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FIRSTS

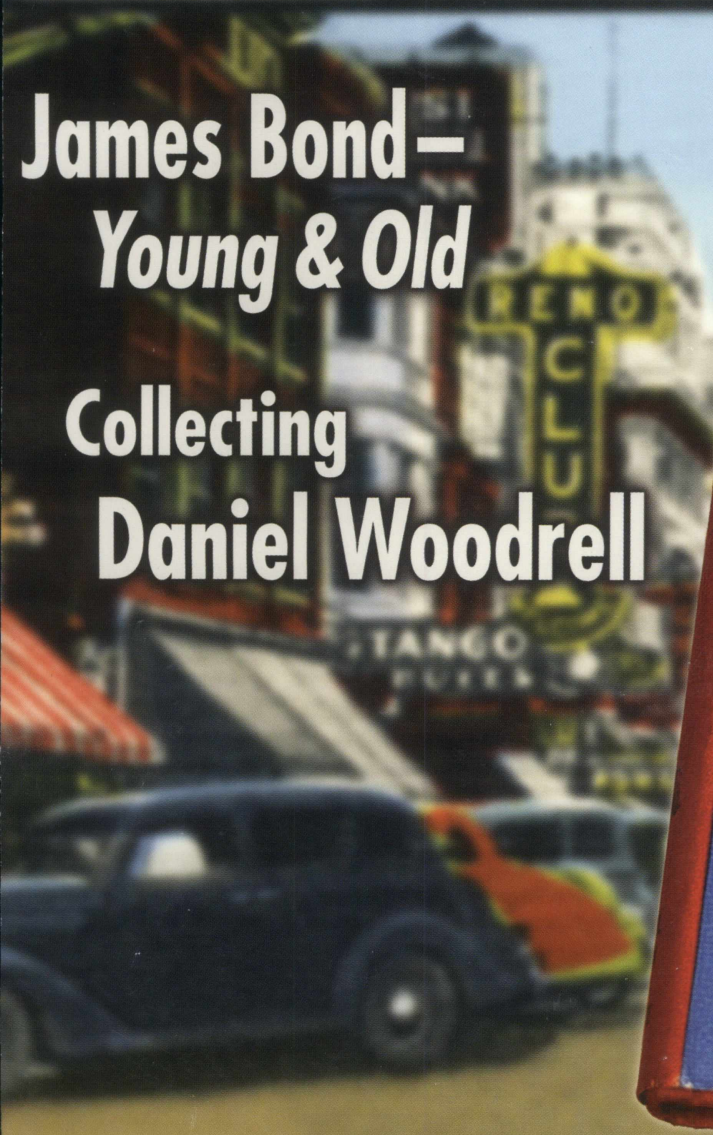
