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Faust, Nested Reception and La Castafiore

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Abstract: This article examines an example of what might be called 'nested' reception – the representation of one work of art within another – in the shape of Gounod's *Faust*, performances of which were depicted in media ranging from late nineteenth- and early twentieth-century novels to the long-running comic strip *Les Aventures de Tintin*. In particular, it considers the reception issues raised by the last of these, in which the opera's persistence in the surrounding culture is represented by repeated (and often unexpected) performances of the 'Jewel Song' by the diva La Castafiore. Part repository of opera cliché and part creative commentary on *Faust*'s place in a shrinking and stagnating repertory, the passages featuring Castafiore may also pose questions for musicologists: not just about the materials we use to recuperate and represent historical echoes, in the broadest sense, of opera, but also about the historical and critical models we use to interpret them.

In the course of becoming one of the most frequently and widely performed operas of the late nineteenth and early twentieth centuries, Gounod's *Faust* generated an exceptionally large number of reception documents.[1] Of these, many are in the familiar form of reviews in daily newspapers and periodicals. Journalistic coverage multiplied with every new manifestation of the work, from its recasting as a (more-or-less) *grand opéra* to its subsequent rapid spread across Europe to America and beyond.[2] Reviews remain, in general, an essential resource for understanding what a work meant in the theatre. But now that reception studies tend no longer to confine themselves to snapshots of critical reaction taken at premieres and ticket receipts over the first run, the historian needs other means of measuring the significance of operas as cultural objects – other terminology, perhaps, in some especially celebrated cases, for what they have become outside the theatre. A more comprehensive *Faust*-file would contain materials much less commonly cited by musicologists. For example, a number of contemporary accounts of

My excuse to begin writing about some of the issues addressed here was provided (in the shape of a programme note commission for the revival of the 2004 David McVicar production of *Faust* at the Royal Opera House, Covent Garden) by John Snelson, to whom I should like to express my sincere gratitude. The illustrations appear thanks to Claire Denniel, Marie-Claude Klein and Clair Rowden, and by kind permission of Moulinsart S.A., in particular Cécile Camberlin.

[1] Charles Gounod's *Faust* (libretto by Jules Barbier and Michel Carré after the latter's play *Faust et Marguerite*, in turn based on Goethe) was first performed at the Théâtre-Lyrique in Paris in 1859.

[2] The work transferred to the Académie Impériale de Musique (i.e. the Opéra) in 1869 and was given a further new production in 1875, immediately following that institution's move from the Salle Peletier to its present home at the Palais Garnier; performances in Germany, Italy and elsewhere in Europe soon followed, as well as in the United States (see note 6), Buenos Aires, Sydney and elsewhere. See Steven Huebner, *The Operas of Charles Gounod* (Oxford, 1990), esp. 54–7; also my '"Vous qui faites l'endormie": The Phantom and the Buried Voices of the Paris Opéra', *19th-Century Music*, 33 (2009), 62–78.

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the opera's pre-eminent place in the repertory are to be found in novels by Maupassant, Leroux, Wharton and others.[3] Although the scholarly credentials of these accounts as evidence of actual performances may be questionable, as assessments of the opera's fortunes more broadly they may be regarded as no less historically grounded, and perhaps no less informative – even factually accurate – than reviews.

One aspect of *Faust*'s reception that these documents capture in an especially nuanced way is the sense that, for successive generations either side of the turn of the century, the work's indefatigable popularity (or, depending on one's point of view, its tiresome ubiquity) had given it a somewhat conflicted valency. From time to time critics referred to this status, unique even among the weary warhorses of *grand opéra*, acknowledging it as an important factor in the work's ongoing reception. Shaw famously joked that he and his colleagues had to spend about ten years out of every twelve at performances of *Faust*.[4] But novelists went beyond the 'opera-you-love-to-hate' cliché to say something more profound about *Faust*'s place in culture. In Wharton's *The Age of Innocence*, for instance, published in 1920 but set in the early 1870s, Gounod's opera can be understood as nothing less than the symbol of an entire conservative worldview: just as society will always be the same, *Faust* will always be on at New York's old Academy of Music.[5] That *Faust* endured while the Academy of Music did not would have added a nice irony for Wharton's readers, one obviously beyond the reach of journalists in the 1870s.[6] It also hints at the different histories – social, cultural, institutional – that fiction encompasses, as well as the critical possibilities of what might be called 'nested' reception, in which works of art, as well as generating their own reception, play an important part in representing – hence reflecting and propagating – the reception of others.

Even leaving aside the questions of ontology surrounding reception data for performances that may or may not have actually taken place, or those of historiographical methodology raised by the special temporal perspective available to fiction, any attempt to understand the impact of one work of art through another risks distortion by the taste and understanding of a single, and possibly highly idiosyncratic, creative consciousness. But rather than rendering these personal, touched-up portraits of opera valueless to reception studies, this is precisely what

[3] Guy de Maupassant, *Fort comme la mort* (Paris, 1889); Gaston Leroux, *Le Fantôme de l'Opéra* (Paris, 1910); Edith Wharton, *The Age of Innocence* (New York, 1920). See my *Opera in the Novel from Balzac to Proust* (Cambridge, 2011).

[4] George Bernard Shaw, 'Gounod's Music', *The World* (22 February 1893), reprinted in *Shaw's Music: The Complete Musical Criticism*, 3 vols. (London, 1981), II, 812–18, at 814.

[5] Newark, *Opera in the Novel*, 200.

[6] The Academy of Music presented operatic seasons from its inauguration in 1854 until 1886 before ceding its place in New York high society, like the old-money Knickerbockers who patronised it, to the new Metropolitan Opera. Christine Nilsson, the singer in the scene described by Wharton, actually sang in *Faust* both at the Academy of Music (from 1870) and at the Met (famously, beginning with the first ever performance there in 1883). See Ruth A. Solie, 'Fictions of the Opera Box', in *The Work of Opera: Genre, Nationhood, and Sexual Difference,* ed. Richard Dellamora and Daniel Fischlin (New York, 1997), 185–208, reprinted in her *Music in Other Words: Victorian Conversations* (Berkeley, 2004), 187–218, at 192–3, esp. notes 13 and 16.

