab with the Golden Claws*.\(^1\)\(^2\) Until Haddock's introduction, supporting characters would only recur irregularly, and mainly in the background, used more to build continuity than serve as protagonists. Hergé, however, realised Haddock's potential as a foil to Tintin, and established the character as a permanent addition to the cast.

Haddock was first introduced as the rum-loving captain of the *Karaboudjan*, a merchant vessel used—without Haddock's knowledge—by his first mate Allan Thompson for smuggling drugs inside crab tins. Because of his alcoholism and temperamental nature, he is characterized as weak and unstable, at times posing as great a hazard to Tintin as the villains of the piece. He is also short-tempered, given to emotional and expletive-ridden outbursts, and capable of infuriating behaviour; at one point in the album he even attacks Tintin when, traversing the Moroccan desert, Haddock has the sun-induced delusion that Tintin is a bottle of champagne and tries desperately to pull his head off. However, Haddock is a sincere figure in need of reform, and by the end of the adventure Tintin has gained a loyal companion, albeit one still given to uttering the occasional 'expletive'.\(^2\)

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" and 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 is shown to have 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 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)."[3]

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 first half of the story. He is especially notable in *The Red Sea Sharks*, where his skilful captaining of the ship he and Tintin seize from Rastapopoulos allows them to survive until they are rescued.

In the 2011 film, *The Adventures of Tintin: The Secret of the Unicorn* 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.

**Naming**

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 with passengers.

The fictional Haddock remained without a first name until the last completed story, *Tintin and the Picaros* (1976), when the name Archibald was suggested. 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 bluffness drawn from Bob de Moor. Bianca Castafiore often changed his name around but at the same time keeping the same sounds in it. She did this in the book *The Castafiore Emerald.*[3] 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."[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 the series was aimed at 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.[3] 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 a scene in *The Crab with the Golden Claws* where 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. Consequently, Hergé actively started collecting difficult or dirty-sounding words for use in Haddock's outbursts, and on occasion even searched dictionaries to come up with inspiration.[3]

On one occasion, this scheme appeared to backfire. In one particularly angry state, Hergé had the captain yell the 'curse 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.\[2\][3]

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 antisemitic 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.

In total, Captain Haddock has said at least 192 expressions, which are all listed in a book, the "Dictionary of Captain Haddock's Insults."

**Portrayals**

He was portrayed by Georges Wilson in Tintin and the Golden Fleece, by Jean Blouise in Tintin and the Blue Oranges, and by David Fox in The Adventures of Tintin (TV series). Andy Serkis supplies the voice and motion capture performance of Captain Haddock (adopting a Scottish accent) in the CGI-animated Tintin film series, directed by Steven Spielberg, similar to his portrayal of Gollum in Peter Jacksons Lord of the Rings films.\[4\]

On BBC Radio 4, he was portrayed by Leo McKern in Series One and by Stephen Thorne in Series Two.

**References**


**External links**

- Captain A. Haddock (HaddockCpt) on [[Twitter (http://twitter.com/HaddockCpt)])
- Captain Haddock's Curses - an A to Z list (http://www.tintinologist.org/guides/lists/curses.html)
Professor Calculus (Professeur Tournesol, literally Professor Tryphonius Sunflower) is a fictional character in The Adventures of Tintin, the series of classic Belgian comic books written and illustrated by Hergé. He is a distracted, hard-of-hearing scientist 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 first appeared in Red Rackham's Treasure, and was the end 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.

**Character history**

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) figure, Calculus flies into an uncharacteristic rage if he feels insulted or ridiculed. He is especially provoked if he ever hears the Captain (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.

### 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." [1] 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.

Tintinologist 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.[2] Cuthbert Calculus' original French name is "Tryphon Tournesol" and Tryphon was the name of Hergé's plumber.[2]
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.\[2\]

**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:

- Dr. 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: 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 bed sheets 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 Baxter and Frank Wolff on the Moon rocket and corresponds with ultrasonics expert Alfredo Topolino of Nyon in *The Calculus Affair*.

**Relationship to women**

Calculus is the only regular 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).
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.[3]

His name was used in naming an album by Stephen Duffy and the group Tin Tin, which was called "Dr. Calculus".

References


Thomson and Thompson

Thomson and Thompson (Dupont et Dupond) are fictional characters in The Adventures of Tintin, the series of classic Belgian comic books written and illustrated by Hergé. Thomson and Thompson are detectives of Scotland Yard, and are as incompetent as they are necessary comic relief. While the two are apparently not related as they have different surnames, they are twice referred to as twins or brothers in the original language version of the series. In any case, the two detectives look like identical twins and can only be told apart by the shape of their moustaches (Thomson's moustache flares out a tiny bit on each side at the bottom).

They are afflicted with spoonerism, are extremely clumsy, incompetent, and usually bent on arresting the wrong character. In spite of this, they somehow get entrusted with delicate missions, such as ensuring security for the Syldavian space project or investigating arms dealing.

The detective with the flared moustache is Thomson (without a "p"), who often describes himself as "Thomson, without a 'p,' as in Venezuela!" and who often remarks, "To be precise...". The detective with the flat moustache has described himself as "Thompson with a 'P,' as in..." and then used words with either a silent "P," or in which the "P" is combined with another letter, losing the "P" sound, such as Philadelphia, psychology and so on.

Character history

The first appearance of Thomson and Thompson was 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 in 1932 they were referred to as X33 and X33bis (or X33 and X33b). On this occasion they showed an unusually high level of cunning and efficiency, going to great lengths to rescue Tintin from the firing squad in disguises that fooled even him, and saving Snowy from sacrifice.

In this and other early stories like The Blue Lotus and The Black Island, they would spend most of their time pursuing Tintin himself for crimes he had not committed- although on both occasions they were 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, although they later reconciled with him and became firm allies in subsequent stories.

In spite of the codenames mentioned above, they remained nameless in the early adventures, including The Blue Lotus, The Broken Ear and The Black Island. 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.

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 in a retcon on the very first page of the 1946 remake of Tintin in the Congo though they keep at a distance, looking on as Tintin, surrounded by admirers, sets off for the Congo. 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.)

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 country they are visiting so that they can blend into the local population, but in general they only manage to find some ridiculous folkloric attire that actually makes them more conspicuous and leads to trouble.

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 pills that caused them to sprout immensely long beards that change color constantly. 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 (not including the unfinished Tintin and Alph-Art or the book of the film Tintin and the Lake of Sharks), Thomson and Thompson appear in 17 of them, not appearing in Tintin in Tibet or Flight 714, although in some books their role is minor. The duo's appearance in The Shooting Star is confined to two panels. During most of these appearances, they serve as the official investigators into whatever crimes Tintin is currently investigating, although their role in some of the presented cases is fairly minor; they appear briefly 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.

Simon Pegg and Nick Frost portray Thomson and Thompson in the Steven Spielberg and Peter Jackson motion capture film adaptation The Adventures of Tintin.[2]

Inspiration and cultural impact

The detectives were physically based on Hergé's father and uncle, who were twins, both of whom wore matching bowlers. 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 March 2, 1919. They were shown escorting a criminal—one detective was handcuffed to the man while the other was holding both umbrellas.[3] In turn, the Thom(p)sons inspired the name of the British 1980s pop band, the Thompson Twins.

They also make a brief cameo appearance in the Astérix 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.[4]

Names in other languages

In the original French, Dupont and Dupond are stereotypical surnames (akin to "Smith") and pronounced identically (IPA: [dypɔ̃]). 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:[5]

- Uys and Buys in Afrikaans
- Tik and Tak in Arabic (تِك و تَاك)
- Johnson and Rohnson in Bengali
- Kadlec and Tkadlec in Czech
- Jansen and Janssen in Dutch
- Thomson and Thompson in English and Indonesian
• Citserono and Tsicerono in Esperanto
• Schulze 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 Skafti 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

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 杜帮, or 杜邦 and 杜幫 in Traditional Chinese), or
  • Du Bang and Du Pang (杜邦 and 杜庞)
• Ntypón and Ntipón in Greek (Ντυπόν and Ντιπόν, pronounced Greek pronunciation: [diˈpon])
• Dyupon and Dyubon in Japanese (デュポン and デュボン)
• Doupont and Douponṭ in Persian (دوپونت and دوپونت)

The original Dupont and Dupond are kept in Swedish, Danish, Norwegian, Turkish, Korean (as 뒤평과 뒤퐁), Finnish, Italian, Basque, Catalan, the Casterman edition in Spanish, and the newer Portuguese editions.

References

[1] In the original French and also the English translation of "Destination Moon", on page 18, in the last frame, Snowy mentions that they are twins.
Rastapopoulos

**Publication information**

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Roberto Rastapopoulos (Greek: Ροβέρτος Ρασταπόπουλος) is a fictional character in *The Adventures of Tintin*, the series of classic Belgian comic books written and illustrated by Hergé. He is the antagonist in many of Tintin's adventures.

**Character history**

Rastapopoulos is a tycoon also known under the fake name Marquis di Gorgonzola. He is Tintin's archenemy, who first appears in *Cigars of the Pharaoh*, serialised in *Le Petit Vingtième* from 8 December 1932, to 8 February 1934, initially as a seemingly sympathetic film producer. Tintin first meets him on a boat where he seems angry and says 'It's not the first time we've met.' However he appears to help Tintin later on. There are, however, hints within the story to his villainous identity. When the poet Zloty is poisoned, he stammers that the leader of the criminal organisation has some connection with film. At the end of the book, a newspaper page displays a photo of Thomson and Thompson falling over a staircase. To the left of the photo an article can be glimpsed revealing that Rastapopoulos is missing. Near the end of the story, the mysterious leader falls off a cliff, and Tintin wonders if he is dead. However, it is not until the dénouement of *The Blue Lotus*, the follow-up to *Cigars of the Pharaoh*, that Rastapopoulos is revealed to be the head of the sinister opium cartel against which Tintin has been pitting his wits during the course of two books. Tintin meets him again when investigating the disappearance of a Doctor who goes to the same club as Rastapopolous. He meets Tintin when he has been captured and is about to be eliminated. However the cartel is then arrested by the Sons of the Dragon, who have been hiding inside barrels.

Rastapopolous is the owner of the studio house *Cosmos Pictures* (*Production* in some titles), a front for many of his illegal activities and a good excuse for moving to various locations. Rastapopoulous 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. Rastapopulos 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 Doctor Krollspell, he reveals various evil deeds, such as his plan to kill Doctor Krollspell when he does not need him. 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 gradually gets more hurt. 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 of, forcing them to flee from the Island in a rubber dinghy. He and his gang are
hypnotized by Mik Kanrokitoff 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 depicted as a villain 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. However while trying to escape by submarine
he is captured by Tintin and Haddock, and arrested by the Syldavian Police.

References
Bianca Castafiore, the "Milanese Nightingale", is a fictional character in *The Adventures of Tintin*, the series of classic Belgian comic books written and illustrated by Hergé. Her forename means "white" (feminine) in Italian, and her surname is Italian for "chaste flower".

**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 *Tintin in Tibet*, Captain Haddock imagines her singing in *Flight 714*. Although 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, 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. Her visit to Haddock was correctly predicted by a Gypsy fortuneteller. Thus, ancient mysticism is proven far more accurate than the modern news media.

Bianca was once falsely imprisoned by the South American dictator General Tapioca and General 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.

**Character background and influences**

Unsurprisingly, opera was one of Hergé's pet hates. An obvious inspiration for the character is Emma Calvé, the most famous Marguerite of all times, who was at the peak of her career during Hergé's youth. However, 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. (To sing "Je ris de me voir" would have been something like a famous actor getting up and starting with "To be or not to be"). 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.

**References**

[1] (http://www.imdb.com/name/nm3383590/) Kim Stengel at IMDb.com
Chang Chong-Chen (originally romanized as Tchang Tchong-Jen in French, 張仲仁 Zhāng Zhòngrén in Chinese characters) is a fictional character in The Adventures of Tintin, the series of classic Belgian comic books written and illustrated by 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 upon 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.

Inspiration and influence

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.
Meeting Tintin

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 Mitsuhirato.)

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.

The Thompsons 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 the Thompsons were "lunatics and this proves it". When he read the document the chief of police roared with laughter and had the Thompsons 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 Mitsuhirato. 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.

Chang and the Yeti

Chang remained unmentioned in the stories until *Tintin in Tibet*, published almost 25 years later in 1958.

Much like Hergé and Zhang, Tintin and Chang do not appear to have kept in regular touch. As he was about to leave for Europe, Chang sent Tintin a letter to his old flat in Brussels, unaware, it seems, that Tintin had long ago moved to Marlinspike Hall to live with Captain Haddock, Professor Calculus and Nestor, the long-suffering butler.

According to the letter sent to Tintin and an article in a newspaper, Chang appears to have moved to Hong Kong, which was then a British possession. It is not clear if Chang just happened to be there for a short while or if his adopted family had moved into the colony. The second hypothesis may be likely since, as the wealthy leader of a secret society with a luxurious house and servants, Wang Chen-Yee would not have fitted in too well with the People’s Republic of China.

Chang was on his way to London in order to work in an antique shop owned by a brother of Wang's when his plane crashed over the mountains of Tibet. Chang survived the disaster while all his fellow passengers perished.

Chang struggled from the wreckage to a nearby cave where he came face-to-face with the yeti, the mythical creature said to live in the Himalayas. The yeti took care of Chang, providing him with food, but when rescue arrived he also took Chang, weak with fever, as far away as possible.
Tintin was convinced that Chang was not dead. He had seen in a dream that Chang was alive and calling for help. Against all logic he set off to find him, with the grudging help of Captain Haddock who, along with almost everyone else, believed Chang to be deceased.

Upon reaching the wreck of the aircraft high in the mountains, Tintin found the cave where Chang had taken refuge. He had carved his name on a rock in both Chinese and Latin script. He also saw Chang's scarf floating on a mountain peak where Chang had lost it.

Tintin and Haddock eventually tracked Chang and the yeti down to another cave. Chang was still suffering from fever, but he and Tintin enjoyed a tearful reunion. As they tried to leave the cave, the yeti returned with food and, seeing his companion being taken away from him, attacked Tintin. Fortunately the flash from a camera scared him away.

Although he had to leave him, Chang was very grateful to the yeti for keeping him alive and would describe him as "poor snowman", rather than "abominable". When Tintin wondered if he might one day be captured, Chang objected to this, feeling that the yeti should be looked upon as a human rather than a wild animal.

The yeti for his part howled in sadness as Chang left with Tintin and Haddock and the final panel of the story has him watching from a distance as his only friend leaves the area.

Chang later went to London from where he kept in touch, sending letters to Tintin and Haddock (see The Castafiore Emerald).

The real Chang is found

Zhang and Hergé in 1981. Behind them the cut-outs of Tintin and Chang (although dressed for The Blue Lotus) are saying the words used in their reunion in Tintin in Tibet:

"I Knew I'd find you in the end ... This is wonderful!"

"Tintin! Oh, how often I've thought of you!"

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.

Further reading


References


**Nestor**

<table>
<thead>
<tr>
<th>Nestor</th>
<th>(right) with Bianca Castafiore</th>
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**Publication information**

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Casterman (Belgium)</th>
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<tbody>
<tr>
<td>First appearance</td>
<td><em>The Secret of the Unicorn</em> (1943)</td>
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<td>Created by</td>
<td>Hergé</td>
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**In-story information**

| Supporting character of | Tintin |

*Nestor* is a fictional character in *The Adventures of Tintin*, the series of classic Belgian comic books written and illustrated by Hergé. He is the long-suffering butler of Marlinspike Hall.

Nestor is the epitome of a butler (or, in French, *majordome*) 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.

**Character history**

Nestor made his first appearance in *The Secret of the Unicorn*. In this story, he dutifully served as butler for the The Bird brothers, Marlinspike Hall's original owners and the villains of the adventure. Tintin had been kidnapped by Max and G. Bird and locked in their cellar. When Tintin broke out and attempted to contact his friends by the house telephone, Nestor entered the room and asked who he was. A scuffle ensued, during which Nestor loyally stood by his employers. By the end of the story when the Bird brothers' criminal activities were exposed, Nestor was cleared of any wrongdoing. All evidence at the Bird brothers' trial showed that Nestor was ignorant of their true agenda, while Tintin and Haddock reasoned that he cannot be judged for his previous masters' actions.

Nestor remained as the butler of Marlinspike Hall when Captain Haddock reclaimed the property, Haddock regarding Nestor as part of the place. He continued 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 stereo-typically 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.

**References**
Locations in Tintin

Settings in The Adventures of Tintin

*The Adventures of Tintin* is set in many lands, both real and imagined.

**Europe**

- **Belgium**
  - **Ostend**: The Black Island
  - **Liege**: 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)
  - **Scotland**
• **Kiltoch** (fictitious): The Black Island
  • **Glasgow**: The Black Island
• **Iceland**
  • **Akureyri**: The Shooting Star
• **Malta**: The Blue Lotus (The SS Ranchi is sailing via Malta)
  • **Gibraltar**: The Blue Lotus (The SS Ranchi is sailing via Gibraltar)
• **Soviet Union**
  • **Russia**
    • **Moscow**: Tintin in the Land of the Soviets
  • **Belarus**
    • **Stolbtsy**: Tintin in the Land of the Soviets
• **Poland**
  • **Second Polish Republic**: Tintin in the Land of the Soviets
• **Italy**
  • **Naples**: Tintin and Alph-Art
  • **Ischia**: Tintin and Alph-Art
• **Portugal**
  • **Lisbon**: Tintin in the Congo (In the original edition, Tintin passes through Lisbon)
• **Czech Republic**
  • **Prague**: King Ottokar's Sceptre
  • **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

**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 onboard 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)
- Canary Islands
- **Santa Cruz**: Tintin in the Congo (Tintin passes through the Canary Islands)

**North America**
- **United States**
  - **New York City**: Tintin in America
  - **Chicago**: Tintin in America
  - **Red Dog City** (fictitious): Tintin in America

**South America**
- **Peru**
  - **Callao**: Prisoners of the Sun
  - **Jauga**: Prisoners of the Sun
  - **Santa Clara**: Prisoners of the Sun
- **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)

**Asia**
- **Saudi Arabia**: Cigars of the Pharaoh
- **India**
  - British mandate of Raj
    - **Bombay**: Cigars of the Pharaoh
    - **New Delhi**: Tintin in Tibet
- **Sri Lanka**
  - **Colombo**: The Blue Lotus (The SS Ranchi passed through it)
- **Singapore**
  - **Singapore**: The Blue Lotus (The SS Ranchi passed through it)
- **Nepal**
  - **Katmandu**: Tintin in Tibet
- **China**
  - **Shangai**: The Blue Lotus
  - **Nanjing**: The Blue Lotus
- **Yemen**
  - South Yemen
- **Lebanon**
  - **Beirut**: The Red Sea Sharks (Tintin arrives in Khemed via Beirut)
- **Indonesia**
  - **Jakarta**: Flight 714
• Khemed (fictitious): The Red Sea Sharks, Land of Black Gold (In the original edition, this episode featured the real life British Mandate of Palestine, and Tintin arrives in Haifa. Later, wanting to avoid political troubles, Hergé invented Khemed and it's port Khemkah)

• Sondonesia: Flight 714

Australia

• Australia
  • Sydney: Flight 714

Fictional settings in The Adventures of Tintin

• Syldavia in the Balkans is by Hergé's own admission modelled on Albania[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 Kurvi-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.

• The events of Flight 714 take place on the island of Pulau-Pulau Bompa ("pulau-pulau" is Indonesian for "islands").

• Sondonesia, a country in South East Asia. Said to be undergoing a civil war or a war for independence, with rebels for hire. Rastapopoulos's hired gun, Allan, recruits Sondonesians as gun-toting muscle in Flight 714. They appear to be thinly disguised Khmer Rouge or East Timor fighters for independence. Hergé's insistence that Sondonesia is in a state of civil war shows amazing clarity of vision of the true state of conflict in Cambodia during that period. The name Sondonesia is a portmanteau of Sunda and Indonesia. The inclusion of Jakarta's Kemajoran airport and the radio message from Makassar just before the plane is hijacked suggests that the location is not far from the Malay/Indonesian archipelago. Sondonesian conversations (the angry sailor on the boat, and the two bunker guards) in the album are spoken in Indonesian Malay. The Proboscis monkey which appears later 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 Dopicos, 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 Sao 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.
Notes and references


Borduria

Borduria is a fictional country in the comic strip series *The Adventures of Tintin* by 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*. In the latter two books it is depicted as a stereotypical fascist country.
### 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, Borduria annexed neighbouring Syldavia 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.

*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 they are withdrawing 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 called 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 a sound-based 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.

### 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.

### Government and military

Borduria is a fascist country with a semi totalitarian government, several Eastern European countries such as Hungary, Croatia, Bulgaria, Albania and Romania were run by fascist governments similar to Nazi Germany before and during World War II, and Borduria may be presumed to be in a similar situation. In Tintin post-war stories it's 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 Ceausescu 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 AK-47 assault-rifles and Mil Mi-1 helicopter. Also the government state limousine with
Kurvi-Tasch's mustache 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, reminiscing the stark, eye-catching symbols utilized by several Fascist movements. In *The Calculus Affair*, it is red, with the emblem of Kurvi-Tasch's mustache at its centre. 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.