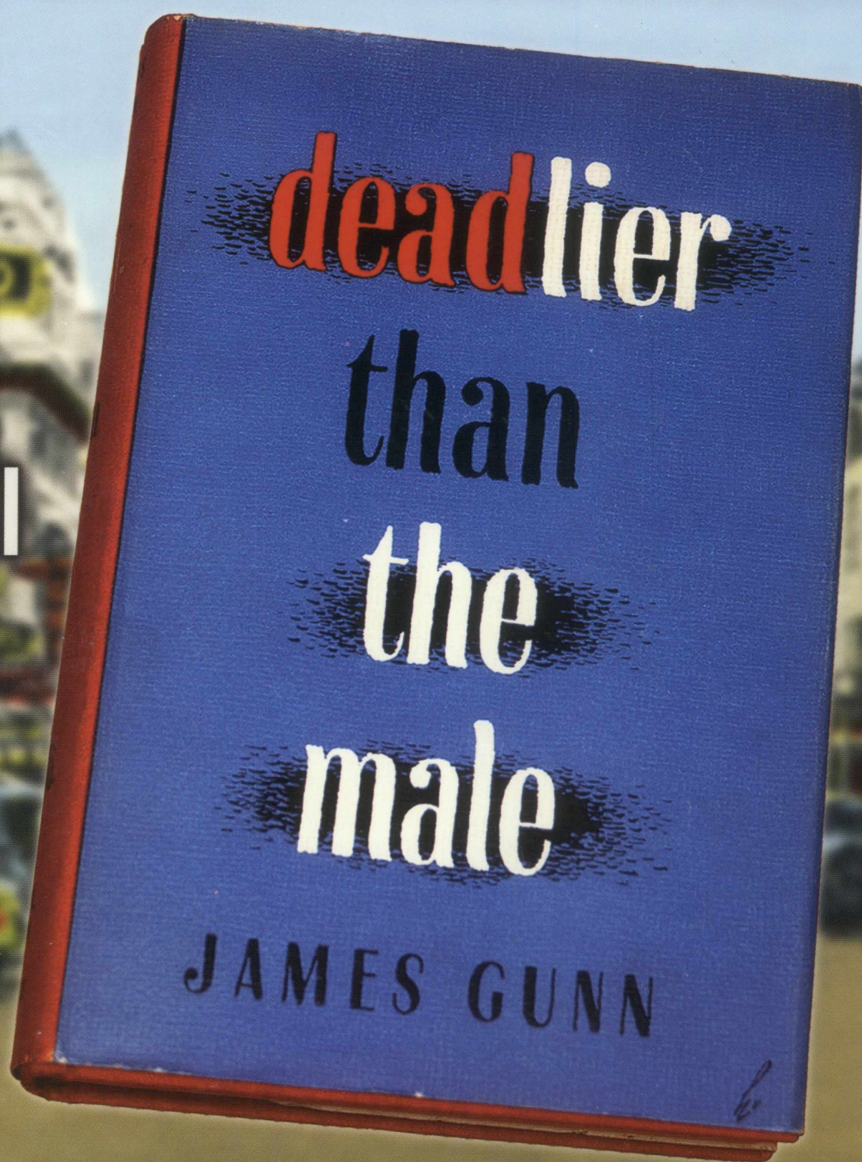
THE BOOK COLLECTOR'S MAGAZINE