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makes them so interesting. The nesting of opera within fiction represents the harnessing of opera's cultural potential – its emotive power, its mores, its important place in society and so on – in the service of a medium that is much more sensitive to that potential, and much more capable, in turn, of throwing it into expressive relief, than criticism is. As, over time, the novels containing representations of opera accrue their own significance, this mutual valorisation only increases. The validity of reception studies is, of course, supposed to lie precisely in its capacity to identify collective responses and thereby to illuminate the broad *mentalité* of the contexts in question. Some fictional accounts of the afterlife of opera, however – that of *Faust* seemingly more than any other – have become so widely disseminated that they have, as it were, created cultural potential in the form of their own consensus. One such is *Le Fantôme de l'Opéra*, which features several scenes set against the backdrop of *Faust*, and which has spread throughout the world and been adapted many times over; for the musical stage, of course, but also for numerous films.[7] Another, *Anna Karenina* (which, like *The Age of Innocence*, refers to historically identifiable performances of Gounod's opera featuring Christine Nilsson), has been reworked only slightly less often.[8]

Rather than these para-operatic forms, or the literary or popular fiction from which they are derived, I want to look at the reception of *Faust* using materials that are even less familiar to the musicologist. For perhaps the best illustration of that opera's persistent – and insistent – presence in twentieth-century culture is to be found in a context that is not 'high-art', at least in the Anglophone scholarly tradition, and not predominantly textual or musical either. I refer, of course, to Georges Remi's *bande dessinée* (comic strip), which ran from 1929 until his death in 1983, *Les Aventures de Tintin*.[9] If the strip, published over the course of more than half a century in a succession of magazines and latterly in simultaneous French and Flemish editions, was already significant in terms of its sustained and growing presence in European culture, its impact became truly global thanks to the publication and translation of the re-drawn colour album versions of the stories.[10] And if the performance statistics of *Faust* are impressive – numbering

[7] Apart from the record-breaking West End and Broadway show (*The Phantom of the Opera*), there have been ballets, plays and further novels, as well as dozens of television and film versions, such as (to name only a few) those to come out of Hollywood in 1925, 1943 and 1962, and from various parts of China in 1937, 1962, 1985 and 1995, respectively.

[8] Lev Nicolayevich [Leo] Tolstoy's *Anna Karenina* (Moscow, 1878) has also been made into musicals, operas, ballets, stage and radio plays, and (so far) around twenty films.

[9] The standard French term *bande dessinée*, or *BD*, has none of the childish connotations of the English word 'comic'. The medium – often referred to as *le neuvième art* (the ninth art), and, at least from the 1960s onwards, the object of considerable critical and scholarly attention – is taken much more seriously in Francophone culture generally.

[10] All the Tintin adventures were first published in serialised form, initially in the *Le Petit Vingtième* (the children's supplement to the Brussels Catholic newspaper *Le Vingtième Siècle*), subsequently in *Le Soir* (from 1940) and finally in a dedicated *Tintin* magazine (from 1946; *Kuifje* in its parallel Flemish edition). In every case except that of the first, *Tintin au pays des Soviets* (1929–30), there followed a meticulously re-drawn colour album; from the Second World War onwards, these albums tended to appear no more than a year or so after the end of the serialised strip. For a table listing this information for all twenty-four Tintin albums (including the unfinished *Tintin et*

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many hundreds at most of the major houses and approaching 3,000 at the Opéra[11] – they pale somewhat in comparison with the dissemination of Remi's oeuvre: by 2010 the Tintin albums had been translated into sixty languages and achieved worldwide sales in excess of two hundred million.[12]

The Valency of Opera in Tintin

The contribution to opera reception studies of Remi, better known as Hergé,[13] lies in his creation of one of the best-loved sopranos in history, Bianca Castafiore. La Castafiore, or 'the Milanese nightingale', was a recurring character in *Les Aventures de Tintin* from 1938 onwards and appeared increasingly frequently in the last few albums.[14] After the main characters, Tintin (a young newspaper reporter) and Milou (his dog, Snowy in the English translations), and their sidekicks Captain Haddock (a merchant seaman) and Professor Tournesol (a deaf inventor, Calculus in the translations), she is one of the most important figures – and the only significant female presence – in the series.[15] Castafiore is a caricature of an Italian diva, and suitably extravagant in her manner, although outrageousness in her behaviour

l'Alph-Art), see the Appendix at the end of this article, which is derived from that in Harry Thompson, *Tintin: Hergé and his Creation* (London, 1992), 217–18. There are differences between the visual composition of the strips and that of the albums, but for the sake of simplicity, references below will be to the dates of the strips' first publication in album form, whether black and white or colour. As hinted at in the captions accompanying my examples, there are also divergences between the sense of the original French dialogue and that of the English translations (all by Leslie Lonsdale-Cooper and Michael Turner, and all first published, in London, as colour albums – *Tintin in the Land of the Soviets* and *Tintin and Alph-Art* by Sundancer and all the others by Methuen). The latter are now so well known in their own right, however, that I have used them without any tampering; the reader may follow the references and examples in the translated editions using the same page numbers.

11 At Covent Garden, *Faust* was heard every season for almost its first fifty years (1863–1911); more than 700 performances have been given at the Met. At the Opéra, 500 performances were clocked up in less than thirty years and 2,000 in less than a century. To set these figures in some sort of context: Meyerbeer's *Les Huguenots*, previously one of the hardiest warhorses of the repertory, had only managed around half that number by its centenary in 1936; see Anselm Gerhard, *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*, trans. Mary Whittall (Chicago, 1998), 403. *Faust*, unlike some of the other most-performed works in the current repertory, is also irresistible to amateur companies.

12 Jean-Marie Apostolidès, *The Metamorphoses of Tintin, or, Tintin for Adults*, trans. Jocelyn Hoy (Stanford, 2010), 1. The popularity of Tintin shows no signs of abating: whereas Matthew Screech estimates sales figures of seventy million, not counting the thirty-three translated editions, at Remi's death and Thompson calculates 100 million, in forty languages, by 1991, other sources claim a figure of 230 million or more, in 100 different languages. See Matthew Screech, *Masters of the Ninth Art: Bandes dessinées and Franco-Belgian Identity* (Liverpool, 2005), 74; Thompson, *Tintin*, 214; and the Brussels tourist website, visitbrussels.be/bitc/BE_en/minisite_tintin/brussels-the-cradle-of-herge.do (accessed 17 December 2012).

13 A phonetic reversal of Remi's initials, Hergé was his *nom de plume* from 1924.

14 Her first appearance was in *Le Sceptre d'Ottokar* (1939). She went on to appear in person in *Les 7 Boules de cristal* (1948), *L'Affaire Tournesol* (1956), *Coke en stock* (1958), *Les Bijoux de la Castafiore* (1963), and *Tintin et les Picaros* (1976). She was also to have featured prominently in *Tintin et l'Alph-Art* (published posthumously in 1986, revised edition with additional material 2004).

