

IAN FLEMING



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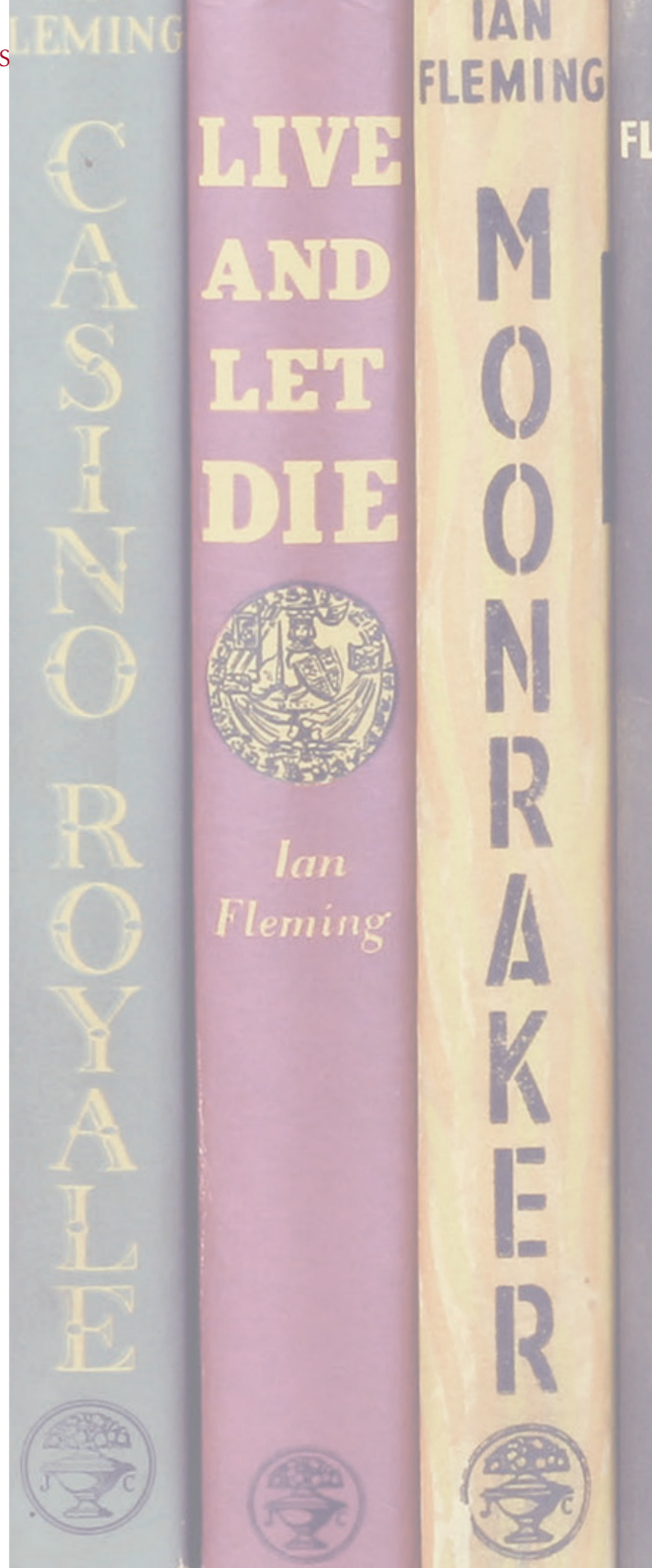
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artwork from our stock, as well as a host of other information.

Cover illustration: A black and white photograph of Ian Fleming.

Back cover illustrations: From the front panel of the dustwrapper
of *Goldfinger*, (10) and from the front panel of the dustwrapper of
Moonraker, (4).



"The scent and smoke and sweat of a casino are nauseating at three in the morning."

1. FLEMING, Ian CASINO ROYALE *Cape*, 1953.

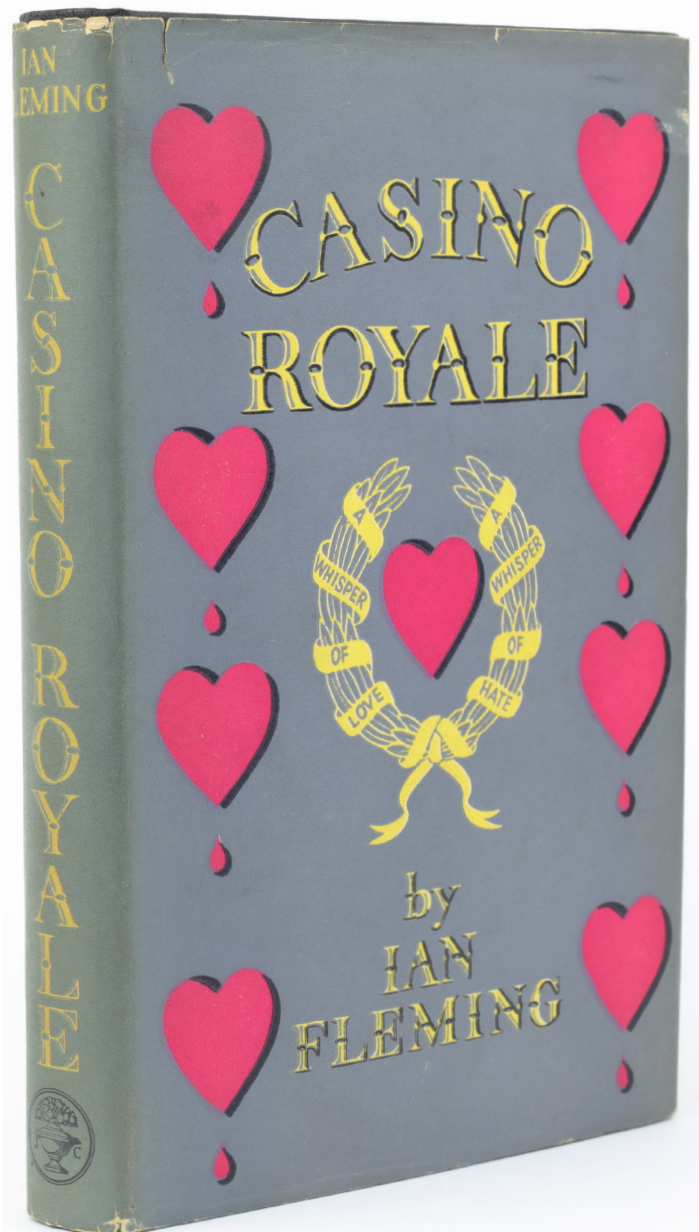
First edition. 8vo. Original black cloth with red heart vignette on upper cover and titles on the spine, in gun metal grey dustwrapper designed by the author. A fine copy in a very good dustwrapper indeed, which is bright and clean with just trivial wear to corners, a short closed tear to the upper panel and a strip of browning to the rear panel. [39525] £39,500

The author's first book and the first appearance of James Bond, who has probably had a greater impact on society and popular culture than any other fictitious character since Sherlock Holmes. 4,728 copies of the first impression were printed, although no more than 3000 were issued in the first state dustwrapper, the remainder having a favourable Sunday Times review overprinted on the front flap.

A significant proportion of the first printing would have been sold to libraries and the remainder were well read, making well preserved copies ever more uncommon.

"Ian Fleming has discovered the secret of narrative art... the reader has to go on reading" - John Betjeman (review in The Daily Telegraph).

Gilbert A1a(1.1)



To Esther

As gift for her
ballpoint.

from

Jan.

P.S. with love.

WITH AUTHOR'S INSCRIPTION

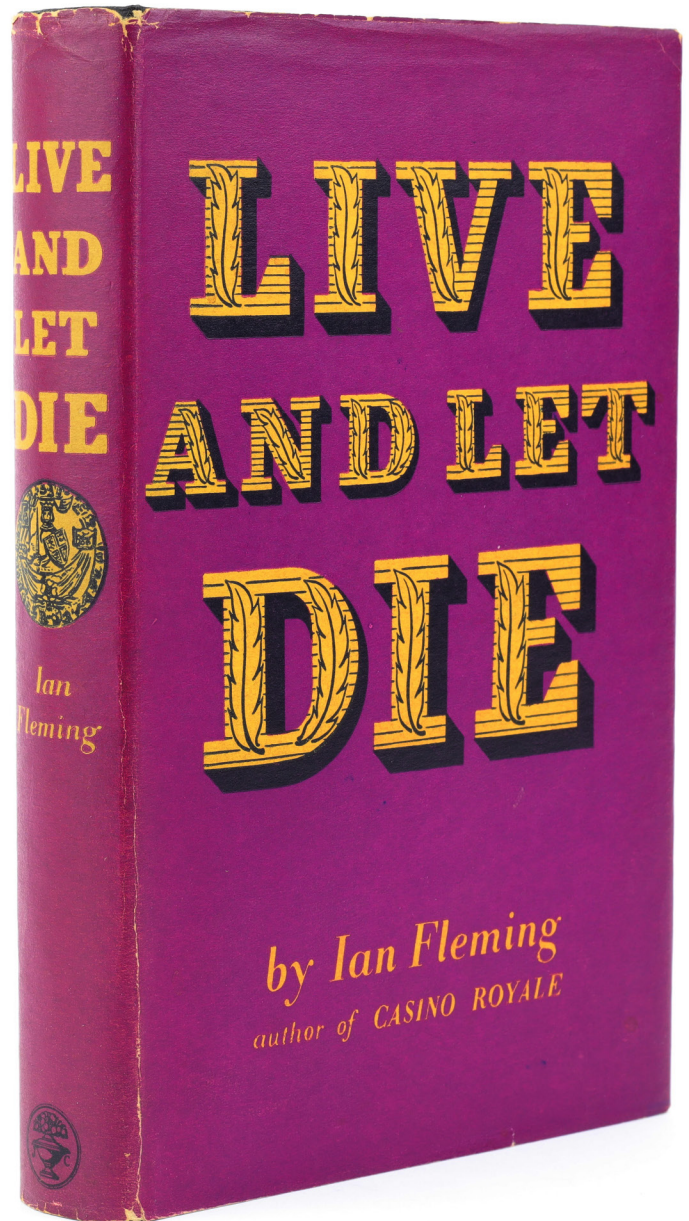
2. FLEMING, Ian LIVE AND LET DIE *Cape*, 1954.