RENO

THE BIGGEST LITTLE CITY IN THE WORLD

James Bond—
Young & Old

Collecting
Daniel Woodrell

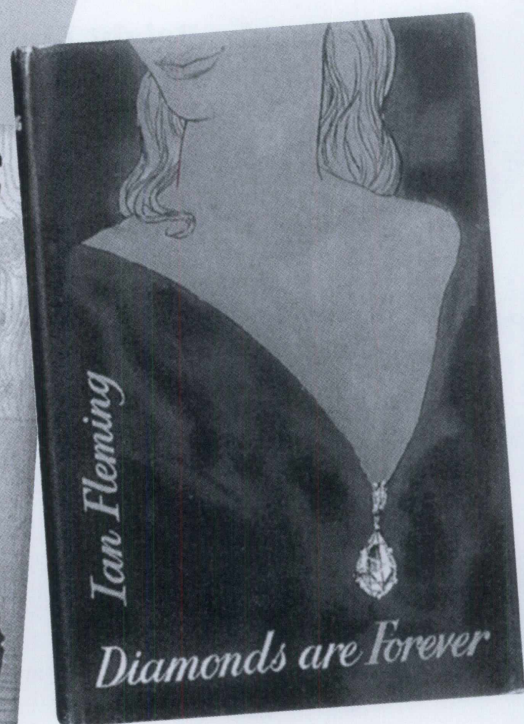
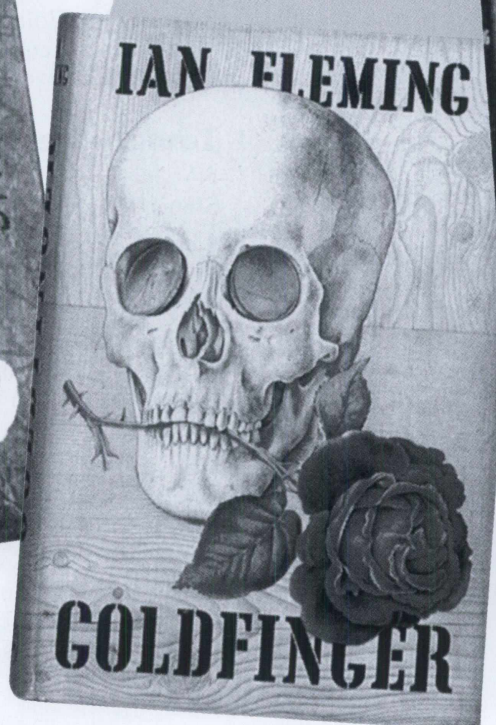
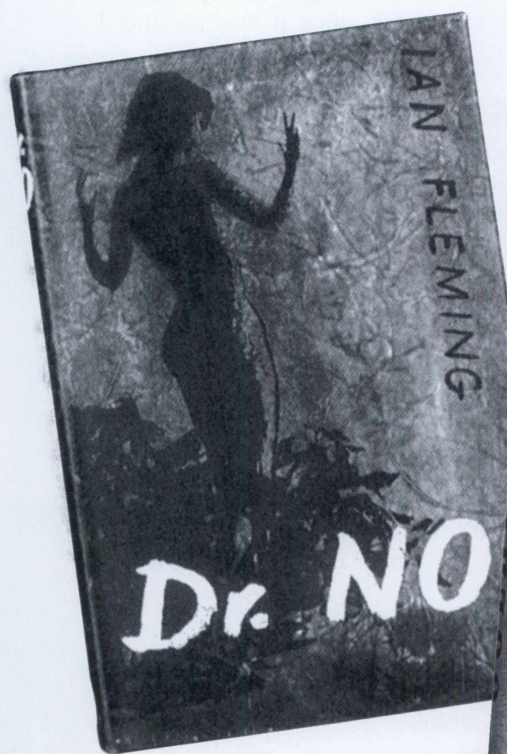


CAFE

Ian Fleming & **JAMES BOND**

10 Years On

by Lee Biondi & James M. Pick

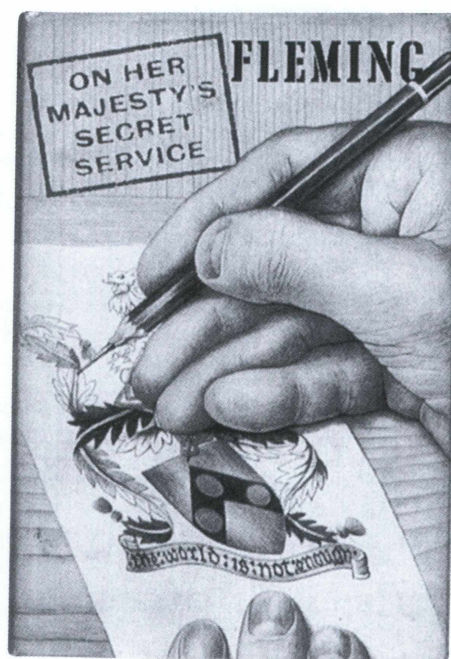


IT HAS BEEN AN ACTION-PACKED 10 years for James Bond and his creator, Ian Fleming. Since our 1998 articles and bibliography, the world has witnessed the Jubilee Celebration of the publication of *Casino Royale* (marked with an attendant academic conference at Indiana University), three additional entries in the long list of blockbuster movies, new critical and fan books, reprints galore of the Bond books themselves, and steadily rising prices on first editions—well into the stratosphere of modern firsts collecting. Now, as 2008 begins to wind down, we are nearing the end of the Centenary Celebration

of Ian Fleming in England. 007 is getting a series of Royal Mail stamps, and the Imperial War Museum has mounted a Centenary Celebration exhibition entitled “For Your Eyes Only: Ian Fleming + James Bond,” with a stylish exhibition catalogue of the same title by Ben Macintyre (Bloomsbury, 2008) that makes its obligatory bows to the movies but concentrates on Ian Fleming the man and the novelist.