15 There are numerous other recurring characters, notably the bungling detectives Dupond and Dupont (Thomson and Thompson in the translations), but Castafiore's importance is such that she is the only one to have a story named after her.

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seems to be limited to angry refusal to eat pasta that is not cooked *al dente*,[16] an inability to remember Captain Haddock's name correctly, and a habit of bursting into song at inopportune moments. It is what she sings that is significant here, though: while it is clear in the albums that she is understood by all the other characters to be the pre-eminent soprano of the age, and although the names of various composers whose works might plausibly have been performed by a mid-twentieth-century soprano are mentioned, Castafiore only ever sings one aria, the 'Jewel Song' ('Ah! je ris de me voir / Si belle en ce miroir') from Act III of *Faust*. What she may appear to lack in breadth of repertory she makes up for in geographical reach: she turns up in the most unlikely places, from a fancy-dress ball on a luxury yacht cruising the Red Sea to a prison in a South American dictatorship. Like Shaw, the long-suffering Captain Haddock feels he cannot escape Gounod's *Faust* even if (unlike Shaw) he travels to the ends of the earth to do so.

This outline, though bare, gives an idea of the complexities of Hergé's depiction of Castafiore and the 'Jewel Song', and of the issues it raises for reception studies. Within the Tintin universe, the work functions as a reflection of the extraordinarily wide dissemination of *Faust* in the culture in which its author lived, and, as in the novels already mentioned, of the vague but widely shared sense that the opera was somehow embarrassing or unworthy: a sentimental Goethe travesty, of which over-exposure had tarnished even the merits. At the same time, *Faust* is used by Hergé as a repository for popular clichés about singers and opera in general. The expression of these ideas of *Faust* – in themselves unexceptionable reception data, no doubt – is naturally filtered through other, more specifically authorial concerns, both critical and psychological. According to Remi's biographer, Harry Thompson, the *Faust* episodes in Tintin represent a transparent working-out of elements of Hergé's own personality: not so much a dislike of opera as a dislike of fuss and commotion (always associated with Castafiore and her entourage in the albums) and a desire (expressed repeatedly by his alter ego Haddock) for peace and quiet.[17] A slightly deeper source for Castafiore is Hergé's interest in concepts of artifice, falseness and reproduction, which were to have been more explicitly explored in *Tintin et l'Alph-Art* (published posthumously in 1986): his final, unfinished strip is an investigation into forgery in the modern art world.[18]

Although he certainly mocks Castafiore's monogamous attachment to her party-piece, which becomes more manically comic as the series continues, Hergé does not seem to be suggesting that she is not a real opera singer.[19] As will be considered in more detail below, it is rather the realness of opera as a medium that is in question. Indeed, what follows here will be all about degrees of realness, in one way

[16] See *Tintin et les Picaros* (1976), 13 and 61.

[17] Thompson, *Tintin*, 167, 182–5, 191, 198 and elsewhere.

[18] This was based on the Fernand Legros/Elmyr de Hory case in the 1950s and 1960s. See also Screech, *Masters of the Ninth Art*, 34–5 and 47, and Ann Miller, *Reading bande dessinée: Critical Approaches to French-Language Comic Strip* (Bristol, 2007), 214.

[19] Only one other work is mentioned by name in the series, when Castafiore takes her leave of the other characters to return to Milan to perform in *La gazza ladra*. Like that of Rossini's opera, the plot hinges on a kleptomaniac magpie; see *Les Bijoux de la Castafiore* (1963), 55 and 57.

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or another, as I trace what happened to *Faust* after the opera's extraordinary popularity had become the object first of critical commonplace and then of fiction. However Hergé rationalised to himself that passage into fiction, in effect he was working with a number of sometimes conflicting sources: the nineteenth-century rising popularity of the opera and its twentieth-century wane; the legacy of condescending novelistic writing about *Faust*, after Modernism, and a general intellectual prejudice against the established operatic repertory. His work was, it seems worth underlining, in a medium that necessarily subjected opera to further denaturing – further fictionalisation, as it were – by representing its sound not even as descriptive text, but merely as lines in a drawing. Whatever the precise historical relationship between Hergé's artistic philosophy, the operatic leitmotifs in his works, the clichés upon which they drew or that they helped to establish, and the 'real' performance history of *Faust*, what is clear from the outset is that his 'Jewel Song' is a perfect example of nested reception: it not only reflects but also inflects the reception of Gounod's original.

One cliché that predated Castafiore, but that is central to how she represents opera, is that of the soprano whose voice is powerful enough to break glass; there is no doubt that her performance of the 'Jewel Song', far from the poised suppleness of recent performance practice, has an altogether more robust quality.[20] Castafiore's first appearance in the series, in *Le Sceptre d'Ottokar* (1939), is in Syldavia, a fictional Balkan state, when she gives Tintin a lift as he hurries to reach the capital Klow in time to prevent a national disaster.[21] Needing little encouragement to give him an impromptu recital there and then in the back seat of the car, Castafiore produces a rendering of the 'Jewel Song' so loud that Tintin's first reaction is to be thankful that the car windows are made of safety glass. (His second reaction, when she offers to sing him something else, is to make an excuse and get out of the car, even at the risk of capture by the murderous spies pursuing him.) In *Les 7 Boules de cristal* (1948), Captain Haddock, his hair blown back by the force of Castafiore's performance, tells Tintin that her singing evokes for him his experience of natural disaster (see Fig. 1).

The general notion of sound as destructive runs through subsequent albums, guiding, for instance, the whole plot of *L'Affaire Tournesol* (1956), in which Professor Tournesol is in the process of perfecting an ultrasound device capable of demolishing buildings at some distance; the early pages of the album are full of glass mysteriously broken in the course of his secret tests.[22]

Although the popular notion that an operatic voice can easily do the same may actually have originated with a tenor, Caruso, in the second half of the twentieth

[20] Difficult though it is to compare pre-recording-era singers with those of today, let alone with singers who are fictional, it seems clear that neither Marie Caroline Miolan-Carvalho, who created the role of Marguerite at the Théâtre-Lyrique, nor any of the notable interpreters of the role at La Scala, Castafiore's supposed 'home', during Hergé's lifetime (Elisabeth Schwarzkopf, Renata Scotto, Mirella Freni) left evidence, recorded or otherwise, of an interpretation approaching the forcefulness of Castafiore's.