**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").

**Notes**


**Sources**

Tintin albums featuring Borduria:

- *Le Sceptre d'Ottokar* (*King Ottokar's Sceptre*, 1939)
- *L'Affaire Tournesol* (*The Calculus Affair*, 1956)
- Colonel Sponsz of Borduria features in *Tintin et les Picaros* (*Tintin and the Picaros*, 1976)

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**Bordurian**

*Bordurian* is a fictional language, the national language of Borduria, a fictional Balkan dictatorship created by Hergé for the *Tintin* comics series. Little is known about Bordurian, as it is not extensively presented in the Tintin stories. The neighboring language Syldavian, for example, has been proven to be a Germanic language, but so few words of Bordurian are known that such an analysis for this language is more difficult. There are several words with an apparent Germanic origin, though, *hōitgang* (cf. Dutch *uitgang*), *mänhir* (cf. Dutch *mijnheer*), *ointhfan* (cf. Dutch *ontvangst*), *sztôpp*, *tzhôl* (cf. German *Zoll*) and *zsnôrr* (cf. Dutch *snor*). The ultimate source for these words is uncertain, though. Unlike Syldavian, which also uses Cyrillic, it is written only in the Latin alphabet. Its orthography is apparently slightly different from Syldavian; the vowel *ö*, almost certainly *[ɔ]*, is quite common in the language, and *sz* seems to be used for *[s]* instead of *[ʃ]*, as in Hungarian. Based on the Germanic vocabulary identified so far, it is suspected to be an intermediate language between the heavily Slavic-sounding Syldavian on one hand, and dialects of German on the other.

As with other fictional languages and some personal and place names in the Tintin universe, Hergé modeled Bordurian on Marols, a dialect of Dutch spoken in and around Brussels.

Almost the complete corpus (except for *Müsstler*) is found in *The Calculus Affair*. 
**Known words**

- *amaïh!* - “hail!” (from the Flemish/Brussels word "amai" (meaning as much as "wow!")
- *da* - "of"
- *hôitgang* - "exit" (from Dutch "uitgang" and German "Ausgang")
- *mänhir* - "mister" (from German "mein Herr" and Dutch "mijnheer", literal translation of frz. "monsieur")
- *ointhfan* - "reception desk" (possibly from Dutch "ontvangst" or German "Empfang")
- *opersnska* - "opera"
- *platz* - "square/plaza" (from German "Platz")
- *Pristzy!* - "Darn!" (from French "sapristi!")
- *szonett* - "bell" or "bell-push" (from French "sonnette")
- *szôpp* - "Stop!"
- *tzhôl* - "customs" (from German "Zoll")
- *zservis* - "service"
- *zsnôrr* - "moustache" (From Dutch "snor")
- *szplug!* - "hey!" (Only in English edition)

**Place names**

- Bakhine
- Szohôd

**Names of people**

- Kardouk
- Kavitch
- Klûmsi - (Original French: Himmerszeck, akin to Dutch *immer ziek* (always sick))
- Krônik
- Kûrvi-Tasch - (From English *curvy (mous)tache*, Original French: Pleksy-Gladz, based on Plexiglas)
- Müsstler - (an obvious portmanteau of Benito Mussolini and Adolf Hitler)
- Sponsz - From Dutch "spons", sponge

**References**

- "On the Syldavian language"[^1] by Mark Rosenfelder

[^1]: http://www.zompist.com/syldavian.html
Marlinspike Hall

Marlinspike Hall (Le château de Moulinsart in the original French) is Captain Haddock's country house in Hergé's comic book series The Adventures of Tintin.

The hall is modeled after the central section of the Château de Cheverny. The French name 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.

Marlinspike Hall first appears in The Secret of the Unicorn as the home of the story's villains, the Bird Brothers. 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. 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.

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 laboratory 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, although a gardener is mentioned once in the last pages of The Red Sea Sharks.

In Land of Black Gold Calculus blows up parts of the hall while conducting experiments to try and find an antidote to a chemical that causes fuel 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.
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's, the Chevalier François de Hadoque, a Ship-of-the-Line Captain in La Royale under King Louis XIV. 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.

Translations

• Arabic: Mulan
• Bengali: মার্লিনস্পাইক (Marlinspike)
• Catalan: Molins de dalt
• Chinese: 马林斯派克
• Danish: Møllenborg Slot (literally: Millburg Castle)
• Dutch: Kasteel Molensloot
• Finnish: Moulingsartin linna
• French: Château de Moulinsart (original)
• German: Schloss Mühlenhof (literally: Millfarm Castle)
• Icelandic: Myllusetur
• Italian: Castello di Moulinsart
• Persian: کاخ مولنیس (Ka'kh-e-Moulansar)
• Polish: Księzymłyn
• Portuguese: Castelo de Moulinsart
• Russian: Замок Муленсар
• Spanish: Castillo de Moulinsart, Castillo del Molino, Mansión Pasador
• Swedish: Moulingsarts slott
• Turkish: Mulensar Şatosu
San Theodoros

<table>
<thead>
<tr>
<th>Republica de San Theodoros</th>
<th>República de San Theodoros</th>
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<tbody>
<tr>
<td>Republic of San Theodoros</td>
<td>Repúblicade San Theodoros</td>
</tr>
<tr>
<td>Tintin country</td>
<td>Tintin country</td>
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<table>
<thead>
<tr>
<th>Flag</th>
<th>Coat of arms</th>
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<table>
<thead>
<tr>
<th>Source</th>
<th>The Adventures of Tintin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creator</td>
<td>Hergé</td>
</tr>
<tr>
<td>Genre</td>
<td>Comic strip</td>
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</table>

<table>
<thead>
<tr>
<th>Capital</th>
<th>Los Dopicos/Las Dopicos (formerly Tapiocopolis, c. 1946 and nicknamed Alcazropolis, c. 1976)</th>
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</thead>
<tbody>
<tr>
<td>Language(s)</td>
<td>Spanish or Creole</td>
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<table>
<thead>
<tr>
<th>Ethnic groups</th>
<th>Spanish, Spanish mestizo, Bibaro, Arumbajo (or Arumbaya)</th>
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</table>

<table>
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<tr>
<th>Government</th>
<th>Parliamentary Republic, dominated by military junta (formerly a dictatorship during the Tapioca regime)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Colonel aide-de-camp, Prime Minister</td>
<td>Diaz, Alvarez</td>
</tr>
</tbody>
</table>

San Theodoros is a fictional Central American country in The Adventures of Tintin. It is a satirical version of a Latin American banana republic country under the yoke of military government.

History

The Spanish invaders founded the city of "Our Lady of Las Dopicos" in 1539, which was actually near Tenuzco, the capital of the Pazteca empire. In the series, the capital had two spelling variations: Los Dopicos and Las Dopicos.

San Theodoros apparently became independent around the early 1830s as a result of the unstated actions of General José Olivaro, 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 was short, lasting only a few weeks, resulting in a stalemate. It is eventually revealed that the notion of the presence of oil in the area was null.

Military coups and counter-coups of Generals Tapioca and Alcazar have followed each other with regularity – 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 in 1958. 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, for the last time ousted General Tapioca during a carnival in an unusually bloodless coup. His guerillas, collectively known as the Los 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 Alcazarpolis after himself.

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 [ L'oreille Cassée ][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. 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 country has a few magnificent Paztec pyramids in Trenxcoatl, including one called Hotuatabotl featured in the Picaros. (Paztec being a pun on Aztec and pastèque, watermelon, and the names of the pyramids, puns on "trench coat" and "hot water bottle" respectively, are meant to look like Nahuatl, like the volcano Popocatepetl in Mexico.) In the jungle areas of the country live Indian tribes of Bibaro (pun of Latin bibere, "to drink") and Arumbajo (or Arumbaya).

Local businesses

- The central bank is called Banco de la Nación.
- The national airline is SANTAERO.
- The state lottery is called Lotería Nacional.

People and Culture

Most of the population seems to be humble and poor, as depicted in Tintin and the Picaros. The national drink is the 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 showed 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 Indian 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. In the English books, they speak Cockney English, but it is written in such a way that it looks meaningless. (One example: "Ai tolja tahitta ferlip inbaul intada oh'l!" instead of "I told you to hit the flippin' ball into the hole!"). In the original French, the Arumbaya language seems to be another incarnation of Hergé's favourite Brussels (Marols) dialect.
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. 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.

Military

An interesting detail is the proliferation of colonels; during The Broken Ear story, the army of San Theodoros had 3487 colonels but only 49 corporals. With the army of San Theodoros having 3487 colonels and only 49 corporals during Alcazar's regime, the entire number of troops under the employment of 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. It 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, which Alcazar bought 72 in preparation of the Chapo war. It 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 FN FAL/AK-47/Heckler & Koch G3 (it's hard to tell which) rifles and wears German style helmets. 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 mustache of the Bordurian dictator Marshal Kûrvi-Tasch. After General Alcazar returns to power, some military units are depicted cladded in guerrilla-style uniforms. In "the Broken Ear" both San Theodoros and its warring neighbour Nuevo Rico buy arms from the same arms dealer, a character based on Basil Zaharoff.

Sources

Tintin albums with San Theodoros:

- L'Oreille cassée (The Broken Ear, 1937)
- Les Sept Boules de cristal (The Seven Crystal Balls), mentioned but not seen
- Coke en Stock (The Red Sea Sharks), mentioned but not seen.
- Tintin et les Picaros (Tintin and the Picaros, 1976)
References


See Also

- List of fictional revolutions and coups#Comic books

References

Syldavia (Cyrillic: Зилдaвия) is a fictional Balkan kingdom featured in *The Adventures of Tintin* by Hergé. The name was derived from *Transylvania* and *Moldavia*. 

The name Syldavia was inspired by the Balkan region of Syrdavia, which is not to be confused with the Romanian region of Transylvania or the Romanian country of Moldavia. The land of Syrdavia is located in the area of today's Bulgaria, Romania, and Moldova. Syrdavia does not correspond exactly to any real country; it is a part of the imaginary world of *Tintin*. 

Syrdavia is depicted in the graphic novel series *The Adventures of Tintin* by Belgian cartoonist Hergé. It is a small kingdom located in the north of the Balkan Peninsula. The country is primarily inhabited by Syldavians, who are depicted as being of Slavic descent. The capital city is Klow, and the official language is Syldavian. The official currency is Khôr, and the country is ruled by a monarchy under King Muskar XII. 

Syrdavia is known for its rich history, diverse culture, and beautiful landscapes. The country is often depicted in the comic series as a place of adventure and mystery, with many of Tintin's adventures taking place there. 

**Facts about Syldavia:**
- **Source:** *The Adventures of Tintin*
- **Creator:** Hergé
- **Genre:** Comic strip
- **Capital:** Klow
- **Language(s):** Syldavian
- **Ethnic groups:** Syldavian
- **Government:** Monarchy
- **King:** Muskar XII
- **Population:** 642,000 (1939)
- **Currency:** Khôr

Syrdavia is a fictional kingdom that serves as a backdrop for many of Tintin's adventures. It is a place of mystery, adventure, and excitement, and is a beloved part of the comic series.
Overview

Syldavia is a monarchy, ruled at the time of the King Ottokar's Sceptre story 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. The national airline is Syldair and the official currency is the khôr (Зилдaв 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.

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The people speak Syldavian, a Slavic-sounding West Germanic language written in Cyrillic. Curiously, the Latin alphabet is used in medieval documents, and the Cyrillic letters used are a straight transcription from the Latin letters (e.g., "sh" is written "ч" 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.

Location and Inspiration

The exact location of Syldavia is not given in the comics, and nothing more is known than that it is located in Balkan peninsula, bordering another fictional country Borduria, and that it has an access to the sea. 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 inter-war Albania, but the country's history is modeled after many Balkan countries. According to a brochure read by Tintin on his plane, Syldavia gained independence from Ottoman empire early, resembling Montenegro and Serbia. Medieval kings of Syldavia have similarities with many Balkan rulers of Montenegro, Serbia, Bosnia etc. The battle of Zileheroum resembles the Battle of Kosovo and the Battle of Maritza and rebelled nobility are similar of those who divided the Serbian empire. However Muskar I a.k.a. Hveghi may be inspired by George Kastrioti Skanderbeg, Albanian rebel and later ruler. The king's court is inspired by Montenegrin nobility. For geography, in King Ottokar's Sceptre it is a typical Balkan country with high mountains with small towns located in plains below. Niedzdrow twin towns can be found all around Albania, northern Montenegro and southern Serbia (Sandzak region), Bosnia and Herzegovina, Macedonia, south Bulgaria and so on. Syldavia has a small coastline and two known towns on it: Douma, the seaplane service harbour, and Dbrnouk, whose name might be inspired by Croatian city of Dubrovnik, although the fisherman on the brochure's photo, described as its inhabitant, is certainly Muslim typical for south Montenegrin (Ulcinj) and Albanian coast. Only the landscape around Kropow castle is more Central-European, bearing its likeness to upper-Danube regions. In post-war stories the basic inspiration seems to be Carpathian Mountains and in Tintin and the Lake of Sharks - Macedonia. The capital Klow resembles Tirana, Sarajevo, Skopje and Podgorica. The national saint is St Vladimir and many sources claim it's Vladimir I of Kiev, but due to the Balkan likeness, the more appropriate would be Saint Jovan Vladimir, a ruler later proclaimed saint, prince of Duklja, the medieval state of Montenegro also occupying the Shkoder region in north Albania.
**History**

The region of Syldavia was inhabited by nomadic tribes of unknown origin until 6th century, when it was overrun by Slavs. It was conquered in 10th century by the Turks, who occupied the plains forcing the Slavs into the mountains (a historical inaccuracy, since the Balkans were conquered in 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. He reigned well, but his son Muskar II was not as good as him. 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 Staszrvitch, 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 a power of law as late as 1939.

In 1939 Syldavia was nearly invaded by its neighbor Borduria, part of it was a plot to oust King Muskar XII. The sceptre was stolen, in the hope Muskar would abdicate. Tintin had a hand in defusing the situation by returning the sceptre just before St Vladimir's day. The Bordurians 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 was a keen motorist who even had his own gun for protection. He was 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. However, the king is noticeably absent from the other stories set in Syldavia such as the launch of the moon rocket. King Muskar XII was married, but his queen's name is not known.

**Coat of arms**

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 increscents in fess argent; for a crest, on a barred helmet affronty or, mantled azure doubled Or, the Royal Crown of Syldavia[1] proper; behind the shield the Royal Sceptre of Syldavid[2] and a sceptre of justice[3] 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*[4]*

**Language**

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.

Educated Syldavians are shown speaking Tintin's language (French in the original).
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 slaczek, 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 disturb Tintin. Slaczek is served to Tintin with mushrooms and a salad.

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 Cuthbert 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.

National Dance

The Blushtika, meaning "Goat Dance Twisting," as seen in *Tintin and the Lake of Sharks*.

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.

National Defense

Syldavia has an extensive military, ranging from anti-aircraft guns to radar stations. The army appears to have a considerable Eastern European appearance, possibly modeled on that of Poland or Russia. It appears to have well prepared defensive systems, including radar stations, anti-aircraft installations, checkpoints and bunkers.
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 is 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.

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* (*Syldavishe walls*, *De Emigrant*, 1989).

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*

Notes
[1] This crown appears in the scenes in the Treasure Chamber on page 41 and others of *King Ottokar's Sceptre*.
[2] This appears in *King Ottokar's Sceptre* from page 67 onwards.
[3] A sceptre topped with a hand of benediction, known as the *main de justice*, was part of the regalia of the Kings of France.
[4] Tintin is shown being invested with this insignia on page 60 of *King Ottokar's Sceptre*.

External links
- On the Syldavian language (http://www.zompist.com/syldavian.html) by Mark Rosenfelder
Syldavian

Syldavian is a fictional West Germanic language created by Hergé as the national language of Syldavia, a small fictional Balkan kingdom that serves as a major setting in some Tintin stories. Hergé modeled the language on Marols, a dialect of Dutch spoken in and around Brussels. The entire corpus of the language has been analyzed by Mark Rosenfelder, and his work forms the basis of this article. (See References below.)

**Characteristics**

As presented in the Tintin books, Syldavian resembles a Slavic language due to its orthography. It is most commonly written in the Cyrillic alphabet, albeit with the Latin alphabet by the royal court. It shares numerous orthographic features found in various Eastern European languages, most notably the "sz" and "cz" of Polish. However, the language is clearly a Germanic language. Its vocabulary and grammar resembles that of Dutch and German and has little in common with any Slavic languages. The language also appears to have been influenced by Bordurian, Slavic languages and Turkish. The Syldavians often bear names of Slavic origin, such as Wladimir; the dish szlaszeck that Tintin encountered also appears to be a borrowing (szaszłyk is the Polish word for "shish kebab", borrowed in turn from Turkish). Many words are based on common French slangs. For examples, "clebcz" is constructed on the French parisian slang "clebs" meaning "dog".

This language, which is Germanic but bears a great resemblance to Polish, may be likened to the artificial Romance language Wenedyk, or to the endangered Vilamovian language.
Phonology
Syldavian boasts a rich range of sounds.

Vowels
In addition to the diacritical marks shown in the chart below, there are acute and grave accents that may indicate stress.

<table>
<thead>
<tr>
<th>Front</th>
<th>Back</th>
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<tbody>
<tr>
<td>Close</td>
<td>/ʊ/, /i/</td>
</tr>
<tr>
<td>Near-close</td>
<td>/ʌ/, /y/</td>
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<tr>
<td>Close-mid</td>
<td>/ɛ/, /ɛ/</td>
</tr>
<tr>
<td>Open-mid</td>
<td>/æ/, /e/, /ɛ/</td>
</tr>
<tr>
<td>Open</td>
<td>/æ/, /a/</td>
</tr>
</tbody>
</table>

In addition to these letter, Syldavian also comprises several digraphs and letters for which the pronunciation is uncertain:

- ţ - uncertain
- ţ - uncertain. Likely a diaeresis indicating to pronounce as syllabic /i/ rather than /j/.
- oe - /ø/
- ou - /œ/
- eu - /œ/ or /ø/, perhaps a diphthong /œu/ or /øu/. It is only seen in one word: teuh
- ei - /œi/

Consonants

<table>
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<tr>
<th>Bilabial</th>
<th>Labiodental</th>
<th>Alveolar</th>
<th>Postalveolar</th>
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Note: As in Czech, the letter r can be syllabic, as seen in names such as Staszrvitch and Dbrnouk.

There are some additional digraphs and trigraphs, including tch (used in names and pronounced with /tʃ/), chz (uncertain, but may be an alternative form of cz /ʃt/), and th /t/. These demonstrate that the Latin-based orthography has a number of irregularities.
Grammar

Plurals

- Native words are pluralized with -en: *klebczen* - “dogs”; *fläszen* - “bottles”
- Loanwords are pluralized with -es: *zigarettes* - “cigarettes”

Definite articles

<table>
<thead>
<tr>
<th></th>
<th>Masc/Fem</th>
<th>Neut.</th>
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</table>

Indefinite articles

- Singular: *on* - "a"
- Plural: *onegh* - "some"

Pronouns

Personal pronouns

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<thead>
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<tr>
<td>1 sing.</td>
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<td>2 sing.</td>
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<tr>
<td>3 sing.</td>
<td>eih</td>
<td>íd</td>
<td>yhzer</td>
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<tr>
<td>3 sing.</td>
<td>zsoe</td>
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<td>ohmz</td>
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<td>2 plur.</td>
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<tr>
<td>3 plur.</td>
<td>zsoe</td>
<td>khon</td>
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</table>

Note: "yhzer" may be an inflected form, with the base form being "yhz". The second person plural forms are unknown, and the sound correspondences with Dutch and German are irregular enough to make reconstructing them impossible, although one possibility would be "jei", "jou", "öhz".
Demonstrative pronouns

czei - this
tot - that

Adverbs

Most adverbs tend to be identical to adjectives in form.

Interjections

szplug - a curse word, perhaps equivalent to "damn". (Not found in original French edition, only English translation.)
szplitz on szplug - a more extreme form of szplug

Historical changes

Samples of Syldavian from only two periods - the 14th century and the 20th century - are available to us. But even with such a small sample, some changes can be seen in the language over a 600 year period:

• pho became vüh ("for")

Sample text

From a 14th century manuscript, Noble Deeds of Ottokar IV:


English translation:

"Father Ottokar, thou falsely art king; the throne is for me." This one said thus to the other, "Come seize the sceptre." The king thus hit him, Staszrvitch, on his head. The villain fell onto the floor.”

More examples

Czesztot on klebcz. - "That's a dog."

"Hamaïh!" - "Wow!"

Kzommet micz omhz, noh dascz gendarmaskáiia. - "Come with us to the Police Station." ("politzski" in the English translation.)

On fläsz Klowaswa vih dzapeih... Eih döszt! - "A bottle of Klow water for this guy... He's thirsty!" (cf. Swedish törs, "thirst". Note: It's unclear why it isn't something like *eih dösztîgh, which is what one might expect from the other Germanic languages.)

Czesztot wzryzkar nietz on waghabontz! Czesztot bütscher yhzer kzömnetz noh dascz gendarmaskáiia? - "That's surely not a tramp! Isn't it better for him to come to the police station?" (Lit. probably "Is it better [that] he comes to the police station?")

Rapp! Noh dzem bathsz! - "Quick! Into the boat!"
References

• "On the Syldavian language" [1] by Mark Rosenfelder
Tintin in other media

Tintin books, films, and media

This is a list of all books, films and media produced so far in The Adventures of Tintin.