This brief “10 years on” article will update you on the progress of James Bond and Ian Fleming since the November 1998 issue of *Firsts*. We will not repeat information contained in that issue, so we recommend you keep the two together.

2003 was a benchmark year in the history of serious study of Ian Fleming and his secret agent. Indiana University (home of the wonderful Lilly Library, which houses the world’s leading collection of Ian Fleming’s books and papers, including annotated proofs) mounted the first academic conference on Fleming. The papers presented during that groundbreaking conference weekend were published in 2005 by Indiana University Press in *Ian Fleming & James Bond: The Cultural Politics of 007* (Comentale, Watt and Willman, editors.) This is the leading contender for the best serious critical work on Fleming and Bond in the last 10 years. Also significant in the world of academic study were *The James Bond Phenomenon: A Critical Reader*, edited by Christoph Lindner (Manchester University Press, 2003); *License to Thrill: A Cultural History of the James Bond Films*, by James Chapman (I.B. Taurus, 1999, and a new revised edition to include the film of *Casino Royale*, 2007); and *The Politics of James Bond from Ian Fleming to the Big Screen*, by Jeremy Black (Praeger, 2000; current paperback edition by the University of Nebraska Press). *The James Bond Encyclopedia* (Cork and Stutz) was reissued in 2007, updating that coffee-table



movie book to include *Casino Royale*.

The actual Bond novels and short story collections of Ian Fleming, though always in print, have never been better served. They’re readily available in American bookstores in a new series of matching mass-market and trade paperbacks, and saturate the United Kingdom in no fewer than four editions each: mass market paperbacks, matching trade paperbacks, Penguin Modern Classics, and a new set of trade hardcovers. Penguin publishes the Bond novels on both sides of the

Atlantic with a dedicated imprint: Penguin007. They are on terrible paper—it might as well be newsprint. The current paperback cover art is by Roseanne Sera and Richie Fahey. The new hardcover artwork is by Michael Gillette. Both series are cheekily “retro,” with unabashed sexism galore. The paperbacks are cluttered in a collage style, and the hardbacks are bright and streamlined. The Modern Classics are indeed “classier,” with some titles getting their best covers since the first editions (e.g., *Casino Royale*, *The Spy Who Loved Me*, *On Her Majesty’s Secret Service*). And finally, in the U.K., the historically and culturally important comic strip versions of the books have been reissued nicely by Titan Books (2004–2005). These may be tame and static by modern graphic novel standards, but they packed a punch in their day and retain a nostalgic appeal.

There is an ongoing Centenary Celebration touring exhibition of the history of James Bond cover art entitled “Bond Bound,” which opened in Edinburgh in June, and will finish in Los Angeles in November 2008. If you are not able to attend any of these shows, very good histories of the cover artwork for the Bond titles can be found at www.mi6.co.uk.sections/literary/.

A valiant attempt at analyzing the original novels and stories titled *Ian Fleming’s James Bond: Annotations and Chronologies for Ian Fleming’s Bond Stories* by John Griswold (Authorhouse, 2006) is marred by a fanzine tone that causes it to devolve into a frustratingly trivial book. However, the author did have access to the Fleming manuscripts at the Lilly Library, and an occasional important nugget shows up. There is clearly more to be mined from the Lilly holdings in the way of critical or variorum editions of the original books. (The Lilly manuscript holdings are listed at www.indiana.edu/~liblilly/fleming/flemingmss.html.)