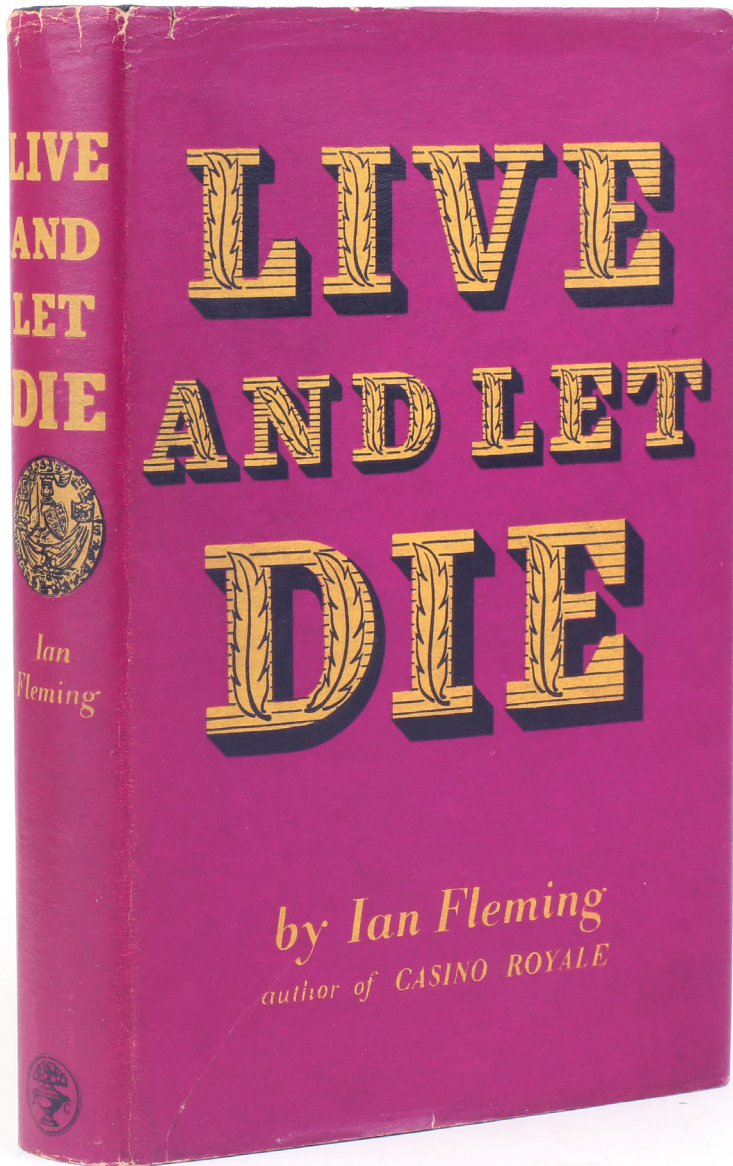
First edition, first state. Original black boards with gilt titles and vignette, in printed dustwrapper. Author's presentation copy, inscribed on the front endpaper to author and fellow Jamaican resident, Esther Chapman, "To Esther As grist for her ball point. from Ian. p.s. with love" A near fine copy with a little foxing to the preliminary pages in a very good dustwrapper indeed which shows a little wear to the spine ends and is a touch dusty to the rear panel. [46129] £55,000

*A fine association copy of the the second James Bond novel. Esther Chapman was an expatriate author and journalist living in Jamaica. She wrote a couple of novels set on the island as well as the highly regarded *Pleasure Island*, a guide book to Jamaica published in 1951, which Fleming reviewed for the *Sunday Times* as, "[written] with intelligence and common sense... Esther Chapman has done a great service to the Jamaica."*

Both were part of the expatriate community on the island in the mid-20th century and shared connections through the creative and social circles of that era. While there isn't much documentation of their interactions, it is likely they were well acquainted given the small, tight-knit nature of the literary and expatriate community in Jamaica during that period.

Fleming presentations with literary associations, particularly those connected to his second home of Jamaica are rare.





3. FLEMING, Ian LIVE AND LET DIE Cape, 1954.

First edition, first state. Original black boards with gilt titles and vignette, in printed dustwrapper. A near fine copy in a near fine dustwrapper, with minor wear to corners and a touch of tanning to the rear panel. A fresh, bright copy.

[39527]

£17,500

The second James Bond novel. The first state of the dustwrapper is identifiable by the lack of the two line credit on the front flap "Jacket devised by the author and executed by Kenneth Lewis". This was changed during the print run.

Liberated by the encouraging response to his first novel, Fleming adopted a more adventurous style in this novel and in doing so developed his own "informative journalistic" form of fiction which was to become characteristic of all the James Bond novels to follow. Certainly friend and fellow writer William Plomer approved of the book, "If I'm any judge, this is just the stuff - sexy, violent, ingenious and full of well-collected detail of all kinds."

IAN FLEMING

4. FLEMING, Ian MOONRAKER Cape, 1955.

First edition. Original black cloth with silver embossed titles, in striking 'flames' dustwrapper. A fine copy in a fine dustwrapper which is bright and crisp and, exceptionally, shows no meaningful fading to the spine. The front panel shows a couple of small, barely visible superficial stains, but withal an exceptionally well preserved copy. Housed in a clamshell case. [42886] £25,000

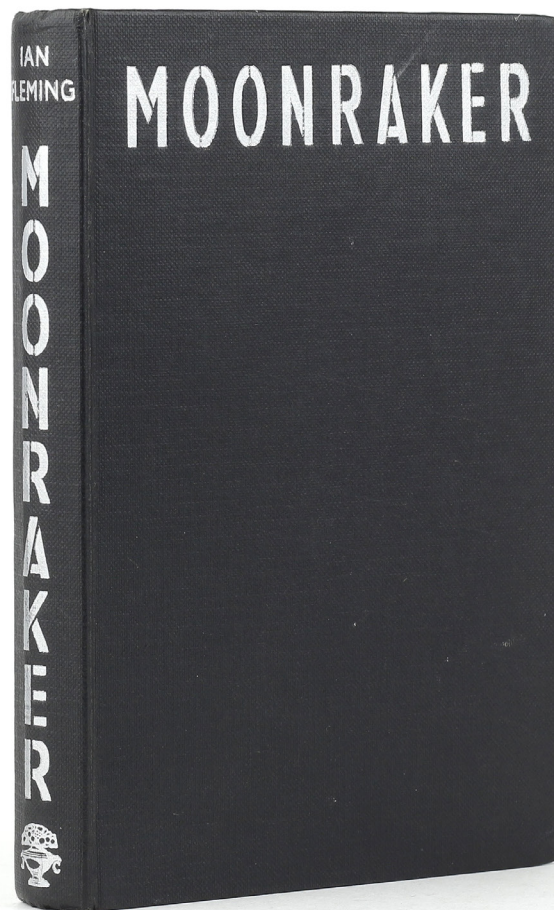
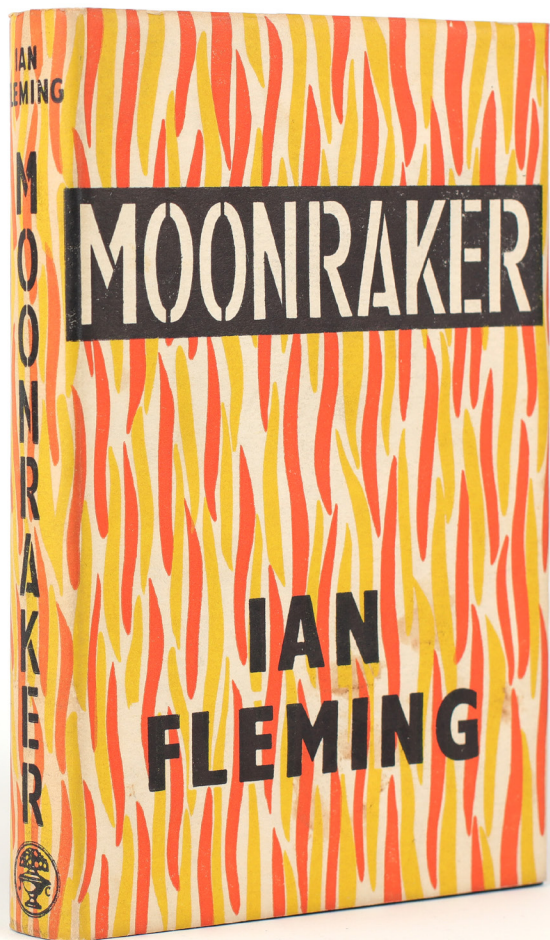
The third James Bond book, in which Fleming's well established narrative style grows in confidence, displaying his own brand of polished suspense. Cape's confidence in Fleming is evident, as 10,500 copies of the first edition were published, and the book is not intrinsically scarce. The materials used for the dustwrapper however (cheap, soft paper printed in orange and yellow, which fades, on a white background, which browns) means that to find it in fine condition is notably rare.

