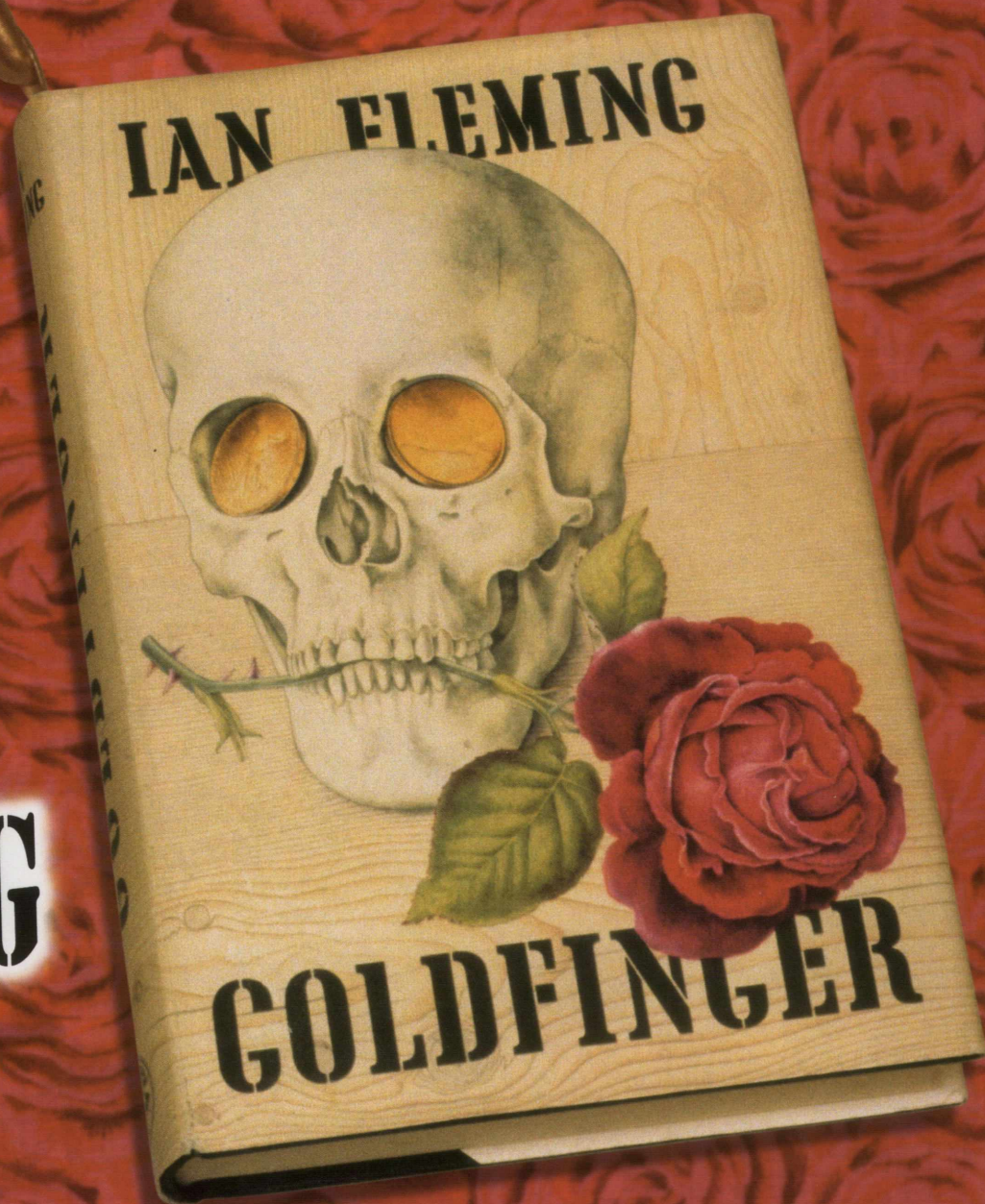


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# FIRSTS

THE BOOK COLLECTOR'S MAGAZINE



*Collecting*

**IAN**

**FLEMING**





**Collecting**

**IAN**

**FLEMING**

**BY LEE BIONDI**

JAMES BOND



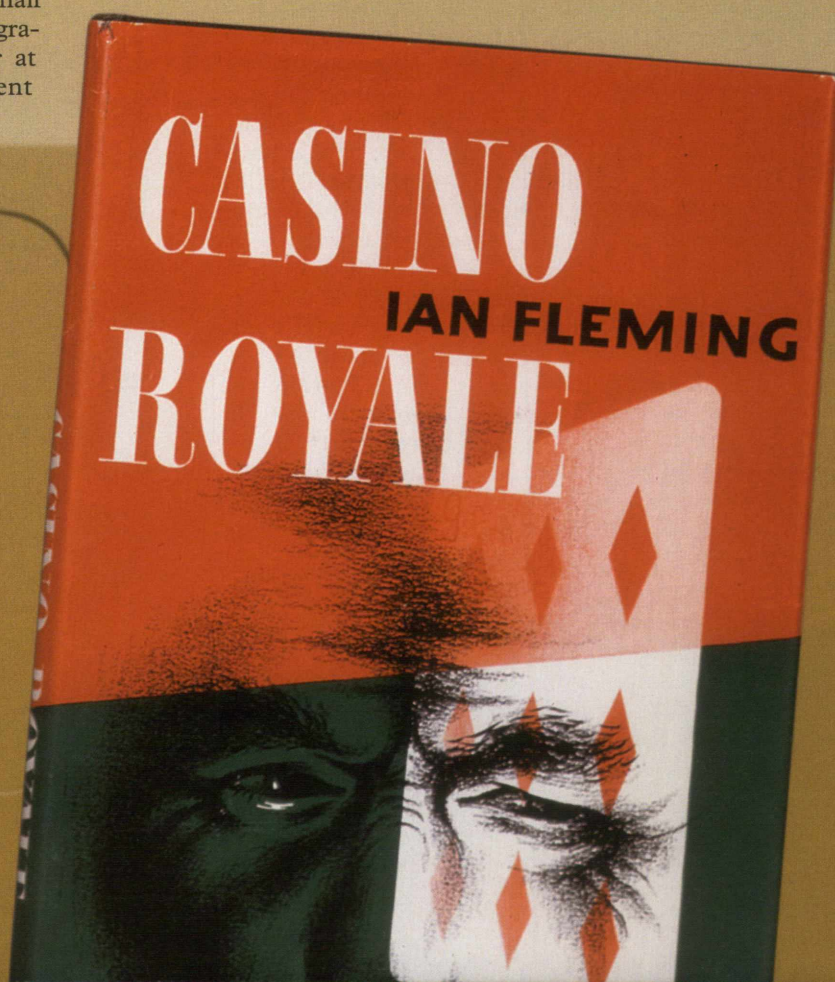
**I**AN FLEMING was an extraordinarily well-conflicted man: his exceptional talents and abilities were complicated by a rainbow of character flaws. Through his 20s, his combination of talents and problems lead him nowhere slowly (though with great panache), through various social circles, various jobs and various women. Then, the British government found the perfect job for him. With either brilliant insight or sheer blind luck, the British military gave Ian Fleming a position at the start of the Second World War that required a man with exactly his mixture of skills and faults: Personal Assistant to the Director of Naval Intelligence.

In this job Fleming excelled for the first time since his youthful track and field successes at Eton. He made a name and reputation for himself which he continued tailoring to suit his needs for the rest of his life. Fleming was not a soldier, he was not a politician, and he certainly was not a spy. ("Professional novelist" wasn't even on the horizon.) But he was a "man about town" who knew everyone worth knowing and, equally important, everyone knew him. He was a bright, observant and constitutionally fearless type of man who could work effectively with—and between—politicians, soldiers and spies.

Fleming was not particularly ambitious in the word's general sense. He erred at times on the side of lazy self-indulgence, though he was always an armchair admirer of genuine "men of action." The biographies tend to explain his lack of ambition (or at least the diffused focus of his ever-adolescent

"wish-fulfillment" type of ambition) as a result of his youthful perception of the insurmountability of his elder brother Peter, both in the eyes of the world and their extremely wealthy and eccentric mother.

Peter Fleming had been the better scholar at Eton and little brother Ian was uncomfortable in his wake. Ian excelled at track and field events, but Peter belittled those accomplishments directly to his brother and to their mother. After Eton, Ian had an unfinished enrollment in the Royal Military College of Sandhurst, and was peremptorily dispatched by his mother to Austria and Switzerland (specifically Kitzbühel and Geneva) to continue his academic education. Young Ian used the opportunity more to continue his education in the ways of seducing local girls, at which he became exceptionally adept. He continued to hone his skills in this arena throughout his life, and his reputation as a cad and a womanizer is well-deserved. After his highly enjoyable parody of the old "Grand Tour," Fleming returned to England to conquer the Foreign Service exam—but he failed. He tried his hand at journalism, most notably for Reuters during an infamous 1933 trial in Stalinist Russia of several British electrical engineers working in Moscow. Under these circumstances, Fleming had a chance to study a police state firsthand, an experience





he later put to good use.

By the late Thirties, Fleming had settled, somewhat reluctantly and lazily, into a position with the stock brokerage firm of Rowe and Pitman. But World War Two was about to change everything. The advent of the War and its undeniable sense of emergency and adventure, awakened and galvanized the best aspects Ian Fleming's complex character.

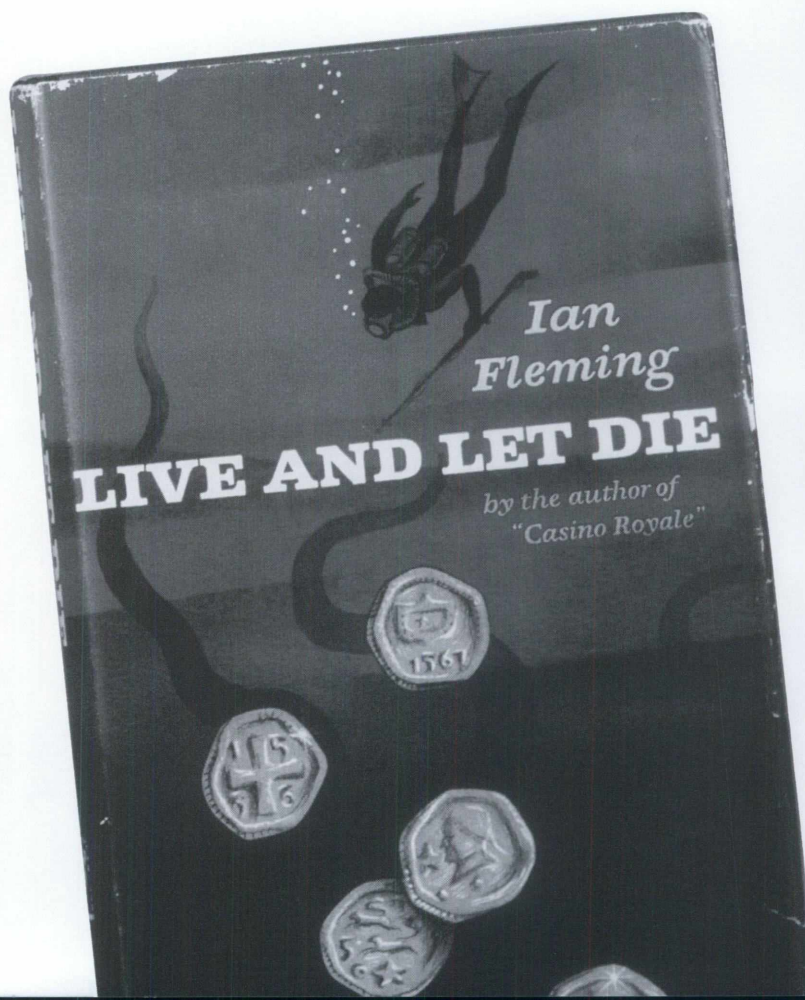
At the end of the Thirties the best Intelligence service in the West was arguably that of the British Admiralty: the Naval Intelligence Department (N.I.D.). The Director of Naval Intelligence at the Admiralty was Rear-Admiral Sir John Godfrey. Going into the conflict that now seemed inevitable, Godfrey, of course, wanted the very best personal assistant he could get. Among those in the know with whom he consulted was Montagu Norman, governor of the Bank of England. Norman cast about among his associates in banking and related fields of endeavor, including the senior partners at the firm of Rowe and Pitman, now business home to many Etonians and former intelligence directors and operatives. When Norman presented his "short list" to Admiral Godfrey, the list was indeed short. It had only one name: Ian Fleming of Rowe and Pitman.

One day in May 1939, 31-year-old Fleming was invited by Admiral Godfrey to a lunch at the Carlton Grill. When Fleming arrived to meet Godfrey, Admiral Aubrey Hugh-Smith was also there. Fleming knew him to be the brother of Lance Hugh-Smith, senior partner in the firm of Rowe and Pitman. Aubrey Hugh-Smith had served as Deputy Director of Naval Intelligence under D.N.I. Sir Reginald Hall during the First World War. Nothing specific came of this lunch interview, but before parting ways Admiral Godfrey advised Fleming to hold himself in readiness for a very special government post should war be declared. A brief follow-up note from the Secretary of the Admiralty to Fleming read: "I am commanded by My Lords Commissioners of the Admiralty to thank you for the offer of your services to the Admiralty and to inform you that as they would probably desire to avail themselves of your offer should hostilities break out, My Lords have given directions that you should be earmarked for service under the Admiralty in the event of emergency." The emergency came all too soon and, as the war began, Fleming found himself personal assistant to the Director of Naval Intelligence, Rear-Admiral Godfrey.

Lieutenant-Commander Ian Fleming of the Royal Naval Volunteer Reserve was based through the war in the legendary Room 39 of the Admiralty, the nerve center of the Naval Intelligence Division. The N.I.D. was the most important and effective branch of the British Secret Services until the recuperation of the

S.O.E. (Special Operations Executive, where Ian's older brother Peter was now an operative) and the S.I.S (Secret Intelligence Service), and the growth of M.I. 6 (Military Intelligence Section 6 of the Foreign Office) and M.I. 5 (Military Intelligence Section 5 of the Home Office). Even when these organizations were up to par, Naval Intelligence was still a critical division.

The United States had no equivalent departments yet, and as the war expanded Ian Fleming was very helpful to Sir William Stephenson (a Canadian national headquartered at Rockefeller Center) and General William "Wild Bill" Donovan in drawing up a charter for an American foreign intelligence agency that was to be separate from the F.B.I. This became the O.S.S. (Office of Strategic Services), which metamorphosed into the C.I.A. Fleming's work for the United States was with Britain's encouragement and at Donovan's request. Donovan had been hand-picked by Roosevelt to run American intelligence efforts as Coordinator of Information as soon as a secret service could be set up. Fleming provided a model of the way such things worked in the U.K., (financing, payroll, organizing, controlling, training, reporting, etc.), the way such agencies fit in with other governmental agencies, and how liaisons could be initiated and maintained with official branches of





foreign governments and with the secret services of foreign governments. Fleming continued his liaisons with the fledgling United States secret services throughout the war.

Fleming was responsible for organizing and overseeing various British and Allied covert operations, including a North African operation dubbed "Goldeneye" (this was one among many covert operations in which he was involved, but it had a personal significance for him and he later would name his Jamaican home after it). Fleming was also responsible for creating and directing Assault Unit 30, an elite group of special forces designed and trained to accompany landing forces with the mission of swift retrieval of intelligence data.


Among his many sexual dalliances during the war, Fleming maintained a very emotional and melodramatic affair with Lady O'Neill, born Ann Charteris. Ian was 26 when he first met Ann in 1934. Ann was 21 at the time and had been married to Lord O'Neill since she was 19. Ian didn't take Ann to bed until 1939, but from then forward they continued a tempestuous affair. Lord O'Neill was killed in action in Italy in 1944; Ann received the news of her widowhood at the home of her new lover Esmond Rothermere in Ascot. Her other lover Ian was there at the time as well. The former Lady O'Neill was soon Lady Rothermere, but continued her affair with Ian Fleming. Ian and Ann and Esmond were very much part of the social and political scene that revolved around the Dorchester Hotel during the Blitz and the rest of the war.