JAMES BOND 10 Years On

Ian Fleming's Bond Books in First Editions: *The Flight to Quality*

The following price guide is for fine copies in fine jackets; lesser copies will drop off dramatically. The value of the Jonathan Cape first editions of the Bond novels in fine condition in like dust jackets has ascended steeply in the last decade and the figures now stand as follows:

- Casino Royale* – \$50,000
- Live and Let Die* – \$32,500
- Moonraker* – \$30,000
- Diamonds are Forever* – \$9,000
- From Russia with Love* – \$10,000
- Dr. No* – \$4,000
- Goldfinger* – \$3,650
- For Your Eyes Only* – \$3,000
- Thunderball* – \$1,650

- The Spy Who Loved Me* – \$1,550
(with quad mark on the title page);
– \$1,300 (without quad mark)
- On Her Majesty's Secret Service* – \$1,350
(trade edition)
- On Her Majesty's Secret Service* – \$13,000
(signed limited edition, numbered copy;
copies marked for "Presentation" are
about \$11,000)
- You Only Live Twice* – \$700
(first state copyright page)
- The Man with the Golden Gun* – \$13,000
(with the golden gun stamped on
the top board); \$550 (with a plain
top board, blind-stamped only)
- Octopussy* – \$300

In the last few years, we have seen in all areas of modern firsts collecting a phenomenal increase in value for copies that are strictly fine in fine jackets without restoration. Truly fine Fleming books are genuinely rare and tend to gravitate toward a small handful of specialist dealers who understand the importance of condition and are in a position to supply books of the highest quality.

Another recent trend worthy of comment is that several major dealers have sought to add value to their books by arranging for leading actors and actresses from the films to sign their first editions. This approach arose out of the extraordinary prices achieved in London when the George Cosmatos collection was sold at auction. Several of his copies were inscribed and/or signed by Bond movie actors and actresses. In recent years we have sold, for example, *Dr. No* signed by Ursula Andress, *Goldfinger* signed by Honor Blackman and *On Her Majesty's Secret Service* signed by George Lazenby. This approach may not be for the purist.

Bibliographical Points of Interest

The points below should be read closely in conjunction with our November 1998 bibliography in *Firsts*.

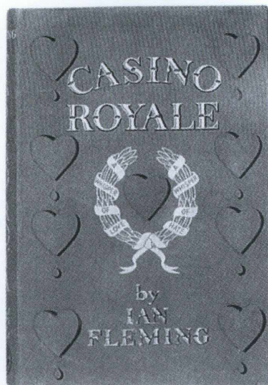
Casino Royale

In our discussions with Kenneth Lewis, the dust jacket artist for *Casino Royale*, we have been fortunate to learn more about the process that was adopted by Fleming in relation to the production of the dust jacket artwork. Fleming, of course, was Foreign Manager at Kemsley Newspapers (the owners of *The Sunday Times* in the U.K.). Ken was a young and aspiring artist in the art department, whose office was down the hall from Fleming's. Fleming approached Ken with a piece of rice paper on which a preliminary

Ian Fleming & The Cultural Politics of 007 James Bond

EDITED BY
Edward P. Comentale,
Stephen Watt, and
Skip Willman

Indiana University Press
BLOOMINGTON AND INDIANAPOLIS



sketch of the front cover of the dust jacket had been drawn. Initially, Fleming had chosen diamonds but, after discussion with Ken, this was changed to hearts and shadowing was added behind the individual hearts. The lettering was chosen by Fleming from a book of lettering styles provided by Ken. The background color (gun-metal grey) was discussed and agreed upon. It took Ken several weeks to pro-

duce the artwork that was accepted by Fleming for *Casino Royale*.

In first editions of *Casino Royale* that have come onto the market in the last 10 years, two small variants have come to light. It is unlikely that these will attract any monetary premium, although they are interesting curiosity pieces for the completist collector: 1) One copy with all four corners of the dust jacket unclipped; 2) Several copies have been seen where the dust jacket is slightly taller than the book. This can lead to slight creasing and wear at the head of the spine and along the top edge.