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 Tresor de Rackam le Rouge) (1943)
13. The Seven Crystal Balls - (Les Sept boules de cristal) (1943–1946)
15. Land of Black Gold - (Tintin au pays de l'or noir) (1948–1950) ¹
17. Explorers on the Moon - (On a marché sur la Lune) (1950–1953)

¹: Actually begun in 1939 but left uncompleted in 1940, redrawn starting 1948.
### Production order

<table>
<thead>
<tr>
<th>Title</th>
<th>French language editions in Belgium</th>
<th>English language editions in the U.K.</th>
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<tbody>
<tr>
<td>Tintin in the Land of the Soviets</td>
<td>1929-30</td>
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<tr>
<td>Tintin in the Congo</td>
<td>1930-31</td>
<td>-</td>
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<tr>
<td>Tintin in America</td>
<td>1931-32</td>
<td>-</td>
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<tr>
<td>Cigars of the Pharaoh</td>
<td>1932-34</td>
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<td>The Blue Lotus</td>
<td>1934-35</td>
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<td>The Broken Ear</td>
<td>1935-37</td>
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<td>The Black Island</td>
<td>1937-38</td>
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<tr>
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<td>1938-39</td>
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<tr>
<td>The Crab with the Golden Claws</td>
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<td>1940-41</td>
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<tr>
<td>The Shooting Star</td>
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<tr>
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<td>1942-43</td>
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<td>1943</td>
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<tr>
<td>The Seven Crystal Balls</td>
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<td>1943-44</td>
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<tr>
<td>Prisoners of the Sun</td>
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<tr>
<td>Land of Black Gold</td>
<td>1939-40</td>
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<td>Destination Moon</td>
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<tr>
<td>Explorers on the Moon</td>
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<td>The Calculus Affair</td>
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<td>The Red Sea Sharks</td>
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<td>Tintin in Tibet</td>
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<td>The Castafiore Emerald</td>
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<td>Flight 714</td>
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<tr>
<td>Tintin and the Picaros</td>
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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 Leo McKern as Captain Haddock (Lionel Jeffries in series 2), Andrew Sachs as Snowy, Stephen Moore as Professor Calculus, Charles Kay as the Thompson twins, and Richard Pearce as Tintin. Both series were released on BBC Audio Cassette (ISBN 0-8072-8103-4)

**Series one**
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 two**
1. The Seven Crystal Balls
2. Prisoners of the Sun
3. The Calculus Affair (in two parts)
4. The Red Sea Sharks (in two parts)

**Specials**
1. The Castafiore Emerald (double-length Christmas special). It guest-starred Miriam Margolyes as Bianca Castafiore. It has not yet received a commercial release nor a repeat broadcast.

Films

There have been a number of 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, 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)
- *I, Tintin (Moi, Tintin)* (1966, documentary)
- *Tintin and I (Tintin et Moi)* (2003, documentary) (about Georges Remi, better known as Hergé, and his creation Tintin)
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).

Stage shows

- *Tintin in India - The Mystery of the Blue Diamond*, written by Hergé and Jacques van Melkebeke, was performed in 1941.
- *Kuifje - De Zonnetempel*, also released as *Tintin - Le Temple du Soleil*. The books *The Seven Crystal Balls and Prisoners of the Sun* were adapted as a Dutch musical stage show in 2001 by Dirk Brossé and Seth Gaaikema. The show was adapted a year later by Didier van Cauwelaert as a French production.
- *Tintin the show* - Barbican Theatre - produced by The Young Vic Theatre Company. Performed for the first time on Thursday 1 December 2005. It was based on the book *Tintin in Tibet* and due to the 2007 Hergé centenary it was decided that it would return in late 2006.

Video games

So far five Tintin video games have been released:


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"

Other books

- 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/parody, *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.

Notes

**Tintin on postage stamps**

In many countries across the world, though most often in Europe, postage stamps have been released that depict scenes from Hergé's comic book series *The Adventures of Tintin*.

**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*.

**The 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 Herge.

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.

External links
- The universe of Tintin - Tintin in stamps[1]

References

Tintin coins
Several special coins have been released relating to the comic book series *The Adventures of Tintin* by Hergé.

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.
Books featuring Tintin

**Tintin's Travel Diaries**

*Tintin's Travel Diaries* is a 10-volume children’s book series, published by translator *Maureen Walker*, and released in 1995. These books were inspired by characters from *The Adventures of Tintin* series of classic comic books drawn and written by Hergé, and were based on notebooks that Tintin may have kept as he traveled on to his adventures.

**Volumes**

1. Africa  
2. The Amazon  
3. China  
4. Egypt  
5. India  
6. Peru  
7. Russia  
8. Scotland  
9. Tibet  
10. The United States
Hergé's Adventures of Tintin was an animated television series based on Hergé's popular comic book series, The Adventures of Tintin. The series was produced by Belvision and aired from 1959 to 1963, with 104 five-minute episodes produced. The series was adapted by Charles Shows and Greg, the editor of Tintin magazine, produced by Raymond Leblanc (who launched Tintin magazine), and directed by Ray Goossens.

Changes from the books

This series varied widely from the original books, often changing whole plots.

In Objective 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 (although the lack of pressure would damage his feet!). The tank is replaced with a hovering car called "the moonmobile". Professor Calculus, Haddock, and the Thompsons explore the dark side of the moon in it, but get caved in by a meteor shower. Snowy rescues them by giving them dynamite (the wick burns, despite the lack of air!). Jorgen and Wolff survive, and at the end, the rocket crashes in the mountains.
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. What's more, 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 Mr 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 the Thompsons. They fight him on a pumpkin farmers truck, and pursue him with help from a pilot.

In *Red Rackham's Treasure*, they already know Calculus, who is not hard of hearing. Max Bird follows them, and attacks Tintin underwater and nearly gets killed by an octopus. Haddock is the one who meets a shark underwter instead of Tintin. And there are natives on the desert island, who bear a strong resemblance to the Arumbayas from *The Broken Ear*. The group are captured by natives, but escape when a volcanic eruption sinks the Island. Max Bird meets them at the Mansion after they find the treasure, but they overpower him.

In *The Star of Mystery*, Professor Phostle is replaced with Professor Calculus. Coincidentally, the phostlite is renamed "calculite". Philippulus the Prophet 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 Thompson and Thomson accompany them on the voyage, whereas in the book they only appeared in one panel.

In *Black Island*, Captain Haddock plays a leading part, whereas he wasn't in the original book. And 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 Britain examining the plane. Dr Müller is older and white-haired, and has a goatee. And Ranko doesn't break his arm in this version.

*The Calculus Case* 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.). The Thompsons' roles have been expanded, and Haddock is captured with Calculus in "Darkol Prison". Professor Topolino and Colonel Sponz have been renamed "Professor Bretzel" and "Colonel Brutel".

There were notable changes in the characters too. Captain Haddock does not have a penchant for whiskey, and is seen drinking coffee, Professor Calculus no longer has hearing problems, the Thompsons' mustaches are identical, and Snowy has a red collar in some adaptations. Most fans of the original books prefer the later television series *The Adventures of Tintin* as it is truer to the original books.

**Broadcasts and releases**

- This series has aired in repeats on non-network syndication in the United States from 1963 to 1971. Several video releases were made, in both English and French. To date, no DVD set has been released, though *The Calculus Case* was released on DVD as a full-length film.

**Voice artists**

- Georges Poujouly – Tintin
- Jean Clarieux – Capitaine Haddock
- René Arrieu – Allan Thompson
- Robert Vattier – Prof. Tryphon Tournesol (Prof. Cuthbert Calculus)
- Hubert Deschamps – Dupond et Dupont (Thomson and Thompson)
US version

- Dallas McKennon – Tintin, Professor Calculus
- Paul Frees – Captain Haddock, Thomson and Thompson

UK version

- Peter Hawkins – all characters

Episodes

- Objective Moon
- The Crab with the Golden Claws
- The Secret of the Unicorn
- Red Rackham's Treasure
- The Shooting Star
- Black Island
- The Calculus Case

The Calculus Case was released in a DVD boxed set in movie format in the UK, accompanying Tintin and the Temple of the Sun and Tintin and the Lake of Sharks. The three have appeared on UK Channel 5 numerous times.

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. For example, on an Empire issue showcasing the upcoming film by Peter Jackson and Steven Spielberg, the cover was captioned "Jackson and Spielberg's Adventures of Tintin!". A number of reviews of the boxed set of the The Adventures of Tintin on Amazon complain that it is not the Belvision series.

External links

- HergeAndTintin.tk - see 'Film, TV and Radio' Section [1]
- TINTIN Online.tk - more info and clips in the TV section [2]

References

The Adventures of Tintin

Not to be confused with the older animated series Hergé's Adventures of Tintin.

<table>
<thead>
<tr>
<th>The Adventures of Tintin</th>
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<tbody>
<tr>
<td>The Adventures of Tintin title card .</td>
</tr>
</tbody>
</table>
| Genre | Adventure  
Mystery  
Comedy-drama |
| Format | Animated Series |
| Created by | Hergé (characters) |
| Starring (English version) | Colin O'Meara  
David Fox  
Wayne Robson  
John Stocker  
Dan Hennessey  
Susan Roman |
| Country of origin | Belgium  
Canada  
France |
| No. of seasons | 3 |
| No. of episodes | 39 |
| Production |
| Running time | 25 minutes (approx. per episode) |
| Production company(s) | Ellipse Programmé  
Nelvana Limited |
| Broadcast |
| Original channel | HBO[1]  
Family  
Global TV  
NHK  
Channel 5 |
| Original run | 1991 – 1992 |

The Adventures of Tintin is an 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. Until the appearance of the 2011 film, it was the best-known adaptation of the books.

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 Brossolet, Amelie Aubert, Dennise Fordham and Alex Boon.
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 developed 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.

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 Hergé's Adventures of Tintin, which had been made from 1959 to 1963.

The high amount of violence, death and the use of firearms were toned down or removed completely.

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. Also Tintin finds the Japanese Policeman earlier, chained to a post on the ship and gagged. However he is told to leave as he cannot free him in time. 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's alcohol.

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.

Smaller changes were made due to the necessity for simplification or audience requirements. In The Calculus Affair, the Syldavian group who tries to snatch Professor Calculus from the Bordurians in the original book is removed for simplicity. Also, in the original book, Calculus was kidnapped earlier in the story. It's not clear why they made that change.

In The Red Sea Sharks, the original book dealt with the topic of modern slavery, but the television episode was centered around smuggling of refugees. Surprisingly, they are Arabs instead of Africans. 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 the characters doing more sophisticated work on the ship. Also, Piotr Skut has already known Tintin and Captain Haddock when they saved him while they have not met each other in the original story. Mullpacha/Dr. Mueller's role is expanded, and he becomes the leader of the attempted coup d'etat rather than just being one of Bab El Ehr's
military commanders. Bab El Ehr himself is entirely deleted from the storyline. Also, the scene in which the Mosquitoes bomb the armored cars is rewritten – in the book, Muller is safely inside the command quarters and talks to the General via telephone, whereas in the TV version, Muller is in one of the vehicles and communicates via walkie-talkie.

In *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 series however, 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* was the most altered episode, amounting to almost a completely new story. The Native American aspect was completely 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. It was also one of only three adaptatations to be told in one part instead of two (the others are *Red Rackham's Treasure* and *The Shooting Star*).

In *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 Bordurian 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.

In *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.

In *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.

In *The Black Island*, the gorilla Ranko 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.

In *Cigars of the Pharaoh*, 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 series 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.

In *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 Raijaja 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 Mitsuhirato (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). 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 Mitsuhirato. Also, this episode, unlike the book, does not reveal Mitsuhirato's fate.

In *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 blackfaced 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 Walker 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.

In *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 Dr. Krollspell off in India; in the book it drops him off in Cairo. The group is hypnotized after they get on the spaceship, this is perhaps more believable as the volcano was about to explode.

**Stories not Adapted to the series**

Four stories were not adapted to the animated series. These were:

1. *Tintin in the Land of the Soviets* – because it was in an original black and white state but mostly because it was offensive for Russia.
2. *Tintin in the Congo* – due to its unavailability in English at the time and mostly due to questionable (Colonialism and racism) content.
3. *Tintin and Alph-Art* – because it is unfinished.
4. *Tintin and the Lake of Sharks* – Because it's not written by Hergé and it was originally a movie that was later adapted to comics using still images.

**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 YouTube.

**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]

### Broadcasts and releases

#### Broadcasts

- **In Canada**, the series originally aired on Family Channel and Global Television Network, and on Radio-Canada in Quebec. with reruns subsequently aired on YTV, Canal à Moi and Teletoon.
- **In Brazil**, the series originally aired on public broadcasting channel TV Cultura during most of the 1990s and 2000s. It was dubbed to Portuguese by Herbert Richers.
- **In Sri Lanka**, the series was dubbed in Sinhala and broadcast by Sirasa TV and Rupavahini, along with Lake of Sharks and Temple of the Sun.
- **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 series was purchased by Five.
- **In Israel**, the series was dubbed into Hebrew by Elrom Studios [5], 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 Italy**, Rai 1 Italia 1 broadcasted the series.
- **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. It has been shown in its complete run at least twice, leading to screenings of the Belvision Tintin films. As of October 2010, it is currently being aired on Boomerang.
- **In New Zealand**, the series was originally aired on TV2 of Television New Zealand. It continued to re-run on TV2 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. The original run was followed by many reruns. Doordarshan and Zee Alpha Bangla also showed the series with dubbing. Gemini TV aired the series in Telugu around the same time as Sabash Tintin.
- **It has also aired in Arabic in several networks broadcast from Arabic speaking regions. Although the Arabic dubbing was performed in Lebanon, they dubbed it using standard Arabic narrative, and was then syndicated. This is a usual treatment of most Arabic dubs of children's productions.**
- **In Bulgaria**, it premiered on 18 July 2005 on Kanal 1 and aired every Monday to Friday at 16:20. Reruns started on 24 December 2005 every Saturday and Sunday at 08:10 and ending on 30 April 2006 and later once more during the summer of 2006.
- **In Indonesia**, it was broadcast by SCTV, and is aired in B Channel.
- In Japan, the series was broadcast By NHK in the spring 1994, and is aired again in 2001–2002 on Japanese speak in broadcast Fuji Television.
- **In the Philippines**, it was aired in GMA-7 in the mid-1990s as part of the afternoon cartoon schedule.
- **In Southeast Asia**, the series was aired in Cartoon Network up to about 2004.
- **In Portugal**, the series was aired in Canal Panda until late 2003.
- **In Denmark**, the series was aired in the 1990s on the Danish channel, DR1 and again by DR Ramasjang from 2009 and on.
- **In Saudi Arabia**, during the 1990s the series was broadcast by the State TV, in English, on channel 2. Later it was broadcast in Arabic on state TV, channel 1.
The Adventures of Tintin

- In Germany, it was dubbed to German in the 1990s by ATLAS Film. The series was aired on public kids channel KiKa during most of the mid 2000s.
- In Sweden, the series was first aired (dubbed in Swedish) on Swedish Channel 1 (Kanal 1; now SVT1) between September 1994 and April 1995. It was then broadcast in the original series episode order. When it was later published in a Scandinavian DVD box (with Danish, Norwegian, Finnish and Swedish dubbings), the episodes were arranged in the original album order (for instance, putting the episode "Tintin in America" as the first episode, even though it was the last one in the series).
- In Colombia, and of course, the other countries of Latin America, the series were aired by the local signal of cable network HBO Olé, in 1992. A few years later, was part of the Latin Cartoon Network shows in the late 90's.

Video and DVD releases

The full series has been available three times on video, with individual episodes released by Lumiere 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.

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 Seven Crystal Balls/Prisoners of the Sun, Destination Moon/Explorers on the Moon and The Secret of the Unicorn/Red Rackham's Treasure), 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 Blu-ray, also in a 5 disc set.

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 Brazil, the series has been released on DVD in July 2008. Each season has been released separately on 3 box-sets. There's also a special deluxe collector's edition box-set 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 announced that they had acquired the rights (under license from Nelvana) to release the series on DVD in Region 1.[6] They subsequently announced that Season 1 will be released on 22 November 2011.[7] Season 2 will be released on 20 March 2012.[8]

**Voice artists**

**English**
- Colin O'Meara – Tintin
- Susan Roman – Snowy
- David Fox – Captain Haddock
- Wayne Robson – Professor Calculus
- Dan Hennessey – Thomson
- John Stocker – Thompson
- Julie Lemieux – Chang
- Yank Azman – additional voices
- Paul Haddad – additional voices
- Keith Knight – additional voices
- Graham Halley – additional voices

**Danish**
- Søren Sætter-Lassen- Tintin
- Kjeld Nørregaard- Kaptain Haddock
- Lars Thisegaard- Dupond Og Dupont

**Norwegian**
- Åsleik Engmark – Tintin
- Trond Brænne

**French**
- Thierry Wermuth – Tintin
- Susan Roman – Milou
- Christian Pelissier – Capitaine Haddock
- Henri Labussiere – Professeur Tournesol
- Yves Barsacq – Détective Dupont
- Jean-Pierre Moulin – Détective Dupond
**Dutch**
- Michael Pas – Kuifje
- Luk De Koninck – Kapitein Haddock
- Bert Struys – Professor Zonnebloem
- David Davidse – Jansen
- Paul Codde – Janssen

**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
- VeikkoHonkanen – Dupond & Dupont
- Rauno Ahonen – Rastapopoulos
Hungarian

- Bolba Tamás / Lippai László – Tintin
- Melis Gábor – Haddock kapitány
- Harsányi Gábor – Calculus Teofil professzor
- Barbinék Péter – Kováts
- Forgách Péter – Kovács
- Susan Roman – Ponpon

Japanese

- (Keiichi Nanba 2002) – Rastapopoulos
- (Tesshō Genda 2001–2002) – Captain Haddock

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

Episodes

Running order of the TV Series as per original broadcast schedule [9]

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 Piaros Part 1
9. Tintin and the Piaros 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

Reception
The show had a positive reaction from critics.\[^{10}\][\^[11]\]

Further reading

References
\[^{4}\] Hergé's Cameo Appearances / Blond Man Spotting at tintinologist.org (http://www.tintinologist.org/guides/lists/hergecameos.html)
\[^{5}\] http://www.elrstudio.com/
External links

- *Les Aventures de Tintin en DVD* (2003) : issues 1,2,5,6
- Citel Video (http://www.citelvideo.com/)
- *The Adventures of Tintin* (http://www.imdb.com/title/tt0179552/) at the Internet Movie Database
- Guide to screen adaptions of "Tintin" (http://www.tinatinologist.org/guides/screen/) at Tintinologist.org
The Crab with the Golden Claws

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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 Misonne 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.

On 14 May 2008, the film was released on PAL DVD in France by Fox Pathe Europa.

References


External links

- The Crab with the Golden Claws [2] at the Internet Movie Database

References

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 December 6, 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.

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. 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 thus they set off for Athens to deliver some carpets. During the journey Tintin catches a member of the crew, Angorapoulos (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 Central American republic of Tetaragua. The article includes a photo of the three of them, plus two strangers, who formed a short-lived government.

Tintin later spots Angorapoulos in a barber's shop and follows him to the local offices of Karexport, which Tintin knows is run by Karabine. When Angorapoulos 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 colides with a coach and the villains flee on foot. The kidnap victim, Scoubidouville (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 Tetaragua, 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 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. Another crew member drains the oil out of the engines in order to prevent the ship from leaving port 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, Angorapoulos 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.

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 helicopter 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. Unfortunately the chest is in a deep part of the sea and beyond recovery. However, using his pendulum, Calculus insists that they are still right above the gold. 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.

Back home at Marlinspike Hall, another letter arrives for Captain Haddock, this time from the Government in Tetaragua, thanking him for the return of their gold. Furthermore, it reports that the main square in the capital has been renamed Paparanic Square, and Haddock awarded Tetaragua's highest decoration, the Order of the Scarlet Cheetah - a large medal is enclosed with the letter. Then he and Tintin are treated to a visit by the local band to help celebrate.

**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 Angorapoulos
- 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 Angorapoulos, is best known as the hitman pursued in the famous car chase and shot by Gene Hackman in The French Connection.

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.

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.

External links
• Tintin and the Golden Fleece [1] at the Internet Movie Database
• DVD review of BFI release [2]

References
Tintin and the Blue Oranges

<table>
<thead>
<tr>
<th>Directed by</th>
<th>Philippe Condroyer</th>
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| Produced by | André Barret (producer)  
Jacques Brua (administrative producer)  
Robert Laffont (producer) |
| Written by | Hergé (characters)  
André Barret, Philippe Condroyer, Rémo Forlani & René Goscinny (adaptation)  
André Barret (dialogue and screenplay)  
José María Gutiérrez González Santos (uncredited) |
| Starring | see below |
| Music by | Antoine Duhamel |
| Cinematography | Jean Badal |
| Editing by | Madeleine Bibollet |
| Release date(s) | 18 December 1964 |
| Running time | 105 minutes |
| Country | France |
| Language | French / Spanish |

*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.

**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 and Játiva). 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. Haddocks 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 the Thom(p)sons turn up in their car, crash and end up in the fountain, to the amusement of all. Greedy dogs eat a THE END sign.

**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
External links

- *Tintin and the Blue Oranges* [1] at the Internet Movie Database
- DVD review of BFI release [2]

References


[2]
Tintin and the Temple of the Sun

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*Tintin and the Temple 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 together 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 Zerrino.

**External links**

- *Tintin and the Temple of the Sun*[^1] at the Internet Movie Database

**References**

[^1]: http://www.imdb.com/title/tt0065106/
Tintin and the Lake of Sharks

*Tintin and the Lake of Sharks* (in the original French *Tintin et le Lac aux Requins*) is a *Tintin* animated film, directed by Raymond Leblanc (1972). It was not written by Hergé, who supervised, but by the Belgian comics creator Greg (Michel Regnier), a friend of Hergé. It was later adapted into a comic book with still images from the film used as illustrations.

| **Tintin and the Lake of Sharks**  
| **(Tintin et le Lac aux Requins)** |
| **Cover of the English edition** |
| **Publisher** | Casterman |
| **Date** | 1972 (film novelization), 1995 (remastered) |
| **Series** | *The Adventures of Tintin (Les aventures de Tintin)* |
| **Creative team** |
| **Writer(s)** | Greg |
| **Original publication** |
| **Language** | French |
| **ISBN** |
| **Translation** |
| **Publisher** | Sundancer |
| **Date** | 1990, 1996 |
| **Translator(s)** | Leslie Lonsdale-Cooper and Michael Turner |

**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 Sylavia, 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 Nushka, 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.