5. FLEMING, Ian MOONRAKER Cape, 1955.

First edition. Original black cloth with silver embossed titles.

A near fine copy, generally clean and bright. [39403] £950

The third James Bond book.



JONKERS RARE BOOKS

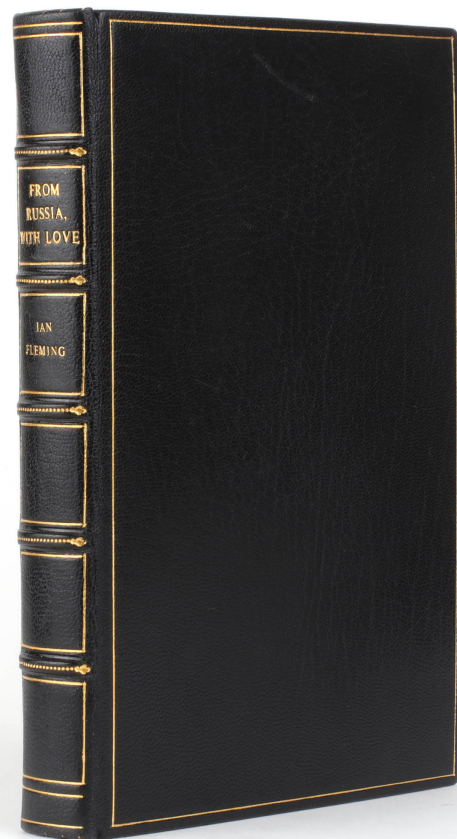
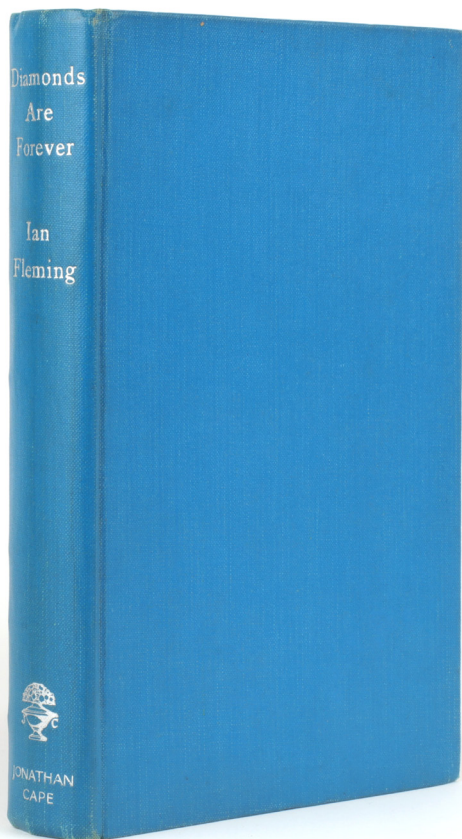
6. FLEMING, Ian DIAMONDS ARE FOREVER *Cape*, 1956.

First edition. Publisher's advance binding. Original bright blue cloth, lettered silver to the spine, with the Cape logo at the base of the spine as well as the publisher's name. Top edge red. A near fine copy, with a little foxing to the page edges. [44349]
£3,500

Gilbert's bibliography has suggested that the Cape archives reveal this to be one of 300 copies issued to G Blunt & Sons some four weeks before publication for institutional distribution. It has also been suggested that this is trial binding for internal use. The extreme scarcity of copies in commerce and the apparent absence of copies bearing library markings question this suggestion, but it is just conceivable that those copies destined for heavier use in libraries have been destroyed, leaving only those retained by the publishers or for use in a more domestic setting. In either case, they were not commercially issued and are now of notable rarity. Gilber A4a (Blue Cloth Variant)

7. FLEMING, Ian FROM RUSSIA WITH LOVE *Cape*, 1957.

First edition. Finely bound by Sangorski & Sutcliffe for Asprey in full black morocco with raised bands and gilt borders and lettering to the spine. All edges gilt. A fine copy. [45563] £750



IAN FLEMING

8. FLEMING, Ian DR. NO *Cape, 1958.*

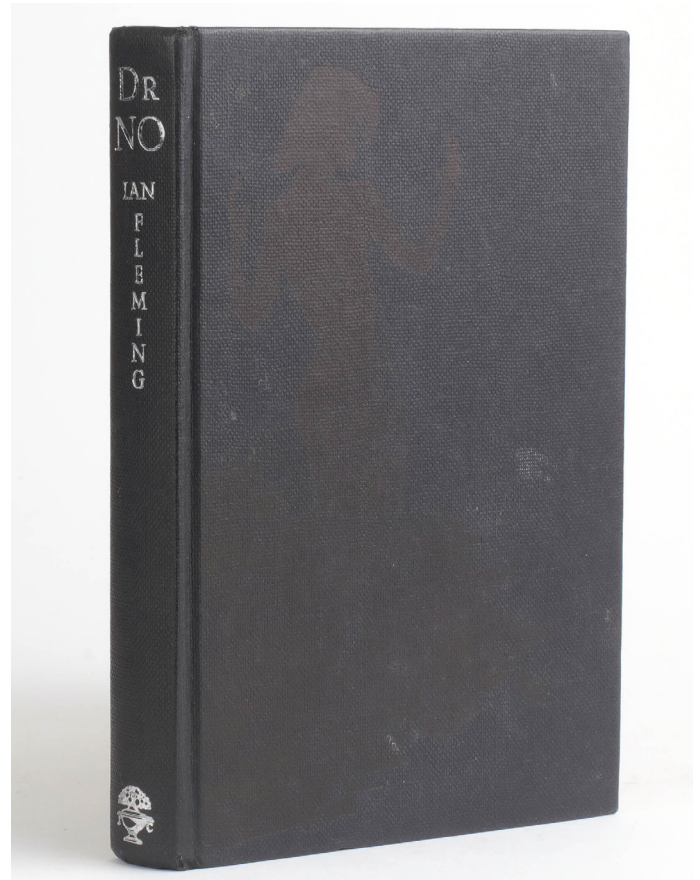
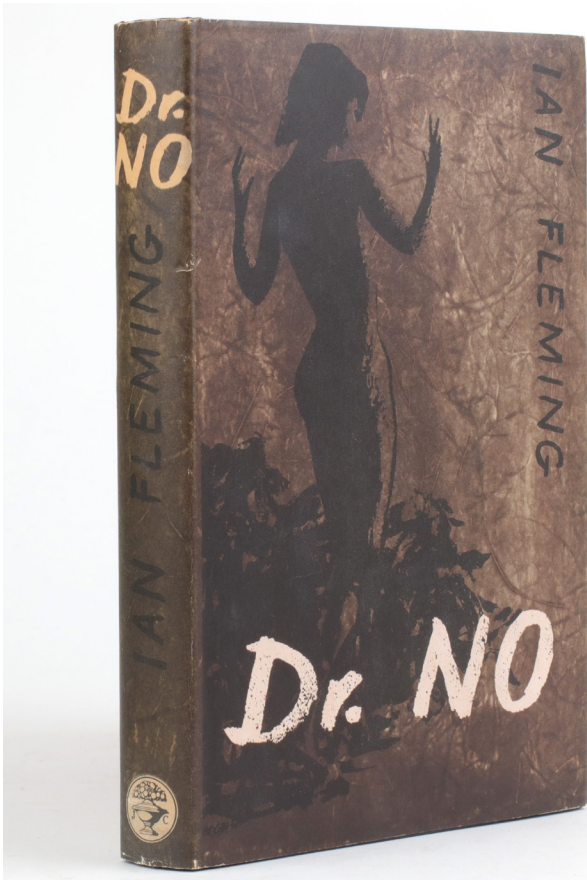
First edition. Original black cloth with silhouette of dancer on the upper board mirroring the pictorial Marriott designed dustwrapper. A near fine copy in a near fine dustwrapper, with the slightest wear to the spine ends and a faint stain to the rear panel.
[45839] £2,000

9. FLEMING, Ian DR NO *Cape, 1958.*

First edition. Original black boards with the outline of a dancer on the upper cover. A very good copy indeed, neat ownership inscription to the verso free endpaper, smells a little musty.