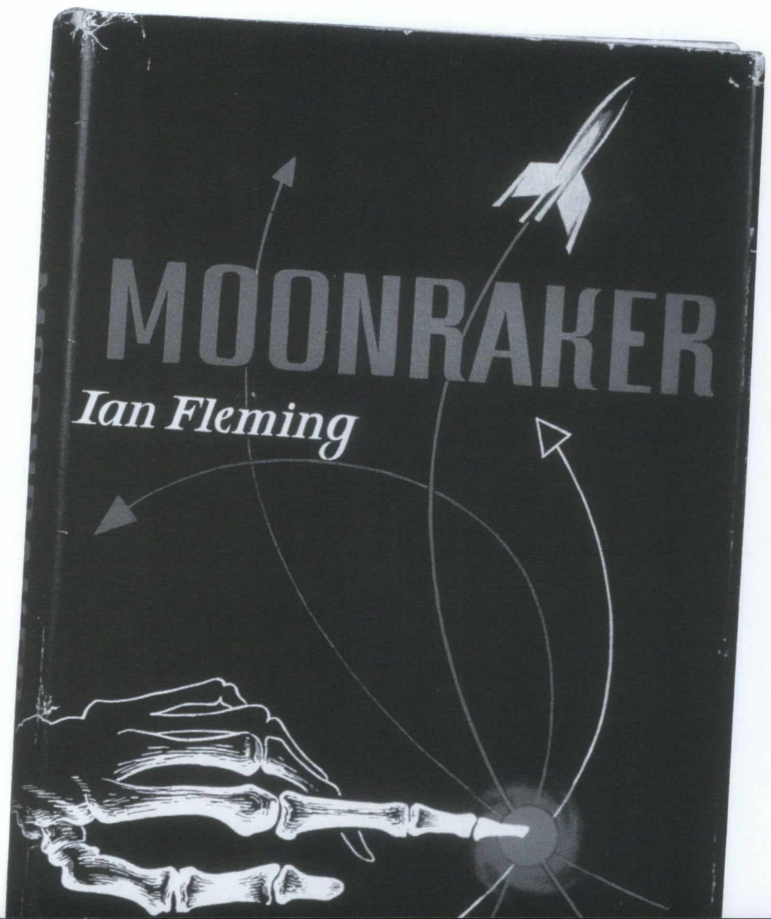
When the war was finally over, Fleming felt nothing but a letdown in his return to civilian life and the civilian workforce. An offer from Lord Kemsley to run the foreign press corps for his newspaper empire—including the *Sunday Times*—was intriguing enough for Ian to accept. Much of the intelligence network he had in place from the war years would continue to serve him in the newspaper business, though without the wartime sense of emergency and thrill.

At a secret service meeting held in Jamaica during the war, Ian had been very impressed by the beautiful island. It was love at first sight: on the plane back he suddenly announced to a friend that after the war he would build his home in Jamaica. He was true to his word. He purchased a home on the north shore of the island, named it Goldeneye, and determined to spend as much of his time as possible there. When he signed with Lord Kemsley, he insisted on having written into his employment contract the unprecedented clause that after the usual Christmas holidays, he would have the entire months of January and February as vacation from the *Sunday Times*. Surprisingly, Lord Kemsley agreed to this stipulation. Fleming

had a way of always getting what he wanted. He became a well-connected but lone rogue within the Kemsley empire (especially ingratiating himself with the boss), just as he had maintained his position as a well-connected but lone operator within the N.I.D.

Fleming always made a point of not working too hard. He delegated wisely, and kept his newspaper duties to a level that never interfered with his free time and his requisite socializing, especially his womanizing. His affair with Ann grew ever more intense and open, to the point that by 1952, she had agreed to divorce Lord Rothermere and marry Fleming.

 THINKING ABOUT WRITING is an easy thing to do, and Ian Fleming had been doing it for years. He has claimed that fear of marriage prompted his foray into long form narrative fiction. After years of typing reports for N.I.D. and then articles and columns for Kemsley, he was no stranger to the routine of typing. When turning to fiction, he relied on this routine to overcome any doubts that might have hung over him as he attempted his new form. The discipline of sitting at the typewriter and banging out pages, the set pattern of specific times of day to be at the desk, and a regular daily word count resulted in one book a year from 1953 until his death in 1964. The books were produced in a remarkably regular pattern: usually written in January and February at his Goldeneye getaway, revised through the rest of the year, and





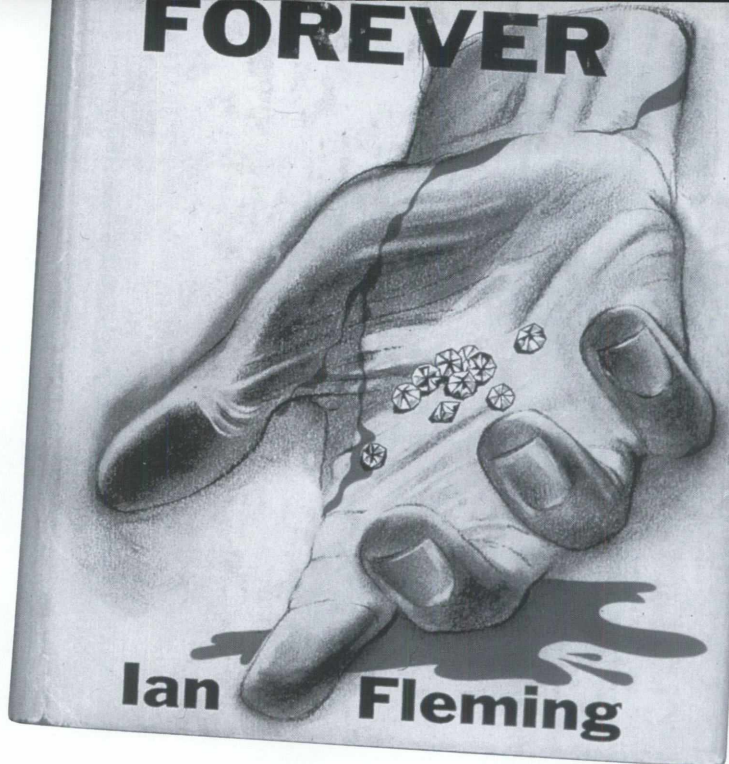
published the following March or April. The precision of the pattern and its repetition over the years is quite amazing.

When Fleming began *Casino Royale* he had no intention of creating a new genre, or a new era, in the British spy novel. He liked Eric Ambler and a few other novelists, but he preferred nonfiction. Ian Fleming liked to know the facts; his vast and substantive book collection reflected this personal inclination. Rather than being overly influenced by preceding fiction within the genre, the Bond books were very much plots that Fleming just "made up," drawing on his imagination and personal experience and sprinkled with accurate and extensive factual research. He doesn't seem to have written with a conscious eye on redefining the genre; but he did just that.

In order to gain a perspective on Fleming's accomplishment as a writer and the significance of his creation of the James Bond character, it is worth taking a brief, simplified look at the development of the Twentieth-century British spy novel.

Erskine Childers brilliantly kicked off the turn-of-the-century-to-the-Great-War period with a single masterpiece: 1903's *The Riddle of the Sands*. With a larger, but less "literary" output were William Le Queux and E. Phillips Oppenheimer (whose *Great Impersonation* is well above the balance of his output, and deserving of specific mention). During this phase of the genre, the mode was generally heroic with a touch of feigned realism to present romantic patriotism and history as readers wanted it to be. The Empire was threatened by foreign enemies, but thrilling action by individual heroic men could foil dastardly plots against the Empire. John Buchan was the top practitioner of this period, especially in those novels featuring his character Richard Hannay (*The Thirty-Nine Steps* [1915], *Greenmantle* [1916] and *Mr. Standfast* [1919]).

More complex psychology and a more complex sense of history itself creep in during the period from the Treaty of Versailles through the Second World War, at the expense of patriotic clarity and unabashed melodrama. The so-called Great War had left psyches as well as nations in shambles. In the passing of just a few wrenching years, Edwardian England already seemed a distant era. The Nineteenth century myth of progress had led to a new level of mass carnage, a carnage on Continental soil so vast and overwhelming that surely, this was "the war to end all wars." Social, moral and psychological complications and ambiguities entered the British spy novel during this period, from the capable pens of W. Somerset Maugham (*Ashenden* [1928]), Compton Mackenzie and Graham Greene (none of whom were limited to genre fiction), and Eric Ambler (the genre writer extraordinaire). Threats to society were not as clear as they once were; genuine drama was



replacing melodrama.

Fleming holds the early Cold War years to himself. Shedding the carapace of moral, psychological and societal complications that weighed down his immediate predecessors, Fleming established a world similar to that of the early years of the century: villains are clearly identified and patently evil; necessary heroics by an individual patriotic and incorruptible male (James Bond) once again can save the world. Now, though, the operative is more attached to the bureaucratic/military system of the British Secret Service. The Brits are on top of it: Ruskies and renegades beware. The simplicity and pure fun of the Bond books made them popular at an unprecedented level and established a very particular sort of secret agent as the pop culture paradigm. The James Bond ideology (if you can even call it that) so dominated, from *Casino Royale* through *The Man with the Golden Gun*, that no one threatened to usurp Ian Fleming's position while he was alive. We must tip the hat again to Graham Greene for his 1958 genre-bending tour de force *Our Man in Havana*, but basically, Fleming owned this period of the genre.

Writing in the British spy novel genre in the early 1960s meant imitating Fleming. It took the valiant efforts and writing talents of two up-and-comers to try to put seriousness back into the genre and get the genre back into the "literary" mode of Greene, Maugham, Ambler and others. In 1963 the genre was shocked, rocked and rewritten with the publication by Gollancz of John LeCarre's *The Spy Who Came in from the Cold*. The Bond phenomenon would continue to flourish, but from the time LeCarre hit the scene the British spy novel genre was a different game.

John LeCarre and Len Deighton were the most important writers working in the new post-Bond mode, and they were joined by Ken Follett, Brian Freemantle, Anthony Price, Gavin Lyall and other



genre practitioners of merit. As the Cold War diffused itself after the historical events of December 1989, the genre was in an understandable state of flux, having lost its ready-made major antagonist. It continues to redefine—or perhaps reinvigorate—itsself in the absence of a pre-fab antagonist. The genre is likely to continue under any circumstances, as its ingredients are of such appeal that, though it may have to mutate occasionally, it will not easily become extinct. “So long as there are nation states, trade competition and statesmen who do not quite tell the truth, spying will go on” (John LeCarre, 1989).



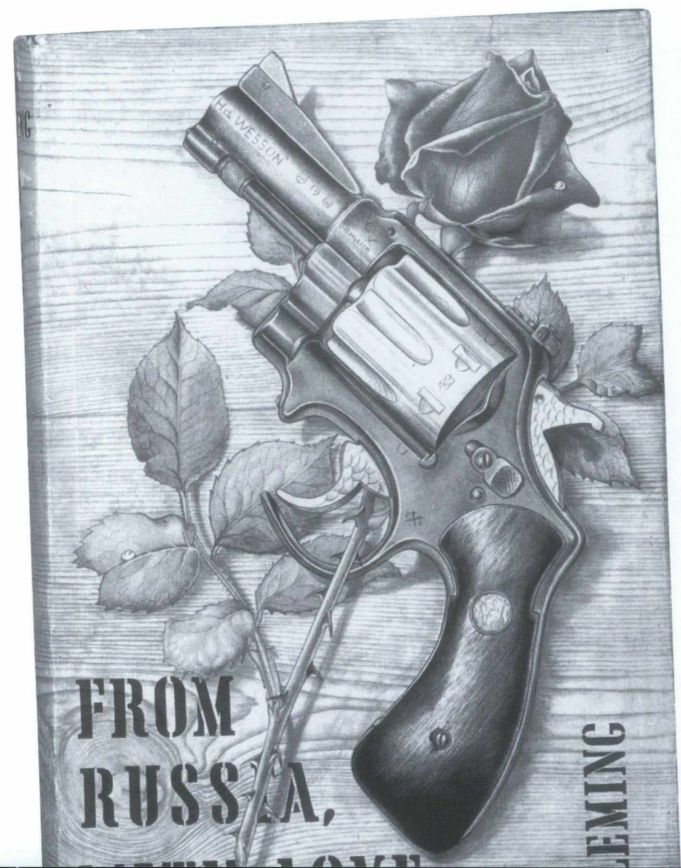
CHAPTER ONE of *Casino Royale* is titled “The Secret Agent.” The book’s very quick 218 pages completely and brilliantly redefined the term, and Pop Culture has consumed, enjoyed and elaborated on it for well over 40 years. The opening expository of the novel is handled a little amateurishly in a “memo and file” updating on the old epistolary novel form (e.g., *Clarissa*, *Liaisons Dangereuses*, *Dracula*). By the time Fleming is into the real-time baccarat game between Bond and the villainous Le Chiffre, he has found his novelist’s legs: the scene continues over several chapters and remains one of the highlights of the Bond novels. When you finish reading that scene, you know that James Bond is a fascinating character whose adventures could be extended well beyond this first novel. James Bond, like Sherlock Holmes, could be plugged into one adventure or dilemma after another. By the time you read the final words of *Casino Royale*—“The bitch is dead now”—you know that Fleming has absconded with the genre. In this first book in the series, the formula is established and it will be assiduously maintained—with a few twists and turns (and one crash).

While consumers were loving the guilty pleasures of the Bond books and eating them up as they were published, the British and American press, when not ignoring them, were either praising them too casually for their fun innovations, or damning them too casually for their lack of social and sexual morals. Both sides of the argument were handled rather shallowly. The detractors ignored the central overriding good guys/bad guys axis to dwell on Fleming’s gratuitous violence and torture, his casual sexism (for every torture, Bond gets a “treat”), his imperial jingoist racism, and—rather oddly—his consumerism.

Italian academics were among the first to study the “Bond phenomenon” seriously. (Italians and Italian Americans are not treated particularly well in the Bond novels, but then again, which foreigners are?) At the terminus of the novels and at the beginning of the movie craze (*Goldfinger*, the third movie, truly established the “Bond Movie” dynasty after the explorations of *Dr. No* and *From Russia, With Love*), 1965 saw the publication in England of Kingsley Amis’ *The Bond Dossier* (an essential bit of fun for the Bond fan) and, on a more scholarly note, the

publication in Milan of *Il Caso Bond*, edited by Oreste del Buono and Umberto Eco. Eco’s essay on Fleming’s narrative techniques is a tour de force of literary analysis and criticism. In this superbly observant and well-informed essay, Eco points to the ending of *Casino Royale* as the point at which Fleming could still make a decision between a psychological method such as explored by Maugham and Greene (for both the character of James Bond and the prevailing narrative techniques) or a formulaic one. Through laziness, a sense of his own literary limitations, or simply with his eyes on broader success, Fleming choose at this juncture the formulaic approach to his future narratives and a mechanistic approach to his lead character, eschewing the psychological mode. The decision by Fleming was actually written into *Casino Royale* as a decision Bond makes: when beginning to waver and doubt himself and his actions and to sense the vast grey areas of his life, he is set back on the mechanistic patriotic path by his French associate Mathis (who speaks suspiciously like a surrogate for “M”). By the time *Casino Royale* was completed, and Fleming was beginning to research and plot *Live and Let Die*, his decision had been made and henceforward the narratives were, in Eco’s terms, determined by “precise units governed by rigorous combinational rules.” It would be left to John LeCarre to pick up the psychological modes and methods of the genre, which he was beginning to do even as Eco was writing this essay.

So the Bond novels became deliberately “formalized.” (The short stories are not to formula and *The*





*Spy Who Loved Me* has to be considered *hors-de-concourse*.) The formula sets up and sets in motion axial oppositions of characters and values, with a pervading presence of actual game situations (the card table, the golf course, the shooting range) and the act of storytelling as game. Game theory is an important key to the technique of the Bond novels and equally a key to their success.

The various character and value couples become well-established within the plots: "M" and Bond; Bond and the Villain; the Villain and the "Bond Girl"; Bond and the "Bond Girl"; Free World vs. the Soviet Union (or SPECTRE); Luxury opposed to Discomfort (in its extreme form, Torture); Planning opposed to Chance.

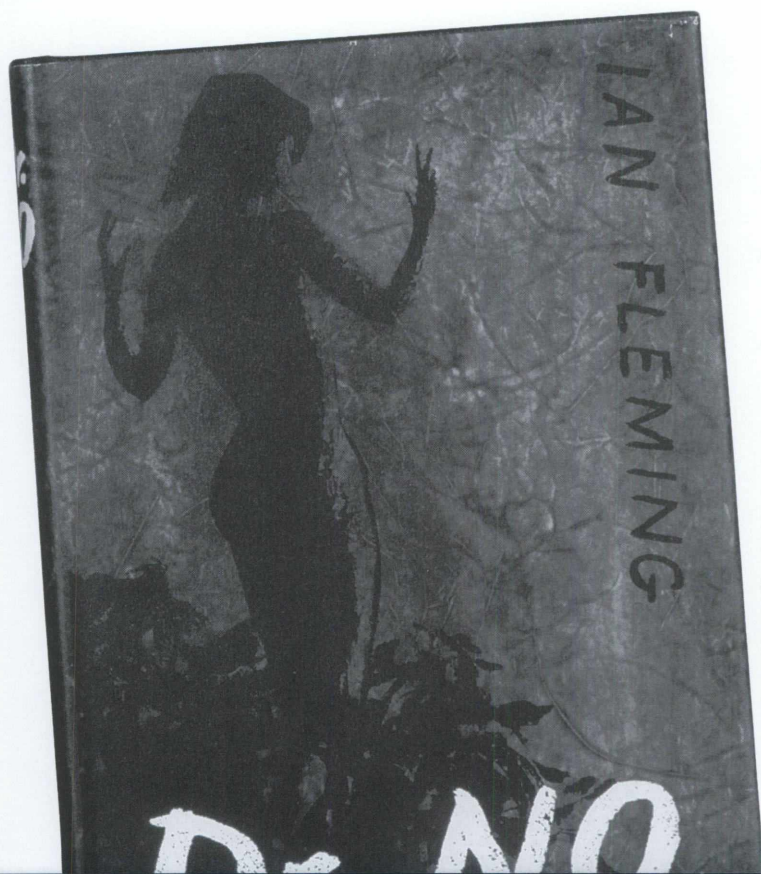
These elements are not vague; they are simple, and therefore they are universally immediate (and excellent for movies). These opposing pairs are the elements of play which define the Bond novels as predictable, but nonetheless enjoyable. The novels are rather like a Harlem Globetrotters exhibition game, where the winner is a foregone conclusion, yet the game is immensely enjoyable as spectacle. Eco claims that Fleming "creates escape by narrating, not the Unknown, but the Already Known." Another critic has described the voyages of James Bond, whether to Harlem, Las Vegas, Jamaica, or Japan, as "voyages of non-discovery," meaning that Bond carries with him his naturally-assumed British superiority and that foreign locations and foreign women

may be exotic, exciting and interesting, but are not worth sufficient serious study that may call into question his comfortably preconceived notions. True discovery, and the impact that true discovery may have on one's notions of Self, can be permitted only within the psychological method of narrative and character structure, not within the formulaic/mechanistic.

