INTRODUCTION

This text is the first part of a profound study on the famous myth of the knight and his fight against the dragon. The adventures of Tintin were thoroughly analysed on attentive colour combinations, colour tints and word consonances. These results were compared to the distinguishing qualities of the main characters that appear in these stories of Hergé. In previous studies we already examined the colour combination black-on-bleu, the corresponding colour tint dark gray and word consonance AAO which strikingly occur with the character Haddock.

At the end of this study range it will be proved that Hergé in all his stories always told the same universal myth of the knight, the dragon and the fight between these two legendary characters. Thereby a link is laid each time with publicity and art in which the same myth is used as a means to transmitting a certain message.

In this first part we treat the character Tintin, in part 2 Tintin's enemies come to the turn. Part 3 examines the fight between these two antagonists.
01. THE COLOURS OF TINTIN
There are two important versions: white-on-blue and bright yellow. In the first case Tintin wears a white shirt and a blue pullover, in other cases he appears in a yellow shirt. To a lesser degree Tintin wears adapted attire, sometimes an army uniform, or special clothing to climb mountains.

In this first part the emphasis lies on the colour combination white-on-blue, such as Tintin is represented on the back cover of the albums (Img.a). There is however a link between this colour combination and the colour tint bright yellow, such as Tintin is e.g. represented in The Shooting Star. We keep the explanation for this link for part 3 of this study.

02. TINTIN’s CHARACTER
Sharp minded spirit
Tintin seem always fresh and awake. His secret is to get up early, doing morning exercises and taking afterwards a fresh bath. Always ready and alert to start new adventures. We never see Tintin lazy in bed. Read the opening of The Broken Ear.

Brilliant clear mind
With his brilliant mind Tintin unravels the most wrapped riddles. See The Secret of the Unicorn.

Pure, never drinks alcohol
Tintin never drinks alcohol, only water. Also he never uses any other drug. Only in one story he becomes tipsy against his will, when he must hide with captain Haddock in a shot down wine cellar in The Crab with the Golden Claws.

Noble, chivalrous
In several stories Tintin is not afraid to protect the weaker in society against the iniquity of the brutes as in The Prisoners of the Sun when he protects the boy Zorrino.

Sacrifices himself
Uncountable times Tintin will sacrifice himself to save the life of someone else. Like among other things in the precarious situation in Tintin in Tibet, when he does not want that his friend Haddock will die as some.

Merciful, not rancorous
An accomplice from The Broken Ear had the task to kill Tintin. The attack failed but Tintin sees that evil is not in this man. The accomplice has acted out of money need, for this reason Tintin has mercy on him. This manner helps him later, the accomplice is from now on indefinitely grateful.

Incorruptible
Tintin seems to dislike money as if that belongs also to its enemies. In several stories one tries to corrupt him. It are the rare moments that we see Tintin really angry, like in The Blue Lotus or in The Broken Ear.

Honest
Tintin is honest and righteous. Never he will break his word of honour, or do something behind the back of someone. Tintin swears e.g. that he will never reveal the existence of the Sun Temple.

Fearless rescuer
Tintin is the rescuer. In each story he saves people and animals of a terrible death. Nothing deters him thereby, like in The Blue Lotus the wild flowing river which has flooded does not scare him of to save Tsjang. Or such as when he saves Zorrino from the stranglehold of a terrible snake in the tale of The Prisoners of the Sun.
Pain-killer
Tintin has the strength to fight pain and fever such as he fights his enemies. In The Cigars of the Pharaoh he heals an elephant.

Pure heart
We learn who Tintin really is by listening to what others have to say about him: he is called "Pure heart" by a Tibetan llama in Tintin in Tibet and he praises him for his courage and obstinacy.

Noble soul
Also his host in The Blue Lotus praises him for his courage and noble soul and compares him with pure crystal.

Angel
Let’s also listen to what his enemies think about him. In The Blue Lotus in Mitsuhrato’s most terrible nightmares Tintin appears as an angel who triumphs over him.

Knight
Finally Tintin is knighted in the order of the Golden Pelican by the grateful king of Syldavië in King Ottokar’s Sceptre.

Next we will compare the character of Tintin with white-on-blue symbols from publicity and art.

BRILLIANT CLEAR MIND
Tintin’s brilliant spirit enables him to unmask the enemy. In The Blue Lotus he is compared to pure crystal. Brilliants and diamonds are generally represented in white-on-blue like in this program folder of the Antwerp World diamond Centre. Img.1.

This colour combination is the best for portraying a radiating lustre. Nothing shines as bright as white-on-blue.

Another property of diamonds is the fineness, the precision. Diamonds in the industry are used for the precision work. For instance the web site of Anglo Swiss resources Inc.
Tintin is a professional reporter. One expects from a good reporter a clear analysis, so that the reader can get a clear picture of the situation. Such as the radiating bulb implies in this publicity for the Dutch magazine Knack. Img.2.

Tintin is the radiating light that reveals shady business and brings it into light.

Clear perception is the beginning of the analysis. The woman on the poster of the international film festival of Gent 1992 (Img.3) is represented as a lighthouse, metaphor for perception and looking ahead. From her eyes radiates bright light. Nothing will escape her observation.

Of a reporter is expected that he reflects the exact truth in its report of the facts. Such as taking a photograph an exact reproduction is of reality. The sharpness of the photograph in this publicity of Fujfilm is expressed with a white lustre against a blue background. Img.4

In Tintin in Tibet Tintin uses the flash of a camera as a weapon against the terrible snow man.

Like with a photograph perception is delimited in a framework. In the publicity of Panasonic (Img.5) the world is observed through a window. The window is a metaphor for sharp and exact perception which makes us able to plan and to foresee.