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 Nushka (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 tyres, 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 Nushka. 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 arch nemesis Rastapopoulos, now calling himself "King Shark"/"Mr. Big". Rastapopoulos promises to set Niko and Nushka 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 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, 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 forgets 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.

**Notes**

- Calculus' shark-like mini-submarine from *Red Rackham's Treasure* plays an important part in the film, though this time it is piloted by Haddock.

- Tintin befriends two local children who, later on, are held captive in the submerged base and who escape in an underwater tank. This is similar to an escape made by Hergé's Jo, Zette and Jocko in *The 'Manitoba' No Reply*, and the finale, when Tintin and the children, trapped again, escape from the compound which has been set to be flooded and blown up, likewise has striking similarities to the closing pages of the sequel album to *Manitoba, The Eruption of Karamako*. The children and their dog also bear many similarities to Jo, Zette and Jocko.

- A supporting character tries to call the police, only to get the call cut off due to the gangsters cutting the telephone wires. This sequence borrowed an element from the Jo, Zette and Jocko adventure *Mr. Pump's Legacy*, in which one of the guards at the French Border Post tries to warn a friend at the Belgian Border Post about Zette's kidnappers coming in to Belgium in an ambulance, only to get their call cut off due to the kidnappers cutting the lines.

- Like in Belvision's cartoon series *Hergé's Adventures of Tintin*, Calculus never has hearing problems, whereas he has trouble hearing all the time in the books.

- During the Thompsons's explanation of the recent art thefts, one of the crooks is seen stealing the Mona Lisa and replacing it with a crude-looking copy. This makes reference to the infamous incident from 1911 to 1913 in which the Mona Lisa was stolen from the Louvre Museum, when the crooks intended to sell it as an antique and make copies of it.

**External links**

- [Tintin and the Lake of Sharks](http://www.imdb.com/title/tt0069383/) at the Internet Movie Database

**References**

The Adventures of Tintin (known as The Adventures of Tintin: The Secret of the Unicorn outside North America[5]) is a 2011 American performance capture 3D film based on The Adventures of Tintin, a series of comic books created by Belgian artist Hergé (Georges Remi). 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 the original comic books: The Crab with the Golden Claws (1941), The Secret of the Unicorn (1943), and Red Rackham's Treasure (1944).[6] It is the first animated film Spielberg has ever directed.

Spielberg acquired rights to produce a film based upon 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 films. The delay resulted in Thomas Sangster, who had been 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. [7]

The first press screening was held on October 10, 2011 and the world première took place on October 22, 2011 in Brussels.[8] The film was released in North American theaters on December 21, 2011 in Digital 3D and IMAX.[9] It was released in Australia and New Zealand on 26 December 2011.

_The Adventures of Tintin_ was released to generally positive reviews, and won Best Animated Feature Film at the Golden Globe Awards that year.[10]

**Plot**

Tintin, a young journalist, and his dog Snowy are browsing in an outdoor market in a European town. Tintin buys a model of a three-masted sailing ship, the _Unicorn_, on the cheap, but is then immediately accosted by the sinister Ivan Ivanovitch Sakharine, and the mysterious figure of Barnaby, who both try to buy the model from Tintin, without success. Tintin takes the ship home, but it is broken during a fight between Snowy and a neighbour's cat. As it breaks, a parchment scroll slips out of the ship's mast. Snowy spots it but is unable to alert Tintin. Meanwhile, incompetent detectives Thomson and Thompson are on the trail of a pickpocket, Aristides Silk. Tintin visits Sakharine in Marlinspike Hall, where he learns that there are at least two model ships.

Later, Tintin is shot at, then abducted by accomplices of Sakharine, and imprisoned on the SS _Karaboudjan_. On board, Tintin escapes and meets the ship's nominal captain, Haddock. Haddock has been supplied with whisky by first mate Allan, who is working for Sakharine, and the captain is permanently drunk, and doesn't know what's happening on board his ship. Tintin and Haddock (and Snowy) eventually escape from the _Karaboudjan_ in a lifeboat. Sakharine sends a seaplane to find them, but Tintin is able to capture the plane, and fly towards the (fictitious) Moroccan port of Bagghar, but they crash in the desert.

Dehydrated in the heat, and suffering from a sudden lack of alcohol, Haddock hallucinates, and starts to remember stories about his ancestor, Sir Francis Haddock, who was captain of the _Unicorn_ during the 17th century. Sir Francis' treasure-laden ship was attacked by a pirate ship, led by the masked Red Rackham, and, after a fierce battle and eventual surrender, Sir Francis chose to sink the _Unicorn_, and most of the treasure, rather than allow it to fall into Rackham's hands. It transpires that there were three models of the _Unicorn_, each containing a scroll. Together, the scrolls will reveal the location of the sunken _Unicorn_, and its treasure.

In Bagghar, Tintin and the Captain find out that the third model ship is in the possession of the wealthy Omar Ben Salaad, but it is encased in a bullet-proof glass display case. Sakharine's plan is to stage a concert involving famous diva Bianca Castafiore, the "Milanese nightingale", whose penetrating singing voice will be able to shatter the glass case, allowing Sakharine's trained hawk to fly down and steal the third scroll. After a chase down to the harbour, pursued by Tintin and Haddock, Sakharine finally escapes with all three scrolls. Tintin chases him back to Europe and arranges a police reception for him on the dockside. Haddock and Sakharine, who is revealed to be the descendant of Red Rackham, replay their ancestors' swashbuckling sword fight, using dockside cranes, swords, and even bottles of whiskey. Haddock is eventually victorious and Sakharine is promptly arrested by Thomson and Thompson.

With the three scrolls in their possession, Tintin and Haddock find that the indicated location is Marlinspike Hall, and that the hall had been built originally by Sir Francis Haddock. There, in the cellar, they find some of the treasure, and a clue to the location of the sunken _Unicorn_. Both men agree to continue the adventure.
Cast

- Jamie Bell as Tintin.[11] Bell replaced Thomas Sangster, who dropped out when filming was delayed in October 2008.[12] Jackson suggested Bell take on the role, having cast him as Jimmy in his King Kong remake.[13]
- Andy Serkis as Captain Haddock and Sir Francis Haddock. Serkis played Gollum in Jackson's The Lord of the Rings and King Kong in the 2005 remake, which were both roles requiring motion capture. Serkis joked he was concerned that Jackson wanted him to play Tintin’s dog Snowy,[14] who was animated traditionally, i.e., without motion capture.[7] Serkis remarked upon reading the comics again for the role that they had a surreal Pythonesque quality.[15] Serkis also plays Haddock’s ancestor Sir Francis Haddock in flashbacks.[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.[11] Craig collaborated with Spielberg on Munich, Toby Jones in Infamous and Bell in Defiance.
- Nick Frost and Simon Pegg as Thomson and Thompson, bumbling detectives who are almost identical. Spielberg invited Pegg to the set and offered him the role after he had completed How to Lose Friends & Alienate People.[17] Pegg also starred alongside Serkis in John Landis’ Burke and Hare, released in autumn 2010.
- Tony Curran as Lieutenant Delacourt, an ally of Tintin.[18]
- Toby Jones plays Aristides Silk, a pickpocket.[16][19]
- Gad Elmaleh as Omar Ben Salaad.[16]
- Mackenzie Crook and Daniel Mays play Tom and Allan, smugglers aboard the Karaboudjan.[20]
- Kim Stengel as Bianca Castafiore.[21]
- Joe Starr as Barnaby.
- Sonje Fortag as Mrs Finch.
- Cary Elwes and Phillip Rhys appear as seaplane pilots.
- Ron Bottitta as Unicorn Lookout.
- Mark Ivanir as Afgar Outpost Soldier / Secretary[22]
- Sebastian Roché as Pedro / 1st Mate[23]
- Kim Stengel as Bianca Castafiore[24]
- Sana Etoile as Press Reporter[25]

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. His secretary bought him French-language editions of each book, but Spielberg did not have to understand them: he immediately fell in love with its art.[7] 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”.[26] Spielberg and his production partner Kathleen Kennedy of Amblin Entertainment were scheduled to meet with Hergé in 1983 while filming Indiana Jones and the Last Crusade in London. Hergé died that week, but his widow decided to give them the rights.[7] A three-year long option to film the comics was finalized in 1984,[26] with Universal as distributor.[27]

Spielberg commissioned E.T. the Extra-Terrestrial writer Melissa Mathison to script a film where Tintin battles ivory hunters in Africa.[26] Spielberg saw Tintin as “Indiana Jones for kids” and wanted Jack Nicholson to play Haddock.[28] 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 long and hard for the rights, but they could not guarantee the “creative integrity” that the Foundation found in Spielberg.[26] In 2001, Spielberg revealed his interest in depicting
Tintin with computer animation. In November 2002, his studio DreamWorks reestablished the option to film the series. In 2004, the French magazine *Capital* reported Spielberg was intending a trilogy based on *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 not a single story, but both feature the Chang Chong-Chen character). 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.

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 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. A week of filming took place in November 2006 in Playa Vista, Los Angeles, California, on the stage where James Cameron shot *Avatar*. Andy Serkis had been cast, while Jackson stood in for Tintin. Cameron and Robert Zemeckis were present during the shoot. The footage was transmitted to Weta Digital, who produced a twenty-minute test reel that demonstrated a photorealistic depiction of the characters. 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.

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*. In October 2007, Steven Moffat was announced as having signed on to write the screenplays for two of the *Tintin* films. 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. Moffat finished the first script, but could not complete the second because of the 2007–2008 Writers Guild of America strike. He then became executive producer of *Doctor Who*, leading Spielberg and Jackson (the latter of whom is a fan of the show) to allow him to leave and fulfil his duty to the series. Edgar Wright and Joe Cornish rewrote the script.

More filming took place in March 2008. But 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, and negotiated with Sony to co-finance and distribute the first film by the end of October. Sony only agreed to finance two films, though Jackson said a third film may still happen.

**Filming**

Filming began on January 26, 2009, and the release date was moved from 2010 to 2011. 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. Simon Pegg said Jackson's voice would "be coming over the Tannoy like God." 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. 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." 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. Spielberg says "there will be no cell phones, no TV sets, no modern cars. Just timeless Europe." 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.[6][47]

Release

The first press-screening was held in Belgium on October 10, 2011.[48] The world première was held in Brussels, Belgium on October 22, 2011, with the Paris première later the same day.[49] Sony released the film during late October and early November 2011 in Europe, Latin America, and India. The film was released in Quebec on December 9, 2011.[50] 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 December 21, 2011.[51][52] Spielberg hopes that thereby there will be a word-of-mouth effect coming from Europe - where Tintin has always been a huge success - that will attract the American audience, which is unfamiliar with Tintin. Tintin: Secret Of The Unicorn will be released on DVD[54] & Blu-Ray[55] in the United Kingdom on March 19, 2012.

Reception

Critical reception

The Adventures of Tintin received generally positive reviews from film critics. The film currently scores a 74% "Certified Fresh" approval rating on Rotten Tomatoes, the film review aggregate site.[56] 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."[57] Le Figaro praised the film "[which is] crammed with action, humor and suspense."[58] 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."[59] 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."[60] The film was named in New York magazine's David Edelstein's Top 10 List for 2011.[61] It was also included in HitFix's top 10 films of 2011.[62]

La Libre Belgique was, however, a little less enthusiastic, its film critic Alain Lorfèvre calling the film "a technical success, [with] a Tintin vivid as it should be [and] a somewhat excessive Haddock."[48] 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."[63] 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."[64] The author of a study of the Tintin books described Hollywood's treatment in this film of its characters and stories as "truly execrable," especially in the way 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."[65] 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."[66]

Roger Ebert, writing for *The 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 seemed to enjoy Spielberg's interpretation of Tintin. He 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 did express surprise at how much he enjoyed the movie, and rated it 3.5 stars.[67]

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."[68] 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."[68] 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-realist 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.[68]

**Box office**

As of January 19, 2012, the film has grossed an estimated $69,640,237 in North America and $278,800,000, in other territories, for a worldwide total of $348,440,237.[69]

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.[70] In France, it is the second best debut of the year for its first day after *Harry Potter and the Deathly Hallows – Part 2*.[71] On its first weekend it topped the overseas box office with $56.2 million from 21 countries.[72] 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).[73][74][75] It retained first place for a second-consecutive and final weekend, earning $39.0 million from 45 territories.[76] 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).[77][78]

The movie grossed ₹ 73.5 million ($1.46 million) on its opening weekend (November 11–13, 2011) in India, an all-time record opening for a Steven Spielberg film and for an animated feature in India. The movie was released with 351 prints, the largest ever release for an animated film.[79][80][81] In four weeks, it became the highest-grossing animated film of all time in the country with ₹ 254.4 million ($5 million).[82]

**Accolades**
<table>
<thead>
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<th>Award</th>
<th>Category</th>
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<tr>
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<tr>
<td>Annie Award</td>
<td>Best Animated Feature</td>
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<tr>
<td></td>
<td>Best Animated Effects in an Animated Production</td>
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<td>Best Music in a Feature</td>
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<td></td>
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<td></td>
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<td>Andy Serkis (also for Rise of the Planet of the Apes)[93]</td>
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<td>Satellite Awards</td>
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<td>Best Adapted Screenplay</td>
<td>Steven Moffat, Edgar Wright and Joe Cornish</td>
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<td>St. Louis Gateway Film Critics Association Awards</td>
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The Adventures of Tintin: Secret of the Unicorn

| Toronto Film Critics Association | Best Animated Film | Won |
|Utah Film Critics Association | Best Animated Feature | Nominated |
| **Visual Effects Society**[^100] | Outstanding Visual Effects in an Animated Feature Motion Picture | Jamie Beard, Joe Letteri, Meredith Meyer-Nichols, Eileen Moran | Pending |
| | Outstanding Animated Character in an Animated Feature Motion Picture | Tintin — Gino Acevedo, Gustav Ahren, Jamie Beard, Simon Clutterbuck | Pending |
| | Outstanding Created Environment in an Animated Feature Motion Picture | Bagghar — Hamish Beachman, Adam King, Wayne Stables, Mark Tait | Pending |
| | Outstanding Created Environment in an Animated Feature Motion Picture | Docks — Matt Aitken, Jeff Capogreco, Jason Lazaroff, Alessandro Mozzato | Pending |
| | Outstanding Created Environment in an Animated Feature Motion Picture | Pirate Battle — Pirate Battle: Phil Barrenger, Keith F. Miller, Alessandro Saponi, Christoph Sprenger | Pending |
| | Outstanding Virtual Cinematography in an Animated Feature Motion Picture | Matt Aitken, Matthias Menz, Keith F. Miller, Wayne Stables | Pending |
| **Washington D.C. Area Film Critics Association[^101]** | Best Animated Feature | Nominated |
| **Women Film Critics Circle[^102]** | Best Family Film | Nominated |

**Sequel**

Depending on the film's success, two more Tintin movies could be produced. The first of these was originally planned to be based on *The Seven Crystal Balls* and *Prisoners of the Sun*,[^103] however screenwriter Anthony Horowitz has since called this into question, suggesting these films would be the second sequel and another story would become the first sequel.[^104] Peter Jackson also confirmed he will direct it once he has finished *The Hobbit.*[^103] In December 2011, Spielberg confirmed a sequel to his 3D movie will be made and said the book to adapt had been chosen.[^105] He explained the Thompson detectives will "have a much bigger role”. This movie will this time be produced by Spielberg and directed by Jackson.[^105] Kathleen Kennedy said the script might be done by February or March 2012 and motion-captured in summer 2012, so that the movie will be on track to be released on either Christmas 2014 or summer 2015.[^106]

**Video game**

A video game entitled *The Adventures of Tintin: The Secret of the Unicorn* - developed by game developer Ubisoft[^107] 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.[^108]

**References**


"Alliance of Women Film Journalists Awards 2011" (http://awfj.org/eda-awards/2011-eda-award-winners/).


"IGN Award for Best Animated Movie 2011" (http://uk.ign.com/wiki/best-of-2011/Best_Animated_Movie). IGN.

"IGN Award for Best Movie Actor 2011" (http://uk.ign.com/wiki/best-of-2011/Best_Movie_Actor). IGN.

http://www.lafca.net/years/2011.html

Tapley, Kristopher (December 26, 2011). "'Tree of Life' leads with 7 nods from Online Film Critics Society". HitFix.
The Adventures of Tintin: Secret of the Unicorn


External links
- Official website (http://www.us.movie.tintin.com)
- The Adventures of Tintin (http://www.imdb.com/title/tt0983193/) at the Internet Movie Database
- The Adventures of Tintin (http://www.rottentomatoes.com/m/the_adventures_of_tintin/) at Rotten Tomatoes
- The Adventures of Tintin (http://www.bcdb.com/bcdb/cartoon.cgi?film=110709) at the Big Cartoon DataBase
- Guide to other screen adaptations of Tintin (http://www.tintinologist.org/guides/screen) at Tintinologist.org
**Tintin videogames**

### Tintin on the Moon

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**Tintin on the Moon** is a first person shoot 'em up/side scroller video game based on Hergé's popular comic book series, *The Adventures of Tintin*.

### Summary

This video game was originally made by Infogrames for ZX Spectrum, Amstrad CPC, and other home platforms in 1987 and was converted to PC by Probe Entertainment in 1989. The game's storyline is based loosely on the plot of the "Explorers on the Moon" comic book 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.

### External links

- *Tintin on the Moon*[^1] at MobyGames
- *Tintin on the Moon*[^2] at World of Spectrum

### References

[^1]: http://www.mobygames.com/game/tintin-on-the-moon
[^2]: http://www.worldofspeculum.org/infospendi.cgi?id=0005291
Tintin in Tibet

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*Tintin in Tibet* is a video game loosely based on the *Tintin in Tibet* comic book written and drawn by Hergé. 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.

**Release dates**
- *Tintin in Tibet* for Game Boy Color – 2001
- *Tintin in Tibet* for PC – 1996
- *Tintin in Tibet* for Sega Mega Drive – 1995
- *Tintin in Tibet* for Sega Game Gear – 1995
- *Tintin in Tibet* for Game Boy – 1995
- *Tintin in Tibet* for Game Gear – 1990s

**External links**
- The Cult of Tintin at Tintinologist.org [2]
- Tintin in Tibet at Moby Games [3]
- Tintin in Tibet [4] at Gamefabrique

**References**
Prisoners of the Sun

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<th>Prisoners of the Sun</th>
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<tr>
<td>CD Box Art</td>
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</table>
| Developer(s) | Infogrames  
Bit Managers (Game Boy, GBC) |
| Publisher(s) | Infogrames |
| Platform(s) | Windows, MS-DOS, SNES, Game Boy, Game Boy Color |
| Release date(s) | 1997, 2000 |
| Genre(s) | Third-person adventure |
| Mode(s) | Single-player |
| Rating(s) | PEGI: 7+ |

Prisoners of the Sun is a video game loosely based on The Seven Crystal Balls and Prisoners of the Sun comic books from the series The Adventures of Tintin, written and drawn by Hergé. It was released for the SNES, Windows, Game Boy and Game Boy Color by the late 1997 and 2001.

Gameplay

The gameplay to this game is similar the other two Tintin games released previously - Tintin in Tibet and Tintin: Destination Adventure. This was the third The Adventures of Tintin game, and was the last of Tintin in gaming for a few years.

Release dates

It was released in 1997 for SNES and Gameboy and later re-released in 2000 for Gameboy Color.

External links

- The Cult of Tintin at Tintinologist.org [2]
**Tintin: Destination Adventure**

<table>
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*Tintin: Destination Adventure* is a video game, loosely based on characters from *The Adventures of Tintin* comic book series written and drawn by Hergé. It was released for Microsoft Windows and PlayStation in Europe in late 2001.

**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

**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.

**Release dates**

- *Tintin: Destination Adventure* for PlayStation - September, 2001

**External links**

- Tintin: Destination Adventure on Amazon.fr [1]
- The Cult of Tintin at Tintinologist.org [2]
The Adventures of Tintin: The Game

| Developer(s) | Ubisoft Montpellier |
| Publisher(s) | Ubisoft, Gameloft (iOS) |
| Designer(s) | Jacques Exertier[^1] |
| Composer(s) | Christophe Héral[^2] |
| Platform(s) | Microsoft Windows, iOS, Android, Nintendo 3DS, PlayStation 3, Wii, Xbox 360 |
| Release date(s) | • EU 21 October 2011  
                   • AUS 1 December 2011  
                   • NA 6 December 2011 |
| Genre(s) | Action-adventure |
| Mode(s) | Single-player |
| Rating(s) | • ESRB: E10+  
            • PEGI: 12 |

The Adventures of Tintin: The Secret of the Unicorn (known as The Adventures of Tintin: The Game in North America) is a video game based on the film The Adventures of Tintin. It was released in Europe on 21 October 2011 and in North America on 6 December. The game was developed by Ubisoft Montpellier together with the producers of the film, and published by Ubisoft.[^3]

**Story**

A plane, holding Tintin, a young journalist, Captain Haddock, a sea captain and Tintin's dog Snowy, is hit by lightning and crash lands onto a dessert.