[45594]

£200



San Francisco



SIGNED BY IAN FLEMING

10. FLEMING, Ian *GOLDFINGER* Cape, 1959.

First edition. Original black boards with blind-stamped skull and gilt coins to the upper cover, in pictorial dustwrapper by Richard Chopping. Signed by Fleming on the front endpaper. A fine copy in a very good dustwrapper indeed with just a small amount of wear to the spine ends and corners. [45384]

£20,000

JONKERS RARE BOOKS

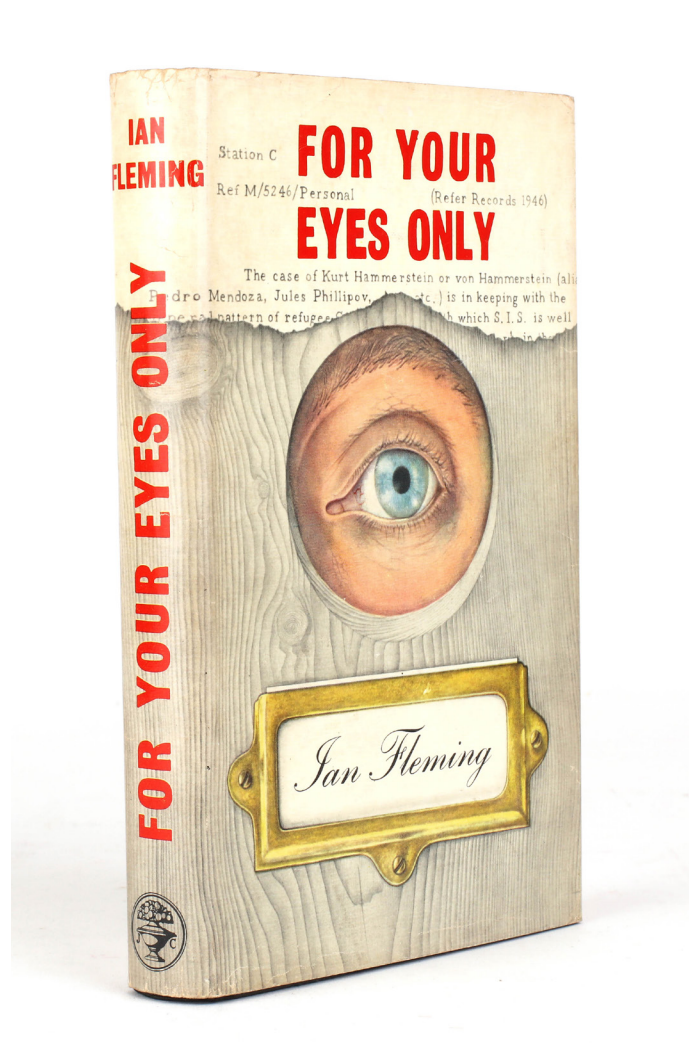
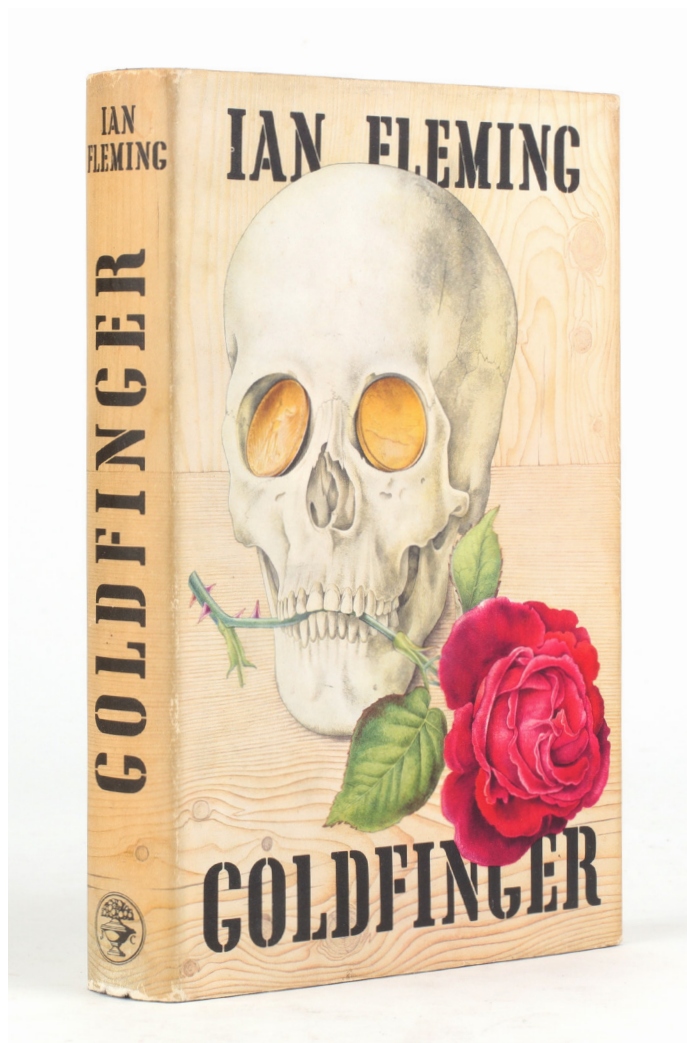
11. FLEMING, Ian **GOLDFINGER** Cape, 1959.

First edition. Black boards with gilt titles on the spine and blind stamped skull to upper cover with gilt stamped eyes. The pictorial dustwrapper is designed by Richard Chopping. A fine copy in a near fine dustwrapper, with light wear to the spine ends and very slight toning to the spine. [45841] £1,750

12. FLEMING, Ian **FOR YOUR EYES ONLY** Cape, 1960.

First edition. Original black boards with enamel eye vignette in pictorial Chopping dustwrapper. A fine copy, with slightly tanned page edges, in a near fine dustwrapper, with very bright spine lettering and just minor wear to the spine edges. [46431] £2,500

The author's first book of short stories, containing 'five secret occasions in the life of James Bond'. Almost inevitably found with the red spine lettering faded to orange or yellow, copies such as this are rare.



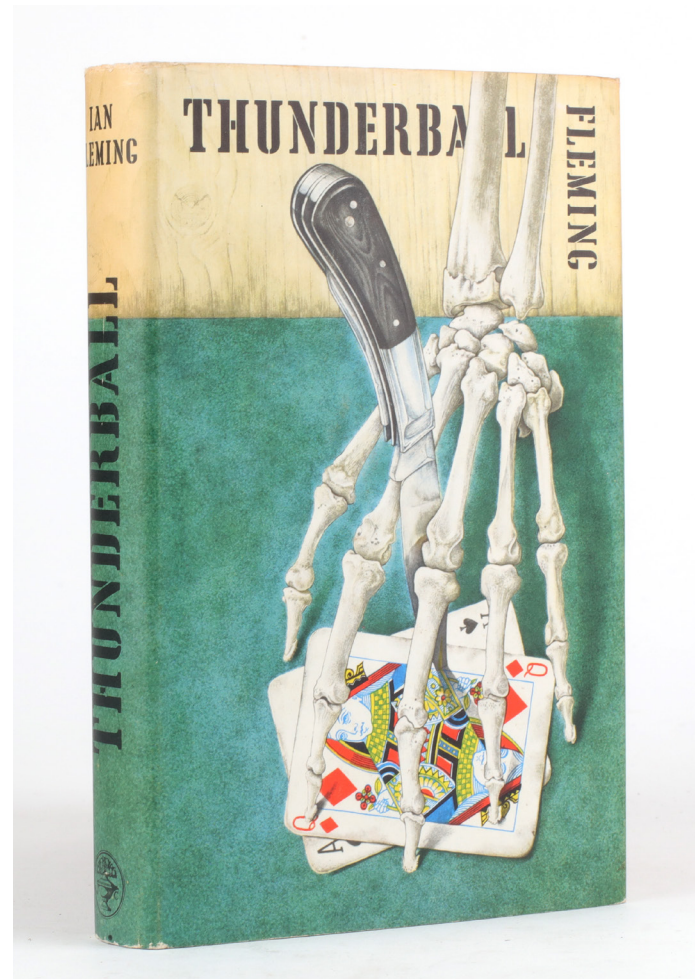
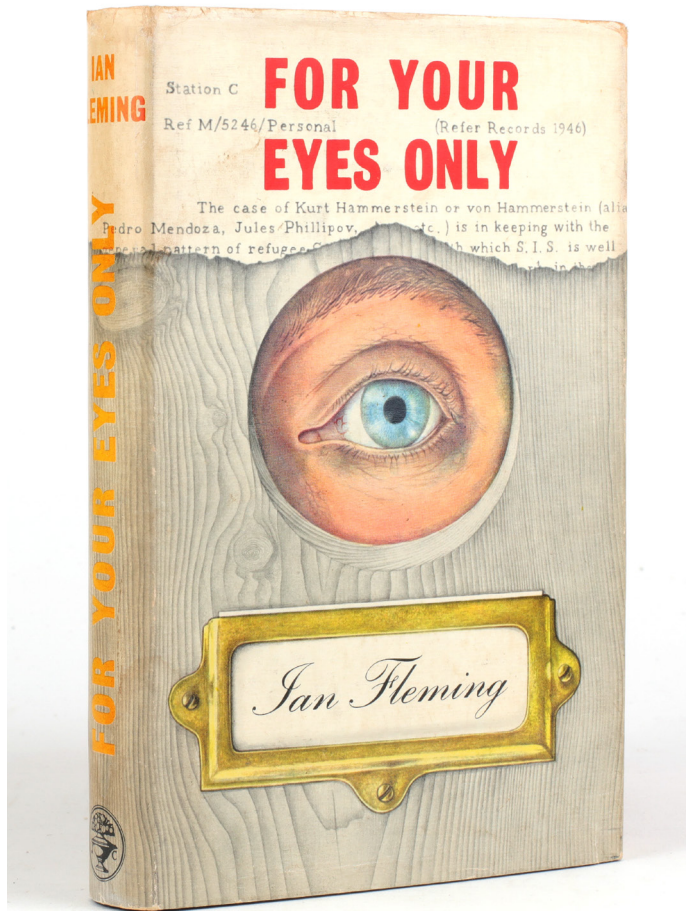
IAN FLEMING