According to Umberto Eco, the story of each book by Fleming, by and large, may be summarized as follows: "Bond is sent to a given place to avert a 'science-fiction' plan by a monstrous individual of uncertain origin and definitely not English who, making use of his organizational or productive activity, not only earns money, but helps the cause of the enemies of the West. In facing this monstrous being, Bond meets a woman who is dominated by him and frees her from her past, establishing with her an erotic relationship interrupted by capture by the Villain and by torture. But Bond defeats the Villain, who dies horribly, and rests from his great efforts in the arms of the woman, though he is destined to lose her."

Regardless of how closely the books stick to this formula, it is essential to recognize that the James Bond books are *fun*. When preparing this article and the accompanying bibliography, I began reading the Bond books in sequence as justifiable work-related research, and very quickly found myself enjoying them immensely and eagerly looking forward to "reading time." It seems obvious to me that Umberto Eco enjoyed the Bond books as well. They have an undeniable appeal and their formula is part of that appeal. But the appeal extends beyond the formula to the reader's (at least the male reader's) liking of the central character, James Bond, a liking tinged with envy. One has to envy Bond having such an exciting job. The fact that this job is so important to the survival of the Western world is a critical factor in relieving any guilt that might result from simple enjoyment of the excitement. Bond has easy access to whatever material things he requires and is adept at conquest of women. Another enviable element in Bond's character that is so appealing is his ability (through an array of natural talents and extensive training) to handle situations that would confound most of us. Unlike in the movies, James Bond is not portrayed in the books as superhuman. But he is capable of bringing a vast array of human abilities to bear in situations of crisis, and to handle such situations through daring use of his abilities and exertion of his will. James Bond is a *capable man*. Readers of the Bond books have to wish they could be equally capable.

Fleming began *Casino Royale* in January 1952. His writing pattern of the next 12 years





was established from the beginning: January and February in Jamaica typing the first draft of a book that would be rewritten in England over the rest of that year and published in the spring of the following, while researching and plotting the next book so he would be ready to start typing without any writer's block when he got back to Jamaica. Fleming usually spent the two winter months at Goldeneye without Ann, who did not have much of a liking for Jamaica in the first place. Fleming's idea of a dream house was a far cry from his wife's. The amenities at Goldeneye left a lot to be desired for a woman like Ann. For a long time Goldeneye was without hot water, as Fleming thought it unnecessary in the tropics. The place was made more comfortable in preparation for a stay by Prime Minister Eden and his wife, but by then, Ann was aware that Fleming had a mistress in Jamaica, and in Ann's subsequent visits to Goldeneye, one set of discomforts replaced another.

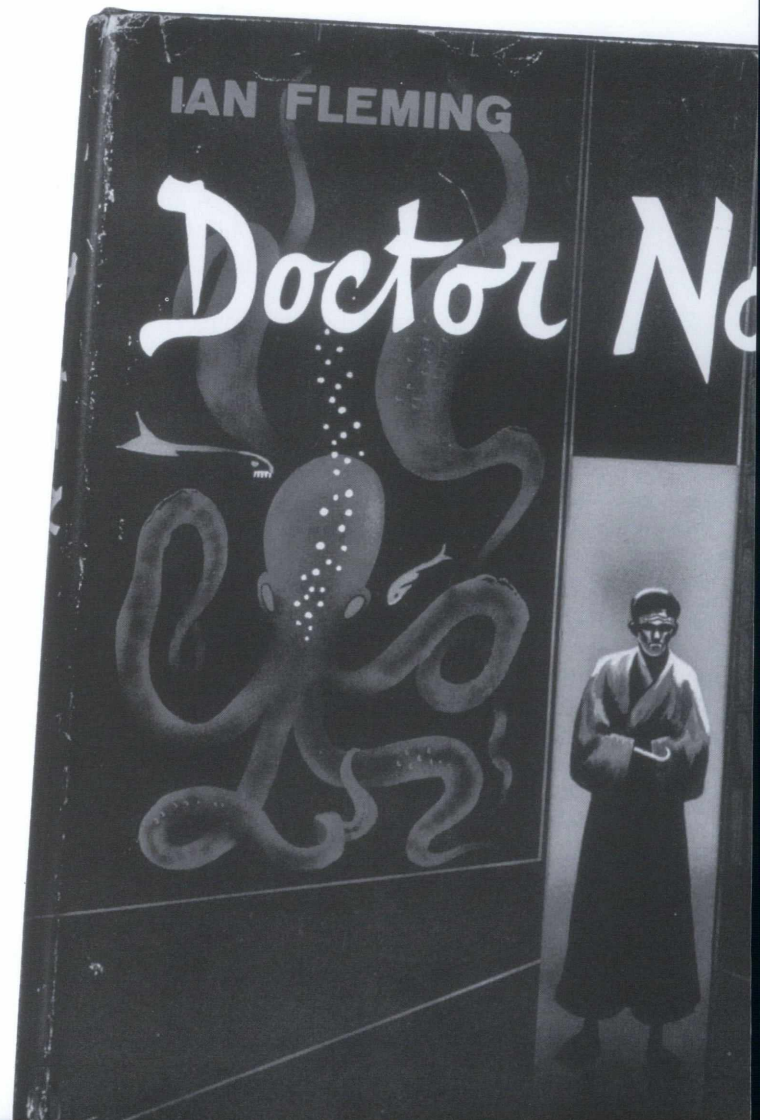
Through January and February, year after year, Fleming's schedule was remarkably repetitive and productive. After a morning swim in his personal lagoon at Goldeneye and a high-protein, high-fat, high-cholesterol breakfast, Fleming would type until about noon (he always worked at a typewriter; there are no Bond manuscripts), take a mid-day break, and return to the typewriter from late afternoon to evening. Fleming tried to knock off about 2,000 words a day and was very good about sticking to his schedule. He would not rewrite until the first draft typescript was completed. His evenings were free for socializing with the British expatriate jet-set on Jamaica's north coast (the Noël Coward circle) and cheating on Ann.

When Fleming came back to England in 1952 with *Casino Royale* in hand, he decided to share it with his old friend William Plomer, himself a poet and novelist of some distinction, but more significantly to Fleming, a reader at the publishing firm of Jonathan Cape. Plomer read a corrected typescript of *Casino Royale* and passed it on to Daniel George, another key reader at Cape. Both Plomer and George recommended the work for publication. In October of 1952, after a few revisions, the book was officially accepted for publication.

In January 1953 Ian and Ann were in New York City after the holidays, then took a train down to St. Petersburg, Florida before flying on to Jamaica, where Ann could not bear to stay for long. That sweeping path of action should sound familiar to anyone who has read *Live and Let Die*. Fleming took Bond from England to New York to St. Petersburg to Jamaica as he spent January and February of 1953 typing the first draft of *Live and Let Die* (with the working title *The Undertaker's Wind*). Fleming returned to England in March with the typescript of his second novel. *Live and Let Die* was exceptionally imperial, racist and sexist. Bond (or Fleming, if you

wish) shows little respect for most Americans (especially African Americans), women and native Jamaicans. It is, by today's standards, politically incorrect in the extreme. (When published in the States, the chapter title "Nigger Heaven" was mercifully changed to "Seventh Avenue.") Regardless, the book remains fun to read, with an especially exciting underwater scene in a Jamaican lagoon. *Live and Let Die* also has near its finale the scene in which James Bond and the "Bond Girl" (here Solitaire) are dragged behind a boat as shark food, a scene that was lifted to good effect for inclusion in the movie *For Your Eyes Only*, which was based on the short story of that title integrated with another short story, "Risico," resulting in one of the best of the Roger Moore movies.

The official publication date of *Casino Royale* was 13 April 1953, but the practice of publishers is usually to get the book into shops a little in advance of the pub date. The first printing was under 5,000 units. Reception was good enough that the title had to be reprinted as soon as May. Encouraged by the modest success of *Casino* in the U.K. (there was no





America publication yet), Fleming revised *Live and Let Die* through 1953 and made his notes for his next novel.

During January and February of 1954, Fleming wrote *Moonraker* at Goldeneye. *Casino Royale* had made a good first impression; *Live and Let Die* was not published yet, though it was imminent. Less frenetic than *Live and Let Die* and more cohesive than either of its predecessors, *Moonraker* is an excellent entry in the Bond series. (Forget the ridiculously overblown movie.) The delicate enlistment of Bond's help by "M" in a personal, nonofficial dilemma is very well handled and engaging, and the real-time card game with Sir Hugo Drax at the dinner and card club Blades surpasses the already brilliantly-achieved baccarat scene in *Casino Royale*. Further, Drax is an excellently drawn villain and adversary. The relative simplicity of this battle of wits and strength set entirely in England gives this book its charm. The novel is so far removed from the movie (and in my opinion all the better for it) that as a tie-in to the movie, the script was novelized by Christopher Wood as *James Bond and Moonraker*. (Wood had been called on for the same task, though to better purpose, with *James Bond, the Spy Who Loved Me*.)

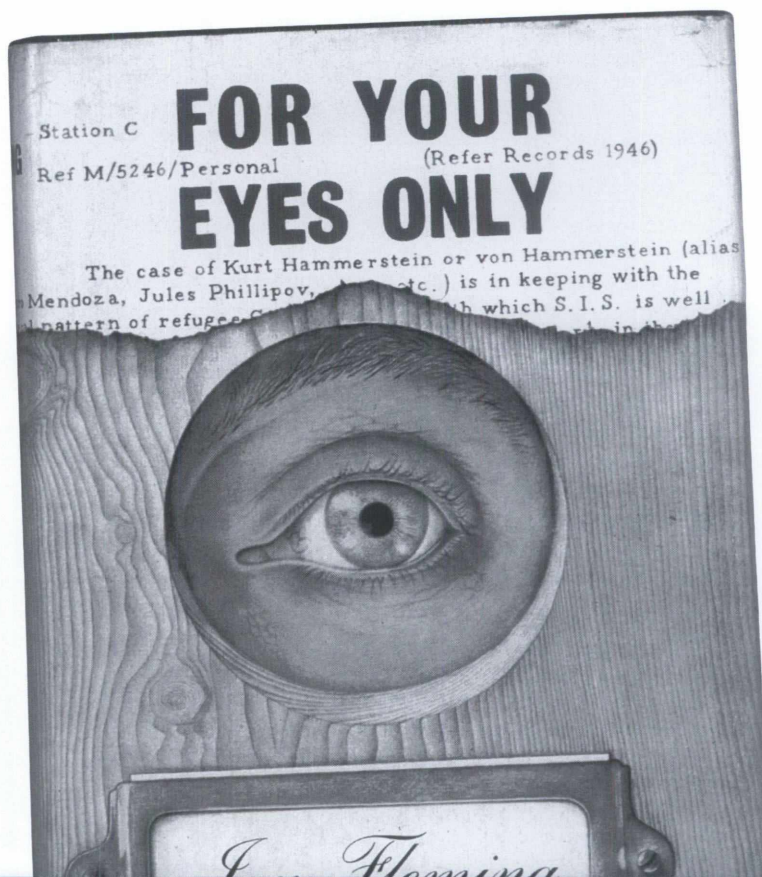
As Fleming returned to England in March 1954 with the first draft of *Moonraker* in hand, *Casino Royale* was published in the United States by Macmillan (23 March 1954). Macmillan, with Al Hart as Fleming's editor, would go on to publish the first six of the Bond books. The publication of *Casino Royale* had very little impact in the States. Though the "Bond phenomenon" would hit America big-time in the early 1960s after a tip of the hat from President Kennedy and the release of the movies (especially *Goldfinger*), the phenomenon as novels was, through the Fifties, pretty much exclusively British. Two weeks after Bond's American debut in *Casino Royale*, *Live and Let Die* was published in England (8 April 1954). By midsummer of 1954, *Casino Royale* had sold about 8,000 copies in the U.K. and only about 4,000 in the U.S., but it was paperbacked in the States anyway (by Popular Library), retitled *You Asked for It*, with salacious "bad-girl" cover art typical of pulp fiction. The British paperbacks (by Pan) would at least keep to the original titles. In the States, *Moonraker* was paperbacked first as *Too Hot to Handle* by Perma, with another "bad-girl" cover and quite a few minor revisions in the text (more than usual with the American reprints).

*Live and Let Die* sold out its first U.K. printing and was quickly reprinted. Fleming spent the rest of 1954 revising *Moonraker*, counting his money from *Live and Let Die*,

and researching the diamond business (legit and not-so-legit) for the book he expected to write next.

The January-February writing stint of 1955 produced the first draft of *Diamonds Are Forever*, in which the plot again left England, this time traveling from West Africa to London to New York City to upstate New York to Las Vegas and back to West Africa. The book's lack of geographic focus diffuses rather than enhances the plot and its villains are among Fleming's least interesting. It is the weakest of the first four novels, though not without some excellent set-pieces and highlights. While Fleming was writing *Diamonds are Forever* in Jamaica, *Live and Let Die* was published in America. *Moonraker* was published in the U.K. in April of 1955 and would appear in America before year's end. Fleming spent the summer of 1955 in Istanbul, researching with his usual relish.

Back at Goldeneye during the first two months of 1956, Ian Fleming focused himself again, and redeemed himself from the mishmash of *Diamonds Are Forever* by writing his best novel: *From Russia, With Love*. James Bond doesn't show up in the first hundred pages, as we meet Red Grant, Rosa Klebb and the SMERSH evildoers cooking up their horrible plot against our hero and ruthlessly enlisting the sweet and innocent Tatiana to help execute their dastardly deed. The book is among the least formulaic in the series and is far more involved than the typical plot structures on exhibit in *Dr. No* and *Thunderball*.

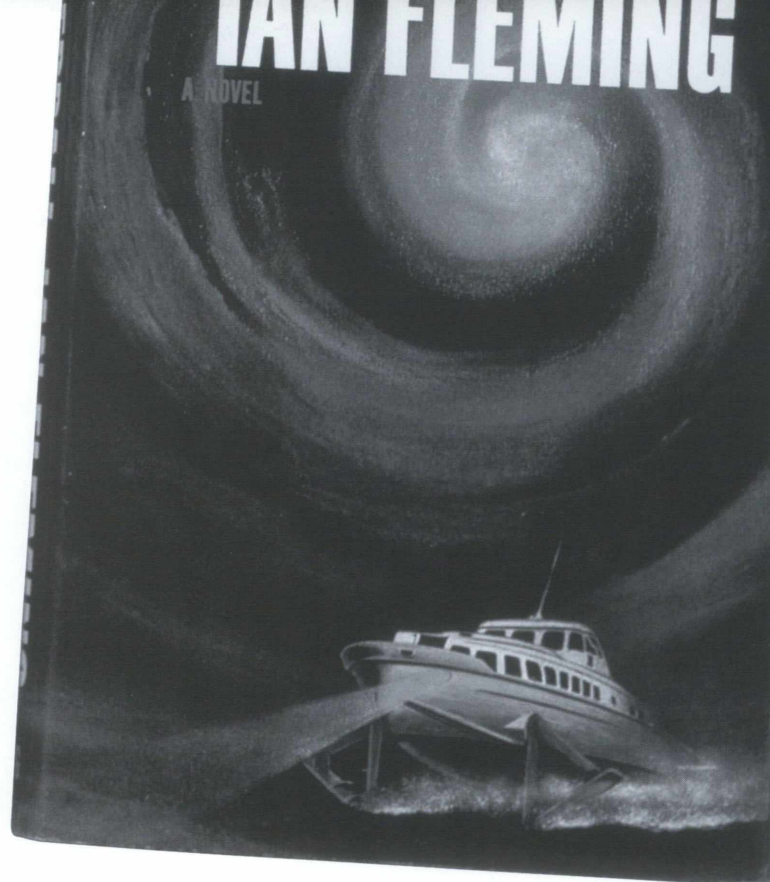




The Bond books are quick reads. They are paced out in short chapters, each separately titled, each usually just nine to 11 pages long—snack size, really. The books are best read in sequence as Bond often refers to, or is influenced by, prior events and Fleming, forgiving his few stumbles, does improve as a writer as he goes along. If you haven't read any of these books and are curious about them, I suggest you start with *Casino Royale* and plunge forward. The beginning of *Moonraker* to the end of the card game between Bond and Drax is absolutely masterful. However, if you want to sample just one of the books, do yourself a favor and make it *From Russia, With Love*.