After the sharp observation the actual press coverage follows. One writes what one has observed, as it is, pure truth. That is also what the press photographer does. White-on-blue is therefore the right choice for the World Press Photo 1994 leaflet, province of Antwerp-Belgium. (Img.6)
It is striking how many newspapers and news magazines advertise in white-on-blue. With these colours they want you to believe that their press coverage is objective, that this is the reason for which you are therefore prepared and better informed on what the future will bring. Such as is meant with the slogan "read Het Volk before misfortunes happen" in this publicity for the Belgian newspaper Het Volk. (Img.7)

The arrow as a symbol for newspapers and news magazines is another metaphor to say the same. The arrow can be compared with the lighthouse. The lighthouse is visible from a distant and works as a guide for the ships on sea. The reporter designates the news. He gives an explanation. Publicity for the Belgian newspaper Het Laatste Nieuws. (Img.8)

**HONEST AND PURE**

Tintin is honest and pure. He only drinks water in his adventures and never uses drugs. In publicity or packing where purity must be expressed strikingly appears the colour combination white-on-blue. E.g. when the purity of drinking water must be emphasized or with washing detergents. Ad a white radiation and the picture persuades. Like in the publicity for Dixan mega pearls (Img.9), the radiation must portray the 40% more washing power.

The saint virgin from the bible is immaculate. She is symbol of purity. We see her generally represented in white-on-blue. In Antwerp, with as patroness the virgin Maria, you can find her statue on a lot of street corners in this colour combination. Here in the painting the Ascension of Maria of the Spanish painter CABEZALERO, 1670. (Img.10)

She is able to take off to the sky from her grave whereby she exceeds the laws of the earthly matter and the gravitation. She is supernatural like Tintin's honesty, purity and nobility almost seem superhuman.
Contemporary virgins use the same colours and symbols in the home page of the holy nuns of the priory O.L.Vr van Bethanië (Img.11). The floating situation is indicated with the white bird which floats above the blue earth.

In the illustration we can recognize some aspects of white and of blue. White is the colour of lightweight such as that of a feather. Of volatility such as a cloud. The blue earth stands for material, hardness and concrete such as granite or blue stone. By placing white above blue a release arises. The laws of gravitation have been raised and we take off in an unreal world without sorrow, pain or suffering. The bird is the embodiment of the desire of people to set free of the heavy ground and to live as angels in the clouds.

ANGEL

Tintin is in the nightmares of Mitsuhirato an angel. He is a guardian angel for much of his friends. The American Rebecca Coleman paints a guardian angel in white-on-blue (Img.12).

An angel is a supernatural, intellectual being, which is retrieved in different religions. In Christianity, Islam, Jewry and Zoroastraism, they perform as guards of people, usually as messengers of god (or the gods), and have superhuman capacities and properties.

PAIN-KILLER

Tintin brings relief in the suffering of his friends by releasing them of their enemies such as a pain-killer fights the pain or the fever. The publicity of Panadol pain-killers (Img.13) uses the symbol of the radiating light to portray the purifying and relieving strength connected to this medication. It is almost the same picture such as we saw formerly in the publicity of
The weapon against pain is the sword like in the logo of pain-killer Dispril (Img.14). The sword is symbol of purity for example in the tale of Tristan and Isolde. A sword is laid between them in bed as a guarantee of their chastity.

Swords have a supernatural strength in mythological tales which enables the noble user to win its equitable fight. The craft industry of sword blacksmith had a sacral character.

Jeanne d'Arc used a special sword in her divine battle that, according to her, was revealed to her by divine signs and made ready for use. (Img.18)

COMBATANT OF DEMONS

Tintin in its white-on-blue appearance is as the sword: he is himself a supernatural cleaning strength which is able to combat the wicked successfully. In the Occident the archangel Michaël kills with his sword a dragon and saves that way the virgin. An altarpiece of Piero della Francesca from 1460 (Img.15).

In the old Chinese tradition one also knew demon exorcising swords. In Shintoïstic mythology there is a sword that was pulled out from an eight headed snake by a warrior in order to kill it. Image 16 shows an Indonesian representation of the Chinese god Er Lang who fights the demons.

The folder published by the police force of Antwerp-Belgium made by the artist Nicole van Goethem (Img.17) presents the police sword as an Excalibur. The radiation that comes out of the sword shows that it does not concern a common weapon, but that it
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has super strength that only by noble knights can be used.

The sword is also the attribute to knight someone. A knight was initially in the middle ages an armoured field soldier who had received the accolade. The name was later associated with nobility and social status.

A knight had to stick to a strict code of conduct. These existed from the chivalrous values, among which: mercy, humility, honour, sacrifice, righteousness. Properties that we noticed with Tintin. In some of the adventures Hergé connects Tintin to knighthood. We saw that he is effectively knighted in King Ottokar's Sceptre.

CONCLUSION
Tintin is brilliant and has a clear mind, always in search for the truth and for justice. Thus he fulfils also his role as a reporter.

Pure as a washing detergent, honest as a radiant crystal he is for his friends a guardian angel. In his white-on-blue appearance he acts as a knight or Excalibur. He fights his enemies with the same almost superhuman courage and nobility. He is a modern version of the archangel Michaël who fights the devil.

04 LIST OF ILLUSTRATIONS
10. Painting the Ascension of Maria of the Spanish painter CABEZALERO from 1670.
11. Homepage of the holy nuns of the priory O.L.Vr van Bethanië.
12. Greeting card, Rebecca Coleman.
15. Altarpiece with archangel Michaël of Piero della Francesca from 1460.
17. Folder police force of Antwerp-Belgium by Nicole van Goethem.
18. Joan of Arc Saved France. WSS United States Treasury Department.