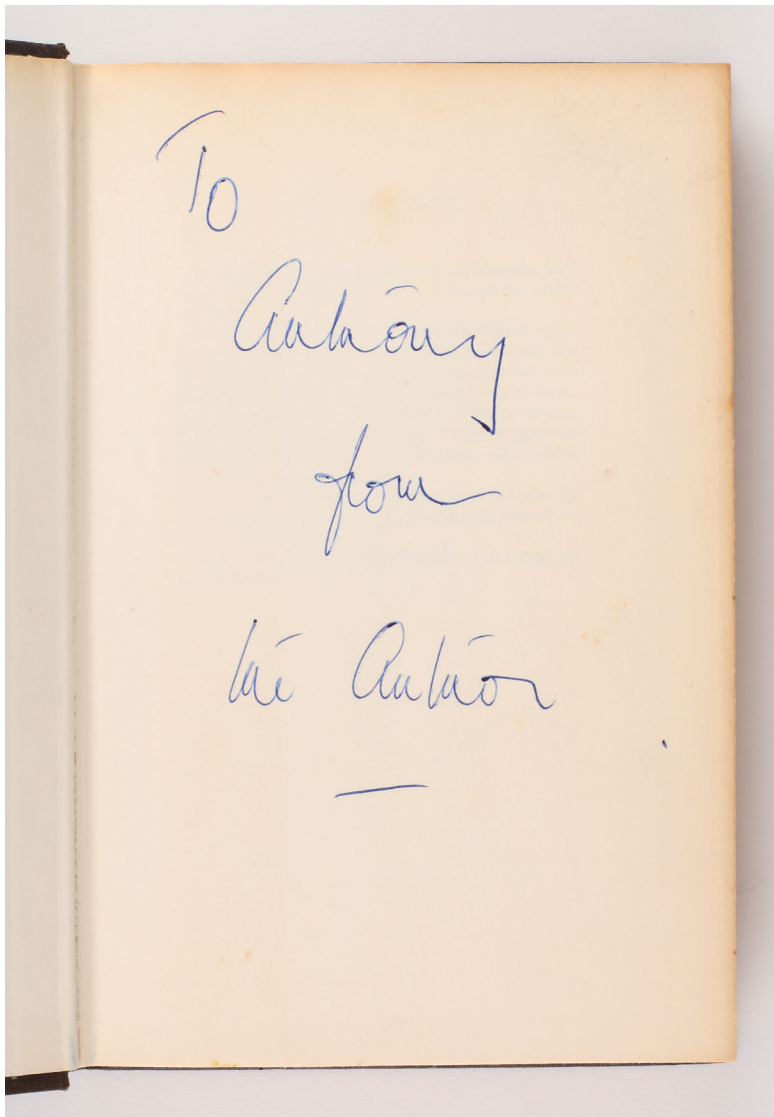
13. . FLEMING, Ian FOR YOUR EYES ONLY *Cape, 1960.*

First edition. 8vo. Original black boards with enamel eye vignette on the upper cover, in the pictorial dustwrapper designed by Richard Chopping. A near fine copy, with some light splashes to the top edge and front board, in a very good dustwrapper indeed, which is just slightly dusty and has a some fading to the red lettering on the spine. [45840] £1,200

14. FLEMING, Ian THUNDERBALL *Cape, 1961.*

First edition. Original black cloth with blind stamped skeletal hand on upper cover, in Chopping pictorial dustwrapper. A fine copy, in a near fine dustwrapper, with hint of tanning to the spine and the slightest traces of wear to spine ends, but very crisp and bright. [45844] £950





AUTHOR'S PRESENTATION COPY

15. FLEMING, Ian THUNDERBALL Cape, 1961.

First edition. Original black cloth with blind stamped skeletal hand on upper cover, in the pictorial dustwrapper, with a striking design by Richard Chopping. Inscribed on the front free endpaper by Fleming, "To Anthony from the Author". A fine copy in a fine dustwrapper. [40151] £12,500

This book was inscribed by Fleming to Anthony Marber, a journalist colleague.

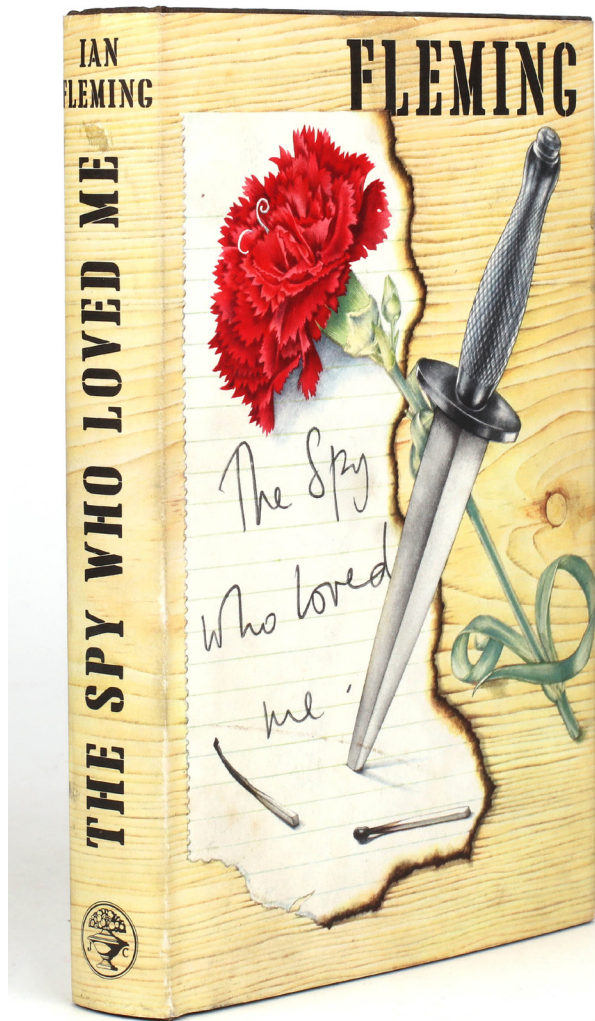
IAN FLEMING

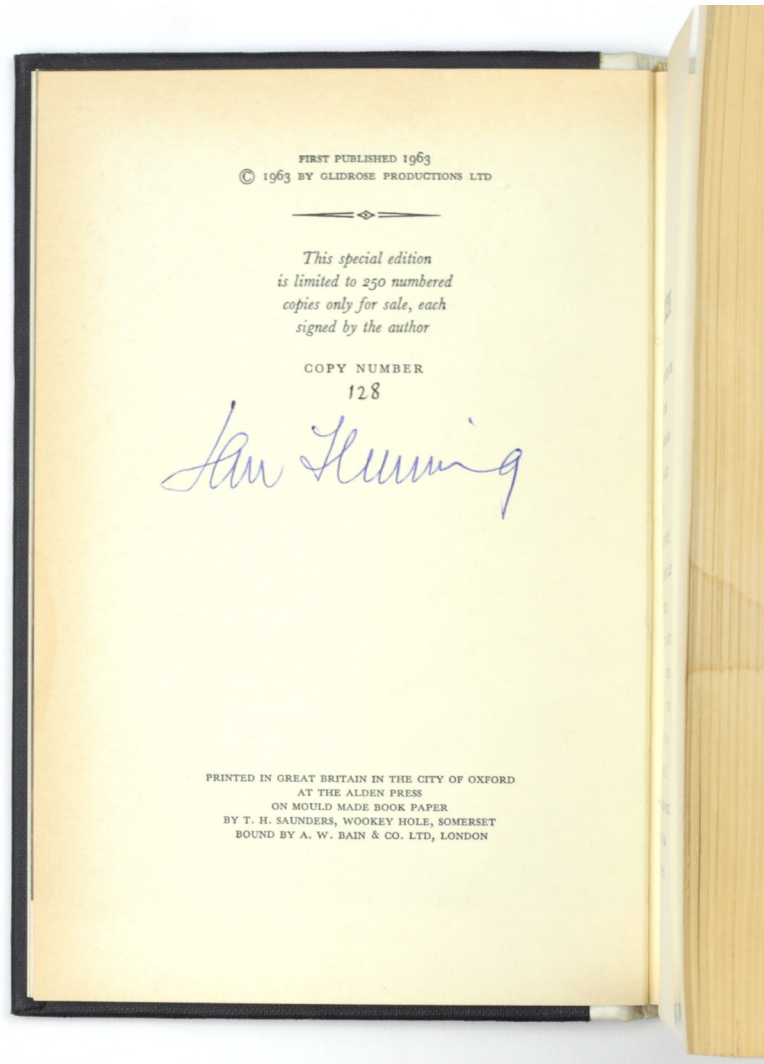
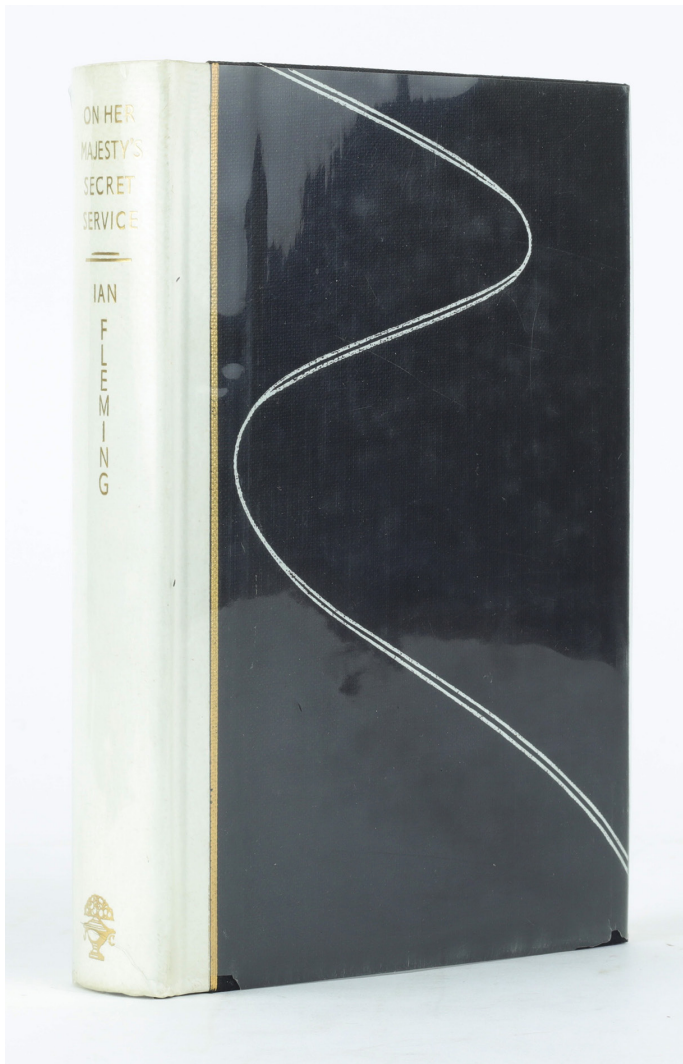
16. FLEMING, Ian THE SPY WHO LOVED ME *Cape*, 1962.