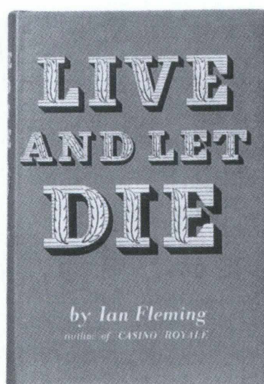
Casino Royale remains genuinely rare in unequivocally fine condition (both book and dust jacket). It is expected that *Casino Royale* will continue to increase in price over time, as really fresh copies become increasingly sought-after and more difficult to find.

Live and Let Die

In our experience, fine copies of *Live and Let Die* (in first state dust jackets, with no credit to Kenneth Lewis) are now harder to acquire than *Casino Royale*. Prices have moved up sharply in the last few years. There are two reasons that explain the scarcity of this book. First, the dust jackets were printed on very poor quality paper, which has clearly had an effect on long-term preservation. Second, the Cape archives do not indicate how many of the initial print run of 7,500 copies were actually printed without the credit to Kenneth Lewis on the front flap of the dust jacket. We might surmise from this that the first state first editions of *Live and Let Die* could be fewer than the 4,728 copies of *Casino Royale* that were bound up by the printers.

Live and Let Die is very elusive in fine condition. Finding a fresh, bright copy with a clean back panel with no foxing continues to be a tall order.

From a bibliographical viewpoint, we have noticed



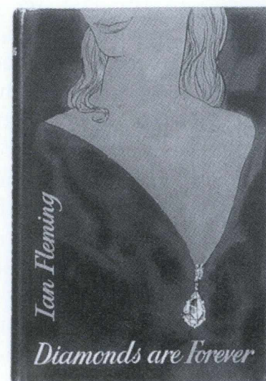
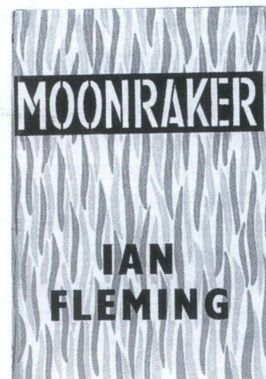
one variant copy with all four corners of the dust jacket unclipped but which is identical in all other respects to the regular first edition.

Moonraker

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies of *Moonraker* continue to rise steeply in price as collectors become more demanding that the spine coloring be identical to that of the front panel. Any fading or darkening whatsoever to the spine results in an immediate fall in price. The back panel of the dust jacket needs to be clean and white—very difficult to achieve, given the poor quality of the paper used.

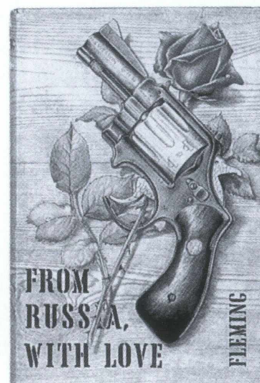
Diamonds are Forever

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies do turn up from time to time, and collectors tend to focus on the white spine lettering (which tends to darken easily) and the quality of the pink lettering on the spine, which should be identical to that on the front panel.



From Russia with Love

In the last few years we have become aware of an entirely different dust jacket design for this book that predates Richard Chopping's involvement in the *From Russia with Love* project. Ken Lewis was approached by Fleming to produce his own proposed interpretation. Fleming lent Ken the Boothroyd-owned Smith & Wesson revolver, presenting it to him in a flimsy cake box tied up with string. Ken carried the gun home with visions of being arrested. It was Ken who came up with the concept of the rose through the trigger guard, which he painted against a pale green background with the title of the book in scarlet.



The artwork was shown to Fleming, but was eventually rejected by him (and, we suspect, by Jonathan

JAMES BOND 10 Years On

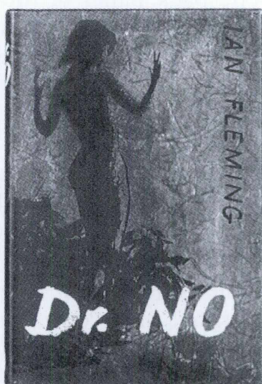
Cape) in favor of Chopping's later *trompe l'oeil* design.