The previous day, Tintin and Snowy were 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 him brings him to a friend of his who is a ship expert, who tells Tintin that the ship is called "The Unicorn", a ship that belonged to Sir Francis Haddock. The ship was attacked by an evil man named Red Rackam and his men, so Sir Francis blew his ship up and fled. Tintin then takes it to a back alley to examine it. He finds a scroll hidden in it, containing a strange poem about three ships. Suddenly, he is attacked by some men, who steal his ship. Snowy sniffs one of the men's hats, and leads Tintin to Marlinspike Hall. There, he meets the man who had attempted to get the boat in the market, Sakharine. He is knocked unconscious and taken to the ship Karboudjon, where he meets Captain Haddock, who had originally been the ship's captain, but had been held hostage by Sakharine. The ship ends up sinking but Tintin, Haddock and Snowy escape by plane. Haddock tells Tintin more about Sir Francis Haddock. The Unicorn had been carrying lots of gold and treasures. Red Rackam and his men wanted this treasure, but Haddock prevented them from getting it, and battled Red Rackham with his sword. Haddock then blew up the ship and escaped in a boat, sacrificing his crew.

Tintin realizes that Sakharine was after the treasure, and goes to stop him with the help of Haddock and Snowy.
Gameplay

The game is a platformer, with some 3D sections.

Reception

<table>
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<tr>
<th>The Adventures Of Tintin: The Secret Of The Unicorn The Game</th>
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<tr>
<td><strong>Review scores</strong></td>
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<td>1UP.com</td>
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</table>

Eurogamer called the game "clever and deeply charming" but criticised the parts of the game that diverged away from its platforming core, "all of these interludes provide a little variety, but they're unconvincing in execution and a bore to play through." The co-op play was singled out for praise and described as "absolutely magnificent."[6] Edge awarded the game 6/10 and raised similar points to the Eurogamer review. It also praised the quality of the graphics and level design.[5]

1UP.com describe the game as "a frontrunner for Worst Game of 2011."[4]

References

Tintin musicals

Kuifje – De Zonnetempel

*Kuifje – De Zonnetempel*, subtitled *De Musical*, is a Belgian musical in two acts with music by Dirk Brossé and lyrics and scenario by Seth Gaaiikema and Frank van Laecke, based on two of *The Adventures of Tintin* by Hergé, *The Seven Crystal Balls* (1948) and *Prisoners of the Sun* (1949). It premièred in Antwerp in 2001 in Dutch, and was translated into French and premièred a year later at Charleroi.

Synopsis

NOTE: This refers to the musical itself, not the books, and therefore use the Dutch names – English equivalents are given.

Act One

An expedition of seven scientists discovers the tomb of the Inca mummy Rascar Capac, and provokes the anger of the Sun God. A curse descends upon them. Meanwhile, Kuifje (Tintin) and Bobbie (Snowy) arrive on the train at Molensloot (Marlinspike), and Kuifje talks to another traveller about the recent return of the Sanders-Hardiman expedition from Peru. He says that it will all end badly, desecrating the burial chambers of the Incas like Tutankhamen’s – five members of the expedition have already been mysteriously struck down.

Kuifje and Bobbie go to Kasteel Molensloot (Marlinspike Hall) where Captain Haddock lives, and they meet Nestor the butler. He says that Haddock is currently horse-riding, but he shortly returns minus the horse. Haddock introduces their old friend Trifonius Zonnebloem (Professor Calculus), and then tries to show Kuifje a magic trick to turn water into whisky, which fails. Angry at not being able to do it, he takes Kuifje to the music hall to see Bruno the magician perform the trick.

That evening at the music hall, Kuifje and Haddock watch a performance by the opera singer Bianca Castafiore, which Bobbie turns into an impromptu duet. Haddock storms out from the show because of Castafiore's singing. Ragdalam the fakir and Yamilah the clairvoyant perform after Castafiore; after a few novelty predictions, Ragdalam asks Yamilah to tell him about a woman in the audience, Mevrouw Heining (Mrs Clarkson). She says that her husband is a photographer, and that he has been struck down by the curse of Rascar Capac. Mevrouw Heining leaves the show with her daughter, Fleur, when she receives a message that her husband is indeed ill. The magician's act is on, and Haddock stumbles onto the stage with a stage prop of a cow's head on his, after having got lost backstage trying to find his way out.

Kuifje, Haddock and Zonnebloem go to the home of Professor Hippòlytus Bergamot (Professor Hercules Tarragon) to protect him, as he and Zonnebloem were students together. The detectives Janssen and Jansen (Thompson and Thomson) have also been sent to protect Bergamot. Bergamot reveals the mummy of Rascar Capac, and Kuifje reads the prophecy that the expedition found in his tomb. A storm comes, a ball of lightning comes down the chimney, destroys the mummy and Bergamot realises that the prophecy is true. He is struck down by the curse.

At the hospital, Fleur and her mother sit by the bed of Heining. Kuifje arrives following Bergamot's attack, and Fleur asks him to help her 'papa'. Kuifje says he will, and leaves the hospital, whilst Fleur reassures her mother that everything will be alright because Kuifje will help them. In the garden, Zonnebloem mysteriously disappears following his donning the bracelet.
Later at Molensloot, Haddock is depressed because of Zonnebloem's disappearance. Castafiore, with her accompanist Igor Wagner and her maid Irma, arrives and announces she will be staying there for a period. Haddock and Kuifje manage to escape and head to the docks, where they discover that Zonnebloem has been spotted on the ship *Pachacamac* and is going to Peru. They catch a flying boat to Peru, and as it flies into the distance, the curtain closes on Act One.

**Act Two**

In Peru, Kuifje and Haddock ask whether anyone has seen Zonnebloem, but are met with "No sé" ("I don't know") from everyone. Kuifje and Bobbie intervene to stop two men bullying a child. The child, Zorrino, reveals that he is an orphan living on the streets. Kuifje cheers him up by making him a little boat out of newspaper. Zorrino reveals that he knows where Zonnebloem is – he has been taken to the Zonnetempel (the Temple of the Sun). Zorrino leads them on a trek to the temple, with many perils against them. Bobbie is taken by a condor, and Kuifje climbs to the top of a cliff to look for him. He is attacked by the condor and, hanging onto its legs, is carried to the ground where he discovers Bobbie.

Meanwhile, the Janssens have found Zonnebloem's pendulum and attempt to use it to locate him. They mistake the indications given by the pendulum, and travel to the North Pole and meet an eskimo, the Far East and Scotland. Eventually they realise that the pendulum is pointing to Peru, where Kuifje and Haddock are, and head off in pursuit.

Kuifje, Haddock and Zorrino reach a waterfall. Zorrino and Haddock cross without incident, but as Kuifje crosses, with Bobbie in his rucksack, the rope snaps and they fall through the waterfall. He survives the fall and Haddock and Zorrino join him on the other side of the waterfall, in a subterranean cavern. At the same time, an Incan ceremony is taking place. Suddenly, Kuifje, Bobbie, Haddock and Zorrino crash through a hidden door in the wall. They are blindfolded, and the Grote Inca (the Great Inca) declares that their punishment for profaning the temple is to die at the stake, but grants them one last wish: they are allowed to choose the day and hour of their deaths. Zorrino is separated from the others, visits them in their cell, and unfolds the little boat that Kuifje had made him. He reads the newspaper and finds their salvation. Kuifje tells the Incan guard that they wish to die in eighteen days' time. When the day comes, they are bound to the stake on the funeral pyre whilst a ceremony takes place. The Janssens arrive, having finally found Zonnebloem; they are also tied up. As they are about to be burnt, Kuifje 'commands' the Sun; everything goes dark as the Moon moves in front of the Sun's face. Kuifje reveals to a startled Haddock that he read about the solar eclipse in the newspaper!

The Grote Inca begs Kuifje to make the Sun show its light again, and he does so. The Inca sets them free, as they have the favour of the Sun. Kuifje asks for the curse of Rascar Capac to be lifted, and in Europe the explorers wake up, to the delight of Mevrouw Heining and Fleur, who thanks Kuifje. Back in Peru, the Grote Inca adopts Zorrino, and as everyone comes together, the cast takes their bows. The curtain falls.

**Scenes**
### The Music

The show boasts an impressive orchestral score composed by Dirk Brossé with lyrics by Seth Gaaikema and performed by Het Nationaal Orkest Van België (the National Orchestra of Belgium). There are around twenty different songs in the show, and a few reprises. The two main themes that run throughout the show are Haddock's (first heard when he performs the trick with the whisky, later heard in full at the docks) and *De Zon*, or Kuifje's theme, sung first after his leaving the hospital and as a finale.

Two CDs were released for the actual show – the first, a single of *De Zon* released on the 9th April 2001 featured the actors playing Kuifje and Haddock, and a children's choir plus an instrumental version of the song. It also contained interactive features and some desktop wallpapers.

The second CD (released on the 2nd October 2001) was a full cast album for the show, containing 18 studio-recorded songs sung by the original cast. Most songs were present in their full versions as heard in the show, in the correct chronological order.

However, four songs were omitted completely – one, *Wandelen in de zon met Zonnebloem* takes place in the garden of Bergamot's villa; two others are sung by Castafiore and are heard at Molensloot in the first act *De Milanese Nachttegaal*, and in her dressing room in the second act *Het leven is als een Opera*. The last one is Bruno's song *Niets in mouw* that lasts about 30 seconds in the show. None of the reprises were recorded for the cast album.

A third CD released in 2002 contained a thirteen minute orchestral suite based on some of the songs appearing in the show. The music was performed by the JWF Military Orchestra, conducted by Jørgen Jensen. It is listed in the Audio Releases section below.

A fourth CD was recorded in 2007 during a try-out in Kursaal Oostende. This recording has 19 tracks and is different than the second CD. 2 Radio tracks were added (Kuifje en Bobbie / De zon) so the total tracks on this CD is 21.

### Staging & Effects

The show features an incredible array of special effects and imaginative staging, including:

- A cliff parting to reveal the mummy of Rascar Capac
- A train steaming into Molensloot station
- The seven explorers trapped inside revolving crystal balls
- Ball lightning lifting Zonnebloem into the air on his chair
- A flying boat taking off
- A condor in flight, with Kuifje hanging from the legs
- A waterfall drawn from a 6.5 tonne reservoir
- A total solar eclipse

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<td>1. The marketplace</td>
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<td>2. Molensloot railway station</td>
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<td>4. The music hall</td>
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<td>5. Incan sorcery – the crystal balls</td>
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<td>8. Bergamot's garden with maze</td>
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<td>10. The docks</td>
<td>10. Prison cell</td>
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<td></td>
<td>11. The sacrificial ceremony</td>
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<td></td>
<td>12. Finale</td>
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</tbody>
</table>
**Cast & Crew**

**The Cast:**
- **Kuifje** – Tom Van Landuyt
- **Bobbie** – Zohra & Zihna
- **Kapitein Haddock** – Henk Poort
- **Bianca Castafiore** – Jacqueline Van Quaille
- **Janssen** – Chris Van den Durpel
- **Jansen** – Guido Naessens
- **Professor Zonnebloem** – Frans Van den Aa
- **Grote Inca** – Chris De Moor
- **Bergamot** – Ernst Van Looy
- **Bruno** – Michele Tesoro
- **Igor Wagner** – Ton Peeters
- **Directeur** – Ton Peeters
- **Ragdalam** – Dirk Van Varenbergh
- **Nestor** – Pieter Korteknie
- **Mevrouw Heining** – Marianne Van der Vreken
- **Irma** – Katrien De Muynck

**The Crew:**
- Based on the books by: Hergé
- Scenario: Seth Gaaikema & Frank Van Laecke
- Lyrics: Seth Gaaikema
- Music: Dirk Brossé
- Director: Dirk de Caluwé
- Technical manager: Jakob Sagiv
- Décor: Paul Gallis
- Lighting: Jaak Van de Velde
- Sound: Erik Loots
- Hair: Sjoerd Didden, Harold Mertens & Winnie Gallis
- Costumes: Yan Tax
- Choreography: Martin Michel
- Arrangement: Frank Van Laecke
- Produced by: Tabas & Co & Moulinsart

**Performance Details**
- **Première**: 15 September 2001, at the Stadsschouwburg in Antwerp
- **Final performance**: 17 February 2002, at the Stadsschouwburg in Antwerp

The show itself is two hours and ten minutes long, excluding the interval. It was professionally filmed for Dutch television and broadcast in its edited form on Canal+, in widescreen. It featured additional digital effects, such as bats flying during the descent into the tomb. The edits removed some of the delays inevitable with a live show, and a couple of sequences such as Zonnebloem and Bergamot's waltz (but still appeared on the CD), which in the live show was necessary as a 'stage wait'.

It has never seen a repeat broadcast or a commercial release, although personal recordings circulate amongst fans.

In 2007 the musical came to stage again this time with Jelle Cleymans as 'Kuifje'. First in 'Het nieuwe Luxor' Rotterdam, The Netherland from May 22 until June 17. And then from July 8 until August 19 in Oostende, Belgium.
Then finally it returned to Antwerp where it was performed from October 18 until its final, November 1.

Adaptations

The show was adapted as a French performance that premièred at Charleroi in 2002 as Tintin – Le Temple du Soleil – Le Spectacle Musical. It was also scheduled to be performed in Paris at the Hippodrome d’Auteil on the 8th November 2003, but was cancelled due to production difficulties.

Audio Releases

Kuifje – De Zon

- Composer: Dirk Brossé
- Number of discs: 1
- Label: Maestro
- Catalogue Number: ?
- Release date: 9 April 2001
- Track listing:
  1. De Zon (Tom Van Landuyt, Henk Poort & Clari Cantuli children's choir)
  2. De Zon (instrumentaal)

Released in a cardboard sleeve with accompanying leaflet advertising booking for the show. The CD features interactive content such as lyrics and desktop wallpapers.

Kuifje – De Zonnetempel

- Composer: Dirk Brossé
- Number of discs: 1
- Label: Maestro
- Catalogue Number: MMP023
- Release date: 2 October 2001
- Track listing:
  1. Rascar Capac
  2. Kuifje en Bobbie
  3. Ah, ik lach (duet voor diva en hond)
  4. De 7 kristallen bollen
  5. De professorenwals
  6. Alles onder controle
  7. Besmet
  8. Kuifje, help ons
  9. De Zon
  10. Duizend bommen en granaten
  11. No sé
  12. In het rijk van arm en rijk
  13. Vriendschap tot het eind der tijden
  14. De slinger
  15. Als het kampvuur brandt
  16. Haddocks afscheid
  17. De brandstapel
18. De Zon (finale)

Packaged in a jewel case with 24-page booklet containing full lyrics and cast photographs.

**The Wind in the Willows**

- Composer: Johan de Meij
- Number of discs: 1
- Label: Amstel Classics
- Catalogue Number: ?
- Release date: 5 May 2002
- **Track listing:**
  1. The Wind in the Willows
  2. *Tintin – Prisoners of the Sun*
  3. Elisabeth – the Musical
  4. *The Lord of the Rings – Excerpts from Symphony No. 1*

The second track is an orchestral suite composed of excerpts from the songs on the cast album, namely *Rascar Capac, Als het kampvuur brandt, De professorenwals, Vriendschap tot het eind der tijden, De brandstapel & De Zon (finale).* The suite's running time is 13:31.

**Kuifje – De Zonnetempel (De musical)**

- Composer: Dirk Brossé and Seth Gaaikema
- Number of discs: 1
- Label: Sabam
- Catalogue Number: 42519
- Release date: 2007
- **Track listing:**
  1. Rascar Capac
  2. Kuifje en Bobbie
  3. Ah, ik lach (duet voor diva en hond)
  4. De 7 kristallen bollen
  5. Alles onder controle
  6. Besmet
  7. Kuifje, help ons
  8. De Zon
  9. Wandelen in de zon met Zonnebloem
  10. De Milaneese nachtegaal
  11. Duizend bommen en granaten
  12. No sé
  13. In het rijk van arm en rijk
  14. Het Leven is een opera
  15. Vriendschap tot het eind der tijden
  16. Als het kampvuur brandt
  17. Afscheid van de whisky
  18. De brandstapel
  19. De Zon (finale)

Radio tracks
  1. Kuifje en Bobbie
2. De zon

Packaged in a jewel case with 24-page booklet containing full lyrics and cast photographs. Track 1-19 were recorded live on May 12, 2007 in Kursaal Oostende

External links

- Tintin.com – the official site [1]
- Vlaamse Musicals, a Dutch-language site featuring a section on the show [3]
- Tintinologist.org's page detailing audio releases [4]

Notes

1. The actor who played the Grote Inca, Chris De Moor, is the son of Bob de Moor, the chief collaborator of Hergé.

References

**Tintin – Le Temple du Soleil**

**Tintin – Le Temple du Soleil**

*Le Spectacle Musical*

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<tr>
<th>Original Recording</th>
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<tbody>
<tr>
<td>Music</td>
</tr>
</tbody>
</table>
| Lyrics | Seth Gaaikema  
Frank van Laecke |
| Book | Seth Gaaikema  
Frank van Laecke  
Didier van Cauwelaert |
| Basis | The Adventures of Tintin *The Seven Crystal Balls* and *Prisoners of the Sun* by Hergé |
| Productions | 2002 Charleroi |

*Tintin – Le Temple du Soleil*, subtitled *Le Spectacle Musical*, is a Belgian musical in 2 acts with music by Dirk Brossé, lyrics and scenario by Seth Gaaikema and Frank van Laecke and adapted to French by Didier Van Cauwelaert, based on the Tintin adventures *The Seven Crystal Balls* (1948) and *Prisoners of the Sun* (1949) by Hergé. It is the French-language version of the show *Kuifje – De Zonnetempel* (De Musical). It premièred at Charleroi in 2002, and was scheduled for Paris in 2003 but was cancelled.

**Synopsis**

**NOTE:** This refers to the musical itself, not the books, and therefore uses the French names – English equivalents are given.

**Act 1**

An expedition of seven scientists discovers the tomb of the Inca mummy Rascar Capac, and provokes the anger of the Sun God. A curse descends upon them. Meanwhile, Tintin and Milou (Snowy) arrive on the train at Moulinsart (Marlinspike), and Tintin talks to another traveller about the recent return of the Sanders-Hardmuth (Sanders-Hardiman) expedition from Peru. He says that it will all end badly, desecrating the burial chambers of the Incas like Tutankhamen’s – five members of the expedition have already been mysteriously struck down.

Tintin and Milou go to le château de Moulinsart (Marlinspike Hall) where le Capitaine Haddock (Captain Haddock) lives, and they meet Nestor the butler. He says that Haddock is currently horse-riding, but he shortly returns minus the horse. Haddock introduces their old friend Tryphon Tournesol (Professor Calculus), and then tries to show Tintin a magic trick to turn water into whisky, which fails. Angry at not being able to do it, he takes Tintin to the music hall to see Bruno the magician perform the trick.

That evening at the music hall, Tintin and Haddock watch a performance by the opera singer Bianca Castafiore, which Milou turns into an impromptu duet. Haddock storms out from the show because of Castafiore's singing. Ragdalam the fakir and Yamilah the clairvoyant perform after Castafiore; after a few novelty predictions, Ragdalam asks Yamilah to tell him about a woman in the audience, Mme Clairmont (Mrs Clarkson). She says that her husband is a photographer, and that he has been struck down by the curse of Rascar Capac. Mme Clairmont leaves the show with her daughter, Fleur, when she receives a message that her husband is indeed ill. The magician's act is on, and Haddock stumbles onto the stage with a stage prop of a cow's head on his, after having got lost backstage trying to find his way out.
Tintin, Haddock and Tournesol go to the home of Professor Hippolyte Bergamotte (Professor Hercules Tarragon) to protect him, as he and Tournesol were students together. The detectives Dupont & Dupond (Thomson and Thompson) have also been sent to protect Bergamotte. Bergamotte reveals the mummy of Rascar Capac, and Tintin reads the prophecy that the expedition found in his tomb. A storm comes, a ball of lightning comes down the chimney, destroys the mummy and Bergamotte realises that the prophecy is true. He is struck down by the curse.

At the hospital, Fleur and her mother sit by the bed of Clairmont. Tintin arrives following Bergamotte's attack, and Fleur asks him to help her 'papa'. Tintin says he will, and leaves the hospital, whilst Fleur reassures her mother that everything will be alright because Tintin will help them. In the garden, Tournesol mysteriously disappears following his donning the bracelet.

Later at Moulinsart, Haddock is depressed because of Tournesol's disappearance. Castafiore, her accompanist Igor Wagner and her maid Irma, arrive and announces she will be staying there for a period. Haddock and Tintin manage to escape and head to the docks, where they discover that Tournesol has been spotted on the ship Pachacamac and is going to Peru. They catch a flying boat to Peru, and as it flies into the distance, the curtain closes on Act One.

Act 2

In Peru, Tintin and Haddock ask whether anyone has seen Tournesol, but are met with "No sé" ("I don't know") from everyone. Tintin and Milou intervene to stop two men bullying a child. The child, Zorrino, reveals that he is an orphan living on the streets. Tintin cheers him up by making him a little boat out of newspaper. Zorrino reveals that he knows where Tournesol is — he has been taken to the Temple du Soleil (the Temple of the Sun). Zorrino leads them on a trek to the temple, with many perils against them. Milou is taken by a condor, and Tintin climbs to the top of a cliff to look for him. He is attacked by the condor and, hanging onto its legs, is carried to the ground where he discovers Milou.

Meanwhile, the Dupondts have found Tournesol's pendulum and attempt to use it to locate him. They mistake the indications given by the pendulum, and travel to the North Pole and meet an eskimo, the Far East and Scotland. Eventually they realise that the pendulum is pointing to Peru, where Tintin and Haddock are, and head off in pursuit.