First edition. 8vo. Original black boards with silver lettering on the spine and silver dagger on the front, in Chopping dustwrapper. A fine book, in a near fine dustwrapper, with a small sticky patch to the upper spine. [46426] £750

17. FLEMING, Ian ON HER MAJESTY'S SECRET SERVICE *Cape*, 1963.

First edition. Original black papered boards in Chopping dustwrapper. A fine copy in a fine crisp dustwrapper which has slight fading to the spine. [46430] £850





SIGNED LIMITED EDITION

18. FLEMING, Ian ON HER MAJESTY'S SECRET SERVICE *Cape*, 1963.

First edition, deluxe issue, number 128 of 250 copies, signed by the author. Original quarter vellum over black boards in publisher's original clear glassine dustwrapper. Top edge gilt. Frontispiece illustration of Fleming by Amhurst Villiers not included in the trade edition. A fine copy with an unusually clean vellum spine. Page edges slightly tanned with a small mark to the fore edge. The glassine shows a couple of tears, but mainly complete. [40159] £15,000

This is the only Bond novel to be issued in this deluxe format and is uncommon by dint of its limitation. Over time, the vellum has shown a tendency to yellow, and copies in such nice condition, with the original glassine, are scarce.

IAN FLEMING

19. FLEMING, Ian YOU ONLY LIVE TWICE *Cape*, 1964.

First edition, second issue. Black boards silver spine lettering and gilt embossed Chinese characters to the upper board. In the original pictorial dustwrapper, with trompe l'oeil design by Richard Chopping. A fine copy in a fine dustwrapper. [46425] £600

20. FLEMING, Ian THE MAN WITH THE GOLDEN GUN *Cape*, 1965.

First edition. Black boards with gilt lettering on the spine. Pictorial dustwrapper. A fine copy in a fine dustwrapper. [46432] £650



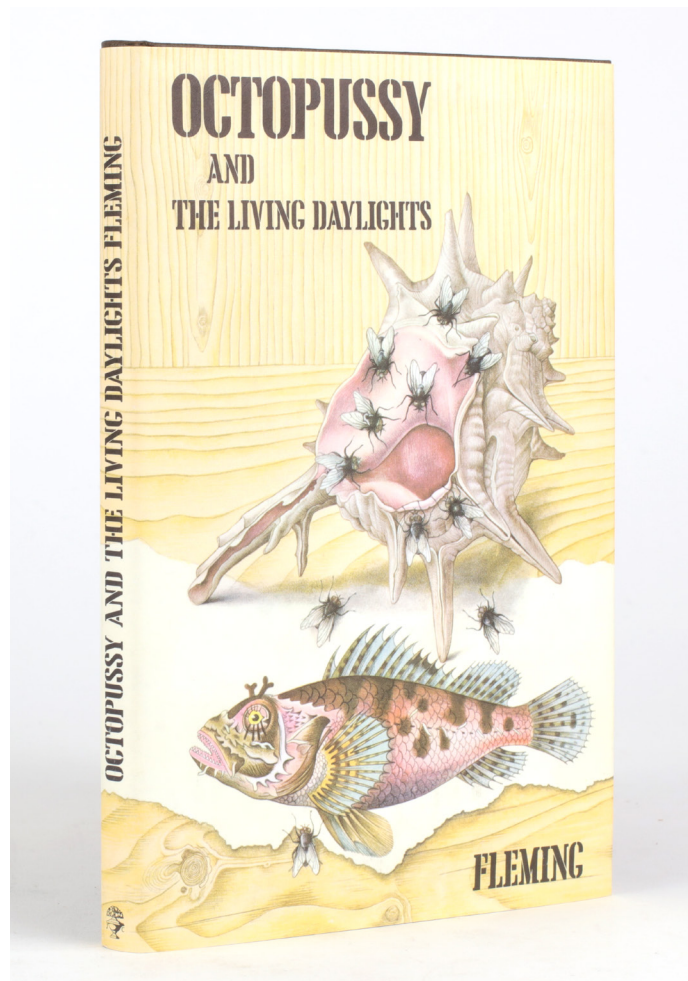
JONKERS RARE BOOKS

21. FLEMING, Ian THE MAN WITH THE GOLDEN GUN *Cape*, 1965.

First edition. Original black boards lettered in gilt in the pictorial wraparound dustwrapper with a design by Richard Chopping. A fine copy in a very good (price clipped) dustwrapper with minor wear to the spine ends and a small stain to the upper cover. [46015] £350

22. FLEMING, Ian OCTOPUSSY AND THE LIVING DAYLIGHTS *Cape*, 1966.

First edition, publisher's price label to the front flap. Black boards lettered in silver, in pictorial dustwrapper designed by Chopping. A fine copy in a fine dustwrapper. [45862] £225
The last of Ian Fleming's James Bond books.



Typescripts, Manuscripts, Notes and Archives

CHAPTER 1.

THE PIPELINE OPENS

3 line
initial

With its two fighting claws held forward like a wrestler's arms the big pandenus scorpion emerged with a dry rustle from the finger-sized hole under the rock.

There was a small patch of hard flat earth outside the hole and the scorpion stood in the centre of this on the tips of its four pairs of legs, its nerves and muscles braced for a quick retreat and its senses questing for the minute vibrations which would decide its next move.

The moonlight, glittering down through the great thorn bush, threw sapphire highlights off the hard black polish of the six-inch body and glinted palely on the moist white sting which protruded from the last segment of the tail, now curved over parallel with the scorpion's flat back. [Slowly the sting slid home into its sheath and the nerves in the poison sac at its base relaxed. The scorpion had decided. Greed

11 pts. cap (row)

11 pt full caps # 2

2/3
See
opposite

23. FLEMING, Ian AUTOGRAPH NOTES FOR FROM RUSSIA WITH LOVE [1955].

Notebook (275 x 198 mm) in stiff wrappers with the emblems of the International Criminal Police Commission (ICPC) and the Turkish Criminal Police Commission printed in dark blue to front paper wrapper and at head of each leaf. The initial three pages (rectos only) containing autograph notes in blue ink by Fleming. Together with a foolscap bifolium (336 x 210 mm) of lined paper, with a further three pages of autograph notes by Fleming in blue ink. The notebook in very good condition with a few light marks and two short closed tears to the wrappers. The bifoliate sheet shows a little spotting to the outside edge and a short closed tear at the edge of a central horizontal crease. Some pencilled notes to the documents from John Pearson's prior research. [42582] £97,500

Fleming's outline notes from attending the conference of the International Criminal Police Commission, the precursor to Interpol, in Turkey in 1955, which he was to use as source material for *From Russia With Love*.

Fleming travelled to Istanbul in the company of Sir Ronald Howe (Assistant Commissioner of Scotland Yard) to cover the conference for the *Sunday Times*. Though Fleming commented later that the conference

was rather boring- "The trouble with these policemen is that they have no idea what is really interesting in their jobs and regard criminal matters as really a great bore," (Letter to Admiral Godfrey, 1955).

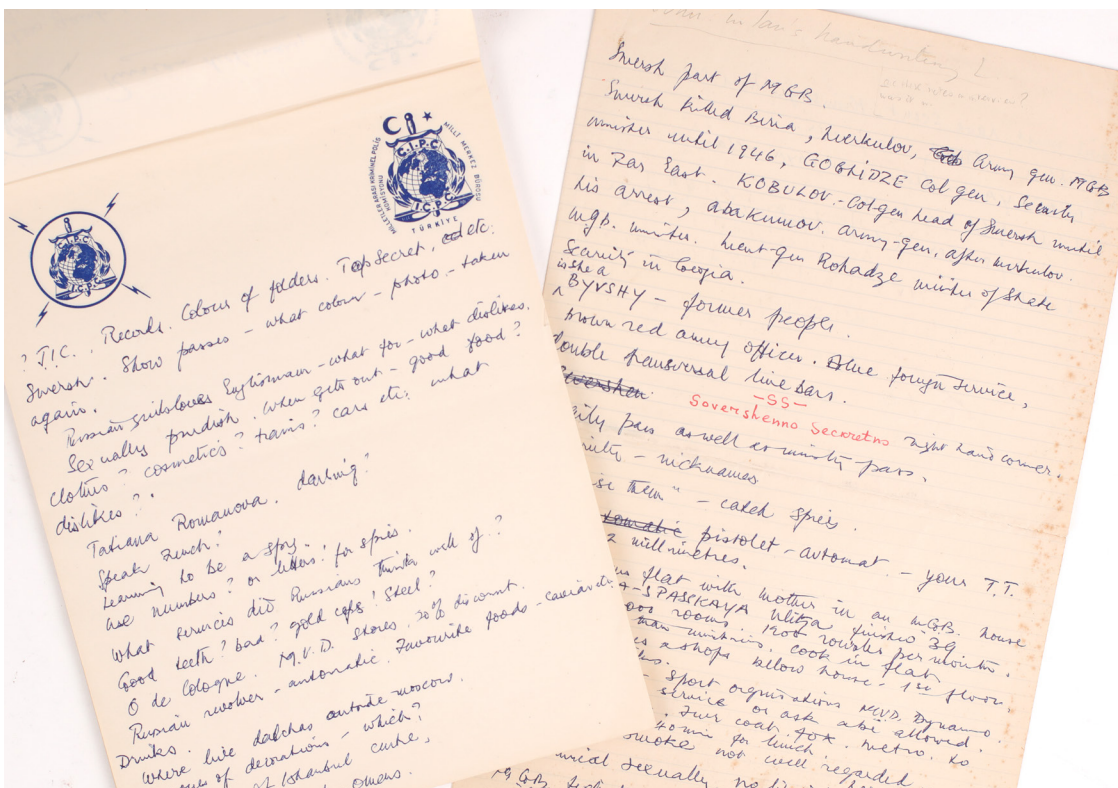
Nevertheless, the notes show Fleming paying close attention to the intelligence community and especially the Russians. It would appear that the plot and characters of *From Russia With Love* had already taken meaningful form in Fleming's mind and that he went to the conference seeking the answers and details which would lend verisimilitude to his prose. The notebook contains a series of details on which he appears to be seeking clarification, including "Noise of telephone bell. Types of cigarettes, cigars. Black Sea villa - where, description, swear-words. In conversation-polite? Harsh?... Smells in Moscow... How to address Bela Kleb?... is tea brought into meetings?... Kleb uniform, Central records?... Russian girls love Englishman - what for - what dislikes. Sexually prudish".