[21] *Le Sceptre d'Ottokar*, 28.

[22] *L'Affaire Tournesol*, 3–12. See also Tom McCarthy, *Tintin and the Secret of Literature* (London, 2006), 101–2.

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Fig. 1: Tintin, Captain Haddock and Milou listen from a box in a Music Hall, presumably in Brussels, to La Castafiore singing the 'Jewel Song': 'Je ne sais pas pourquoi, mais chaque fois que je l'entends, je pense à ce cyclone qui s'est un jour abattu sur mon bateau, alors que je naviguais dans la mer des Antilles…' ['I don't know why, but whenever I hear her it reminds me of a hurricane that hit my ship – when I was sailing in the West Indies some years ago…']. *Les 7 Boules de cristal* [*The Seven Crystal Balls*], 11. © Hergé/Moulinsart 2013.

century and since then it has more often been associated with sopranos in the Castafiore mould – that is, well built.[23] (Castafiore, although she does not look especially overweight, at least not by twenty-first-century standards of obesity, has withheld from representatives of *Tempo di Roma* her otherwise generous attentions to the press because the celebrity magazine has dared to give her weight as

[23] Widely reported, but denied by Caruso's widow: see Dorothy Caruso, *Enrico Caruso: His Life and Death* (New York, 1945). Irrespective of the identity of the first singer to demonstrate the phenomenon, the glass-shattering singer has exerted a peculiar fascination in popular culture at least since the early twentieth century; see, for example, www.scientificamerican.com/article.cfm?id=fact-or-fiction-opera-singer-can-shatter-glass, www.bbc.co.uk/blogs/theoneshow/onepassions/2008/11/the-smashing-soprano.html and also, for a rare instance involving a male

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'nearly a hundred kilograms'.[24]) But, like her powerful physique and her powerful personality, Castafiore's powerful voice is not represented positively. Indeed, Hergé's depiction of her singing is perfectly suited to the boy-scout gynophobia of Tintin's world: a sound to be avoided at all costs, just as women are.[25] In *Coke en stock* (1958), when Tintin and the Captain are at last rescued from a raft drifting on the Red Sea only to find that Castafiore is one of the passengers on the yacht that has picked them up, the Captain suggests getting back onto the raft, even though they have no fresh water and the sea around them is infested with sharks.[26] And despite being shown as something like a force of nature, Castafiore's voice is categorically unnatural. It has an especially deleterious effect on the environment, represented by the inanimate objects it displaces (even the ones, like microphones, designed to contain it), and, above all, by animals.[27] Often it is also explicitly dehumanised, delivered via technological means that switch themselves on unexpectedly.[28]

The clearest evidence of the unnaturalness of the operatic soprano voice, though, lies in its seeming not to be found so by everyone. It is anathema to our plucky heroes, but not to other, less obviously positive characters. While Castafiore's performance broadcast on Syldavian radio in *Le Sceptre d'Ottokar* causes consternation even among the orchestra, her private recital for the king and his courtiers a few pages later is received calmly.[29] In fact, her voice is particularly appreciated by senior members of the fascist regime in Borduria, Syldavia's neighbour, and their treacherous Syldavian sympathisers: Colonel Sponsz of the Bordurian secret police not only attends a performance in the capital, Szohôd, and goes backstage afterwards to offer Castafiore his personal homage, but he also invites her to be the guest of honour at a reception given by his wife.[30] The Szohôd performance of *Faust* is important for the present purposes because it is the one occasion on which Tintin and the Captain enter an opera house: when, fleeing their secret police captors, they try to blend in with the crowd there. On the face of it this

(and, surely no coincidence, non-operatic) singer, www.youtube.com/watch?v=IZD8ffPwXRo (all accessed 17 December 2012). Steven Spielberg's film *The Adventures of Tintin: The Secret of the Unicorn* (USA, 2011) has the villains plotting to gain access to a bullet-proof glass case that they are certain will be broken by Castafiore's voice during a recital, but, in an unforgivable departure from orthodox Tintinology, the piece in question turns out to be 'Je veux vivre' from Gounod's *Roméo et Juliette* (even more outrageously, the orchestral introduction is from Rossini's *Il barbiere di Siviglia*).

[24] That is, just over 220 lb or just under 16 stone. The English translation gallantly reduces the figure to 14 stone (196 lb or 89 kg); see *Les Bijoux de la Castafiore*, 42.

[25] Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing (Minneapolis, 1988), 25–6.

[26] *Coke en stock*, 40.

[27] The first time we 'hear' Castafiore (*Le Sceptre d'Ottokar*, 28) the sound scatters wild animals for some distance around; it also threatens to blow over the microphone in her subsequent broadcast performance (29). Her music-hall turn (*Les 7 Boules de cristal*, 12) is disrupted when Milou starts howling uncontrollably.

[28] In *Tintin au pays de l'or noir*, 42, the sound of Castafiore's singing on the radio is the last in a series of outbursts interrupting the narrative.

[29] *Le Sceptre d'Ottokar*, 29 and 38.

[30] *L'Affaire Tournesol*, 52–5.

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ought to be difficult because they are dressed very differently from everyone else – they wear their trademark clothes, light-blue sweater and brown plus-fours for Tintin and navy-blue roll-neck sweater and captain's uniform for Haddock, while their fellow audience-members are in furs, monocles, dinner jackets and so on – and because the Captain falls asleep. In the event, they get away with no more than a disapproving look from the woman in the next seat.[31] Nevertheless, what may be deduced from their reactions every time they hear Castafiore, and what is confirmed visually in this scene, is that Tintin and the Captain clearly belong to a different world from that of opera – even if opera does make regular incursions into theirs, and even if they can (as a last resort, as in this scene) enter its realm too. Just as obvious is that the villains genuinely like opera.[32] What is unclear is whether the rest of the audience does, or whether it is behaving in an unnatural way, motivated by social snobbery.