Just after finishing the first draft of *From Russia, With Love*, Fleming went with his friend Ivar Bryce to the island of Inagua in the Bahamas and began his research for *Dr. No* (Inagua became Crab Key). Cape published *Diamonds Are Forever* in April, and October 1956 saw *Diamonds Are Forever* published in the States.

Back at Goldeneye in January 1957, Ian Fleming began *Dr. No* with Bond being punished by "M" for carelessly almost letting himself get killed at the end of *From Russia, With Love*. "M" sends Bond off on a nothing assignment in Jamaica that, of course, turns out to be something big. A modern-day, land-bound version of Jules Verne's Captain Nemo has made a fortune in guano (bird droppings used for fertilizer). But that isn't enough, of course, and now the evil Doctor wants to extort big money from the United States through the capabilities he has put in place on his private island to divert missiles launched from Cape Canaveral. Okay, so it's a little far-fetched, and the birdshit business ain't exactly diamond smuggling—but it's a fine excuse for Fleming to write about Jamaica, share his "nature's child" Honeychile Rider with his growing number of salacious readers, and put Bond through the toughest series of tortures since the testicle beating delivered to him in *Casino Royale*. (Remember, these aren't the movies—the books get pretty rough.) The scene where Bond and Honeychile are captured and locked up in absolutely luxurious surroundings is inspired, and is a great example of how Bond deals with troubles only when they arise, and how he very much lives in the present. Honeychile, for all her outward naiveté, conducts herself admirably in the presence of Doctor No, and very easily baffles the hellish demise he has in store for her. Doctor No is too perverse to rape, torture and murder her, so he stakes her out and abandons her for the crabs of Crab Key to eat alive. She, being "nature's child" and all, simply lies still and lets the crabs crawl all over her, knowing they won't hurt her and eventually she escapes in time to



help Bond again. If there's one thing that nefarious villains with an eye toward world domination should learn from the Bond books, it has to be that when you've captured your adversaries, skip the motivation explanations and the clever elaborate demises: just shoot them as quickly as you can, first chance you get.

In the spring of 1957, *From Russia, With Love* was published (with the best dust jacket so far, the first in the series by Richard Chopping) and its improved plotting and writing garnered good reviews and new readers for Fleming. And like most series, as new installments catch new readers, these new readers tend to go back and purchase the earlier titles in order to catch up. Bond was becoming rather lucrative for Fleming, though still just hinting at the fortune yet to come.

In the first two months of 1958, Fleming wrote the first draft of *Goldfinger*, under the working title *The Richest Man in the World*. This was destined to become a quintessential example of both the novels and the movies. *Dr. No* was published in England in March of that year with a fantastic dust jacket by Pat Marriott, and in the States in June.

Later in 1958, Fleming was introduced to Kevin McClory. Fleming and McClory and Fleming's old friend Ivar Bryce began talking about doing a Bond movie. Bryce had gone into a partnership with McClory in a film venture called Xanadu Productions. McClory had a background in movies and had just finished a little film called *The Boy and the Bridge*, which he co-scripted, directed and produced, using Bryce as financier. Story ideas for a Bond movie started being kicked around between Fleming and



McClory, with Bryce and another mutual friend, Ernie Cuneo, contributing as well. It's impossible to determine who did exactly what or who thought up this or that, or who actually wrote what parts of the so-called outlines, treatments and scripts for this project. Cuneo, it seems, came up with the big third act underwater battle of the eventual story. As the ideas and treatments threatened to become a screenplay, McClory brought in a writer named Jack Whittingham to work on the script.

Meanwhile, Fleming had, in early 1959, written the short story collection *For Your Eyes Only*, containing the title story and "Risico," "From a View to a Kill," "Quantum of Solace" and "The Hildebrand Rarity."

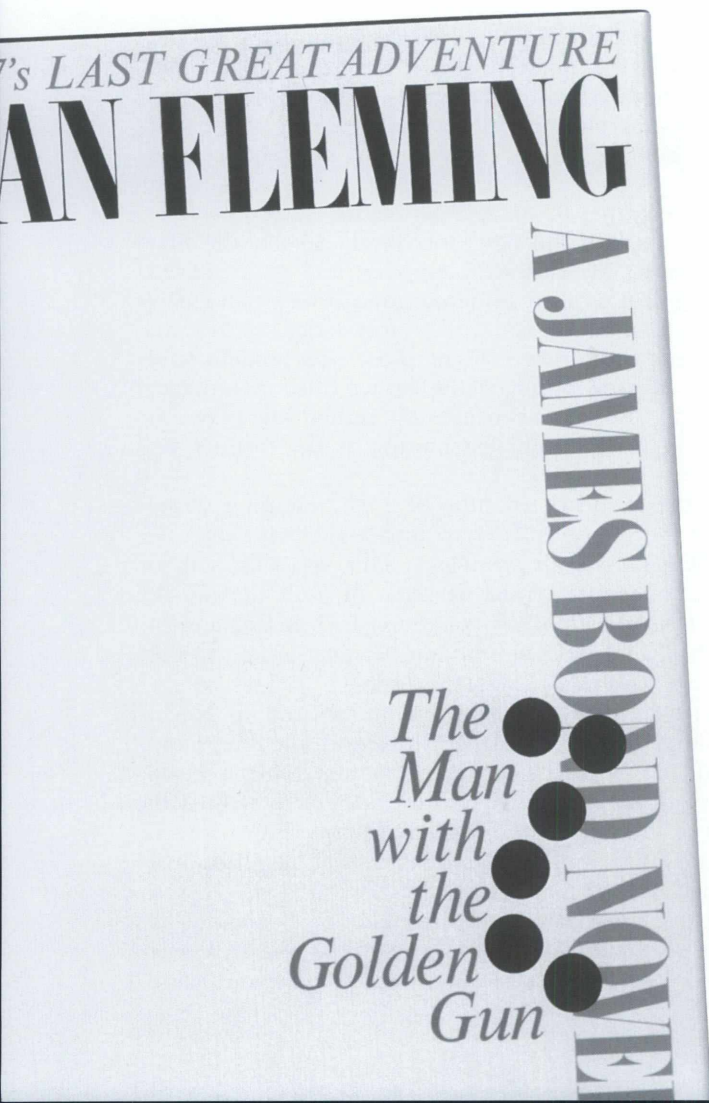
By late 1959, McClory and Whittingham, with plenty of input from Fleming, had hammered out a script with the working title *Longitude 78 West* and sent it along to Fleming. Fleming thought that a catchier title might be *Thunderball*. As a movie, the project floundered, in the way that only movie projects can. But in his 1960 writing stint in Jamaica, Ian Fleming wrote the novel *Thunderball*.

Fleming had previously written scenes and stories (four of those in *For Your Eyes Only*) and even a full novel (*Dr. No*) from unrealized TV projects, and he treated *Thunderball* in like manner. Ideas, scripts, treatments, aside: Fleming felt the *novel* was strictly his. The book was dedicated to his friend Cuneo as "Muse" and Fleming never discounted others' input into the source ideas behind the book, but with absolutely no doubt he considered the *book* to be his work alone, and appears to have had no inkling of the legal problems to come.

In March 1960 Fleming met a big fan of his: John Fitzgerald Kennedy. From that point on, J.F.K. received inscribed copies of the Bond books, and in an interview in *Life* magazine in which he mentioned *From Russia, With Love* as one of his "Top 10" favorite books (the only novel on the list), Kennedy almost single-handedly launched the "Bond phenomenon" in the United States to the level it was already enjoying in England. April saw the publication of *For Your Eyes Only*. In late 1960 there were a couple of other important newcomers in Fleming's life: Harry Saltzman and Albert Broccoli, two top-notch movie producers who had joined forces to secure the film rights to all existing and future Fleming titles (except, unfortunately *Casino Royale*, which was owned originally by Gregory Ratoff and later by Charles Feldman. It remains an insult to the Bond novels that this excellent novel, which started it all, was made into a joke movie.)

The "Bond formula" had reached perfection in the book *Thunderball*, which may be why Fleming spent the first two months of 1961 trying to do something completely different, something that he absolutely could never do: write from a woman's perspective. The result is generally conceded as the nadir of the Bond novels: *The Spy Who Loved Me*. At least it is also the shortest. Bond appears only in the final third of the book, but his absence isn't necessarily a problem: the first hundred pages of *From Russia, With Love*, from which he is also absent, are absolute dynamite. The writing here just was not up to par. (Fleming's publisher, Jonathan Cape, seemed to have diminished expectations for this title; after reading the revised draft they ordered only 30,000 copies of the first printing of *The Spy Who Loved Me*, after having ordered 50,000 copies of its predecessor, *Thunderball*.) Fleming requested that the book never go into a second printing, but of course it went into many. There was no stopping the "Bond phenomenon" by this time. The book has a great British jacket, again by regular Richard Chopping, and the title is as avidly sought by collectors as most of the others. Fleming himself suggested that when it came time for a movie using the title *The Spy Who Loved Me*, the screen story be an original one.

March 1961 was a big month for Ian Fleming. The Kennedy article was published in *Life*, and Fleming's American sales skyrocketed instantly.





About the same time, Kevin McClory read an advance copy of *Thunderball*, already printed and ready for publication. He was negatively surprised to see no acknowledgment of joint authorship or even contribution. He shared this information with Jack Whittingham, who had co-scripted *Longitude 78 West*. McClory and Whittingham filed for an injunction against publication of the book, but the court denied their request when shown that 50,000 copies had been printed and over 30,000 already shipped to stores. (Remember, it is general practice in the publishing industry to get books into the stores a week or so in advance of their official publication date.) The court stated, in overturning the request of McClory and Whittingham to halt publication, that the decision to do so was not intended to prejudice a decision in subsequent action for copyright infringements or damages.

Publication went forward with *Thunderball*, a very exciting and very true-to-formula novel with another brilliant jacket by Richard Chopping. The book was a resounding success: Cape sales were brisk, though the optimistic first printing of 50,000 some-odd copies lasted over a year; American sales were better than ever; and book club editions were huge.

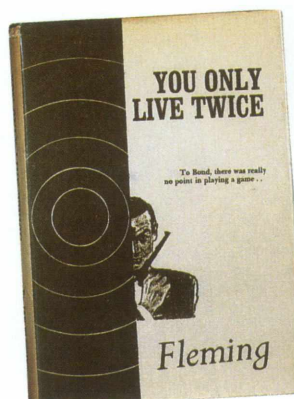
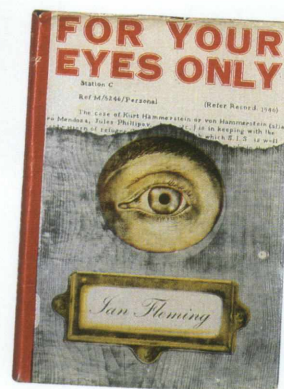
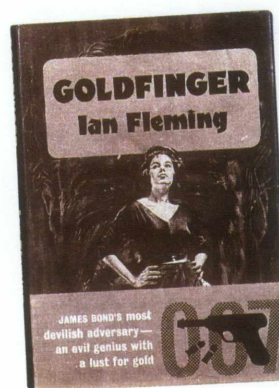
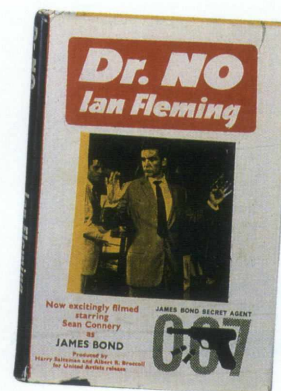
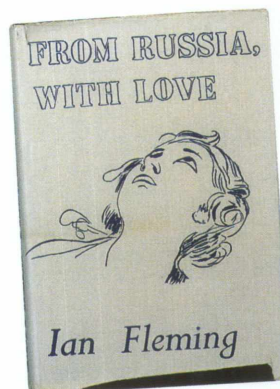
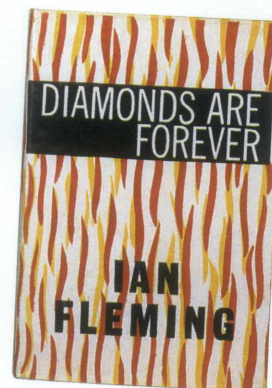
But the pressure was getting to Fleming. Pressure, and huge amounts of alcohol and 300 cigarettes a week, specially made for him by Morlands. Fleming had a major heart attack on 12 April. Fleming nicknamed his heart disease "the iron crab" and from then on sensed it would get the best of him. He did little in the way of changing his lifestyle to fend it off. He claimed that he would die soon enough from "having lived too much."

Harry Saltzman and Albert "Cubby" Broccoli, using a partnership named Eon Productions, had now secured a six-picture James Bond deal at United Artists. *Thunderball* was chosen to become the first movie.

Richard Maibaum, a name known to any fan of the Bond movies, was hired to script from the Fleming novel, despite the existence of the McClory/Whittingham work. It does not seem that Saltzman and Broccoli were displeased with the script submitted by Maibaum, but learning that the title was in litigation, they set it aside and turned their attention elsewhere: straight to *Dr. No*. Again Maibaum was called upon to write the screenplay, though others were also involved. Terence Young signed on to direct. United Artists agreed to a budget of \$900,000. All they really needed now was an actor to play the role.

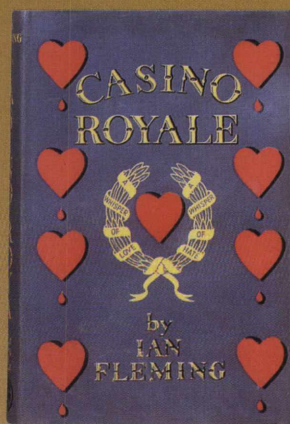
During the January-February period of 1962, Fleming sat down again at his desk in his beloved retreat of Goldeneye and made amends for *The Spy Who Loved Me*, by writing the first draft of *On Her Majesty's Secret Service*. This is one of the best of the Bond novels and, given the excellent screenplay, had

*continued on page 52*

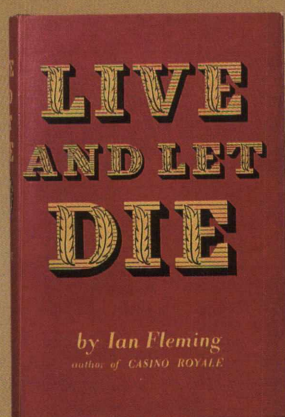


Taiwanese  
pirate editions.





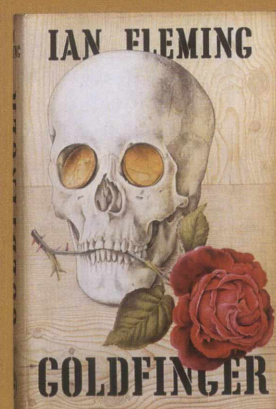
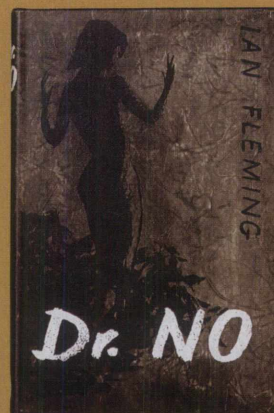
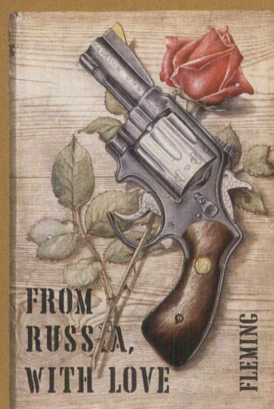
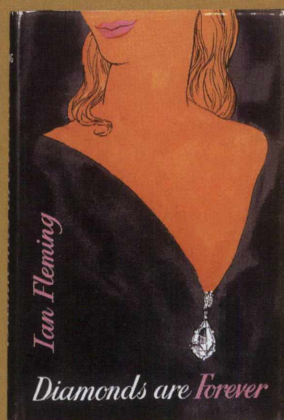
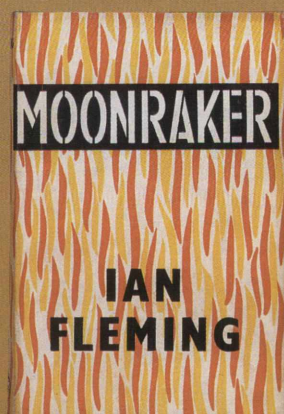
JAMES BOND