Later, Fleming starts to build up character profiles for the novel. "Tatiana Romanova. darling? Speak French? Learning to be a spy..."

There is also a couple of paragraphs, struck through by Fleming, which found their way, almost verbatim, into chapters 14 and 19 of the final text of *From Russia with Love*.

"Kerim had a wonderfully warm dry handclasp. It was a strong Western handful of operative fingers. Not the banana skin handshake of the bazaars that makes you want to wipe your fingers on your coat-tails... Some ship going up the Bosphorus into the Black Sea prowled like in the night like something in a zoo, a sleepless animal"

The separate sheets give information on the history of the Russian Secret Service, "Smersh part of MGB... BYVSHY - former people... two rooms flat with mother in an M.G.B. house SADOYAYA-SPASSKAYA... 8 storey 2000 rooms 190 roubles per month...", and Russian culture, "no women smoke not well regarded. Hair very important. Puritanical sexually. No lipstick. Good clean nails... girls must have scent".



24. FLEMING, Ian THE FINAL REVISED TYPESCRIPT OF DIAMONDS ARE FOREVER with Fleming's autograph revisions throughout. 1955-6.

Quarto typing paper, 277 leaves, numbered to 265, with 11 supernumerary leaves, plus two preliminaries, the penultimate leaf (264) lacking. Bound in an early, possibly publisher's or author's, 'Interscrew' binder with brown paper covered boards with rexine covering at the spine-side edges and brass screws. Marked on the first leaf "To be returned to author for final revision". Extensive autograph revisions throughout, affecting almost every page, by Fleming mostly in blue biro. Further marked up by a copy-editor to the preliminary pages with type-sizes and similar technical annotations. Occasionally marginal proof reader's marks in light pencil mainly corrected and one passage noted "?Libel", later struck through to confirm that it has been read for libel. Light signs of use with the first five leaves pulling loose

of the binder and slightly creased and the final leaf loose and frayed, the remainder in excellent condition with a little gentle wear to extremities of binder. Housed in a custom made black quarter morocco clamshell case. [40887] £350,000

Ian Fleming's revised typescript of Diamonds are Forever, heavily revised by the author with numerous autograph additions, revealing Fleming's working practices as he honed the fourth Bond novel into its final shape.

Almost every page of the manuscript shows authorial tweaks in Fleming's characteristic blue ballpoint. Many tauten the plot, while some are apparently minor: a telephone number, for example, gets altered from Wisconsin 9.00456 to Wisconsin 7.3697. Others add vigour to the prose: when Bond checks himself into the Hotel Astor it was originally "in front of an elderly woman"; now it is "before a hatchet-faced woman with a bosom like a sandbag". Or, at page 88, "too many expense-account customers" becomes "too much expense-account aristocracy".

While most pages contain one or two alterations, on eight occasions Fleming makes substantial prose additions: to pages 23 (Bill Tanner's disquisition on American gambling), 79 (Felix Leiter on "night eye" calluses), 111 (the auctioneer's patter), 119 (a racing announcement), 120 (ditto), 194 (Spang gives Bond a grilling), 221 (Bond receives Tiffany's message), and 263 (the Captain's remarks to Bond). Chapter 17 was originally called "Bond Forces the Race" but becomes "Thanks for the Ride". Every now and then the nagging voice of the publisher's reader can be heard, protesting at one point "but surely the world's diamond centre is Amsterdam?"

The first draft of Diamonds are Forever was typed by Fleming at Goldeneye early in 1955, both the top copy and carbon being now at the Lilly Library at the University of Indiana. This final draft was then typed by Fleming's secretary Ulrica Knowles from the Goldeneye typescript, as a fair copy with this top copy going first to the publisher's reader and then to Fleming for his final revisions. The carbon copy was sold by auction in December 2002. The carbon was marked up by the copy-editor, but had only "two annotations... apparently in the author's own hand".

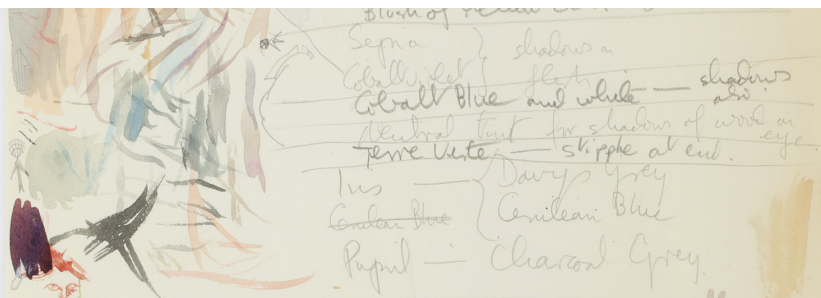
Original manuscripts and typescripts of Fleming's major works are extremely rare on the market, this being one of only three full typescripts known in private hands, the other two The Man With The Golden Gun and You Only Live Twice, both containing significantly fewer authorial annotations.



Dear Ian, October 15th
1959

Thank you for your letter. It finds me in a state of ~~frenzy~~ frenzy of work — the position is this.

I have just been appointed to a days teaching in the Ceramic School at the Royal College of Art, so that now my working week on my own work is reduced really to three days. I teach in Colchester on Friday & London on Monday and find that weekends are heavily interrupted. Somehow I have got involved in nineteen commissions and can't see how at the moment how long they

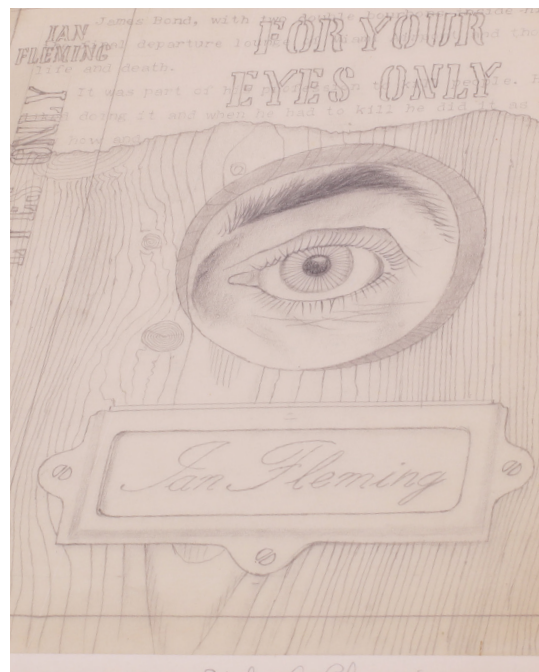
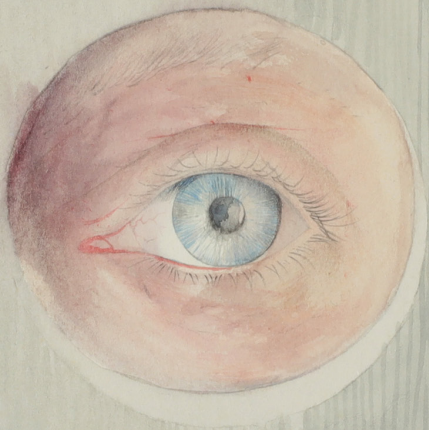


TO GET HIGH LIGHT ON EYE
CLEARER DRAW HEAD BACK

Put eye lashes in late
Wood: — Charcoal grey
White
Wood
Stape Yellow
Brownish blue with



Richard Clipping



25. CHOPPING, Richard; FLEMING, Ian ARCHIVE FOR THE DUSTWRAPPER OF 'FOR YOUR EYES ONLY' *October 14 1959 - April 14 1960.*

A collection of correspondence and artwork, comprising eighteen letters between Fleming, Michael Howard (his contact at Cape) and Richard Chopping relating to the production of the dustwrapper design for 'For Your Eyes Only', and all Chopping's preliminary sketches and drawings for the jacket. All housed in a custom-made blue cloth folder in a blue cloth chemise with blue morocco-backed slipcase.