Tintin, Haddock and Zorrino reach a waterfall. Zorrino and Haddock cross without incident, but as Tintin crosses, with Milou in his rucksack, the rope snaps and they fall through the waterfall. He survives the fall and Haddock and Zorrino join him on the other side of the waterfall, in a subterranean cavern. At the same time, an Incan ceremony is taking place. Suddenly, Tintin, Milou, Haddock and Zorrino crash through a hidden door in the wall.

They are blindfolded, and the Grand Inca (the Great Inca) declares that their punishment for profaning the temple is to die at the stake, but grants them one last wish: they are allowed to choose the day and hour of their deaths. Zorrino is separated from the others, visits them in their cell, and unfolds the little boat that Tintin had made him. He reads the newspaper and finds their salvation. Tintin tells the Incan guard that they wish to die in eighteen days' time. When the day comes, they are bound to the stake on the funeral pyre whilst a ceremony takes place. The Dupondts arrive, having finally found Tournesol; they are also tied up. As they are about to be burnt, Tintin 'commands' the Sun; everything goes dark as the Moon moves in front of the Sun's face. Tintin reveals to a startled Haddock that he read about the solar eclipse in the newspaper!

The Grand Inca begs Tintin to make the Sun show its light again, and he does so. The Inca sets them free, as they have the favour of the Sun. Tintin asks for the curse of Rascar Capac to be lifted, and in Europe the explorers wake up, to the delight of Mme Clairmont and Fleur, who thanks Tintin. Back in Peru, the Grand Inca adopts Zorrino, and as everyone comes together, the cast takes their bows. The curtain falls.
Scenes and songs

Act 1

- La grotte de l’Inca, Pérou – Rascar Capac
- La gare – Tintin et Milou
- Le château de Moulinsart – Rien dans les manches
- Théâtre du variété palace – Ah, je ris (duo pour diva et chien) ; L’hypnose ; Rien dans les manches (reprise) ; Les 7 boules de cristal
- La bibliothèque du professeur Bergamotte – La valse des professeurs ; Contrôle total
- La clinique – Contaminées ; Tintin, aide nous
- Le jardin du professeur Bergamotte – Soleil ; Promenade avec Tournesol
- Le château de Moulinsart – Le rossignol milanais ; Tonnerre de Brest
- Le port – Tonnerre de Brest (reprise)

Act 2

- Le marché de Callao, Pérou – No sé ; Contrôle total (reprise) ; L’empire des riches
- La loge d’opéra de Bianca / Le voyage – La vie est un opéra ; Milou et moi
- La cabine téléphonique – Le pendule
- La loge d’opéra de Bianca / La jungle – Feu de joie
- La chute d’eau
- Le Temple du Soleil – Rascar Capac (reprise) ; Le Temple du Soleil ; Prêtre de Zorrino
- La prison – Adieu au whisky ; Le bateau-journal
- Le bûcher – Le bûcher ; Soleil (Finale)

Music

The show boasts an orchestral score composed by Dirk Brossé with lyrics by Seth Gaaikema (adapted to French by Didier Van Cauwelaert and performed by l’Orchestre National de Belgique (the Belgian National Orchestra). There are around twenty different songs in the show, and a few reprises. The two main themes that run throughout the show are Haddock’s (first heard when he performs the trick with the whisky, later heard in full at Moulinsart and the port) and Soleil, or Tintin’s theme, sung first after his leaving the hospital and as a finale.

A CD release, containing 18 studio-recorded songs sung by the original cast, appeared in 2002. Most songs were present in their full versions as heard in the show. Some songs were not featured, partly because they were variations on others already present (for example, Rien dans les manches being a pared-down version of Mille millions de mille sabords). A notable omission was Promenade avec Tournesol, a cheerful tune that would have appeared between tracks 9 and 10 on the CD.

Staging & Effects

The show features an incredible array of special effects and imaginative staging, including :

- A cliff parting to reveal the mummy of Rascar Capac
- A train steaming into the station
- The seven explorers trapped inside revolving crystal balls
- Ball lightning lifting Tournesol into the air on his chair
- A flying boat taking off
- A condor in flight, with Tintin hanging from the legs (see photograph)
- A waterfall drawn from a 6.5 tonne reservoir
- A total solar eclipse

The Paris affair

After the resounding success of the show in Belgium, the show was scheduled to be performed in Paris at the Hippodrome d’Auteil in 2003 as the highlight of the Christmas playbill. The cast was to remain the same as for Charleroi, with the exception of Frayne McCarthy (Haddock) being replaced by Patrick Rocca. It was a hotly anticipated performance, with a theatre being renovated to house the ambitious special effects. Tickets were sold in advance and a CD was produced (featuring the Belgian cast), a stripped-down version of the Charleroi release. A DVD was scheduled for release in January 2004.
Divisions began to appear between the investors and the producers. Although it was not clear who was to blame — a main investor was rumoured to have pulled out, or hadn't the proposed capital — events came to a head in October 2003 and a press release issued on the 20th of October declared that the show was cancelled. It was a major blow to everyone involved: thousands of ticket-buyers had to be refunded, the CD had already been launched and a huge media campaign had to be cancelled (which would have incorporated amongst others France 2, RTL and Télérama). Owing to the risk taken — and arguably demonstrating foresight on behalf of the management — the actors' contracts stipulated they would not be paid until the show had been performed.

The future
Tabas&Co and Moulinsart had chosen the wrong business partners, yet the Paris affair did not spell the permanent end of the show. Moulinsart is reportedly examining the feasibility of launching the show in other countries, with the Dutch city of Rotterdam apparently being considered.

Recordings
Tabas & Co. has released a recording.

External links
- Tintinologist.org's page detailing audio releases [1]

References
Other comics by Hergé

**Totor**

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*Totor, Chief Scout of the Cockchafers* is the first comic strip series written by Hergé who later wrote *The Adventures of Tintin*. *Le Boy Scout Belge* published it monthly from July 1926 to summer 1929 and tells of a Boy Scout called Totor on his adventures. The character would play a large part of inspiration for Tintin,[1] and the idea of a Scout was chosen because, firstly it was for a Scouting magazine, and secondly because Hergé had a great love of the movement. The series was drawn with pictures and captions separate, as most comics of that time were.

In 1930 Hergé allowed a comics artist whose pseudonym was Evany (Eugène van Nijverseel) to write Totor on his own, as Hergé was now very busy with his work on Tintin. This second life of the series ran from February to July, 1930 and produced a total of five pages.

**Characters and story**

Totor leaves Brussels to go and visit his Uncle Pad and Aunt Save in Texas, U.S.A. Along the way he is pulled overboard by a huge shark and then thrown onto an American submarine which takes him to New York City. Totor is awed by the spectacular skyscrapers and is unintentionally hit by a car which sends him flying into a passing stranger who turns out to be a criminal named John Blood. After Totor receives a $5,000 reward for the gangster he takes a train to his Uncle's ranch in Rolmopcity. His Uncle picks him up at the station and on their way back they are held up by some Redskins. Totor manages to distract the Indians and the two of them escape. A few hours later at the ranch however, the same tribe kidnaps Totor in revenge. Standing tied to a torture stake Totor is made into a target for knives, axes and arrows. Luckily though, one of the arrows cut the ropes binding him and when the Chief drew close to scalp the young boy Totor dug his feet into the Sachem's stomach and made a quick getaway into a river, pretending to have drowned. Underwater, he finds an old chest full of countless jewels and buries them at the base of a boulder.

A trapper in a canoe suddenly appears and takes Totor upriver. Leaving the trapper Totor goes back to the ranch only to find it deserted. As he searches the place a hand reaches out and pulls him through a doorway where a fierce brawl ensues in the inky blackness. Soon however Totor throws his three rough captors out of the building and sends them packing. He discovers his Uncle Pad Hatt tied to a chair who tells his nephew that the bandits kidnapped his Aunt Save. Totor suddenly has an idea to use the treasure he found as a ransom for his Aunt. The two of them set out to go
fetch it, but along the way a criminal steals their map while they sleep. After discovering the loss of their jewels they follow the thief's unique footprints for a few miles. When they see another set of footprints join the first and then head up into some mountains, Totor continues on his own. Having eluded several Indian sentries he finally spies the chest in the hands of the Chief. After miraculously recovering the box and outrunning the Redskins back to his Uncle, they hurriedly head home. There they find a ransom note from the leader of the bandits, Jim Blackcat, saying to meet them under a big fir tree that day or they'd kill Save Hatt. Totor rushes to the rendezvous where he makes short work of the bad guys and orders them to tell him where they're keeping his Aunt hostage. After a heroic rescue and an emotional reunion between his aunt and uncle, he finds out that it's time for him to go back to Belgium. Once back, he tells everyone of his adventures and wistfully yearns for more.

References

Quick & Flupke

Quick & Flupke (Quick et Flupke in French) is a comic book series by Hergé (famous for The Adventures of Tintin) about two street urchins in Brussels named Quick and Flupke. The two boys unintentionally cause trouble, leading to annoyance with their parents and the police.

History
The series was published in black and white in the pages of Le Petit Vingtième starting in January 1930. The strips continued until 1940 (although they were republished in the Tintin magazine, conceived by Raymond Leblanc, this time coloured by Studios Hergé).

Hergé eventually abandoned the series in order to spend more time on The Adventures of Tintin, his more famous comic series. After Hergé's death, the books were coloured by the Studios Hergé and re-issued by the publishing house Casterman in 12 volumes, between 1985 and 1991.

List of volumes
Unlike Hergé's other series' there is no real chronological order to the books, though often the order that they were published in is used. The first book, Haute Tension is not by Hergé, but by Johan de Moor, the son of Hergé's assistant Bob de Moor.

High Tension
Initially published in September 1985 as Haute Tension. Haute Tension is not by Hergé, but by Johan de Moor, the son of Hergé's assistant Bob de Moor.

Double Trouble
Initially called Jeux interdits and first published in September 1985. The gags included in this volume are: Tournament, Flying, Happy Easter, Dangerous Dog, The Swing, Everyone Gets a Turn, Magic, Drama, Posting of Notices Prohibited, Officer No. 15 Pulls a Prank, Directions, Traffic, Haute Couture, Unbreakable, Bravery, Oil-Based Paint, Forbidden Games, William Tell, Same Reasons, Dodging the Fare, The Soapbox, Caution, and Quick the Electrician.
Two of a Kind

Initially published as Tout va bien in September 1985. The gags included in this volume are:

Manners, How to Build a Glider, Happy Christmas, Mad Dog, A Present for Aunt Mary, Handyman, What Weather!, Having the Last Word, Three of a Kind, Heart of Gold, Rope Trick, Lucky Strike, All or Nothing, Honesty, Hot Stuff, Horror Story, Quick at the Wheel, Acrobatics, Right as Rain, Natural Disaster, Big Mouth, Musical Ear, and A Helping Hand.

Full Sail

Initially published as Toutes voiles dehors in 1986. The gags included in this volume are:

Naval Program, An Eye for an Eye, The Dog That Came Back, Location, Back to School, Problem, Dowsing, Happy Easter!, Happy New Year!, A Picturesque Spot, Knowing How to Light a Fire, Demonstrative, A Good Picture, Lost in the Night, A Record, Penalty, Barely Believable, The Follies, Demand, The Tunnel, Winter Sports, New Year, and Peaceful Idleness.

It's Your Turn

Initially published as Chacun son tour in 1986. The gags included in this volume are:

Who Wants This Glove?, At the Optician's, Lullaby, Evangelical Love, The Dangers of Tobacco, The Little Genius, Angling, Sleeplessness, Make a Wish, Pointless Search, Music to Calm the Nerves, The Trials and Tribulations of Officer 15 (2), Speeding Police, Flupke the Goalkeeper, Crosswords, Broadcasting, The Rara Avis, The Rescuers, Flupke on Display, Camp at Night, Acrobatics, Foolish Games, and Vernal Poem.

Without Mercy

Initially Pas de quartier January 1987. The gags included in this volume are:

A Bit of History, Quick Out West, Be Kind to Animals, Swimming, Quick the Golf Pro, Horseriding, Windstorm, A Nice Surprise, Sports, Essay, Skating, Light Headed, Cleaning Day, Circus Games, A Nice "Shot", Rescue, Automatic Door Closer, A Good Line of Work, A Beautiful-Target, Payback, Camping (1), (2), and (3).

Excuse Me Ma'am

Initially published as Pardon Madame in January 1987. The gags included in this volume are:

**Long Live Progress**

Published as *Vive le progrès* in September 1987. The gags included in this volume are:


**Catastrophe**

*Catastrophe* [January 1988] The gags included in this volume are:


**Pranks and Jokes**

*Farces et attrapes* [January 1989] The gags included in this volume are:


**Bluffmasters**

*Coups de bluff* January 1990. The gags included in this volume are:

*Boating, Technicality, Intuition, The Cat and the Mouse, Quick's Toothache, Championship, Time is Money, Pedestrian Crossing, Cruelty, At Last the Sun, Bluff, Pastoral, Superstition, Perfumery, Be Kind to Animals!, Cold Shower, The Look-Alike, Tire Story, Suspicions, Harassments, World Record, Stability, Logic, and Experience.*

**Fasten Your Seat Belts**

*Attachez vos ceintures* January 1991. The gags included in this volume are:

*Real Cleaning, A Poor Woman, Seascape, Quick Learns Boxing, Music to Calm the Nerves, Pacifism, The Unbeatable, Advertisement, Method of Work, Quick the Clockmaker, Soccer, At the Auto Show, Crazy Story, A Serious Affair, Argumentativeness, Music-Mad Quick, So Do It, Innocence, Children's Rights, The Recipe, Yo-Yo, Metamorphoses, and Legless Cripple Story.*

**Cameos in The Adventures of Tintin**

Quick & Flupke made short appearances in *The Adventures of Tintin* books:

- They are among the crowd seeing Tintin off in the first panel of *Tintin in the Congo*, in both the 1931 and 1946 editions.
- In *The Shooting Star*, Quick and Flupke can be seen running towards the docks as the expedition is about to set off.
- *The Seven Crystal Balls* features a pair of boys who play a trick on Captain Haddock. They are made to look very similar to Quick and Flupke though the resemblance is minor given that the event takes place in La Rochelle in France and not an inland city in Belgium.
- Quick & Flupke also appear on the back cover of some book editions of the *Adventures of Tintin*: they are about to fire a slingshot at Captain Haddock and/or his bottle of whisky.
When Tintin's adventures were first published in 1929 and the early 1930s, *Le Petit Vingtième* often put on publicity stunts with young boys dressed and made-up to look like Tintin returning to Brussels from his journeys abroad. One such stunt occurred on the 9 July 1931 when 14-year-old Henri Dendoncker dressed in African safari gear and played the part to mark Tintin's return from the Congo. Other boys appeared as Quick & Flupke.[1]

**English translations**

The English version of *Quick & Flupke* was produced in the early-1990s, and consisted of only two books, published by Mammoth Publishing. The books were translated by Leslie Lonsdale-Cooper and Michael Turner, who had previously translated *The Adventures of Tintin*. The text in the English volumes is not lettered in the same way as other Hergé books in English. The two English volumes are direct translations of strips in the French volumes *Jeux Interdits* and *Tout va Bien*. The English edition comics are all coloured, and named *Double Trouble* and *Two of a Kind*. Under Full Sail and Fasten Your Seatbelts were also published by Egmont.

In January 2008, Euro Books India (a subsidiary of Egmont) released English translations of all the 11 titles that were originally written by Hergé. Interestingly, the first two books were given different titles in the India release by Euro Books: *Double Trouble* was called Forbidden Games and *Two of a Kind* was renamed Everything's Fine.

Egmont planned to gradually release the English translations in the UK. Two of them (#4, Under Full Sail and #12, Fasten Your Seat Belts), translated by David Radzinowicz, were released in 2009. As of late 2011, no more had been released.

**Television series**

In the 1980s, the books were made into a television series, the creation of which was supervised by Studios Hergé. It was recently re-issued on Multi-regional DVD in France under 3 titles - *'Coups de Bluff*, Tout va Bien* and *Jeux Interdits*.

**References**

[1] Short biography of Hergé (http://www.free-tintin.net/english/herge.htm) based on his interviews with Numa Sadoul

**External links**

- HergelandTintin.tk - see 'Quick and Flupke' section (http://www.ergeandtintin.tk/)
- TINTIN Online.tk - see the Other Characters section (http://www.tintinonline.tk/)
**Popol out West**

*Popol out West* is the English title of the comic book for young children written by the creator of *The Adventures of Tintin*, Hergé. In French it is called *Popol et Virginie chez les lapinos* and was released in the 1930s, when his publishers asked Hergé to write a comic for very young children, for whom Tintin was too mature. It appeared between February 8 and August 16 1934 in *Le Petit Vingtième*, the newspaper supplement of *Le XXe Siècle* that also published *The Adventures of Tintin*. Hergé disliked the story, and had already used it twice before in two other stories for younger children, *The Adventures of Tim the Squirrel out West* and *The Adventures of Tom and Millie*. Initially, no album was made of the story, contrary to what happened with *The Adventures of Tintin* and *Quick and Flupke* at the time. However, in 1948, the story was republished in *Tintin magazine*, and in 1952 Casterman published the first edition of the album. Different reeditions would follow, with a different jacket since 1968.

**Plot**

The story is about a squirrel hatter called Popol who has moved, with his wife Virginia, and talking blue donkey, to the wild west to sell hats. However there lies the warring native American rabbits (the Bumnokees) and bully outlaw dog.

**English versions**

The English editions are and hard to find because only two have been published, in 1969 and in 1992; thus, they are valuable to collectors.
The Adventures of Jo, Zette and Jocko is a comic book (or *bande dessinée*) series created by Hergé, the Belgian writer-artist who was best known for *The Adventures of Tintin*. The heroes of the series are two young children, brother and sister Jo and Zette Legrand and their pet monkey Jocko.

Jo, Zette and Jocko appear on the rear covers of some editions of *The Adventures of Tintin* series but never appear in the stories, while there are a few cheeky allusions to the cosmos of the Tintin adventures within the Jo, Zette and Jocko albums.

**Publication history**

In 1935, six years after *Tintin* had first appeared in the pages of *Le Petit Vingtième*, Hergé was approached by Father Courtois, director of the weekly French newspaper *Coeurs Vaillants* (*Valiant Hearts*). *Coeurs Vaillants* also published Tintin's adventures, but while Father Courtois enjoyed *Tintin*, he wanted a set of characters that would embody classical family values — a young boy, with a father who works, a mother, a sister and a pet — in contrast to the more independent Tintin who, the whole of his career, has had no mention of relatives at all.

Inspired by a toy monkey called Jocko, Hergé created Jo Legrand, his sister Zette and their pet monkey Jocko as well as their engineer father, Jacques, and housewife mother. Their first adventure, *The Secret Ray* appeared in the pages of *Coeurs Vaillants* on January 19, 1936 and ran until June 1937. It was also published in *Le Petit Vingtième* itself.

Between 1936 and 1957, three complete *Jo, Zette and Jocko* adventures would be published, spread across five albums. Hergé however often felt restricted by the family set-up: whereas the older, more independent Tintin could just head off on any adventure, either alone or with Captain Haddock or Professor Calculus, this was not possible for Jo, Zette and Jocko whose parents had to figure large in any adventure — usually to act as their rescuers. The stories also lacked the social and political messages of the Tintin stories. In the end, these constraints led him to eventually abandon *Jo, Zette and Jocko* in the late-1950s.

**Bibliography**

*The Secret Ray*
1. The 'Manitoba' No Reply
   (Le Manitoba ne répond plus)
   (Volume 1 of The Secret Ray)
   The transatlantic liner Manitoba breaks down on its way to England and then the passengers and crew fall strangely asleep. When they wake up it is to find that they have all been robbed of their valuables. Later, while on holiday at the seaside, Jo, Zette and Jocko, playing in a rowing boat, get lost at sea when a thick fog comes down. Rescued by a submarine, they are taken to a secret undersea base where a mad scientist has plans for the two young children.

2. The Eruption of Karamako
   (L’Eruption du Karamako)
   (Volume 2 of The Secret Ray)
   Jo, Zette and Jocko escape the undersea base in an amphibious tank, and end up on an island. But their problems are far from over. They have to deal with cannibals, modern-day pirates, an erupting volcano, gangsters, the media and there is still the mad scientist who wants them for his evil plans.
   (In one scene Zette is harassed by a representative of Cosmos Pictures which was run by Tintin's enemy Rastapopoulos.)

Mr. Pump's Legacy

3. Mr. Pump’s Legacy
   (Le Testament de Monsieur Pump)
   (Volume 1 of The Stratoship H.22)
   Killed while exercising his love for speed in a racing car, millionaire John Archibald Pump leaves behind ten million dollars (a staggeringly large sum for those days). It will go to the builders of the first aeroplane to fly from Paris to New York at 1000 kilometres per hour. Jo and Zette's father sets about designing such a plane, but the project comes under threat from a gang of saboteurs led by William and Fred Stockrise, Pump's passed-over nephews, who go to all lengths, from theft to bombing, to prevent it.
   (A framed photo of Captain Haddock can be seen hanging on the wall of the Legrand living-room just before Mr Legrand switches on the light to confront intruders.)

4. Destination New York
   (Destination New York)
   (Volume 2 of The Stratoship H.22)
   When the Stratoship H.22, designed by their father, is the subject of an attempted bombing from the air, Jo and Zette fly it out of its hangar but are unable to get back. Crash-landing near the North Pole they face a race against time to get the plane back home and win the trans-Atlantic challenge. But the Stockrise brothers and their gang are still determined to thwart the operation even if it is successful.