When Baxter, head of the moon exploration project in *Objectif Lune* (1953), tells Haddock he is glad that one of the first men to walk on the moon will be a sailor and the latter replies that it would have been all the same to him if a piccolo-player had gone, it might seem that the Captain is defining himself as something like the opposite of a musician. But there is evidence elsewhere to suggest that Hergé did not want his readers to think that his heroes' attitudes towards opera resulted simply from their insensitivity to music; if anything it is opera that he constructs as unmusical. When, in *Les Bijoux de la Castafiore* (1963), Tintin goes out at night to have a look at the nearby gypsy encampment, he hears music. He stops to listen, something he does nowhere else in his adventures, and what he hears is represented visually by coloured notes, something not seen in any of the other albums (Fig. 2). The implication is clear: the gypsy music is compelling because it is somehow real, authentic, where opera is not. A whole host of familiar signifiers point to its realness: the gypsies' proximity to nature and their emphasis on honesty, the family nature of the occasion, even, perhaps, the wordlessness of the music.[33] Significantly, authenticity is here linked with otherness; opera, though socially exotic, is depicted as culturally domesticated – above all in this particular album, where Castafiore takes up residence with Tintin and the Captain – just as *Faust* was, in its late nineteenth-century reception. Everything about opera as a social practice, at any rate, testifies to its falseness: its practitioners are capricious, happy to consort with the baddies as much as with the goodies, and positively thrive in the context of empty social functions.

On the other hand, Hergé did not represent the opera in question as frivolous or irrelevant. Far from it: for him *Faust* seems to have uncanny, positively Mephistophelean power. It spreads out into other genres and social milieux: Tintin is

[31] *Ibid.*, esp. 52; Milou is muzzled as a precaution.

[32] For instance, it is the villainous Marquis di Gorgonzola (see Fig. 3b) who has invited Castafiore to the fancy-dress party on the yacht (*Coke en stock*, 36–41). Confirmation of Colonel Sponsz's genuine liking for Castafiore's performance (*L'Affaire Tournesol*, 52–5) comes when he arrives at his office the next morning, humming the 'Jewel Song' to himself, and his secretary remarks that he seems to be in a particularly good mood (56). See also the fascist-sympathiser police officer listening to Castafiore on the radio in *Le Sceptre d'Ottokar*, 29.

[33] *Les Bijoux de la Castafiore*, 13.

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Fig. 2: Tintin hears a distinctly non-operatic kind of music, represented in the original illustration by red, yellow and green notes: 'On dirait… Mais oui, c'est de la guitare… Oh! c'est sûrement chez les Tziganes…' ['That sounds like… yes, it's a guitar… it must be the gipsies…']. *Les Bijoux de la Castafiore* [*The Castafiore Emerald*], 40. © Hergé/Moulinsart 2013.

surprised to see Castafiore on the music-hall stage in *Les 7 Boules de cristal*.[34] Even where she herself cannot surprise them, Tintin and the Captain are frequently ambushed by her singing of the 'Jewel Song'. Even when they are scaling the foothills of the Himalayas in *Tintin au Tibet* (1960), her voice comes at them suddenly from a hidden radio – although the Captain is initially quite prepared to believe that she has followed them in person.[35] And when Tintin needs something to put on the record-player in *Tintin et les Picaros* to mask what he is saying to the Captain (because the apartment is bugged), there is never any doubt which LP will be to hand.[36] The influence of *Faust* is also visual: when our heroes give the secret police the slip at the Szohôd opera house in *L'Affaire Tournesol* by going backstage, we see the Méphistophélès costume close-to – and by the next album, *Coke en stock*, it has migrated to the fancy-dress ball given by the Marquis di Gorgonzola (Figs. 3a and 3b).

This is, of course, appropriate because Gorgonzola is none other than Tintin's evil nemesis Rastapopolous in disguise; in this passage he even says things such as 'By Lucifer!', 'Fire and brimstone!' and 'Diavolo!' To complete the uneasy, almost supernatural sense that *Faust* is everywhere, the publication order of the translations (listed in the Appendix) means that the English reader hears Tintin referring to the fancy-dress-ball episode in *Les 7 Boules de cristal*, that is, ten years before the episode actually 'happened'.[37]

[34] *Les 7 Boules de cristal*, 11.
[35] *Tintin au Tibet*, 16–17; see also *Tintin et les Picaros*, 2, where Castafiore startles the Captain from within the TV set.
[36] *Tintin et les Picaros*, 21–2.
[37] *Les 7 Boules de cristal*, 11.

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Fig. 3a: The Méphistophélès costume. *L'Affaire Tournesol* [*The Calculus Affair*], 53. © Hergé/ Moulinsart 2013.

Faust in Tintinology

Castafiore's performance, always the same, is therefore a metaphor for the petrification of the opera repertory: for its homogeneity as a cultural object across the world, and for its irritating predictability. Moreover, her affectation and self-centredness, combined with her stand-and-deliver, grand-diva singing style, the

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Fig. 3b: The Méphistophélès costume, worn by the genuinely diabolical Marquis di Gorgonzola, alias Rastapopolous: 'Quel yacht idéal pour une croisière!' ['What an ideal yacht for a cruise!']. *Coke en stock* [*The Red Sea Sharks*], 36. © Hergé/Moulinsart 2013.

text of the libretto and (for those who know the opera, whom Hergé obviously assumed would be his entire adult readership) Marguerite's girlish posing in the scene in question, amply express the vain superficiality (as Hergé sees it) of the entire artform.[38] Her old-fashioned performance practice notwithstanding, Castafiore's function in *Les Aventures de Tintin* is not simply to stay trapped in

[38] In full, Barbier and Carré's text is 'Ah! je ris de me voir / Si belle en ce miroir!/ Est-ce toi, Marguerite? / Réponds-moi, réponds vite! / Non! non! ce n'est plus toi! / Ce n'est plus ton visage! / C'est la fille d'un roi, / Qu'on salue au passage! … / Ah! s'il était ici! … / S'il me voyait ainsi! / Comme une demoiselle / Il me trouverait belle! …' ['Ah! I laugh to see myself so beautiful in this mirror! Is it you, Marguerite? Answer, answer quickly! No! No! it is no longer you! It is no longer your face! It is the daughter of a king, that one greets as she passes! … Ah! If he were here! … If he could see me like this! like a lady, he would think me beautiful! …'], but Castafiore never gets beyond the first few lines, rendered by Lonsdale-Cooper and Turner as 'Ah, my beauty past compare, these jewels bright I wear! Was I ever Margarita? Is it I? Come reply! Mirror, mirror tell me truly!'