# The James Bond Books of Ian Fleming

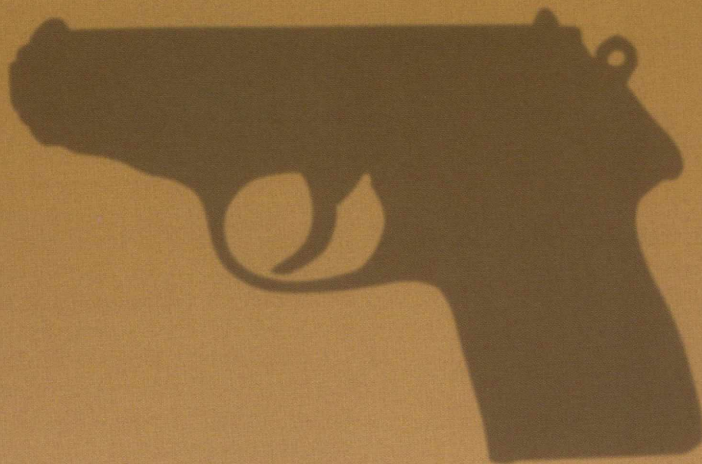
A DESCRIPTIVE BIBLIOGRAPHY

by **LEE BIONDI** and **JAMES M. PICKARD**





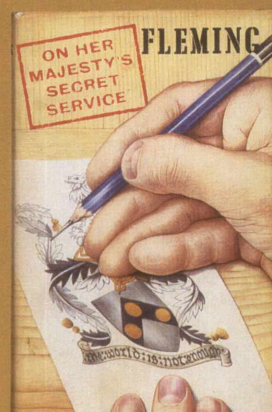
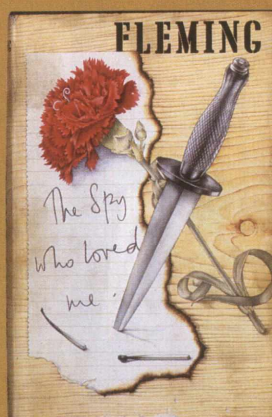
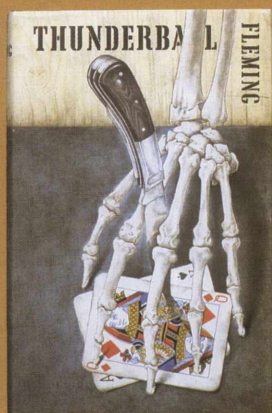
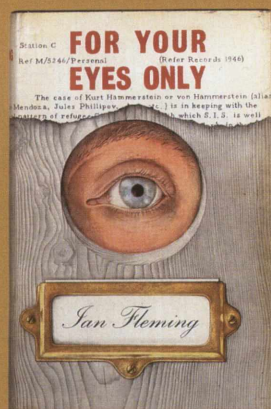
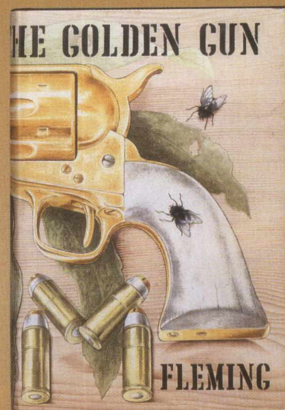
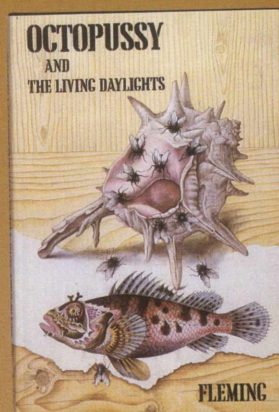
# IND



**T**his bibliography is limited to first British and American editions of the James Bond books. It coalesces all the best sources known, our own notes on collections we have built for ourselves and clients, other collections we have seen, and valuable unpublished information graciously contributed by Mark Hime (Bibliotopos), Peter Stern (Peter L. Stern & Co., Ltd.), Chad Reingold (Heritage Book Shop, Inc.) and Michael L. Van Blaricum (president of the Ian Fleming Foundation).

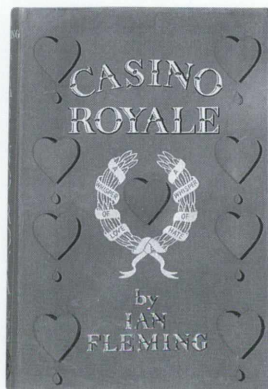
Prices on the Bond books have been rising dramatically in recent years. Price ranges mentioned here are for copies of first printings that are *STRICTLY* near fine in near fine dust jackets to fine in fine jackets. Prices descend *precipitously* from that level of condition downward. Though the prices will likely continue to go up, we feel confident that the ratios between titles shown here will probably hold. The ratios between near fine and fine may expand if collectors continue the trend of putting more and more of a premium on the final increments of condition.

Our inclusion of the American editions of the James Bond books is not to endorse them as substitutes for the true first editions published by Jonathan Cape. We have decided to include the American editions in this bibliography because they are often sought by American Fleming collectors in addition to the British firsts, often just for their alternate dust jacket art. The first few American editions are genuinely rare in nice condition. The American editions are not much collected in Great Britain, and one could expect copies there to be priced lower than our suggested figures. The same is generally true of the later and more common British editions.





## Casino Royale



**FLEMING, Ian. *Casino Royale*. L: Jonathan Cape [1953].**

Octavo. [1-4]5-6[7-8]9-218[219-220, blank]. [A]8 B-I8 K-N8 O6.

First printing verso of title page reads "First Published 1953" at top, with three-line imprint at bottom (Western Printing Services Ltd.), with no indications of later impressions. Official publication date: 13 April 1953. (Second impression was May 1953.)

Black cloth-patterned paper over boards, blocked with red heart on top board, lettered in red on spine, Jonathan Cape logo in red at foot of spine. Plain endpapers.



Replacement jacket art beginning with 1957 reprint.

First issue dust jacket with price of 10s. 6d. net, and with no blurb from the *Sunday Times* on the front flap; front flap has blurb for *Casino Royale* and the line: "Jacket devised by the author." Back panel of jacket has brief biography and a sketch of Fleming from the war days in "Room 39" of Naval Intelligence by Robert Bartlett.

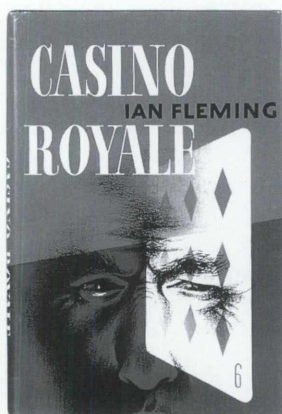
The original jacket art was executed by Kenneth Lewis, based on a preliminary design provided by Ian Fleming; it was replaced by a Pat Marriott design starting with the 1957 reprint.

According to the Cape archives, 4,760 sets of sheets of the first printing were delivered, but only 4,728 copies were bound up. Many of these went to public libraries and we believe that less than half of the first printing was sold to the public.

The jacket is genuinely rare in fresh condition without general wear and tiredness and spine fading. The white back panel is easily subject to soiling.

Near fine in near fine dust jacket, \$10,000

Fine in fine dust jacket, \$15,000



**FLEMING, Ian. [all lower case:] *Casino Royale*. NY: The Macmillan Company, 1954.**

Octavo. [1-4]5-6[7-8]9-176. [A]-[C]16 [D]8 [E]-[F]16.

First printing so stated on the verso of the title page with no later printings indicated. Official publication date: 23 March 1954 (almost a full year after the British.)

Dark green glazed buckram blocked and lettered in red. Plain endpapers.

First issue of dust jacket has complete, square-cut front flap corners; second issue has angle-clipped corners. Jacket design by Leo Manso. Price on dust jacket is \$2.75. The jacket is well-designed. The red and green tend to fade quite quickly.

During the period that Macmillan was Fleming's American publisher of the early Bond novels (the first six), it was their practice to print various prices on the edge of the front flap (as seen in proof states) and then trim the printed jackets to show only the price decided upon.

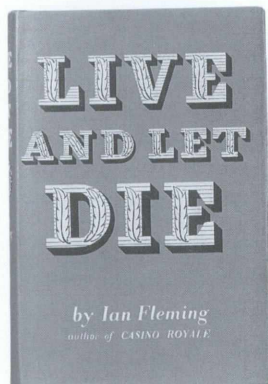
Near fine in near fine dust jacket, \$1,000

Fine in fine dust jacket, \$2,000





## Live and Let Die



**FLEMING, Ian. *Live and Let Die*. L: Jonathan Cape [1954].**

Octavo. [1-4]5[6]7-240. [A]8 B-I8 K-P8.

First printing verso of title page reads: "First Printed 1954" at top, with three-line imprint at bottom (The Alden Press), with no indications of later impressions. Official publication date: 5 May 1954.

Black cloth-patterned paper over boards, blocked with gilt medallion on top board (Edward IV gold rose noble, same device used on spine of jacket), lettered in gilt on spine, Jonathan Cape logo in gilt at foot of spine. Plain endpapers.

The first state of the dust jacket shows price of ros. 6. net, with blurb for *Live and Let Die* on front flap and, most significantly, is without any credit for the jacket design and art. Back panel advertises second impression of *Casino Royale* with quotes from reviews.

The second state dust jacket and all subsequent issues have a two-line credit: "Jacket devised by the author/and executed by Kenneth Lewis." In the second state jacket this credit is approximately centered between the bottom of the blurb and the bottom edge of the jacket. The third state dust jacket has the jacket artwork credit placed immediately below the blurb on the front flap, where it remains in reprints. The Cape archives do not indicate whether the jacket without the art credit was issued to the public prior to the corrected state with credit placed midway between blurb and foot. The jackets without credit were printed first, but copies with the centered credit may have been available to the public on the publication date, which would make this a variant state, rather than a subsequent issue. Regardless, collectors want the jacket without credit and it commands a premium (see price reference below). Like the *Casino Royale* jacket, the main problem here tends to be general wear and tiredness, spine fading (of course), and, again, a white back panel that soils easily.

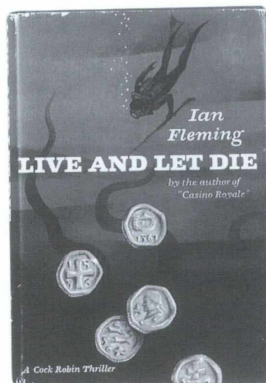
7,500 copies of first printing.

The *Live and Let Die* dust jacket field is a bright maroon color. The original dust jacket artwork by Kenneth Lewis was produced in royal blue with yellow lettering. This coloring was discarded by the

publishers in favor of the maroon during the production process.

Near fine in near fine dust jacket (first state), \$6,000  
Near fine in near fine dust jacket (second state), \$3,000

Fine in fine dust jacket (first state), \$8,500  
Fine in fine dust jacket (second state), \$4,500



**FLEMING, Ian. *Live and Let Die*. NY: The Macmillan Company, 1955.**

Octavo. [i-viii]1-216. [A-G]16.

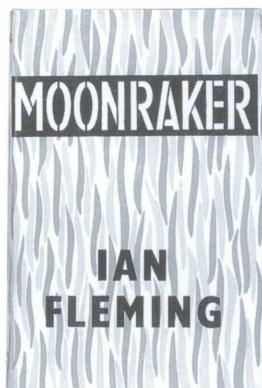
First printing so stated on the verso of the title page with no later printings indicated. Published in April 1955.

Blue-black cloth-patterned paper over boards, blocked with "Cock Robin Thriller" logo on lower right of top board; spine lettered in yellow. Plain endpapers.

Jacket design by Leo Manso. Price on the dust jacket is \$3.00. This jacket is pictorial, a stylized underwater scene with Bond in scuba gear and an array of gold coins. The back panel is text on a white field that shows soil easily.

Near fine in near fine dust jacket, \$500  
Fine in fine dust jacket, \$900

## Moonraker



**FLEMING, Ian. *Moonraker*. L: Jonathan Cape [1955].**

Octavo. [1-4]5[6-8]9-255[256]. [A]8 B-I8 K-Q8.

First printing verso of title page reads "First Published 1955" at top, with three-line imprint at bottom



## The James Bond Books of Ian Fleming

(Western Printing Services Ltd.), with no indications of later impressions. Official publication date: 7 April 1955.

Black cloth-patterned paper over boards, lettered on top board and spine in silver with Jonathan Cape logo in silver at foot of spine. Plain endpapers.

First issue of dust jacket has price of 10s. 6d. net, and credit line below front flap blurb: "Jacket devised by the author/and executed by Kenneth Lewis." Back panel has reviewers' quotes touting *Live and Let Die* and *Casino Royale*.

Internal state point Page 10, last line: "Shoot" / "Shoo"

Priority not established. The "t" shows in the Cape proof copies seen, which is an excellent clue. In 1963, when The Alden Press was still printing new impressions of some of the novels (e.g., *Live and Let Die*, *Diamonds Are Forever* and *Dr. No*), *Moonraker* was reprinted by John Dickens & Co. and that printing shows a mismatched "t" at the end of p. 10, so likely sequence was: 1) "t" present; 2) "t" missing; 3) "t" replaced with mismatch. So-called trial binding (see below) shows the original matching "t." Further support of the above sequence is the fact that the missing letter is at the edge, the lower gutter corner, of the plate, not in the middle of the text block; plate edges are the most susceptible to dropout.

The book is noted on two stocks: one stock with sheets bulking 19mm and the other 15mm. No priority established. The 19mm paper is a better stock; the 15mm paper tends to brown.

A trial binding (presumed) is noted in bright blue cloth-patterned paper over boards, lettered in silver, with no Cape logo at foot of spine but "Jonathan/Cape" spelled out. Top edge yellow. This trial binding casing is about 8mm shorter than the issued casing. Text block measurement is the same but sheets are trimmed about 8mm to accommodate, and bulk at 19mm.

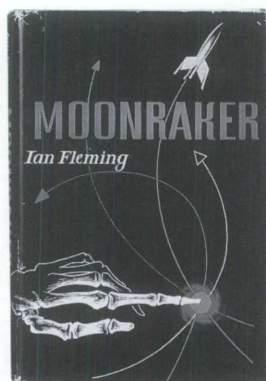
Kenneth Lewis was also the artist for the jackets on *Casino Royale* and *Live and Let Die*, though "devised" by the author.

Cape archives indicate 10,000 ordered; 9,965 sets of sheets were delivered and approximately 9,900 copies bound up of the first printing.

The price differential below is based on the fact that this jacket, especially its spine, is excessively susceptible to fading and dust soiling. The white tends to brown as quickly as the yellow and orange tend to fade. The slightest increments in brightness of the spine can have a disproportionate effect on the price. Again, the back panel text is on a white field that shows soil instantly. This title is extremely rare in fine condition.

Near fine in near fine dust jacket, \$4,000

Fine in fine dust jacket, \$8,500



**FLEMING, Ian.**  
*Moonraker*. NY: The Macmillan Company, 1955.

Octavo. [i-iv][1]2-220. [A-G]16.

First printing so stated on the verso of the title page with no later printings indicated. Published in September 1955.

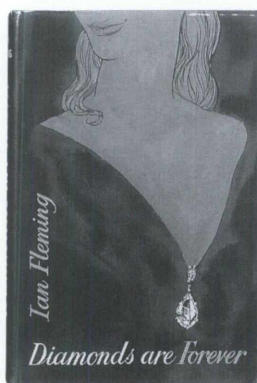
Light green unglazed buckram blocked and lettered in darker green. Plain endpapers.

Jacket design by Leo Manso. Dust jacket price is \$2.75. Green, red and white on a black field, showing a skeletal hand and an amateurish "futuristic" *Moonraker* rocket. Again a white field on the back panel that shows soil instantly.

Near fine in near fine dust jacket, \$400

Fine in fine dust jacket, \$900

## Diamonds Are Forever



**FLEMING, Ian.**  
*Diamonds Are Forever*. L: Jonathan Cape [1956].

Octavo. [1-8]11-257[258] (sic) (correct collation). [A]8 B-18 K-Q8.

First printing verso of title page reads "First Published 1956" at top, with three-line imprint at bottom (The Alden Press), with no indications of later impressions. Official publication date: 26 March 1956.

Black cloth-patterned paper over boards, top board blocked in blind with large overall diamond pattern, with silver-stamped baguette-cut diamond device centered; spine lettered in silver with Jonathan Cape logo in silver at foot. Plain endpapers.

First issue dust jacket with price of 12s. 6d. net, blurb for *Diamonds Are Forever* on front flap; reviewers' blurbs touting *Live and Let Die* and *Moonraker* on back flap; back panel with photo of Fleming and





brief biography condensed from that used on *Casino Royale* jacket. There is no credit to jacket artist, Pat Marriott, until later impressions are published. This was Marriott's first jacket in the Bond series. The pink lettering on the spine is quick to fade.

The contents are misnumbered on Contents page from Chapter XV onwards by two pages. P. 134.8 up: "Boofy" (later printings, and American edition, changed to "Windy").

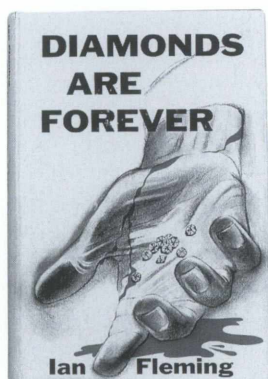
P. 206.20: misspelling "Beverley Hills" (corrected for American edition).

The first impression was scheduled for 15,000 copies but only 14,700 were bound.

A trial binding (presumed) is noted in bright blue cloth-patterned paper over boards, lettered in silver, with "Jonathan/Cape" spelled out at the foot of the spine with Cape logo above. Top edge red.

Near fine in near fine dust jacket, \$2,750

Fine in fine dust jacket, \$4,000



**FLEMING, Ian.** [all lower case:] *Diamonds Are Forever*. NY: The Macmillan Company, 1956.

Octavo. [i-vi]vii[viii]1-215[216]. [A-G]16.

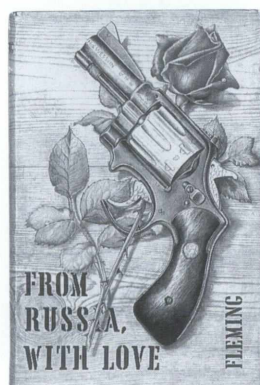
First printing so stated on the verso of the title page with no later printings indicated. Published in October 1956.