The Valley of the Cobras

5. The Valley of the Cobras
   (La Vallée des cobras)
   The Maharajah of Gopal is a bad-tempered sort of person, whose behaviour ranges from the childish to the eccentric, and his long-suffering secretary Badalah is usually on the receiving end. Nevertheless, Jo and Zette's father agrees to build him a bridge in his kingdom. The problem is there is a group of scoundrels led by Prime Minister Ramahjuni and the evil fakir Rabindah who aren't too keen on the idea.
Influence on other works

Aspects of the animated film *Tintin and the Lake of Sharks* (1972), which was not produced by Hergé himself but issued under his name, appears to borrow some elements from the Jo, Zette and Jocko adventure *The Secret Ray*:

- like in *The 'Manitoba' No Reply*, two children, Niko and Nushka, attempt to escape from an underwater base in a tank-like vehicle;
- like in *The Eruption of Karamako*, the underwater compound is destroyed by its evil leader in an attempt to drown his pursuers;
- there is the interaction of children and adults during the final escape;
- and the friends waiting above water and thinking the heroes have been killed when the compound explodes.

**Le Thermozéro**

*Le Thermozéro* is the sixth, incomplete, Jo, Zette and Jocko adventure. It began in 1958 as a Tintin adventure of the same name. Hergé had asked the French comic book creator Greg (Michel Regnier) to provide a scenario for a new Tintin story. Greg came up with two potential plots: *Les Pilules* (*The Pills*) and *Le Thermozéro*. Hergé made sketches of the first eight pages of *Le Thermozéro* \[1\] before the project was abandoned in 1960 — Hergé deciding that he wished to retain sole creative control of his work.

Sometime after this, Hergé sought to resurrect *Le Thermozéro* as a Jo, Zette and Jocko adventure and instructed his long time collaborator Bob de Moor to work on an outline. Bernard Tordeur of the Hergé Foundation has suggested, at the World of Tintin Conference held at the National Maritime Museum, Greenwich on May 15, 2004, that a complete draft outline (similar to what survives of *Tintin and Alph-Art*) was completed before the project was terminated \[2\]. This draft version of the book apparently survives in the Tintin Archives.

English translations

*The Valley of the Cobras* was the first Jo, Zette and Jocko adventure to be translated and published in English in 1986. *Mr Pump’s Legacy* and *Destination New York* followed in 1987.

*The ‘Manitoba’ No Reply* and *The Eruption of Karamako* remained unpublished (possibly due to Hergé’s unsympathetic depiction of the primitive natives of the island of Karamako, similar to *Tintin in the Congo*) until 1994 when they were published together in a single limited-edition double volume titled *The Secret Ray*.

Sources

- *Jo, Zette et Jocko* publications in Belgian *Tintin* \[3\] and French *Tintin* \[4\] BDoublées (French)

Footnotes

\[1\] Tintin & Greg (http://www.angelfire.com/space/u_line/greg.htm)
\[3\] http://bdoubliees.com/tintinbelge/series3/jozettejoko.htm
\[4\] http://bdoubliees.com/journaltintin/series3/jozette.htm
External links

• Jocko’s Jungle – fan site (http://www.jockosjungle.co.uk/)
• Herge & Tintin - see 'JZJ section' (http://www.hergeandtintin.tk/)

Minor comics by Hergé

Hergé, the Belgian comics author best known for The Adventures of Tintin, has also created a number of short-lived, lesser-known comic strips.

Flup, Nénesse, Poussette and Piglet

Flup, Nénesse, Poussette and Piglet (French: Flup, Nénesse, Poussette et Cochonnet) was a comic strip drawn by Hergé but written by a sports reporter. It was about a boy, his friend, his little sister and her toy inflatable pig. It was published in Le Petit Vingtième from November 1, 1928, to March 7, 1929.

Le Sifflet strips

Le Sifflet (The Catcall) was a satirical Brussels weekly paper for which Hergé drew seven one-page shorts from December 1928 to May 1929. The first two, published on pages 6 and 7 of Le Sifflet’s December 30, 1928 issue, were the very first strips Hergé drew in the American style which used word balloons instead of the traditional European style of captions under the panels. One of them was called Year’s End Feast! (French: Réveillon!) and was about an oyster restaurant where the customers got defrauded. The other of those first two American-style strips was The Innocent Little Child’s Christmas (French: La Noël du petit enfant sage) which was about a little Belgian boy (who resembles Tintin) and his foolish white terrier (who looks identical to Snowy). He published five more similar strips within the next six months.[1]

Fred and Mile

Fred and Mile (French: Fred et Mile) is a comic strip created in 1931. Hergé drew it for the Catholic newspaper Mon Avenir (My Future), a paper meant for future members of a Catholic action group. Only one strip was published, called Forewarned is Forearmed! (French: Un prévenu en vaut deux!) [2] Fred and Mile are two boys who very much resemble Quick & Flupke, another of Hergé’s creations; in fact, the final frame in the double page gag is almost identical to the final frame in the Quick & Flupke gag Unbreakable.

The Adventures of Tim the Squirrel out West

The Adventures of Tim the Squirrel out West (French: Les aventures de "Tim" l’écureuil au Far-West) is a promotional series created in late 1931. Two pages were published each week from September 17, 1931 to December 31, 1931 in the free Thursday newspaper available at the Brussels department store L’Innovation.[3] The story involves Tim, his fiancée Millie, and also their aged uncle Pad; this serial was also the first draft of what would become The Adventures of Tom and Millie in 1933, and then Popol out West a year later. [4] The 32 pages[5] of this adventure were not written in the same format Hergé commonly used; instead they were written with the text beneath the illustrations, a format he had employed previously with Totor and would later use with Dropsy.
**The Amiable Mr. Mops**

*The Amiable Mr. Mops* (French: *Cet aimable M. Mops*) is a short series which revolves around the funny escapades of the title character, Mr. Mops. There are only eight stories in all, each only a page in length. Hergé drew them for the 1932 edition of the *Le Bon Marché* (a department store) catalogue. Looking at the brief episodes it is easy to tell that Mr. Mops is based on none other than the silent movie star Charlie Chaplin, of whom Hergé was a great admirer. This short experimental work closely resembles the exploits of *Quick & Flupke*, though it is not long enough to allow the main character to develop any real depth.

Mr. Mops makes a cameo appearance in one of the short *Quick & Flupke* gags, "Innocence".

**The Adventures of Tom and Millie**

*The Adventures of Tom and Millie* (French: *Les Aventures de Tom et Millie*) is a series created in 1933, consisting of two short adventures based on *The Adventures of Tim the Squirrel out West*. They were originally published in a leaflet called *Pim et Pom*, which was part of the children's supplement to the daily paper *La Meuse*, or *Pim - Vie heureuse*. For this series Hergé used the pseudonym "RG", his initials reversed, which was how he derived his usual pen-name. Tom and Millie share no noticeable differences from the heroes of the later album *Popol out West*, Popol and Virginia; and their adventures definitely played a key part in the formation of that story.

**Stories**

1. *Where There's a Will There's a Way* (French: *Qui veut la fin veut les moyens*): this two page story was published in black and white in the first issue of *Pim et Pom* on the 7 February 1933.

2. *Tom and Millie in Search of the Sun* (French: *Tom et Millie à la recherche du soleil*): this last story, 18 pages long, was published with limited color in *Pim et Pom* from 14 February 1933 until 11 April 1933.

Millie is very sick, and the doctor tells Tom that she needs to be taken out in the sunshine on a journey across the plains if she is to be cured. So Tom and Millie set out across the African plains where they encounter lions, a fierce tribe of monkeys, and a camel caravan of Berbers.

Several parts of this story were used again in *Popol out West*. For example the scene where Popol scares a mountain lion off with a magnifying glass was taken from a scene in this story in which Tom scares an African lion with the same method. Also many of the scenes in *Popol out West* where Popol is fighting against the Bunnokkees were copied frame for frame from *Tom and Millie* where Tom is fighting against a tribe of monkeys.

**Dropsy**

*Dropsy* was a short series created in 1934 as an advertisement for *Antoine*, sweet goods confectioners. The extremely short stories surround the adventures in a fantasy-like world of a boy called Antoine, a girl named Antoinette, their dog Splash, and Dropsy, a parrot. Though heavily bogged down with advertising it is still a very charming story which is seen as a fore-runner to Hergé's later series *Jo, Zette and Jocko*. Also, like Hergé's first work, *Totor*, it is presented with narration under the drawings, a very early format of the European comic strip.

**Mr. Bellum**

*Mr. Bellum* (French: *M. Bellum*) is an anti-Hitler series. Its four stories were published in the neutral weekly newspaper *L’Ouest* from December 7, 1939 to 29 December 1939, just a few months after the outbreak of the Second World War. The series was halted when Hergé was called up to North Belgium and posted to an infantry company as a reserve.

It is only available in print in the book *Tintin et Moi ~ Entretiens avec Hergé* (*Tintin and I ~ Conversations with Hergé*).[3]

**They Explored the Moon**

*They Explored the Moon* was a one-off comic of four pages, released in 1969 to commemorate the second landing on the moon by Apollo 12. It was initially published in black and white in the *Paris Match* magazine (No. 1073, 29 Novembre 1969, pp. 30–33) five days after the return of the crew to earth, and was later released as part of a hardback book. On the front cover is an image of Tintin and his friends welcoming the Apollo 11 crew (or, more specifically, Neil Armstrong) onto the moon, as a joke that Tintin reached the moon years before in the book *Explorers on the Moon*.

**References**

Collaborators

Studios Hergé

The Studios Hergé were, between 1950 and 1986, a SARL grouping comics author 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 created after his death which are attributed to the Studios on the cover.

After 1986, the Studios were disbanded and transformed into the Hergé Foundation.

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 tinstinophiles 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'Illustre. 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."

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, 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 tinstinophiles 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 Rémi, 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 Rémi 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.

Members of the Studios

This non-exhaustive list features the principal members only.

Artists

- Bob de Moor (1950–1983)
  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)
- 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.
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

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)
7. *Flight 714* (1968)

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 magazine *Tintin*, 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


Sources

[1] Interview by Christophe Fumeux and Stéphane Jacquet for the website *Alix l'intrépide* (http://www.chez.com/alixintrepide/).
[2] According to the book "Hergé et les bigotudos", the story of this page was actually a work of Hergé.

Fanny Rodwell

**Fanny Rodwell** (née Fanny Vlamynck) is the second wife of well-known comic creator Hergé. She founded the Hergé Foundation in 1987 and is the copyright owner of Hergé's works after his death. She received an award on behalf of the foundation from the Dalai Lama in 2006. She financed the building of the Hergé Museum in Louvain-la-Neuve, Belgium, which opened in 2009.

External links

- http://www.museeherge.com

References

**Bob de Moor**

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Bob de Moor is the pen name of Robert Frans Marie De Moor (Antwerp, 20 December 1925 - Brussels, 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 Satô’s Three Formulae, Volume 2: Mortimer vs. Mortimer* of the Blake and Mortimer series, after the death of the author Edgar P. Jacobs.

**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.

**Bibliography**
### Bob de Moor

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- 1949 *Le Vaisseau Miracle*
- 1949 *Guerre dans le Cosmos*, Ed. Coune
- 1950 *Le Lion de Flandre*, Ed. Deligne
- 1950 *L'Enigmatique 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

**Sources**

Footnotes:

1. Lambiek Comiclopedia. "Bob de Moor" (http://lambiek.net/artists/d/de-moor_bob.htm).
3. *Coup de chapeau a Bob de Moor*, *Tintin* magazine, 1978

- Bob de Moor index of *Tintin* and *Kuifje* covers (http://lejournaldetintin.free.fr/affiche.php?action=auteur&valeur=De_Moor) LeJournalDeTintin.free (French)
- bdparadisio.com (http://www.bdparadisio.com/scripts/detail.cfm?Id=301) (French)
- De Moor bio, (http://www.bedetheque.com/auteur-434-BD-De-Moor-Bob.html) BD Gest’ Bedetheque (French)
Edgar P. Jacobs

Edgar 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.

Biography

Edgar Pierre Jacobs was born in Brussels in 1904.\cite{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.\cite{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.\cite{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.\cite{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 become 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 comics magazine *Le Journal de 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 Professor 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 had not one but 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.

**Bibliography**

1. *Le Rayon U (The U Ray)*, in 1943
4. *La Marque Jaune (The Yellow “M”)*, in 1953
7. *Le Piège diabolique (The Time Trap)* in 1960
8. *L’Affaire du Collier (The Necklace Affair)* in 1965
Awards


Sources

- Edgar P. Jacobs publications in Belgian _Tintin_[^5] and French _Tintin_[^6] BDoubliées (French)

Footnotes

[^4]: ActuaBD. "Quatrième Festival de la BD de la région de Bruxelles Capitale" (http://www.actuabd.com/breve.php3?id_breve=1227) (in French).

External links

- _Blake et Mortimer_ official site (http://www.blakeetmortimer.com/) on Dargaud (French)
- Edgar Pierre Jacobs biography (http://lambiek.net/artists/j/jacobs.htm) on Lambiek Comiclopedia
Jacques Martin

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 Le Journal de 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.

Biography

After being initially forced into 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.[1]

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.[2]

In 2003, he also started a new series - Lois 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.[2] Alix continues running with great success. Martin died on 21 January 2010.[3]
Awards


References


External links

• Jacques Martin biography (http://www.evene.fr/celebre/biographie/jacques-martin-1921--25149.php) in Evene (French)
**Michel Regnier** (5 May 1931 – 29 October 1999) was a Belgian and later French comics writer and artist, best known by his pseudonym, Greg.

### Biography

Regnier was born in Ixelles, Belgium in 1931.[1] 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 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 the magazine *Pilote*, also the source of comics such as *Asterix*. 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*.[3]

Regnier became editor-in-chief of *Tintin* magazine in 1966 and remained so until 1974.[2] 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.[4] In the late 1970s he moved to the U.S. as a representative for Dargaud, working on several television projects and promoting European comics.[2] 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*.

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<table>
<thead>
<tr>
<th><strong>Greg</strong></th>
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| **Born** | Michel Regnier  
5 May 1931  
Ixelles, Belgium |
| **Died** | 29 October 1999  
(aged 68)  
Neuilly-sur-Seine, France |
| **Nationality** | Belgian, French |
| **Area(s)** | artist, writer |
| **Pseudonym(s)** | Louis Albert |
| **Notable works** | *Achille Talon*  
*Rock Derby*  
*Zig et Puce*  
*Bruno Brazil*  
*Bernard Prince* |
| **Awards** | full list |
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.\(^2\)

Michel Regnier died in 1999 in Neuilly-sur-Seine, France.

**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.

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<td><em>Clifton</em></td>
<td>1969–1971</td>
<td>3</td>
<td>Jo-El Azara and Turk</td>
<td>Le Lombard and Dargaud</td>
<td>Additional storywriting by Bob de Groot</td>
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<tr>
<td><em>Olivier Rameau</em></td>
<td>1970–1987</td>
<td>11</td>
<td>Dany</td>
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<td><em>Alice au pays des merveilles</em></td>
<td>1973</td>
<td>1</td>
<td>Dupa, Dany, Turk and De Groot</td>
<td>Le Lombard and Dargaud</td>
<td>Adaptation of <em>Alice in Wonderland</em></td>
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<td>Title</td>
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<td><strong>Tintin</strong></td>
<td>1973</td>
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<td>Animation stills</td>
<td>Casterman</td>
<td>An adaptation of a script for an animated movie, written by Greg</td>
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<td><strong>Chlorophylle</strong></td>
<td>1973–1974</td>
<td>2</td>
<td>Dupa</td>
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<td><strong>Constant Souci et le mystère de l'homme aux trèfles</strong></td>
<td>1974</td>
<td>1</td>
<td>Greg</td>
<td>Glénat</td>
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<tr>
<td><strong>Tommy Banco</strong></td>
<td>1974</td>
<td>1</td>
<td>Eddy Paape</td>
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<td><strong>Les Panthères</strong></td>
<td>1974–1975</td>
<td>3</td>
<td>Edouard Aidans</td>
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<td><strong>Rock Derby</strong></td>
<td>1974–1980</td>
<td>7</td>
<td>Greg</td>
<td>Le Lombard, Dargaud and Magic-Strip</td>
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<td><strong>Les naufragés d'Arroyoka</strong></td>
<td>1975</td>
<td>1</td>
<td>Claude Auclair</td>
<td>Le Lombard and Dargaud</td>
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<td><strong>Jo Nuage et Kay McCland</strong></td>
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<td>Le Lombard and Dargaud</td>
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<td>2</td>
<td>Claude Marin</td>
<td>Dargaud</td>
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<td><strong>Les As</strong></td>
<td>1978–1986</td>
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<td>Studio Greg</td>
<td>Dargaud</td>
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<td>Le Lombard and Dargaud</td>
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<td><strong>Les Bolides d'argent</strong></td>
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<td><strong>Spaghetti</strong></td>
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<td>1</td>
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<td>Magic-Strip</td>
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<td><strong>Babiole et Zou</strong></td>
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<td>Tibet</td>
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<td><strong>Johnny Congo</strong></td>
<td>1992–1993</td>
<td>2</td>
<td>Eddy Paape</td>
<td>Claude Lefrancq</td>
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</table>

**Awards**
- 1985: Haxtur Award, Spain, Best Long Comic Strip for *Spirou et Fantasio: QRN sur Bretzelburg*, artist: André Franquin

**Sources**
- Greg publications in *Spirou* [5], Belgian *Tintin* [6], French *Tintin* [7], *Vaillant* and *Pif* [8] and *Pilote* [9] BDoublées (French)

**Footnotes**


**External links**

- Greg biography (http://www.dupuis.com/servlet/jpecat?pgm=VIEW_AUTHOR&lang=UK&AUTEUR_ID=168) on Dupuis
- Greg biography (http://www.lambiek.net/artists/g/greg.htm) on Lambiek Comiclopedia
Roger Leloup

<table>
<thead>
<tr>
<th>Roger Leloup</th>
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</table>
| Born        | 17 November 1933  
             | Verviers, Belgium |
| Nationality | Belgian          |
| Area(s)     | artist, writer   |
| Notable works | Yoko Tsuno     |
| Awards      | full list        |

Roger Leloup (born 17 November 1933) is a Belgian comic strip artist, novelist, and a former collaborator of Hergé. He is most famous for the Yoko Tsuno comic series.

Biography

Roger Leloup was born in Verviers, Belgium in 1933.\(^1\) 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.\(^1\)

Jacques Martin was one of the main artists of the 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 the Hergé studios, where he drew detailed backgrounds and vehicles for the 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 design of the impressive Carreidas swing-wing supersonic business jet in *Flight 714*.\(^1\)

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 Célestin*. 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* and later as an album series published by editions Dupuis.

Roger Leloup has also written two novels, including one featuring Yoko Tsuno:


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.
Bibliography

- *Yoko Tsuno*, 1970–, 24 albums, Dupuis

Awards

- 1972, European SF special award for Belgian comics for *Yoko Tsuno* at the first Eurocon in Trieste, Italy[2]
- 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[3]

References


Footnotes


External links

- Roger Leloup biography (http://lambiek.net/artists/l/leloup.htm) on Lambiek Comiclopedia
- Roger Leloup biography (http://www.bdparadisio.com/scripts/detail.cfm?id=294) BDparadisio (French)
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 Rémi) and his Adventures of Tintin series.

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.

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), and she created the distinct color code of the work.[1] She would later comment:

> "Hergé himself had the idea of a red-and-white chequered rocket, but he asked me to add a little green in the red so that it did not appear too violent. And he was insistent on orange spacesuits for Tintin, Captain Haddock and Milou [Snowy, Tintin's fox terrier]. For the surface of the moon, he gave me carte blanche but, as it turned out, I opted for yellow, with the craters more emphasised. In those days, we didn't know what the surface of the moon looked like."

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]
Jacques Van Melkebeke

Jacques Van Melkebeke (1904-1983) was a Belgian painter, journalist, writer, comic strips writer. Friend of Hergé, he 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 numbers of Blake and Mortimer, although Edgar P. Jacobs disputes this fact.

He also wrote a fake letter to Hergé demanding that an insult Haddock uses "Pneumothorax" be removed. It 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.

He wrote two Tintin plays which were staged from 1941 to 1942: Tintin in India - the Mystery of the Blue Diamond and Mr Boullock's Disappearance.[1]

During the occupation of Belgium by Nazi Germany, Van Melkebeke was responsible for main articles in Le Soir Jeunesse, a supplement of the daily newspaper Le Soir. This resulted in a judgment of collaboration and of incitement of racial hatred in 1945 (although he primarily published cultural articles). For this same reason, Van Melkebeke could not continue in his functions as editor of the Tintin magazine, that Hergé had wanted to entrust to him: this suspicion of "incivism" prevented him from continuing a regular career in journalism.

His personality was one of the main sources of inspiration for the Blake and Mortimer character Philip Angus Mortimer.

Jacques Van Melkebeke is regarded by many as the “Third man” of the Franco-Belgian comic strip, as ignored as his influence was great at a certain time.

Appearances in Tintin

Like Hergé and Jacobs, Van Melkebeke makes a few cameo appearances in the Tintin stories: on page 1, panel 1 of the colour version of Tintin in the Congo as one of the reporters seeing Tintin off; on page 59, panel 6 of King Ottokar's Sceptre when Tintin is about to be knighted; and on page 2, panel 14 of The Secret of the Unicorn, where he is examining a painting as a man calls out that his briefcase is being stolen.

Bibliography


References

Biographers

**Philippe Goddin**

*Philippe Goddin* (born May 27, 1944 in Brussels, Belgium) is a leading Tintinologist, i.e., an expert on *The Adventures of Tintin* by Hergé.[1] He has written numerous books on the subject, most notably *Hergé and Tintin, Reporters*. He also helped to keep the television series *The Adventures of Tintin* more true to the books.