Really fine copies of *From Russia with Love* are much more difficult to find than, say, *Diamonds are Forever*. The difficulty seems to be in finding a copy without darkening to the jacket spine. In the last 10 years we have only encountered a handful of copies in collectable condition.

From a bibliographical viewpoint, a couple of copies have come onto the market bound in the regular trade binding but with all four corners of the dust jacket unclipped. The bindings on these copies have tended to be a couple of millimeters shorter and the dust jacket folds around the book slightly differently from the regular trade editions to reflect the difference in size of the binding. These variant copies are not as popular as regular trade bindings.

Dr. No

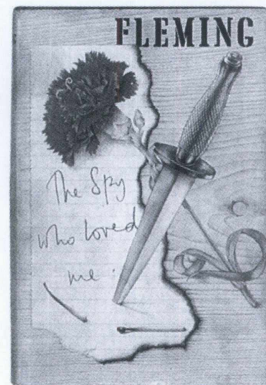
No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies turn up regularly on the market, and collectors tend to focus on the *Dr. No* title in white on the spine (which tends to darken easily), the cleanliness of the back panel and the absence of any fraying at the tip and tail of the spine. Collectors tend not to be overly bothered about whether the silhouette of the dancing girl is stamped on the top board or not, although there continues to be a slight price differential in favor of copies that are not stamped.



and the white portions of the dust jacket (which can discolor easily).

The Spy Who Loved Me

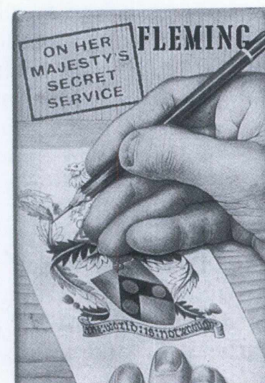
No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are available and collectors tend to focus on the cleanliness of the back panel. Copies with the quad mark between the E and the M of Fleming on the title page are rarer and attract a premium price.



On Her Majesty's Secret Service

(THE TRADE EDITION)

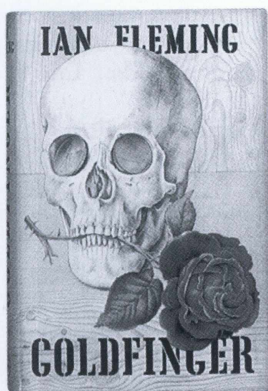
No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are surprisingly elusive and collectors tend to focus on the cerise spine lettering (which tends to darken or lighten easily, depending on exposure) and the white portion of the spine, which should remain identical to the adjacent front panel. The back panel is very susceptible to soiling and foxing. Truly fine copies of this book are rare.



On Her Majesty's Secret Service

(THE SIGNED LIMITED EDITION)

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Collectors need to be aware of unscrupulous dealers who replace the original publisher's mylar with a modern equivalent. The condition of the original mylar is important to collectors, as is the brightness of the white vellum spine. Fine copies retaining their original mylar continue to turn up pretty regularly. There seems to be a definite preference towards numbered copies as opposed to those marked for Presentation. Copies occasionally turn up that are additionally inscribed by Fleming; these attract a premium price.

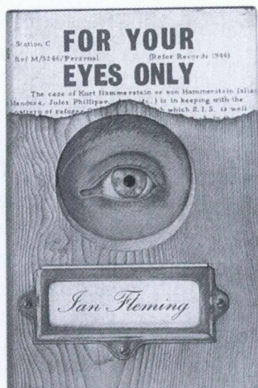


Goldfinger

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are available and collectors tend to focus on the spine (which tends to darken easily) and the cleanliness of the back panel.