Grey buckram blocked and lettered in red and green-black. Plain endpapers.

Dust jacket designed by H. Lawrence Hoffman. Dust jacket price is \$2.75.

Near fine in near fine dust jacket, \$400

Fine in fine dust jacket, \$600



## From Russia, With Love

**FLEMING, Ian.** *From Russia, With Love*. L: Jonathan Cape [1957].

Octavo. [1-12]13-253[254-256, blank]. [A]16 B-H16.

First printing verso of title page reads "First Published 1957" at top with three-line imprint at bottom (The Alden Press) and no indications of later impressions. Official publication date: 8 April 1957.

Black cloth-patterned paper over boards. Top board with central vignette of a customized Smith & Wesson .38 with a rose blocked in silver and bronzed-red (imitating jacket artwork). Spine lettered in silver and bronze-red, with silver logo of Jonathan Cape at foot of spine. Plain endpapers.

Dust jacket devised by the author and executed by Richard Chopping—the first of the now-famous series of Chopping paintings used as jacket cover art. Front flap first issue with price of 13s. 6d. net; back flap blank; back panel with reviewers' quotes touting *Diamonds Are Forever*.

The Cape archives reveal that the first print run of 15,000 sets of sheets "is imperfect and is being reserved for a cheap edition, and is being reprinted at the expense of the Alden Press." The cheap edition referred to was that published by The Foyles Book Club of 121 Charing Cross Road. Some, but not all, of these Book Club copies say "First Published 1957." The Book Club edition is bound in light blue case bindings with black lettering on the spine. The Book Club edition dust jacket has the Chopping front panel, but differs from the Cape first edition on the flaps and back panel. Copies of the Book Club edition have also been seen in orange and green case bindings. It could be argued (but to little avail among serious collectors) that the Book Club edition is the true first as it uses the first sheets off the press that were rejected by Cape. It is undeniably the first *printing* of the book, but that is beside the point: collectors rightfully want the Cape first edition and the Book Club edition is of little value, being worth only \$150 to \$200 in standard blue binding, maybe more in the rare green or orange. Cape correspondence does not state the specific complaint with the first sheets, but the Foyles Book Club edition that used these sheets does show some ink smudging that probably warranted the reprinting. Various states of the leaf bearing the title page and the copyright page are seen in the Foyles copies: some identical to the Cape; some with Cape not mentioned, being replaced with "The Book Club/121 Charing Cross Road"; with or without "First Published 1957"; some have the imprint reduced to simply "Printed in Great Britain" with no mention of printer or binder.

15,000 copies of the first printing, though printed twice due to the above-mentioned imperfections. Cape used the second set of 15,000 sheets off the press.

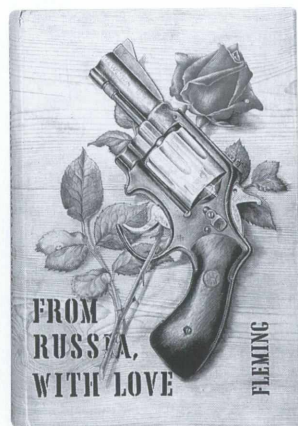
First printing with following mistakes, noted in a copy seen of Fleming's marked first edition: 18.1: Marked to change "sexuality" to "asexuality." (A significant change in the character of Red Grant). 136.8: Marked to change "twinkled" to "tinkled." 136.17: Marked to change "Misir" to "Misr." 164.10



up: Marked to add close quote. 165.1: Marked to change "Perhaps, rather drastic." to "Rather drastic, perhaps." 205.11: Marked to call for opening quote. 228.5: Fleming wanted "softly" changed to "smoothly" to avoid a repeated word.

Though farther along in the series than *Diamonds Are Forever*, this title is far more difficult to locate in truly fine condition, thus the wider than usual spread in price ranges. This is a very highly sought after title, as it is generally considered the best novel in the series and the best of the movies, as well.

Near fine in near fine dust jacket, \$2,000  
Fine in fine dust jacket, \$4,000



**FLEMING, Ian.**  
*From Russia, With Love.* NY: The Macmillan Company, 1957.

Octavo. [1-12]13-253[254-256, blank]. [A-H]16.

First printing so stated on the verso of the title page with no later printings indicated.

Cream buckram lettered in black. Plain endpapers.

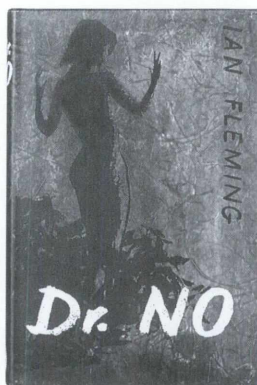
For the first time in the series the American book has the same jacket cover art as the British. Despite Chopping's excellent covers from *Goldfinger* forward, this marketing strategy for stateside release was repeated only on *Goldfinger*, *For Your Eyes Only* and *The Spy Who Loved Me*. Macmillan does not attribute the jacket to Fleming and Chopping nor do they reprint the interesting explanation of the customized gun. The price on the jacket is \$3.50.

The book was reset, and for the American first printing two of the changes Fleming had marked in his British copy were made: The important change was made from "sexuality" to "asexuality." The change was made from "twinkled" to "tinkled." Change not made from "Misir" to "Misr." Change not made from "Perhaps, rather drastic" to "Rather drastic, perhaps." 205.11 (British): Fleming calls for opening quote. Change not made for the U.S. 228.5 (British): Fleming wanted "softly" changed to "smoothly." Change not made for the U.S.

This is the book that John F. Kennedy mentioned in his "Top 10" list in an article in *Life* magazine. That mention was huge publicity for Ian Fleming in the States and launched a dramatic surge in sales of the James Bond books.

Near fine in near fine dust jacket, \$500  
Fine in fine dust jacket, \$1,000

## Dr. No



**FLEMING, Ian.**  
*Dr. No.* L: Jonathan Cape [1958].

Octavo. [1-8]9-256. [A]8  
B-18 K-Q8.

First printing verso of title page reads at top: "First Published 1958/ [copyright symbol] 1958 by Glidrose Productions Ltd" Three-line imprint at bottom (The Alden Press) and no indications of later impressions. Official publication date: 31 March 1958. This is the first of the books to show a copyright in the name of Glidrose.

Title on title page does not use the period (*Dr No*); nor does title on spine; title on dust jacket cover, spine and front flap uses the period (*Dr. No*); title on fly-title (p. [7]) and in running headlines on versos is spelled out (*Doctor No*).

Black cloth-patterned paper over boards. Without or with a brown-stamped (but not impressed) silhouette of the so-called "dancing girl" (probably intended to be Honeychile Rider) on top board in imitation of jacket design. Spine lettered in silver, Jonathan Cape logo in silver at foot. There is no firm priority established regarding the brown stamping of the girl figure on the top board, but she is continued through the second and third editions. Fleming knew of the variant, giving an example of each to the Lilly library without mentioning priority. The embossed cloth pattern on the paper boards is the same with or without stamping, unlike *The Man with the Golden Gun* (q.v.). The plain binding is rarer.

Dust jacket first state shows flap price of 13s. 6d. net. Jacket art by Pat Marriott (attributed on back flap).

Page 19.8: At some point between first and fifth impressions, inexplicably, the misspelling "soid" replaces the correct "said." (This is the kind of thing that puts the lie to assuming that mistakes are always corrected along the way, never made, thus taking it for granted that a misprint must precede a correct version (e.g., *Moonraker* page 10, see above). This mistaken assumption is more prevalent among col-





lectors and bibliographers of modern firsts, who have not experienced as much in the way of crazy resettings as their counterparts who specialize in prior centuries. Another mistake creeps into later impressions of this title as the last letter on page 162 slips out of alignment. (Edges of plates are likely to go first.) Similarly, the error "neard" for "heard" appears at the edge of page 34 in the 1959 through 1963 reprints of *Casino Royale* (printed by Lowe and Brydone Ltd).

There are two subtle variants of the jacket dye, one just letting in a slightly greenish tone to the brown; there is no priority established and one needs an example of both side by side to differentiate (a process complicated further by fading and aging).

Uncorrected proofs of *Dr. No* have the traditional Cape wrappers with their repeating logo. There is a variant, perhaps later, perhaps an advance reader's copy, with wrappers with flaps using the Marriott design for the eventual dust jacket with the silhouette of the dancing girl, credited on the back flap.

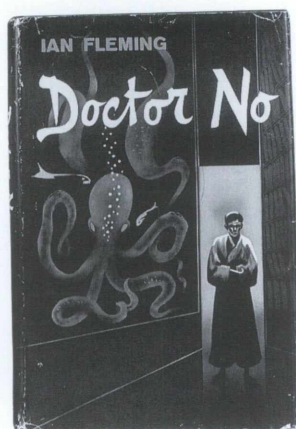
A trial binding (presumed) is noted in bright red cloth-patterned paper over boards, lettered in silver (in a different font than the published first edition) with "Jonathan/Cape" spelled out at the foot of the spine with the Cape logo above. Top edge blue.

There were 20,000 copies of the first printing.

Near fine in near fine dust jacket, \$1,250

Fine in fine dust jacket, \$2,000 to \$2,500

(Expect to pay the higher price for the plain cover.)



**FLEMING, Ian.**  
*Doctor No*. NY: The Macmillan Company, 1958.

Octavo. [1-8]9-256. [A-H]16.

First printing so stated on copyright page with no indications of later printings. Official publication date: 24 June 1958.

Typesetting of text is exactly like the British, same text block measurements on slightly larger leaves, and with British signatures deleted. For the U.S. edition, the word Doctor is spelled out wherever used.

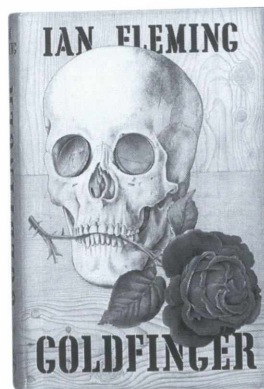
Black buckram lettered in red on top board and spine.

Dust jacket designed by H. Lawrence Hoffman. Dust jacket price is \$3.50.

Near fine in near fine dust jacket, \$300

Fine in fine dust jacket, \$500

## Goldfinger



**FLEMING, Ian.**  
*Goldfinger*. L: Jonathan Cape [1959].

Octavo. [1-4]5-6[7-8]9-318[319-320, blank] (p. 246 unnumbered: integral map). [A]16 B-I16 K16.

First printing verso of title page reads at top: "First Published 1959/[copyright symbol] 1959 by Glidrose Productions Ltd. Four-line imprint at bottom (The Alden Press). No indications of later impressions. Official publication date: 23 March 1959.

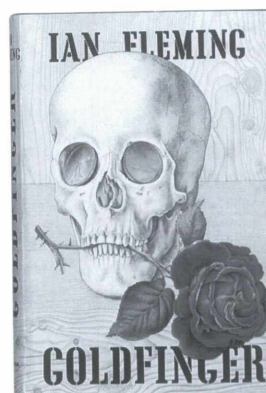
Black cloth-patterned paper over boards, blind-stamped skull on top board with gilt-stamped coins in the eye sockets, spine lettered in gilt with Jonathan Cape logo gilt-stamped at foot of spine. Plain endpapers.

Dust jacket, designed (and credited) to Richard Chopping, with jacket price of 15s. net. Front flap blurbs for *Goldfinger* at top and *Doctor No* at bottom; back flap quotes reviews of *The Diamond Smugglers*; back panel advertises *Casino Royale*, *Live and Let Die*, *Moonraker*, *Diamonds Are Forever*, and *From Russia, With Love*.

24,000 copies of the first printing for Cape and 7,500 for Macmillan in New York, for the first American edition.

Near fine in near fine dust jacket, \$1,000

Fine in fine dust jacket, \$1,500



**FLEMING, Ian.**  
*Goldfinger*. NY: The Macmillan Company, 1959.

Octavo. [1-4]5-6[7-8]9-318[319-320, blank] (p. 246 unnumbered: integral map). [A]16 B-I16 K16. Collates identical to Cape because these are the British sheets with a Macmillan title page. (First American printing would be the Book Club edition.)



First printing verso of title page reads at top: "First published 1959/[copyright symbol] 1959 by Glidrose Productions Ltd." One-line imprint at bottom reads simply: "Printed in Great Britain." Official publication date: 18 August 1959.

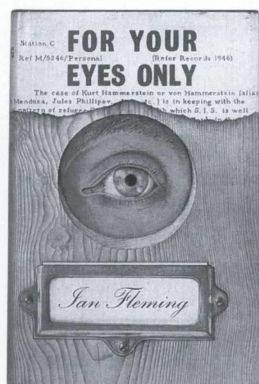
Binding matches the British, for the first time, with the exception of Macmillan spelled out at foot of spine rather than the Cape logo. One can presume the binding is by A. W. Bain and Co., Ltd in London.

Jacket is by Chopping, cover exactly like the British, text on flaps and back panel varies slightly, most notably ignoring *The Diamond Smugglers*. Dust jacket price is \$3.00.

Near fine in near fine dust jacket, \$300

Fine in fine dust jacket, \$500

## For Your Eyes Only



**FLEMING, Ian. *For Your Eyes Only. Five Secret Occasions in the Life of James Bond. L: Jonathan Cape [1960].***

Octavo. [1-8]9-252. Some pages unnumbered at story breaks. [A]16 B-H16.

Title page printed in black and red; fly title (page [7]) in red. First printing verso of title pages reads at top: "First Published 1960/[copyright symbol] 1960 by Glidrose Productions Ltd" Two-line imprint at bottom (Richard Clay & Company. Ltd), with no indication of later impressions. Official publication date: 11 April 1960. Contains "From a View to a Kill," "For Your Eyes Only," "Quantum of Solace," "Risico" and "The Hildebrand Rarity."

Black cloth-patterned paper over boards, with an eye design blocked in white on top board, spine lettered in gilt with gilt-stamped Jonathan Cape logo at foot of spine. Plain endpapers.

Dust jacket again by Richard Chopping, who is credited on front flap. Jacket price is 15s. net. Front flap blurbs for this title and *Goldfinger*; back flap for *Doctor No* and *The Diamond Smugglers*; back panel advertises *Casino Royale* through *From Russia, With Love*.

This is the only Bond dust jacket with a glossy coating, but this leads to crinkling as much as it prevents tearing and other wear. The red dye used for

the spine lettering is very susceptible to fading and increments thereof affect the price greatly. This title is surprisingly elusive in fine condition.

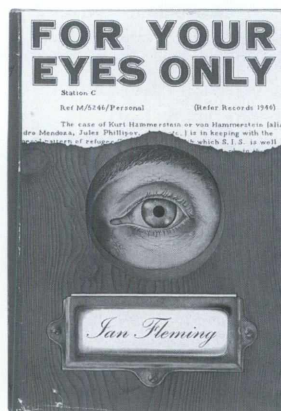
This is also the only British dust jacket with any depiction of Bond: the eye in the peephole is his. Fleming made Chopping paint it many times, until he was satisfied with the shape and, particularly, the color.

This is the only collection of James Bond short stories published in Fleming's life.

Cape archives indicate 21,712 copies bound of 21,800 sets of sheets delivered.

Near fine in near fine dust jacket, \$900

Fine in fine dust jacket, \$1,500



**FLEMING, Ian. *For Your Eyes Only. Five Secret Exploits of James Bond. NY: The Viking Press, 1960.***

Octavo. [i-vi][1-2]3-218. Some pages unnumbered at story breaks. [A-G]16.

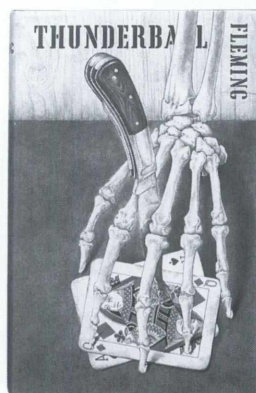
First printing verso of title page does not state printing (true to form for Viking). Later printings are so indicated.

Jacket cover is the Richard Chopping art used on the British, but printed a little darker. Dust jacket price is \$3.50.

Near fine in near fine dust jacket, \$250

Fine in fine dust jacket, \$400

## Thunderball



**FLEMING, Ian. *Thunderball. L: Jonathan Cape [1961].***

Octavo. [1-8]9-253[254][255-256, blank]. [A]16 B-H16.





First printing verso of title page reads at top: "First Published 1961/[copyright symbol] 1961 by Glidrose Productions Ltd" Three-line imprint (Richard Clay and Company Ltd) at bottom of page. No indications of later printings. Official publication date: 27 March 1961.

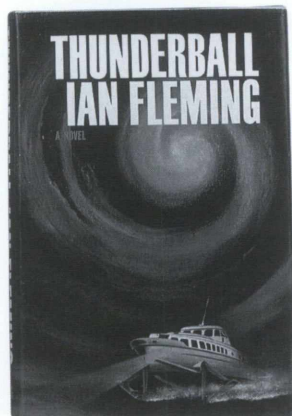
Black cloth-patterned paper over boards, with top board stamped in blind with skeletal hand (in imitation of the jacket cover art), spine lettered in gilt, with gilt-stamped logo of Jonathan Cape at foot. Plain endpapers.