**References**


**Michael Farr**

*Michael Farr* is a British expert on the comic series 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.

**Biography**

Michael Farr was born in 1953 in Paris to an Austrian-Czech mother, Hildegarde Karoline Maria Louise Farr (née Pisarowitz) and a British journalist father, Walter George 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*.


Farr is multilingual in English, German, French and Italian. He wrote a French version of *Tintin The Complete Companion* at the same time as he wrote the English version.
Bibliography

Books on Tintin

• Tintin, 60 years Of Adventure ISBN 978-2203004054
• Tintin & Co. ISBN 978-1405232647
• Tintin
• Snowy
• Haddock
• Calculus
• Castafiore
• The Thompsons
• 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!

References

Benoît Peeters (born 1956 in Paris, France) 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 « HDR-habilitation à diriger les recherches », i.e. a supplementary PhD enabling him to supervise the work of PhD candidates,(Université de Paris I, Sorbonne, 2007).


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 recently published the first biography of Jacques Derrida. The book will be translated into English (Polity Press, 2012).
Numa Sadoul

Numa Sadoul (born 1947, in Brazzaville, 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.


References

List of books about Tintin

Numerous books have been written about the comic series, "The Adventures of Tintin" and its author Hergé. These have become items to be collected by Tintinologists.

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.
• *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 of books about Tintin expanding it.

References

Tintin and the World of Hergé

Tintin and the World of Hergé: An Illustrated History (also known as Tintin and the World of Hergé or in the French-Belgian language edition originally known as Le monde d’Hergé) is a book by Benoit Peeters, chronicling the illustrated history of Belgian writer-artist Hergé and his creation Tintin.

Translations of the book

- French: Le monde d’Hergé (1983)
- Swedish: Hergé - Boken om Tintin och hans skapare (1983)
- German: Hergé - Ein Leben für die Comics (1983)
Documentaries

I, Tintin

<table>
<thead>
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<tr>
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<td>Written by</td>
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<td>Starring</td>
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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 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).

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.

References


External links

- *Moi, Tintin* (http://www.imdb.com/title/tt0257927/) at the Internet Movie Database
**Tintin et moi**

<table>
<thead>
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<th><strong>Tintin et moi</strong></th>
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<tr>
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_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 around 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.

The underlying theme of the film would appear to be the way that Hergé's, or rather Georges Remi'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 1981.

Technically, the film employed an interesting 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.

The film has been broadcast several times in the UK on the BBC's digital television channel, BBC Four[1].
DVD releases
In Australia, Madman Entertainment released a DVD version of *Tintin and I* was released 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.

External links
- *Tintin et moi* [2] at the Internet Movie Database
- Tintin and I at pbs.org [3]

References
**Le Thermozéro**

*Le Thermozéro* is an abandoned comics project from two of Hergé's series: *The Adventures of Tintin* as well as *Jo, Zette and Jocko*.

**History**

In the late 50's, feeling his imagination drying up, Hergé asked comic book author Greg for ideas for a new adventure of Tintin. Greg met Hergé a few days later with a synopsis. At meetings at Hergé Studios, reactions were mixed: half the studio was ready for this action story, the other half saw it as just a rehash of the "The Calculus Affair". After making 8 pages of sketches, Hergé agreed with the second half and abandoned the project.

Unwilling to abandon a good idea, Hergé planned to make the Thermozéro 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.
**Synopsis**

On a rainy day, Haddock, Tintin and Calculus have a car accident with a German they previously had words 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.

**References**

- Les amis d'Hergé N°36, avril 2003 : original script from Greg + Sketches from Bob de Moor
- Lire hors-série N°4, décembre 2006
- L'Univers d'Hergé, tome 6 : projets, croquis et histoires interrompues - Rombaldi
- Monsieur Hergé, film from Benoît Peeters, 1988

**Parodies**

- Yves Rodier made an inking for page 4 using Hergé's original sketch

**Ideology of Tintin**

Hergé started drawing his comics 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 magazine, *Tintin* (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. Though, the very last frame of the last completed adventure suggests a cynical view that the poor will suffer, no matter who rules the state. (See Post-war section below.)
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]

Later, for the 1946 color edition of the book, Hergé toned down or removed some of the worst excesses: for instance, the Belgian history class given by Tintin to black students was changed into a mathematics class.

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]

Turn-around from *Tintin in America* (1931–1932) to *The Black Island* (1937–1938)

At last, with his next book, Hergé could send Tintin to the United States. *Tintin in America* (1932) represents a significant change in tone. Of course, this 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, gigantism... But Hergé also took the defense of the American Indians, blacks and blue-collar workers. He criticized lynching, the theft of Indian lands, 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"), according to the classic barbarian stereotype.

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. J.W. Muller is a German villain and can be read as a clear parody of the Germans at the time.
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: Müsstler (a possible contraction of Mussolini and Hitler) is the leader of a conspiracy that seeks to merge the kingdom of Sylavia with its old enemy Borduria. The story could have been influenced by the Anschluss in Austria in 1938. Müsstler is the head of the Iron 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. In fact the year the repression of the Iron Guard commenced was 1938, the year King Ottokar's Sceptre was first serialised. 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. These historical complexities and ambiguities may explain why the story was not censored by the German occupation authorities.

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]
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 Roma;

• 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*); and

• The arms trade in *The Red Sea Sharks* and *Flight 714*. The millionaire Laszlo Carreidas in *Flight 714* is evidently based on French aircraft industrialist Marcel Dassault. 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.

Hergé was however criticized for his depiction of the black victims in *The Red Sea Sharks*; in the first edition they speak pidgin French and seem rather simple-minded. He rewrote their dialogue in later editions.

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 accused of war crime based on false charges. 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."

Alleged sexism

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".

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," referring to the fact that Hergé was a scout in his youth.

Tintin and the Jews

Some aspects of Tintin's adventures have resulted in accusations of anti-Semitism being levelled at Hergé, 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 terrorists led by a Rabbi. The story was suspended due to its political nature, but completed after the war.
The most serious instance of alleged anti-Semitism, 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 Philippulus 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. 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 terrorists in the Middle East were replaced by Arabs (which could be seen as just as racist). 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: 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, 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*, Doctor 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*. Another possible interpretation of Rastapopoulos, whose name is clearly of Greek origin, is that the character is a subtle reference to Aristoteles Onassis.

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.

**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 tribespeople. Tintin is then surrounded by businessmen offering him tens of thousands of dollars for the rights to the oil. When Tintin announces that it belongs to the local native Americans, the chief of the tribe is, in comparison, given a mere $25 and half-an-hour to vacate the premises. An hour later the Indians 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 like 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,
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 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*. In *The Blue Lotus* is Mitsuhirato, a Japanese man who owns a fashion shop and an opium den, which cover his activities as a drug smuggler and saboteur. 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* 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.

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. 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.

References

[11] Interview with Hergé (http://www.youtube.com/watch?v=ugL1NhFH0e8&feature=related) available on youtube
Hergé Foundation

The Hergé Foundation, often known as Moulinsart is the official organization that looks after the world of the famous comic creator Hergé, and his famous creation The Adventures of Tintin, along with his other comics like Quick and Flupke and Jo, Zette and Jocko. They run Hergé's estate, and the official Tintin website. In 2006 the Hergé Foundation received the Light of Truth Award for the works of Tintin in Tibet.

Moulinsart

The name Moulinsart was chosen as another name for the foundation's commercial and copyright wing. It is named after Moulinsart, the chateau where Captain Haddock lives in the books. In English Moulinsart is known as Marlinspike.

Editions Moulinsart

The foundation has released many books on the subject in French under the publishing name editions moulinsart.

External links

- Tintin official Site [1]
Parodies

In addition to the 24 official comic strip 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. Other material has remained available, for instance the anarchist/communist comic Breaking Free.

Parodies

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 fights Arabs in Lebanon. This comic was published in National Lampoon, an American humour magazine, and is strongly anti-Muslim in an ironic sense, as it pretends to support the Reagan administration’s supposed policies.
- *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 an Provisional IRA guerrilla fighting to re-unite Ireland, after the British government kidnaps Calculus in an attempt to blame the IRA.
Parodies

- *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)
- *Tintin en Bordélie* (Tintin in Brotheland)
- *Dindin et le secret de Moulinsal*
- *Tintin pour les dames* (Tintin for Ladies)

Pastiches

- **Yves Rodier**:
  - *Tintin and Alph-art* — Another "completed" version of Hergé's unfinished book, and probably the most popular pastiche version. 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* went 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.
  - *Tintin and the Thermozéro* — 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 Lofficier, 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 Citroen 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. Drawing 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.

• 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.

References

External links
• Tintin in Irak (http://tintin-en-irak.chiangmai-news.com/)
• Tintin est Vivant! (http://www.naufrageur.com/) — (French)

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]

History
Origins: Hergé
Hergé started out drawing in a much looser, rougher style which was influenced partially by famous American comic strip artists of the late 1920s and 1930s.. However the precise lines which characterize most of his work, is 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 news paper version from 1934-35 and not redrawn). For Hergé, the style was not limited to the drawings but extended to the story: the plot must be straightforward.
The Brussels school

Much of the "Brussels school" started to use this style, notably Edgar P. Jacobs, Bob de Moor, Roger Leloup, and Jacques Martin, 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.

1970s and 1980s resurgence

In the late 1970s however it experienced a resurgence of interest, largely due to Dutch artists like Joost Swarte and Theo van den Boogaard, who had come up through the Dutch underground comics scene, as well as the French artist Jacques Tardi. Henk Kuijpers was also successful in his application of the style.

In the 1980s, Yves Chaland, Ted Benoît, Serge Clerc and Floch 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").[2][3]

Contemporary use

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; Norwegian artists like Jason; American artists like Geof Darrow, Jason Lutes, and Jason Little; and Spanish artists such as Francesc Capdevila Gisbert ("Max") have also used it.

Notable ligne claire books/series

Hergé

- The Adventures of Tintin
- Jo, Zette and Jocko
- Quick and Flupke

Others

- 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
- 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
- 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

**References**


**External links**

• Klare lijn international (http://klarelijninternational.midiblogs.com/) — News on ligne claire comics (in French)
• Hergé & The Clear Line: Part 1 (http://www.paulgravett.com/index.php/articles/article/herge_the_clear_line/)
Jean-Pierre Talbot (born 12 August 1943, Spa, Liège, Belgium) is a former Belgian actor. A teacher by profession, Talbot was first noted for his physical resemblance to that of Tintin while sports instructor on a beach in Ostend. He was introduced to Hergé who sympathized with him immediately. Talbot played the comic character Tintin in the two Tintin live action films, *Tintin and the Golden Fleece* (*Tintin et le mystère de la Toison d’or*) (directed by Jean-Jacques Vierne in 1960) and *Tintin and the Blue Oranges* (*Tintin et les Oranges Bleues*) (directed by Philip Condroyer in 1964).[1] In 1967, a third movie was scheduled but then cancelled. Talbot did not have other movie roles and pursued a career in teaching. He was director of the King Baudouin Free School before retiring. He currently resides in Spa, Belgium. Jean-Pierre Talbot is also passionate about tennis, skiing and canicross. He is married with one daughter and 3 grandchildren.


References


External links

- Article about the Hergé centenary documentary (in French) (http://www.objectiftintin.com/whatsnew_Tintin_3703.lasso)
- Jean-Pierre Talbot (http://www.imdb.com/name/nm0847922/) at the Internet Movie Database
Frederic Tuten

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**Born** | 1936 (age 75–76)  
The Bronx, New York City, New York, USA

**Occupation** | Novelist, short story writer and essayist

**Nationality** | USA

**Period** | 1964–present

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**Biography**

Born in 1936[2] in The Bronx, New York City, New York, in the USA, Tuten is the son of a Sicilian mother and a French-Huguenot father. His father left their family when Tuten was young, and though they were never close, his father eventually was a part of Tuten's life before his death.

Tuten received his undergraduate degree from the City College of New York. After studying pre-Columbian art history at the National Autonomous University of Mexico and travelling through South America writing on Brazilian cinema, he earned a Ph.D. in 19th-century American literature from New York University, concentrating on Melville, Whitman, and James Fenimore Cooper, and taught literature and American cinema in France at the University of Paris VIII.[3]

Tuten spent 15 years heading the graduate program in creative writing at the City College of New York, which he co-founded. In that capacity, he championed the work of students Walter Mosley, Oscar Hijuelos, Philip Graham, Aurelie Sheehan, Salar Abdoh, Ernesto Quiñonez, and many others. He also teaches classes on experimental writing at The New School. He is on the board of advisors for Guernica Magazine and executive editor of Smyles & Fish. Tuten's short fiction has appeared in *Conjunctions, Fence, Fiction, Granta, The New Review of Literature,* and *Tri-Quarterly.* In 1973, he received a Guggenheim Fellowship for Creative Writing and in 2001 was given the
Award for Distinguished Writing from the American Academy of Arts and Letters.[3]

Tuten is also a well-known figure within the art world. He has worked as an art and film critic in various venues such as the New York Times and Artforum and often incorporates allusions to these fields in his fiction as well. Tuten was a close personal friend of Roy Lichtenstein and published several essays on his work, as well as catalogue essays for many other artists including John Baldessari, Ross Bleckner, Eric Fischl, R.B. Kitaj, and David Salle.

Tuten currently resides in New York City's East Village.

Works

Novels


The cover of *Mao* features original artwork by painter Roy Lichtenstein. This is fitting for Tuten whom, in life as in his novels, has a keen interest in artistic criticism (particularly with regard to painting). Tuten himself was actually used as a model for the drawing, which Lichtenstein altered accordingly to resemble Mao.

His next novel, *Tallien: A Brief Romance* (1988),[5] is also about an historical figure, though one not nearly as well known as Mao. Jean Lambert Tallien was a high-ranking figure in the French Revolution, serving as the president of the Constitutional Convention and a member of the Committee of Public Safety. Like Mao, Tallien was a member of the common classes who rose to the upper crust of the revolutionary ranks.

Tuten tells the story of Tallien's courtship and marriage to Therese, a condemned member of the French aristocracy. When eyebrows are raised by Tallien's show of clemency, Tuten describes in minute organizational detail the sometimes-banal and sometimes-bloody bureaucratic struggle that ensues. The narrative is intercut with the author's account of his own father's life, demonstrating an illiquid literary mechanism similar to that used in *The Adventures of Mao*.

*Tintin in the New World* (1993)[6] is perhaps Tuten's best known and most critically acclaimed work. The novel's unlikely protagonist is Tintin, the cartoon boy detective created by Belgian comic artist Georges Remi, better known as Hergé. Tuten transplants Tintin from his comic book confines into a fleshed out, realistic world with all its wicked, grave and abstruse trappings. Appreciation of the book is enhanced by an acquaintance with Thomas Mann's *The Magic Mountain*, the characters of which it uses.

The cover of the novel, like *The Adventures of Mao*, features a drawing by Roy Lichtenstein, which was created expressly for the novel. Again Lichtenstein makes use of the benday dot technique to depict Tintin and his dog Snowy in a near-miss with a would-be assassin's knife. Behind Tintin hangs the painting *Dance (I)* by Henri Matisse, which in reality is displayed in the Museum of Modern Art in New York City. Curiously, Roy Lichtenstein's own rendering of *Dance, sans* Tintin, hangs in the same museum.

The book went through several print runs, both in the United States and the UK (in Britain, the novel was published by Marion Boyars Publishers, and later Minerva). The novel was also translated into French, German, Dutch, Spanish, Catalan, and Swedish. In 2005, it was re-released by Black Classics Press in the USA, with an introduction by Paul LaFarge. All editions of the book feature the *Interior with Painting of Tintin* jacket illustration created by Lichtenstein.

Like *Mao* and *Tallien*, Tuten's next novel, *Van Gogh's Bad Café* (1997),[7] offers an imagined glimpse into the psyche of a historical character, Dutch artist Vincent van Gogh. The book is also similar to *Mao* in that the time and place of action and the narrator are inconsistent throughout and change without warning. *Van Gogh's Bad Café*
explores the themes of love and addiction. Tuten's most recent novel, *The Green Hour* (2002), is in many ways a departure from the others. The setting is the present day, and the characters are not borrowed from history. Further, it lacks much of the impertinent humor and ethereal feel of his previous works. The story recounts the 30-year love affair between an academic and a spiritual vagabond.

Several of Frederic Tuten's novels and short stories feature a cat named Nicolino.

"The Collagists" [9]

In 2007 Tuten was asked by literary website Smyles and Fish, along with lifelong friend Jerome Charyn, to write an essay about their former colleague and friend Donald Barthelme. The project evolved into a lengthy article, which offers a sort of collage of these three writers and the world of their influences. The work is divided into three parts - an introductory essay on the project by editor-in-chief Iris Smyles, Charyn's essay on Barthelme, and Tuten's piece "My Autobiography: Portable with Images", into which Tuten embedded illustrations by Max Ernst and quotes from Barthelme's works. [10]

**Short stories**


Tuten's first collection of short stories entitled *Self Portraits: Fictions* was published by W. W. Norton on 13 September 2010 and includes the following stories:

- "Voyagers", *Conjunctions* 44, Spring 2005.
- "The Bar on Tompkins Square Park: Self Portrait with Blue Horse" [13], *BOMB Magazine*, Summer 2009.
- "The Park on Fire"
- "Self Portrait with Circus"
- "Self Portrait with Bullfight"

**Essays**

- "Still Replying to Grandma's Persistent 'And Then?'" Writers on Writing. - reprinted as a prologue to the short story collection *Self Portraits: Fictions*
- Frederic Tuten / December Guest Editor [15]. *Guernica Magazine*, 2006. Frederic Tuten comments on fiction from four selected writers whose work he edited for *Guernica Magazine*. 
Other writings

Tuten has contributed to the following books:


Notes

[1] [http://www.frederictuten.com](http://www.frederictuten.com)
[12] [http://www.robmasse.com/paintings_self_portrait_w.html](http://www.robmasse.com/paintings_self_portrait_w.html)
[14] [http://www.archipelago.org/vol1-1/tuten.htm](http://www.archipelago.org/vol1-1/tuten.htm)
[15] [http://www.guernicamag.com/guest_editors/fiction/06/12/](http://www.guernicamag.com/guest_editors/fiction/06/12/)

Further reading

Articles


Books

• An Inventory of the Literary Archive of Frederic Tuten. [Cambridge, Mass.]: Lame Duck Books. [2005?].
Norbert Wallez

Abbé Norbert Wallez (19 October 1882 - 24 September 1952) was a Belgian priest and journalist. He was the editor of the newspaper Le Vingtième Siècle (The Twentieth Century), whose youth supplement, Le Petit Vingtième, first published The Adventures of Tintin.

Wallez studied at the University of Leuven. Ordained a priest in 1906, he devoted himself to teaching, interrupted when he enlisted as a volunteer during the First World War. After the armistice, he continued his teaching career at the religious Bonne Espérance school and at the School of Commerce in Mons. In 1924, by order of Cardinal Désiré-Joseph Mercier, he assumed the leadership of the conservative Catholic newspaper Le Vingtième Siècle.

His ultraconservative ideology was influenced by Charles Maurras and the nationalist Action Française. He was also a great admirer of Mussolini, whom he had visited during a trip to Italy in 1923; he had a signed portrait of the dictator on his office wall. His ideal, as expressed in his book Béligerie et Rhénanie. Quelques directives d'une politique (1923), was the federation of Belgium and the Rhineland, a region of Germany that he considered essentially Catholic, in contrast to Protestant Prussia. He was also an overt anti-Semitic and anticommunist, as evidenced both in the book cited above as well as many of the articles which he wrote in Le Vingtième Siècle.

In 1927 the young journalist Georges Remi started working for Le Vingtième Siècle. A year later, Remi became editor-in-chief of Le Petit Vingtième. In 1929, Remi began publishing Tintin in the Land of the Soviets, the first of The Adventures of Tintin, in the eleventh issue of Le Petit Vingtième, under the name Hergé. Wallez was crucial in the choice of the top three destinations of Tintin: Soviet Russia, Belgian Congo and United States. He also facilitated Remi's marriage in 1932 to Germaine Kieckens, who was Wallez's secretary.[1] Hergé's comic series Quick & Flupke also began in Le Vingtième Siècle, in 1930.

In 1933, Wallez was removed from his position as head of Le Vingtième Siècle on the orders of his superiors, and named to head the preservation of the ruins of Aulne Abbey.

With the German invasion of Belgium in 1940, he resumed writing, and supported the Rexist Party led by Léon Degrelle.

In 1947, he was accused of collaboration, and was sentenced to four years in prison and a fine of 200,000 francs. He remained jailed in Charleroi until 1950. After being released, dying of cancer, he was met by Remi and his wife. He died on 24 September 1952.

Notes
[1] Assouline, P. 56

Bibliography

External links
Asteroids

1652 Hergé

1652 Hergé is a main belt asteroid discovered August 9, 1953 by Sylvain Julien Victor Arend in Uccle, and named in honour of Georges Remi, also known as Hergé.
1683 Castafiore

For the fictional character in the running comic strip *The Adventures of Tintin* by Hergé, see Bianca Castafiore.

### Castafiore

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1683 Castafiore (1950 SL) is a main-belt asteroid discovered on September 19, 1950 by Sylvain Arend at Uccle. It is named after the fictional Adventures of Tintin character, Bianca Castafiore.\(^1\)
References


External links

- JPL Small-Body Database Browser on 1683 Castafiore (http://ssd.jpl.nasa.gov/sbdb.cgi?sstr=1683+Castafiore)