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a moment of time (plausibly somewhere in the mid-1930s), like certain other elements of the Tintin universe.[39] That she repeats herself over and over serves, rather, to get across a sense of cumulative reiteration, of a repertory that is becoming ever more restricted and, in particular, of a work that is becoming exaggeratedly, hilariously, difficult to avoid – even if, by the time the albums featuring Castafiore were published, the popularity of *Faust* was actually in decline. But, at least for Hergé's adult readers, insofar as Castafiore represents a threat to the blissfully unchanging, pre-sexual existence of Tintin and the Captain, the characters are involved in a seemingly eternal round of pursuit and flight. Just as our heroes always eventually catch up with the baddies but never defeat them definitively (Rastapopolous in particular surfaces again and again), Castafiore has no trouble catching up with Tintin and the Captain but can never initiate them fully. The furthest she gets is in *Les Bijoux de la Castafiore* when she is, erroneously as it turns out, reported to have become engaged to the Captain.[40]

Faust is key to this economy of chase and ambush. As outlined above, the opera is always there in the background, ready to jump out at Tintin and the Captain. Its presence is at once predictable and always surprising. Moreover, as with the examples of the Méphistophélès costume and the music-hall performance (an artist from La Scala in a Brussels music hall?), it aggressively colonises unexpected areas of Tintin's and the Captain's world. And once it is centre stage, it is irrepressible, as in the scene from *Tintin et les Picaros* where Castafiore is being tried on a trumped-up charge of conspiracy in the dictatorship of San Theodoros (Fig. 4).[41] But even where the opera does not manage, as it were, to become part of the main story, to move, as in this case, from background to foreground, it is always disruptive.[42] Castafiore singing *Faust* is not just unnatural, it is literally not part of the natural order of things. Although the superficial (but perhaps meaningful) result is often simply that the Captain spills his whisky, it is an intrusion into the narrative sequence that threatens sense in every way.

The irruption of *Faust*, indeed, is both a warning of catastrophe and a catastrophe itself. In a revealing pun from a scene in *Objectif Lune*, the sound of the Captain imitating Castafiore is mistaken by the hard-of-hearing Tournesol as that of an alarm siren, and in an almost identical situation in *Les Bijoux de la Castafiore*, he thinks it is the sound of 'a storm brewing'.[43] Her voice is not just a sound that threatens to break glass, but a shattering in its own right – of calm, of meaning, of the inhibitions that govern the social structure of the Tintin adventures. For the Captain, whatever the repressed desires Castafiore's voice threatens to liberate, it is that threat, as much as the violently unpleasant experience of hearing her sing,

[39] As many commentators have remarked, Tintin continued to wear the same 1930s clothes (and to bring to justice the same 1930s villains) right up until the last completed adventure in the 1970s; see Thompson, *Tintin*, 11.

[40] *Les Bijoux de la Castafiore*, 27.

[41] *Tintin et les Picaros*, 47–8.

[42] Silvio Ferrari, '*Les Bijoux de la Castafiore*: De métaphores en métaplasmes la langue en "marche"', in *Tintin, Hergé et la 'Belgité'*, ed. Anna Soncini Fratta (Bologna, 1994), 203–17.

[43] *Objectif Lune*, 29, and *Les Bijoux de la Castafiore*, 5.

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Fig. 4: The televised trial of La Castafiore in Los Dopicos, San Theodoros: '… J'en ris, je vous dis!!! Ah! Ah! Ah! oui je ris… AAAH ! JE RIS DE ME VOIR SI BELLE' / 'SILENCE' / 'Faites évacuer la salle !' / 'Aux armes !' / 'En pleine forme!…' / 'Veuillez excusez cette interruption' ['Your little joke!! I laugh! Ah! ha! ha! Aaah! Aaah! Aaah! Aaah! MY BEAUTY PAST COMPARE' / 'Clear the court!' / 'SILENCE' / 'Guards!' / 'Thar she blows!' / 'Do not adjust your set'.] *Tintin et les Picaros* [*Tintin and the Picaros*], 48. © Hergé/Moulinsart 2013.

that disturbs him. The most significant illustration of this is in the matrix of compulsion and shame represented by the Captain's troubled dream about Castafiore, the annoying and repetitive parrot she has given him to be his 'constant companion', and seeing *Faust* again at the opera (Fig. 5).[44] In an oneiric reversal of the scene at the Szohôd theatre seven or eight years earlier, the Captain is awake when he should be asleep and, instead of being wrongly dressed, is completely

[44] *Les Bijoux de la Castafiore*, 9 and 14.

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Fig. 5: The Captain's dream: 'Et cette nuit-là…' 'AH ! JE R-I-I-I-I-S' ['That night…'] *Les Bijoux de la Castafiore* [*The Castafiore Emerald*], 14. © Hergé/Moulinsart 2013.

undressed. Rather than deliberately taking refuge in the opera house and remaining more or less unremarked, in his dream he is there unwillingly, the object of disapproving looks from everyone else, and acutely self-conscious about not fitting in. In this compulsive representation of the Captain's anxieties, it is clear that compulsion itself is high on the list: the repetition associated with the voice of the parrot, its being repeated in the visual composition, and, above all, the constant and inevitable repetition of the first lines of Gounod's aria.

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With the arrested development of its hero (the ageless 'boy reporter'), its occasionally blatant staging of sexual repression, and its use of bizarre dream sequences,[45] *Les Aventures de Tintin* cries out for psychoanalytic commentary. Sure enough, the extensive critical literature comes mostly from the post-Freudian, post-structuralist tradition.[46] It is easy to conclude that Hergé must have been keenly interested in Freudian ideas, in spite of his deliberately straightforward and innocent comments about his creation – and in spite of the efforts of his biographer to defend Tintin against the unwonted attentions of academic interpreters.[47] At the very least, it seems that critical approaches to Hergé – and by extension to *bande dessinée* as a whole, given his pioneering position in the development of the genre – evolved hand in hand with the different ideas about literature in general that were being disseminated in Francophone intellectual circles during the second half of his life. As for *Faust* as represented in the Tintin universe, the apparent concern with the formation of identity in the 'Jewel Song' ('Si belle en ce miroir [...] Est-ce toi?', i.e., literally, 'So beautiful in this mirror [...] Is it you?') sounds specifically, even jokingly, Lacanian. Most analyses of Tintin cannot resist referring to this, to the Freudian possibilities of Marguerite's situation in Act III, or to the meaning of Bianca Castafiore's name (literally, though suggestively ungrammatically, 'white, chaste flower'), among similar details.[48]