Jacket again by Richard Chopping, and so credited on back flap, though copyrighted by Ian Fleming. Jacket price is 15s. net. Front flap has blurb for *Thunderball* and brief biography of Fleming which continues to back flap; back panel is a contemplative black and white photograph of Fleming, uncredited.

Cape archives indicate that the first impression was scheduled for 50,000 copies but, with press-run "overs," 50,938 copies of first printing were bound.

Near fine in near fine dust jacket, \$500

Fine in fine dust jacket, \$750



**FLEMING, Ian.**  
*Thunderball.* NY: The Viking Press, 1961.

Octavo. [i-viii][1-2]3-248. [A-H]16.

First printing shows no indication of printing on copyright page, in accordance with Viking policy. Later printings are so stated. Official publication date: 24 April 1961.

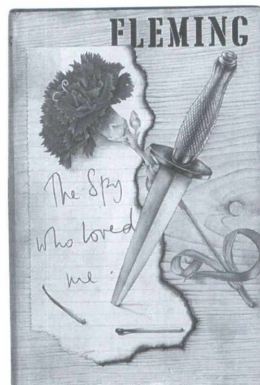
Yellow buckram with Viking logo stamped in red on top board, spine lettered in red.

Dust jacket design by S. A. Summit, Inc. is definitely not up to the level of Richard Chopping, but does show (if rather amateurishly) the *Disco Volante* operating at night in hydrofoil mode. Dust jacket price is \$3.95.

Near fine in near fine dust jacket, \$150

Fine in fine dust jacket, \$250

## The Spy Who Loved Me



**FLEMING, Ian.** *The Spy Who Loved Me.* By Ian Fleming with Vivienne Michel. L: Jonathan Cape [1962].

Octavo. [1-10]11-221[222-224, blank]. [A]16 B-G16.

First printing verso of title page reads at top: "First Published 1962/[copyright symbol] 1962 by Glidrose Productions Ltd" Four-line imprint (The Alden Press) at bottom. No indications of later printings. Official publication date: 16 April 1962.

Black cloth-patterned paper over boards, dagger stamped on top board, handle in blind and blade in silver, spine lettered in silver with Jonathan Cape logo in silver at foot. Solid bright red endpapers.

Dust jacket again by Richard Chopping, and so credited, though again copyrighted by Ian Fleming, with acknowledgment of dagger designed by Wilkinson Swords Ltd. Jacket price is 15s. net. Front flap quotes from the fictional Vivienne Michel; back flap blank; back panel with reviews of *Thunderball*.

The first impression was originally scheduled for 40,000 copies, but Cape decided in late 1961 to reduce their order to 30,000. This may have been because of diminished expectations for this title, which was not true to formula, or because they were feeling conservative in general since they still had stock on hand of the first printing of *Thunderball* (of which 50,000 units had been ordered).

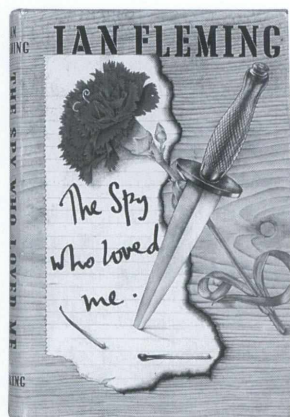
The title page coauthorship credit is a hoax: Vivienne Michel was the name of the wife of one of Fleming's golfing companions in Jamaica.

Very rarely the title page shows a quad mark between the E and M of FLEMING. (A quad is a piece of blank type used as a spacer which is cast shorter than the type height.) The proof copies seen do not show the quad mark. There is no priority; the variant is probably of simultaneous issue. The quad probably slipped during the press run. Both were probably available to the public on the publication date. In short, the point is known, but irrelevant. Collectors may be willing to pay an extra \$100 or so for a copy with the quad mark on the basis of rarity.

Near fine in near fine dust jacket, \$200

Fine in fine dust jacket, \$400





**FLEMING, Ian. *The Spy Who Loved Me*. NY: The Viking Press [1962].**

Octavo. [I-I4]15-211 [212-216, blank]. [A-C]16 [D]12 [E-G]16.

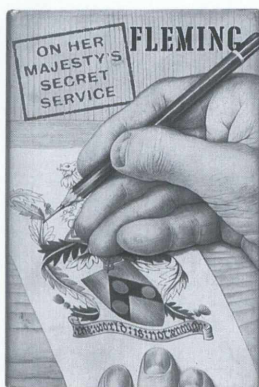
Copyright page does not expressly state first printing, per Viking policy; later printings are so stated.

Dust jacket uses Chopping's cover art. Dust jacket price is \$3.95.

Near fine in near fine dust jacket, \$100

Fine in fine dust jacket, \$150

## On Her Majesty's Secret Service



**The Trade Edition**

**FLEMING, Ian. *On Her Majesty's Secret Service*. L: Jonathan Cape [1963].**

Octavo. [I-8]9-288. [A]16 B-I16.

First printing verso of title page reads at top: "First published 1963/[copyright symbol] 1963 by Glidrose Productions Ltd/[device]/An edition of 250 numbered copies has been printed/on special paper, with a frontispiece portrait by/Amherst Villiers, and signed by the author" (see below). Four-line imprint (The Alden Press) at bottom. No indications of later printings. Official publication date: 1 April 1963.

Black cloth-patterned paper over boards with ski-track design in white on top board, spine lettered in silver with silver Jonathan Cape logo at foot.

Dust jacket again by Richard Chopping, credited on back flap, copyrighted by Ian Fleming. Front

panel artwork is of artist's rendering of the Bond coat-of-arms in progress; front flap with blurb for this title and price of 16s. net.; back flap reproduces in black and white a detail from the painting used as the color frontispiece in the signed limited edition (see below) and lists other Bond books; back panel advertises *Dr. No* ("Now a highly successful film"); *From Russia, With Love* ("To be filmed during 1963"); *Thunderball*; and *The Spy Who Loved Me*.

A green binding variant has been seen lettered in silver.

Cape archives indicate 45,000 printed.

First trade edition, near fine in near fine dust jacket, \$300

First trade edition, fine in fine dust jacket, \$500

### The Signed Limited Edition

**FLEMING, Ian. *On Her Majesty's Secret Service*. L: Jonathan Cape [1963].**

Octavo. [I-8]9-288. [A]8 B-I8 K-S8.

Officially published 1 April 1963, simultaneous with the trade edition. The book was published at 63 shillings (which equals three pounds and three shillings in old money).

Inserted color frontispiece portrait by Amherst Villiers. Signed and numbered on p. [4]. Fleming's signature is in blue ink with the number of the copy (or the word "Presentation") in black ink. Title page printed in red and black.

Leaf measurements are the same as the trade edition, but the signed limited edition bulks a little thicker due to the mould-made paper. Both British editions were printed by The Alden Press and bound by A. W. Bain and Co., Ltd.

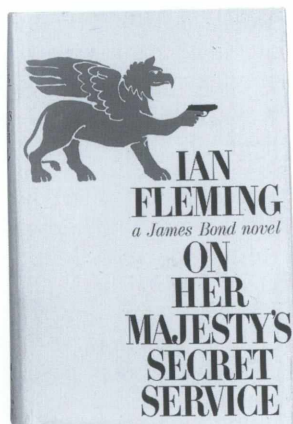
Black cloth-patterned paper over boards, white parchment back. Top board stamped in white with ski-track design; gilt-ruled where black boards meet white back, spine lettered in gilt with gilt-stamped Jonathan Cape logo at foot. Top edge gilt. Headband and tailband for show. Issued with protective clear mylar, but no slipcase.

Stated limitation was 250, but copies are seen unnumbered, apparently out-of-series, and marked "Presentation." These were intended for the author and publisher (10 complimentary copies to Fleming). Cape archives indicate 293 copies bound of 300 ordered. This is Ian Fleming's only signed limited edition. It is a very well produced and attractive book.

First limited edition, near fine in original mylar, \$4,500

First limited edition, fine in original mylar, \$6,000





**FLEMING, Ian. *On Her Majesty's Secret Service*. [NY:] New American Library [1963].**

Octavo. [i-xii]1-299[300]. [A-G]16 [H]12 [I]16 [K]16. Copyright page states "First printing, September, 1963" with no indications of later printings.

Black buckram-backed blue paper boards, top board stamped in black in imitation of Fleming's autograph, spine lettered and ruled in gilt with NAL logo above lowest rule.

Very plain jacket design by Paul Bacon, with a black and white photo by Dan Wynn of Fleming with a gun on the back panel. Dust jacket price is \$4.50.

Near fine in near fine dust jacket, \$100

Fine in fine dust jacket, \$150

## You Only Live Twice



**FLEMING, Ian. *You Only Live Twice*. [L:] Jonathan Cape [1964].**

Octavo. [1-14]15-255[256]. [A]16 B-H16.

This is the only Bond novel published by Jonathan Cape with a point to check on the copyright page (as Cape policy was to indicate later impressions). But on this copyright page, the first state of the first impression has the first line: "First Published 1964" and the second state has the first line: "First Published March 1964." We believe from our study of Cape archives that both sets of sheets were ordered before publication and constitute the first issue of the book; that is, that both states of the copyright page were available to the public on the

publication date. Regardless, the first state is much preferred. Official publication date: 16 March 1964.

Second impression ("Second Impression April 1964") and later impressions are clearly identified.

Black cloth-patterned paper over boards, top board blocked with Japanese characters, spine lettered in silver with silver Cape logo at foot. Light brown wood-grain patterned endpapers.

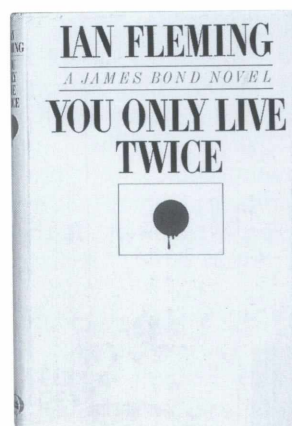
Dust jacket again by Richard Chopping, who retained copyright this time. Jacket art is wraparound; front flap with vertical row of Japanese characters as stamped on top board of the book and price of 16s. net; back flap with list of Fleming books, and the reissue of Hugh Edwards' *All Night at Mr. Stanyhurst's*; back panel is a wraparound from front with a space containing a blurb for this title.

56,000 copies of the first printing.

The Japanese characters on the book and the jacket are the translation of the book's title.

Near fine in near fine dust jacket (first state copyright page), \$175

Fine in fine dust jacket (first state copyright page), \$300



**FLEMING, Ian. *You Only Live Twice*. [NY:] New American Library [1964].**

Octavo. [i-xiv][1-3]4-240[241-242, blank]. [A-H]16.

First printing so stated on copyright page with no indications of later printings.

Full yellow buckram, blocked with Fleming autograph in black on top board, spine ruled and lettered in red with NAL logo in red above lowest rule.

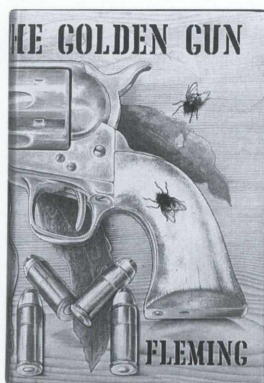
Dust jacket again designed very plainly by Paul Bacon with a black and white photograph of Fleming by Dan Wynn on the back panel. Dust jacket price is \$4.50.

Near fine in near fine dust jacket, \$75

Fine in fine dust jacket, \$100



## The Man with the Golden Gun



**FLEMING, Ian.** *The Man with the Golden Gun.* L: Jonathan Cape [1965].

Octavo. [1-8]9-221[222-224, blank]. [A]8 B-I8 K-O8.

First printing verso of title page reads at top: "First Published 1965/[copyright symbol] 1965 by Glidrose Productions Ltd" Two-line imprint (Richard Clay (The Chaucer Press), Ltd) at bottom. No indications of later impressions. Official publication date: 1 April 1965.

Black cloth-patterned paper over boards, the top board gilt-stamped with the "golden gun," spine lettered in gilt with Cape logo in gilt at foot.

This issue with the golden gun on the casing is the rarest, by far, of the Bond books. There are certainly fewer than the 290-odd of the signed limited edition of *On Her Majesty's Secret Service*. The Cape archives do not reveal how many copies were produced with the golden gun stamping. Copies tend to turn up most frequently in the extremities of the British Commonwealth, e.g., South Africa, Kenya, Australia and New Zealand.

The standard binding usually seen is a different pattern black paper from that used on copies with the golden gun stamping, and has a plain top board and spine lettered in gilt with gilt Cape logo at foot. There are also copies of this binding with a slightly bronze tint to the spine gilt. Green and white fiber-patterned endpapers. There are

variant plain endpapers, no priority established, but we surmise that plain endpapers were substituted when the supply of patterned endpaper stock was exhausted. The plain endpapers are rarer. Copies of the book with the golden gun stamping have patterned endpapers.

Dust jacket again a wraparound piece of art by Richard Chopping, who is credited and retains copyright. Front flap states title plus "the new James Bond" and has price of 18s. net at bottom; back flap mentions Fleming's fiction and nonfiction and includes *Chitty-Chitty-Bang-Bang*; back panel is uninterrupted wraparound artwork. The issued dust jacket is markedly different from the uncorrected proof jacket, as Cape dropped the crowded lettering on the spine before the jacket went to its full print run.

82,000 copies of the first printing.

*The Man with the Golden Gun* is a very rare case in the field of dust-jacketed modern firsts where the first state of the binding of the book itself (in this case, with the stamping of the golden gun) is far more valuable than anything about the dust jacket.

A trial binding (presumed) is noted in a light green cloth-patterned paper over boards, lettered in silver (with a different font than used on the first edition) with "Jonathan/Cape" spelled out at the foot of the spine. Top edge yellow. This binding uses the green and white patterned endpapers.

*The Man with the Golden Gun* is the last James Bond novel.

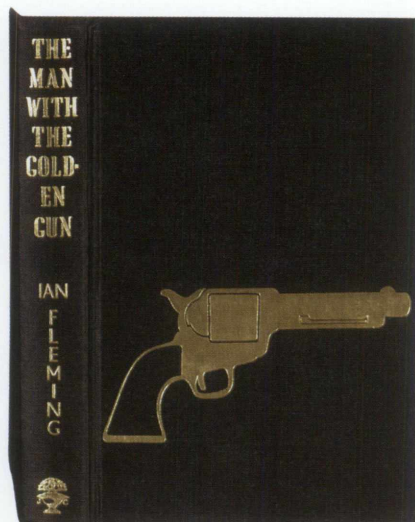
Near fine, with the golden gun stamped on the top board, \$3,500

Fine, with the golden gun stamped on the top board, \$5,000

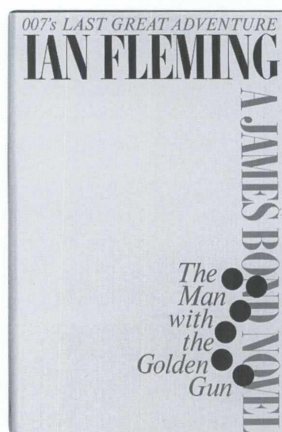
(These figures are regardless of dust jacket)

Plain top board, near fine in near fine dust jacket, \$150

Plain top board, fine in fine dust jacket, \$250



The "golden gun" stamping on the first issue. The rarest of the published Bond books.



**FLEMING, Ian.** *The Man with the Golden Gun.* [NY:] The New American Library [1965].

Octavo. [i-viii][1]2-183[184]. [A-F]16.

First printing so stated on copyright page with no indications of later printings. Official publication date: 23 August 1965.





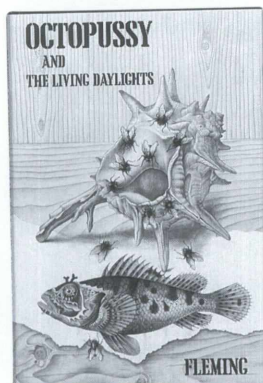
Black smooth paper over boards, a gun blocked in gilt wraparound style with barrel on top board, trigger on spine, and handle on back. Spine is additionally lettered in white and red; NAL in gilt at foot; and stock number on bottom board.

Plain jacket again by Paul Bacon Studio with "bullet-hole" motif on front panel (six holes). Back panel black and white photograph of Fleming smoking with cigarette holder (uncredited). The dust jacket price is \$4.50.

Near fine in near fine dust jacket, \$75

Fine in fine dust jacket, \$100

## Octopussy and The Living Daylights



**FLEMING, Ian.**  
*Octopussy and The Living Daylights. L: Jonathan Cape [1966].*

Octavo. [1-10] 11-58 [59-60] 61-94 [95] [96, blank].  
[A] 8 B-F8.

First printing verso of title page first line reads "First Published 1966." Five-line imprint (Ebenezer Baylis & Son, Ltd) at bottom of page. No indications of later impressions. Official publication date: 23 June 1966.

Black cloth-patterned paper over boards lettered in gilt on top board and spine, Cape logo in gilt at foot. Grey stone patterned endpapers.

Dust jacket again by Chopping who retained copyright. Front flap with blurb for this book and price of 10s. 6d. net; back flap with list of Fleming books as used on *The Man with the Golden Gun*; back panel with black and white photograph of Fleming, copyright Horst Tappe.