For Your Eyes Only

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are readily available and collectors tend to focus on the spine lettering (which needs to be blood red)



You Only Live Twice

A few interesting variant copies have recently come to light: 1) Jonathan Gilbert at Adrian Harrington Rare Books (London) has recently discovered a trade edition of the book ("First Published 1964" text on the copyright page) which is housed in a dust jacket from the uncorrected proof. The proof jacket is printed on very heavy paper and has a number of significant changes from the trade version, the most obvious one being the rear panel, which states "copyright Ian Fleming, 1964" as the last line. Trade issues have "copyright Richard Chopping 1964" in a tiny font. Furthermore, the square corners are unclipped. We are indebted to Jon for bringing this rarity to our attention. It was priced \$7,500. 2) Several copies of the regular trade edition have appeared on the market with wider flaps and all four corners of the dust jacket unclipped, but with the dust jacket otherwise identical in appearance. On a couple of occasions there has been evidence of a Boots library label removed from the front board. 3) A couple of trade editions have been found without the customary Japanese lettering on the front board. These are genuinely scarce and, in fine condition, can attract a premium price of \$1,500. 4) One trade edition has been seen bound in green boards with gilt lettering to the spine, in a dust jacket with all four corners unclipped. We presume this is some sort of trial binding.

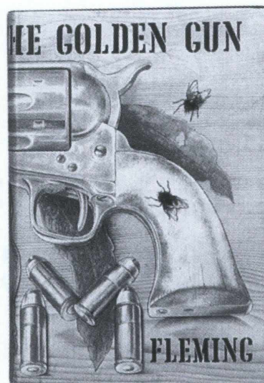
We have benefited from several detailed discussions with Jon Gilbert at Adrian Harrington's to address the question of the precedence of the "First Published 1964" (first state of the first impression) vis-a-vis "First Published March 1964" (second state) of *You Only Live Twice*. This detailed scholarly analysis, undertaken by Jon (and with which we completely concur), supports our original supposition in November 1998 that the "First Published March 1964" should be treated as a second state: After examining hundreds of first edition copies of *You Only Live Twice*, a pattern has emerged; without exception all copies seen bearing "First Published 1964" text have broken type present to the last line of page 254, where the capital "R" in "Russia" has a serif (the "foot" of the upright) missing. This can be compared, say, with the unbroken capital "R" on page 255, line 4. Additionally, these copies have a similar defective letter on the copyright page where the abbreviation "Ltd" in the second last line features a break to the "bowl" of the letter "d." The lower 5-line block of text often appears to be printed more faintly than the 4-line text above. The degree of the broken "d" and the faintness of the printing varies



within the "First Published 1964" copies, suggesting a progressive deterioration of the type during printing. In the subsequent "First Published March 1964," all these points are corrected and the overall impression throughout is clearer and darker. This represents conclusive proof that "March" copies with perfect type replaced the earlier faulty texts and are, therefore, a second state. With regards to rarity, however, "March" copies appear to be printed in far fewer numbers. Our experience suggests as little as one in five.

Nice copies of the regular trade edition of *You Only Live Twice* appear on the market fairly regularly, but not as often as they did 10 years ago. Collectors focus on whether the spine is darkened and on the pink color of the lotus flower on the spine which should be identical in color to the front cover. This book has a tendency to fox along the fore-edge, and this can be a major deterrent in looking for a truly fine copy.

The Man with the Golden Gun



First edition copies of *The Man with the Golden Gun* with the top board gilt-stamped with the golden gun turn up pretty regularly on the Internet, although fine copies are elusive. We have seen numerous copies emerging from both Australia and South Africa in recent years, but few rank as truly fine. Furthermore, collectors should be aware that fakes have started appearing

on the market with a golden gun gilt-stamped on the top board. It is easy for an experienced Fleming specialist to spot these fakes, as the weave of the cloth is different.

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are available, but are much less common than they used to be.

Octopussy

No new variant bindings or any new points of bibliographical interest have arisen in the last 10 years. Fine copies are usually available.