But although this linguistic play is engrossing, and effortlessly productive, the broader historical picture reveals more than the mutual compatibility of Hergé's mature works and the critical systems used to decode them. As I have suggested here, there is a traceable continuity from critical reception of *Faust* in the late nineteenth century through contemporary fiction to Hergé, one in which the opera's enduring and expanding presence on the stage is the object of reflection more than the opera itself is.[49] In *Les Aventures de Tintin*, this reflexivity is the inspiration not only for a recurring theme, but also for a principal character, Castafiore, and arguably for a whole narrative technique based on interruptions: more or less identical, if progressively more extravagant and amusing, and most often operatic. Furthermore, these unwanted (indeed feared) intrusions of *Faust* into everyday life, their strong (but masked) associations with sexuality, and, perhaps above all, their compulsive repetitiveness make the opera's constant presence look like nothing less than a metaphor for the unconscious. Although Castafiore does not appear in every album, this structural element is a prominent feature of what (in spite of Anglophone snobbery regarding *bande dessinée*) must be regarded as an important corpus of fiction – one regularly compared with that of Balzac.[50] Put

[45] Other dream sequences are depicted in *Le Crabe aux pinces d'or*, 32, and *L'Étoile mystérieuse* (1942), 9.

[46] In addition to McCarthy, *Tintin and the Secret of Literature*, see Serge Tisseron, *Tintin et les secrets de famille: Secrets de famille, troubles mentaux et création* (Paris, 1990), and Benoît Peeters, *Les Bijoux ravis: Une lecture moderne de Tintin* (Brussels, 1984). The debate is summarised in Miller, *Reading bande dessinée*, 201–27.

[47] See Thompson, *Tintin*, 11–12.

[48] 'Bianca' and 'casta' are of course feminine adjectives in Italian, but 'fiore' is a masculine noun.

[49] See my *Opera in the Novel*, esp. chapter 5.

[50] See, among others, Benoît Peeters, *Hergé, Son of Tintin*, trans. Tina Kover (Baltimore, 2012); Frédéric Soumois, *Dossier Tintin: Sources, versions, thèmes, structures* (Brussels, 1987), 194; and McCarthy, *Tintin and the Secret of Literature*, 9.

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all this together with the enormously wide dissemination of that fiction, and *Faust* in Tintin would appear by any standard to represent a substantial new chapter in the reception history of Gounod's opera.

It could be countered that historical musicology is not necessarily the best method of calculating the more comprehensive measures of operatic impact required by the impressive geographical distribution and historical longevity of *Faust* and its penetration into other forms of art and culture. To put this another way: are the echoes of *Faust* any longer intelligible to us, or indeed worth listening for in the first place, once the work has become a running joke in a comic strip? Furthermore, although classic qualitative reception studies, based more narrowly on critical reaction, may be prone to investing with disproportionate significance the *bons mots* of the most readable individual reviewers or to mapping the history of musical works unconcernedly onto that of society as a whole,[51] do broader approaches risk exchanging interesting (if not always accurately representative) responses to artistic stimulus for cliché, for lowest-common-denominator or career-average data about particular works? In sum, might more comprehensive measures actually prove proportionally more reductive?

The origins of cliché, however, are precisely the province of reception studies, whether they lie in the history of performance practices or in what might be called the psychohistory of popular works. And cliché has certainly been central to the work of a generation of opera studies concerned with perceptions of women as revealed in the texts of librettos, the remarks of critics, the iconography of works and the biographies of singers – why not in comic strips? Catherine Clément, for one, hardly distinguished between Castafiore and her other abused divas.[52] Although the Tintin critical literature sometimes focuses on the more or less buried neuroses of its author,[53] it more often shows those neuroses as playing out in the literary *mentalité* at large.[54] On one level, *Faust* is only one of countless tropes in *Les Aventures de Tintin*, ranging from alcoholism and deafness to space travel, which carry with them representational reception histories of their own, to be decoded in both psychoanalytical and historical terms simultaneously, and thereby prolonged. On another level, *Faust* is special because, unlike those other objects, its representation seems to go beyond parody into meaningfully deliberate falsification. Hergé's attention to detail and his concern for *couleur locale* were extraordinary, famously even extending to the surface of the moon (on which, when *Objectif Lune* was published, no human had yet set foot).[55] But his 'Jewel Song',

[51] For a caution against this, see Carl Dahlhaus, *Foundations of Music History*, trans. J. Bradford Robinson (Cambridge, 1983), esp. 154–8.

[52] Clément, *Opera, or the Undoing of Women*, 25–6.

[53] In particular, Tisseron, *Tintin et les secrets de famille*, to which many subsequent studies refer.

[54] See, for example, McCarthy, *Tintin and the Secret of Literature*, which traces the concerns embodied in Hergé's recurring themes back through his intriguing family history (following Tisseron, *Tintin et les secrets de famille*) to much broader questions about the nature and function of literature.

[55] Thompson, *Tintin*, 146.

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whatever insights it may afford into Castafiore, her fellow characters, Hergé himself or cultural attitudes to women and to opera, is a more-than-comic exaggeration: a crowded fictional space containing an imperious but fundamentally warm-hearted diva, a text about surface versus essential identity, and an *opéra* that may have become *grand* but is nonetheless thoroughly domesticated.[56] It also contains a snatch of coloratura (the initial trill and semiquaver run b′ to g-sharp″), an impression of a typically French vocal idiom and, at the same time, a voice of more-than-Wagnerian proportions singing at full volume.

Far from straightforward mocking of opera by someone who found its voices overpowering and its practitioners comic, Hergé's 'Jewel Song' is an eminently multilayered (and apparently multiphonic) object. But, though richly suggestive of the capacity of fiction to reflect and/or inflect different kinds of experience, the aria's recurrence obviously also draws attention to how it is precisely the limitations of *bande dessinée* that make Castafiore so interesting as a means of representing opera and opera reception. In the work that is considered his masterpiece, *Les Bijoux de la Castafiore*, Hergé explicitly makes a joke out of the disjunction between what is depicted visually and what is supposed to be audible. Castafiore's accompanist, whom she has ordered to practise scales all day, has secretly made a tape-recording that will provide aural cover for him as he sneaks down to the village to indulge his passion for betting on horseracing; as my final example shows, it is a surprisingly effective ruse (Fig. 6).