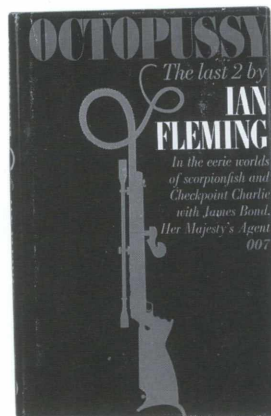
50,000 copies of the first printing.

This is the first Bond book to list *Thunderball* credited as having been written from a screen treatment by Kevin McClory, Jack Whittingham and Ian Fleming, in accordance with the court settlement of the lawsuit against Fleming by Kevin McClory.

Best to get this jacket clean, without the sticker showing any of the higher prices.

Near fine in near fine dust jacket, \$100

Fine in fine dust jacket, \$125



**FLEMING, Ian.**  
*Octopussy. [NY:] The New American Library [1966].*

Octavo. [i-vi] [1-2] 3-69 ("Octopussy") [70, blank] [71, fly title for "The Living Daylights"] [72, blank] 73-120 ("The Living Daylights") [121, "About the Author"] [122, blank]. [A-D] 16.

First printing so stated on copyright page (line 7 up) with no indications of later printings.

Black smooth paper over boards. A stylized hybrid rifle with its barrel turning into an octopus tentacle (trying to combine the two stories into a single image) is stamped in gilt on top board, spine lettered in red, NAL stock number in red on bottom board.

Dust jacket again by Paul Bacon with same photo of Fleming on back panel as used on the previous title, cropped tighter and printed darker with more contrast. Dust jacket price of \$3.50. This is a nicely-designed and well-produced book, with intertextual stipple drawings by jacket designer Paul Bacon.

Near fine in near fine dust jacket, \$75

Fine in fine dust jacket, \$100

**Quick reference guide to U.K. first issue dust jacket prices: (Jacket prices are often a point, and with the James Bond books, price-clipped jackets should be avoided)**

<i>Casino Royale</i>	10s. 6d. net
<i>Live and Let Die</i>	10s. 6d. net
<i>Moonraker</i>	10s. 6d. net
<i>Diamonds Are Forever</i>	12s. 6d. net
<i>From Russia, with Love</i>	13s. 6d. net
<i>Dr. No</i>	13s. 6d. net
<i>Goldfinger</i>	15s. net
<i>For Your Eyes Only</i>	15s. net
<i>Thunderball</i>	15s. net
<i>The Spy Who Loved Me</i>	15s. net
<i>On Her Majesty's Secret Service</i>	16s. net
<i>You Only Live Twice</i>	16s. net
<i>The Man with the Golden Gun</i>	18s. net
<i>Octopussy and The Living Daylights</i>	10s. 6d. net





## James Bond

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the potential of becoming a classic in the film series, except...well, the less said the better. I've discussed with many fans of the Bond books the psychological phenomenon that when you're reading a Bond story, no matter which one, or who played Bond in the resulting movie, you carry in your mind's eye only one James Bond: Sean Connery. I defy anyone to read the first half of *Moonraker* and picture Roger Moore drinking and taking Benzedrine and playing down Hugo Drax, even after seeing that movie—let alone read *On Her Majesty's Secret Service* with George Lazenby in mind.

At the same time Fleming was typing out the first draft of *On Her Majesty's Secret Service*, Terence Young was directing *Dr. No* in Jamaica. Movie history was in the making. Fleming's "The Living Daylights" was published in the *Sunday Times* in February to help launch the publication's new color supplement. This story was first published in the States in the "men's sophisticate" *Argosy* as "Berlin Escape." Soon after that, *Stag* magazine published *Doctor No* as "Nude Girl of Nightmare Key." The same folks did *The Spy Who Loved Me* as "Motel Nymph." After suffering such atrocities, Fleming moved up the "men's sophisticate" ladder to *Playboy*, which carried all the rest of the serializations.

All this good stuff that started off the year in Ja-



maica was temporarily marred by the publication in April 1962 of *The Spy Who Loved Me*. After having his first six Bond novels published in the United States by Macmillan, Fleming had switched to Viking. *The Spy Who Loved Me* was the last for them, and the remaining Bond books were published in the States by the New American Library (NAL). NAL also took over Fleming's paperback backlist.

Despite failing health, Fleming went to Japan that



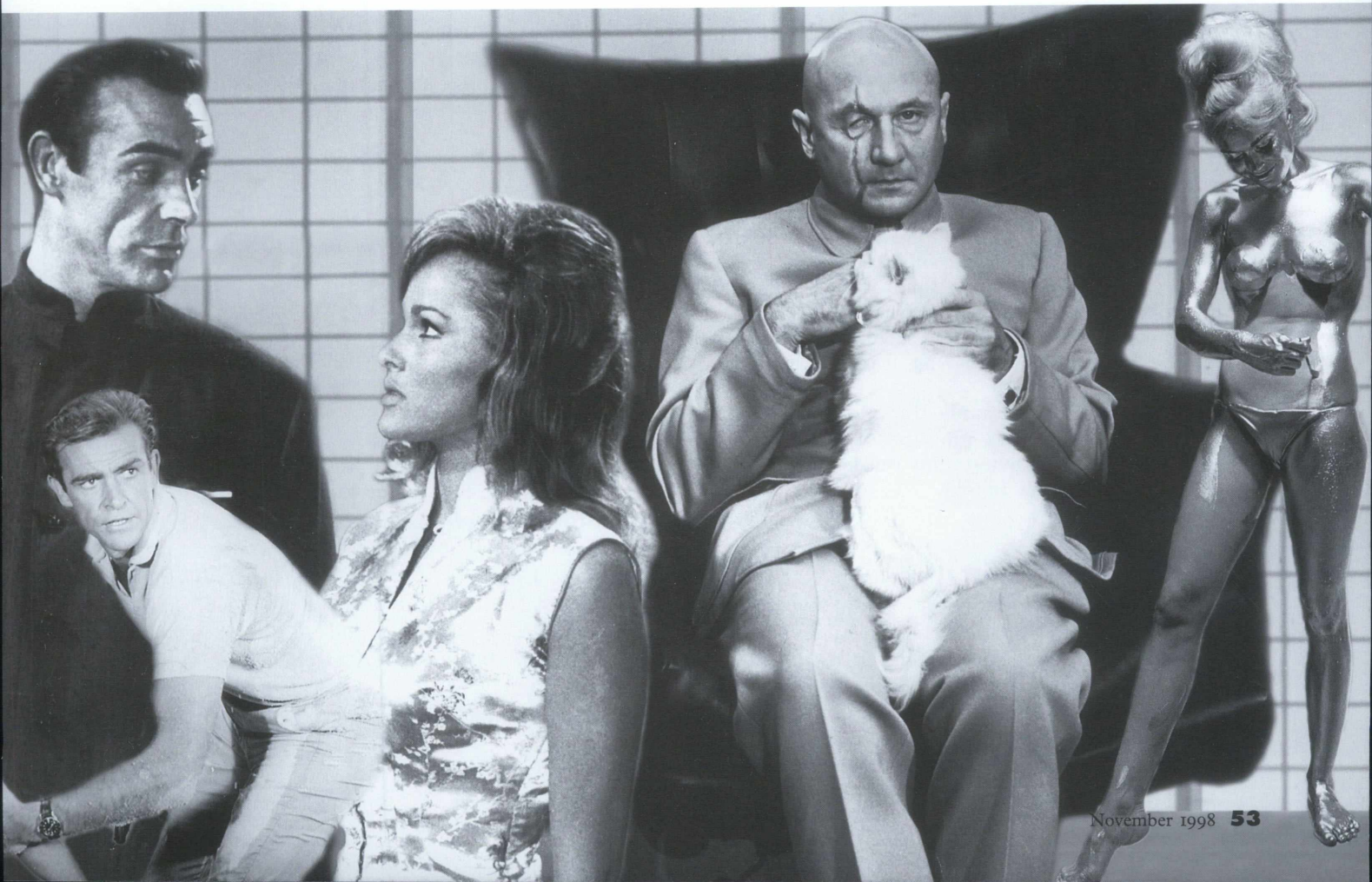


summer to research the next novel (with good friend Richard Hughes), and one senses that his enthusiasm for the character and the writing process was being regenerated. The "Bond phenomenon" in general changed shape in a very big way in October 1962: *Dr. No* opened in London (though it wouldn't reach the States until the following May).

By that time Fleming had done his Jamaican winter and turned out the typescript of *You Only Live Twice*. *On Her Majesty's Secret Service* was published in April and instantly all was forgiven concerning *The Spy Who Loved Me*. *On Her Majesty's Secret Service* was an immediate bestseller on both sides of the Atlantic. Reviewers were kinder than usual. *Dr. No* opened big in America and *From Russia, With Love* was wrapping production. *From Russia, With Love* premiered in London in October 1963. Everything was going great for Ian Fleming, but the "iron crab" would not let go. Nor would Kevin McClory. In late 1963, the court case began concerning McClory's claims against Fleming vis-a-vis the novel *Thunderball* and the screen rights thereto regardless of any Saltzman-Broccoli arrangement. The case was an extremely complicated one, as were the attendant legal machinations involved in the eventual film of *Thunderball* and the mid-Eighties remake *Never Say Never Again*. Basically, McClory was suing to maintain the

film rights himself (per the original Bryce/Xanadu setup) and for copyright infringement, plagiarism and false attribution of authorship regarding the novel. Fleming had cavalierly plagiarized the screen treatments and various drafts and notes generated by Cuneo, McClory, Whittingham and himself, but never expected such a legal mess from it.

McClory's dogged pursuit of the issue paid off; he knew *Thunderball* was his ticket and he wasn't about to let it go. He had a good legal case and everyone, even Fleming, did nothing to hide what they recognized as McClory's contributions to those brainstorming story sessions and the various drafts and treatments that preceded Fleming's writing of the novel. The parties reached an out-of-court settlement, partially hastened by Fleming's failing health. It was agreed that McClory was to have no financial interest in the novel, but reprints of this title, and lists of "Author's Other Works" in the books from then on were to acknowledge that the novel *Thunderball* was "based on a screen treatment by Kevin McClory, Jack Whittingham and Ian Fleming." (Ernie Cuneo, Fleming's good friend who had contributed so much during that same time period, and to whom the book is dedicated, made no effort to take any credit from his friend.) More significantly, McClory was assigned the screen rights to the novel, for which





## James Bond

he had to pay Fleming a "consideration." Ivar Bryce was left to cover court costs and damages to McClory. When it became apparent that a film version of *Thunderball* was inevitable, Saltzman and Broccoli and United Artists very wisely brought McClory into the Eon fold for the one project rather than risk his setting up shop elsewhere with it and doing anything that might damage the Eon franchise. Setting aside all the legal backstories, eventually a very good Bond novel became a very good Bond movie. (The remake, like so many remakes, was a letdown compared to the original.)

Fleming put this legal debacle to bed at the close of 1963 and in early 1964 went to spend what would be his last winter in his beloved Jamaica. During that winter he wrote his strange swan song, *The Man with the Golden Gun*.

*You Only Live Twice* was acknowledged upon publication in March by the press and readers alike as one of the best Bond novels. Fleming was not completely happy with *The Man with the Golden Gun*, but thought there would still be plenty of time for rewrites.

With the rising sales of all the books and the big international success of the movie *From Russia, With Love*, James Bond was becoming an industry. He would get even bigger, becoming a book, movie and merchandising bonanza with the next movie, *Goldfinger*.

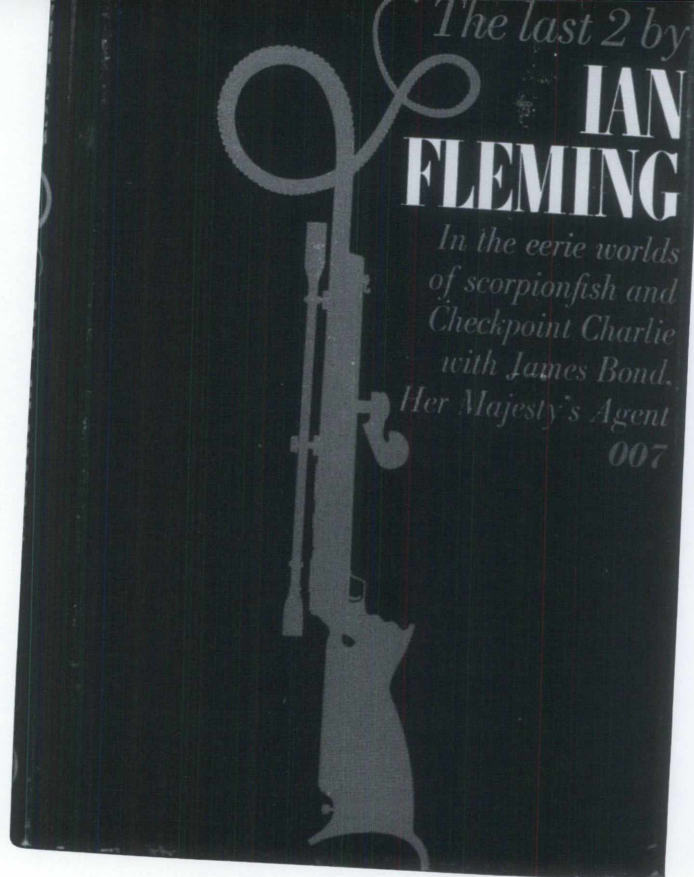
But Ian Fleming would never see *Goldfinger*. The incredible James Bond gravy train was just around the corner, but its creator would miss it. The "iron crab" got him for good in August 1964. Ever the gentleman, Fleming's last words were a polite apology to his ambulance attendants for having disturbed their evening.

*The Man with the Golden Gun* and *Octopussy and The Living Daylights* were published posthumously. Glidrose Ltd., who held corporate copyright on the books, commissioned new "Bond" novels. Kingsley Amis tried his hand with *Colonel Sun*, then the baton passed to John Gardner. There seems to be no stopping the movies; that amazing franchise is bigger than ever.

Ian Fleming's remarkably durable secret agent, created in 1953, shows no signs of fatigue. The book-buying and movie-going public around the world still loves James Bond.

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# Ian Fleming: A Fellow Collector

by Lee Biondi

OUTSIDE THE ANTIQUARIAN BOOK TRADE, few people would have occasion to know that the flamboyant, gadabout creator of James Bond was a dedicated antiquarian book collector and a rather well-regarded amateur scholar, largely with the impeccable guidance of renowned antiquarian bookseller Percy Muir (of Elkin Mathews Book Shop). Fleming built an excellent collection of important books in the modern sciences, and was for awhile a proprietor of the prestigious British journal *The Book Collector*.

When the now-legendary "Printing and the Mind of Man" exhibition was held in London in 1963, under the aegis of IPEX '63 (International Printing Machinery and Allied Trades Exhibition) at Earls Court and Olympia, it was fairly unanimously hailed as the greatest collection of printed books ever assembled, beginning with a proof page of the Gutenberg Bible from the Lilly Library. This exhibition was staged with contributions from 63 libraries and individuals. More than 400 books were gathered. The largest single contributor to the exhibition was King's College, Cambridge with 51 titles (mostly from the Maynard Keynes collections). The third largest contributor was the Lilly Library (Indiana University) with 31 items. Between these, at number two, and contributing 44 items—about 10 percent of the exhibit—was Ian Fleming. And we must bear in mind that his collection was assembled before there was a "Printing and the Mind of Man" list and the included titles were being avidly sought after simply on that prompt; these books had been collected by Fleming based on their actual (unpublicized) importance, rather than being assembled from a prepared list, as is done nowadays. Since this 1963 exhibit and its attendant catalogue, and the 1967 publication of *Printing and the Mind of Man*, the "PMM" list has been an active area of collecting, at least among wealthier collectors, and this trend continues (though now it has a bit of a "pre-fab" feel to it and doesn't include recent important books in the sciences).

If the exhibit were to be recreated today, the Lilly Library would place soundly first in number of contributions, as the Fleming collection now resides there. And rightfully so, I feel, given the unflagging efforts of David Randall, who was probably the most important American agent in the original event. (Randall had his eye on the Fleming collection from as far back as his Scribner's days.)

Ian Fleming was far more interested in collecting books in the modern sciences than he was in collecting literature, though his collections did not ignore significant literature. His passion took tentative flight

in 1935 when a visit to Elkin Mathews resulted in the acquisition of Einstein's *Die Grundlage...* and other papers on *relativitätstheorie* and *feldtheorie* and a smattering of other books, including Röntgen's first papers on X-rays and Madame Curie's work on isolating radium. Prices on this kind of material were very low during this period, as it was not being seriously collected. As Muir pursued this endeavor for Fleming, he also began to steer the firm of Elkin Mathews in the same direction. By the late 1930s circumstance at Elkin Mathews had placed Fleming as one of the three directors of the firm, though Muir was running things. By the early Sixties, Fleming's collection of sometimes obscure, but always important, books in the modern sciences numbered in the hundreds. When the "Printing and the Mind of Man" list was finalized, Ian Fleming owned 44 of the 400-odd books included, and was willing to lend his copies to the exhibit. He may not have been a serious collector, but he certainly had a feel for the serious book.

Ian Fleming's personal contributions to the landmark "Printing and the Mind of Man" exhibit of 1963 were:

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