This disjunction has been the object of considerable semiotic analysis by scholars of *bande dessinée*,[57] but, joking apart, it has something to offer to those who work on opera, too: it reminds us that the conventions of the medium itself, in some cases independently of the prejudices that have wormed their way into it from outside (here, for example, that in comic *bande dessinée* sopranos can readily be understood not to be very quick-witted), condition the recovery of sound in particular ways – not simply by inhibiting it, but rather by reshaping it. The representation of sound in the *bande dessinée* medium is clearly an interesting aesthetic (as well as technical) question, one summed up by Hergé himself when he reported that a young girl had written to him complaining that the voice of Captain Haddock in the 1961 film version was different from the one in her books.[58] Similar questions hover over all representations of opera that are not opera itself (including,

[56] Perhaps surprisingly, Hergé seemed to underestimate the length of the opera: in the captions to the performance represented in *L'Affaire Tournesol*, 52–3, it seems he had a total of just two hours in mind.

[57] See, for example, Soumois, *Dossier Tintin*, 272n1 and 278–9.

[58] Thompson, *Tintin*, 178, apropos of *Tintin et le mystère de la 'Toison d'or'* (dir. Jean-Jacques Vierne, France/Belgium, 1961). The story is retold in Tom McCarthy's review of the Spielberg film, only there it takes the form of Hergé asking a little boy coming out of the cinema after seeing the earlier adaptation; see www.guardian.co.uk/books/2011/oct/28/adventures-tintin-secret-unicorn-spielberg, accessed 17 December 2012. The 'wrong voice' affliction was literally true of Castafiore in the TV animated series (France/Belgium, 1957–64), as it happened, for playing her was Maureen Forrester, a contralto associated with a number of mezzo-soprano roles – her *Fach* ranged from Orphée (*Orphée et Eurydice*) to the Countess (*Pikovaya Dama* [*The Queen of Spades*]), the Witch (*Hänsel und Gretel*), Ulrica (*Un ballo in maschera*) and Erda (*The Ring*) – yet hardly a soprano.

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Fig. 6: Igor Wagner, La Castafiore's accompanist, is almost caught red-handed by her as he returns from a clandestine visit to the village bookmaker: 'Merci!... Mais... Dites donc, monsieur Wagner?... Et vos gammes?' / 'Mes... mes dames, magamme?' / 'Mais il les fait, madame, vous l'entendez bien!' / 'C'est vrai, en effet! J'étais distraite... Pardon!..' ['Thank you... But... Well, Mr. Wagner, what about your scales?' / 'My s-s-scales, s-s-signora?' / 'But he's playing them, signora... as you can hear' / 'Of course... so he is... I wasn't thinking, forgive me!']. *Les Bijoux de la Castafiore* [*The Castafiore Emerald*], 52. © Hergé/Moulinsart 2013.

perhaps, audio recordings, which distort balance and focus in different ways depending on whether they are old or new). Those representations that subsist only as text – novels, but equally contemporary reports in the press and articles in modern scholarly journals – naturally require more conventions, more codes, if they are to render sound to the reader.

If this almost-Barthesian conclusion seems a bit *vieux jeu*, it is surely still instructive to reflect on how much the phenomenon of writing into a work of art the mediated, inflected presence of another resembles criticism, journalistic or musicological. Implicitly or explicitly, we set great store by the historical, recuperative work inherent in opera reception studies, but what do we think we are recuperating? In literary criticism, from which we often borrow, reception studies these days sometimes seems embattled, precisely because in so many of its other fields of enquiry there is a now-irresistible continuity between almost every different sort of material; it is all susceptible to analysis, all expressive – all just text. We think of operas in that way too, as texts that are constantly rewritten, literally and figuratively, but a lot of the work we do seems implicitly to rely on concepts of historical trajectory that in turn imply a more or less determinate object, travelling on through time and creating ripples of signification that are formed in its image but distorted as they spread out into culture – as well as a more or less tangible (and decidedly pre-Barthesian) mass of culture through which to travel and in which to make ripples. A sheaf of reception documents such as those by Hergé, with an imagined *Faust* bundled together with the adventures of an imaginary

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reporter, shows how fictional reception, or real reception nested within fiction, or even reception that makes no distinction between reality and fiction and recognises only texts – whether on the page, the stage, or sitting shiftily in the auditorium in the guise of flesh-and-blood spectators – may enrich our understanding of the work, but perhaps it is our understanding of the critical mechanisms of reception itself that needs enriching.

Appendix: Publication Dates of *Les Aventures de Tintin*

Title	Strip	Black and white album	Colour album	English translation
Tintin au pays des Soviets	1929–30	1930		1989, as *Tintin in the Land of the Soviets*
Tintin au Congo	1930–1	1931	1946	1991, as *Tintin in the Congo*
Tintin en Amérique	1931–2	1932	1946	1978, as *Tintin in America*
Les Cigares du Pharaon	1932–4	1934	1955	1971, as *Cigars of the Pharaoh*
Le Lotus bleu	1934–5	1936	1946	1983, as *The Blue Lotus*
L'Oreille cassée	1935–7	1937	1943	1975, as *The Broken Ear*
L'Île Noire	1937–8	1938	1943 and 1966	1966, as *The Black Island*
Le Sceptre d'Ottokar	1938–9	1939	1947	1958, as *King Ottokar's Sceptre*
Tintin au pays de l'or noir	begun 1939, published 1948–50		1950 and 1971	1972, as *Land of Black Gold*
Le Crabe aux pinces d'or	1940–1	1941	1943	1966, as *The Crab with the Golden Claws*
L'Étoile mystérieuse	1941–2		1942	1961, as *The Shooting Star*
Le Secret de La Licorne	1942–3		1943	1952 and 1959, as *The Secret of the Unicorn*
Le Trésor de Rackham le Rouge	1943		1944	1952 and 1959, as *Red Rackham's Treasure*
Les 7 Boules de cristal	1943–6		1948	1963, as *The Seven Crystal Balls*
Le Temple du Soleil	1946–8		1949	1963, as *Prisoners of the Sun*
Objectif Lune	1950–2		1953	1959, as *Destination Moon*
On a marché sur la Lune	1952–3		1954	1959, as *Explorers on the Moon*
L'Affaire Tournesol	1954–6		1956	1960, as *The Calculus Affair*
Coke en stock	1956–8		1958	1960, as *The Red Sea Sharks*
Tintin au Tibet	1958–9		1960	1962, as *Tintin in Tibet*
Les Bijoux de la Castafiore	1961–2		1963	1963, as *The Castafiore Emerald*
Vol 714 pour Sydney	1966–7		1968	1968, as *Flight 714*
Tintin et les Picaros	1975–6		1976	1976, as *Tintin and the Picaros*
Tintin et l'Alph-Art		1986 (posthumous)	2004 (posthumous)	1990 (posthumous), as *Tintin and Alph-Art*

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