The correspondence is initiated by a typed letter signed from Fleming to Chopping dated 14 October 1959, "We have a new jacket problem which I very much hope you will execute again..."

Chopping replies by return to say he is "in a frenzy of work... Some how I have got involved in nineteen commissions", can he meet for lunch or a drink next Monday and that "I must warn you that prices have had to go up".

Fleming's secretary (Mina Trueblood) replies to say Fleming has left the country and could probably meet for a drink on Monday.

Fleming and Chopping having met, Chopping writes to Fleming on a page which he appears to have initially used as notes and questions on the jacket design. "Title - RED - "For Your eyes alone only"... Is Bond:- dark or fair... black eyebrows and black eyelashes and (cold) grey(-blue) eyes - possibly". The note shows Chopping's notion of the design brief given by Fleming taking shape, "I think I can do a cover in keeping with the other two... title and authors name in the same lettering or paper pinned to it and between them a hole.. through which an eye is looking."

The next letter in the sequence, dated 26 October, is a signed carbon of a letter from Fleming to Howard, enclosing and approving of Chopping's proof design, "I think it is absolutely splendid... I really do think Dickie is an ingenious chap...", refining the design "I'm prepared to sacrifice the grey-blue of James Bond's eyes for a brighter blue...", the positioning of the lettering "logically For Your Eyes Only should be stamped on a portion of the document... I enclosed a draft of how this might look... The title should be red and perhaps... rather fuzzy as if it really were a rubber stamp." Two drafts of a page from a dossier typed by Fleming with FOR YOUR EYES ONLY written in pen, twice on one draft (one in a box) and once on the other.

Howard then writes to Chopping (Nov 4th 1959), "Ian Fleming

has gone off round the world to visit all the wicked cities and write a series of titillating articles for The Sunday Times... I think between you you have cooked up an idea of really masterly ingenuity which should make one of the most intriguing jackets you have done...". Howard goes on to mention proposed deadlines and sizing and enclosing Fleming's dossier draft of the previous letter.

The design now complete, the letters turn to the thorny issue of Chopping's fee. Howard writes to Chopping on 6 January 1960, "Ian has just gone off to Jamaica for his annual hibernation... Ian has also asked me to send on his behalf a cheque for £75... this is double the highest fee I have ever heard of being paid for a jacket design in this country..."

Chopping is not impressed, "You seem prepared for me to be dissatisfied with £75 and indeed I am... and as it is between Ian and me I would like to write direct to him."

Howard writes supplying Fleming's Jamaican address, followed by a letter on 10 March asking if he and Fleming have sorted out his fee and mentioning difficulties with printing the jacket.

Meanwhile Chopping sends an undated and unaddressed (though presumably to Goldeneye) note to Fleming. It is characterised by a large number of corrections and deletions indicating Chopping's unease. "I am afraid that a bad misunderstanding occurred over the question of the my fee... The figure you urged me to charge in the future was 200 gns. I was in fact doing this job with 150gns in mind. So you can imagine my surprise when Michael sent me 1/2 that amount."

Eventually Fleming sends a typed letter signed to Chopping dated 22 March 1960, agreeing that Chopping's work should be more highly paid but by "squeezing the millionaires" (presumably Cape), explaining that Cape pay "their standard fee of 25 guineas and I pay the rest... How would 100 guineas suit?", but goes on to say "I shall not argue if you think a higher price would be right."

With no response from Chopping on 8 April Howard writes a short letter to Chopping enquiring whether "everything has been squared up to your satisfaction."

Chopping replies with an undated autograph letter (but 11 April, on the back of Fleming's letter of 22 March) saying, "I find the whole business of money so embarrassing... I really cannot argue about it and will settle for 100 guineas"

Fleming replies by return (12 April), "in view of your fine jacket and my vast admiration for your work I propose that 125 guineas

would be a fair compromise... But you must promise to do my next jacket also!"

Chopping replies (written on the back of Fleming's letter) thanking Fleming for his "generous proposal" and confirming payment.

The artwork comprises several draft pages typed with the 'dossier text' used on the jacket ("The case of Kurt Hammerstein or von Hammerstein..."), two marked up by Fleming illustrating possible positioning for the title and two with Chopping's annotations and lettering and several unused.

One page of what appears to be an aborted typescript of the first page of *Goldfinger* with two pencil sketches of eyes on the reverse.

Five pages of watercolour palette examples, one with rough pencil design for jacket layout, two with notes on the colours of the various elements, noting for instance that the flesh colour is made up of "Yellow Ochre, Light Red, White, Alizarin Crimson" and "To get high light on eye clearer draw head back - put eye lashes in late".

Two pages of watercolour on paper design for the wooden background, one in light wood and one in the eventually used grey wood, with a rough sketch of the brass card holder beneath.

Some nineteen pieces of tracing paper containing pencil sketches of various elements of the design in varying detail, including eyes, lettering and name-card holder, as well as alternative design for the layout.

The final design for the jacket and spine, pencil on tracing paper held on a piece of artist's board, signed by Chopping under the drawing, with a protective sheet of paper over it with the holograph note, "Please return to:- Richard Chopping" and his address.

A single page taken from a magazine showing a close up of an eye, presumably used for anatomical detail.

Three 'specimen eyes' each with different colouring. Watercolour on artist's board with Chopping's notes on colour in pencil beside each. Signed in pencil at the base.

The final preparatory watercolour of the eye looking through the spy-hole with the grey wood finish surround. Watercolour on artist's board (165mm x 216mm).[40889] £75,000

An extraordinary archive which charts the design and construction of one of the iconic dustwrappers in the James Bond sequence. Chopping was introduced to Ann Fleming by their mutual friend Francis Bacon

in 1956. She invited him to a party at the Flemings' house where he was given the commission to design the jacket for From Russia With Love. He subsequently designed Goldfinger (though curiously not Dr No). For Your Eyes Only was only his third Bond jacket, though it is clear from their correspondence that Fleming is very much taken with his work and thereafter Chopping designed each of Fleming's Bond books.



26. FLEMING, Ian MANUSCRIPT NOTEBOOK Containing notes taken during a trip to the Far East, including source material for 'You Only Live Twice'. [1959]

Small perfect bound pocket notebook with cloth-backed card covers. Square-ruled paper, 54 leaves of manuscript notes by Fleming written in blue biro written mostly on rectos, with occasional striking through in pencil or red biro. A further seven unused leaves. Near fine condition, housed in a red cloth chemise and a red morocco-backed slipcase.

Fleming's visit to the Far East in 1959 was at the behest of Leonard Russell, The Sunday Times features editor, with the purpose of writing a series of articles on various glamorous spots about the globe. [40890] £95,000

Fleming had initially refused the commission, but was eventually persuaded by the possibility that he might get some material for his James Bond novels in the process. The Sunday Times articles were later collected in *Thrilling Cities*, but the real success of the trip was the on-the-ground material he was able to gather for the as yet unwritten *You Only Live Twice*. This note book, carried everywhere by Fleming, was used to note down impressions, appointments, interesting facts and the odd bit of lexicon ("Moshimosh = hello!").

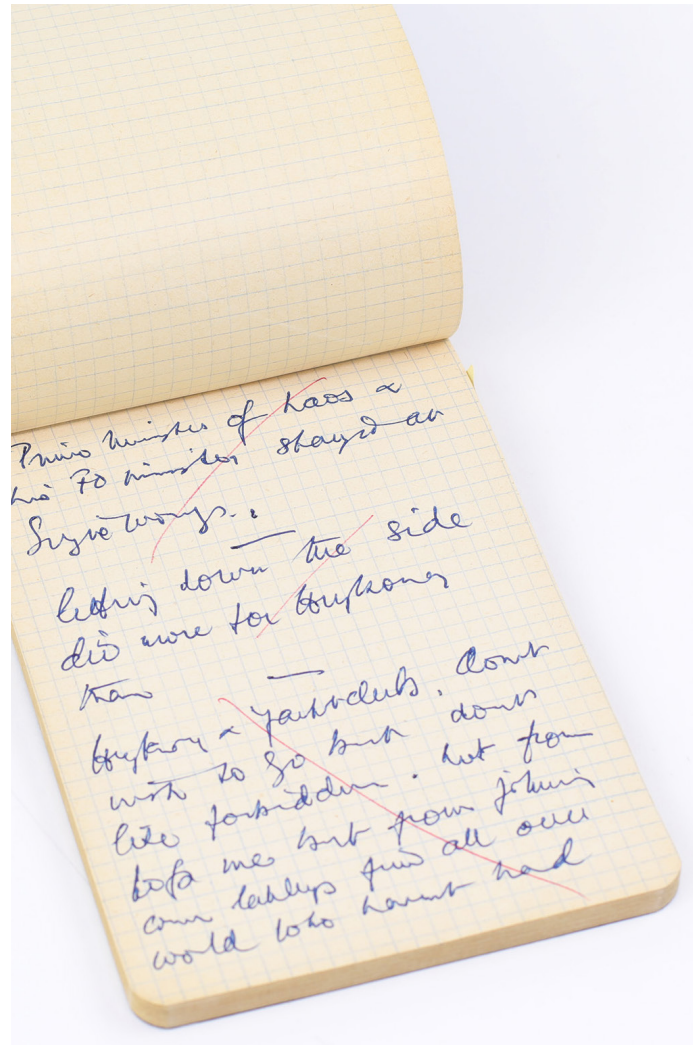
After a brief stop off in Beirut ("a sprawl of twinkling hundreds + thousands under a theatrically new moon... The first sticky fingers of the East"), he landed in Hong Kong, where he had arranged to meet his Australian friend Richard Hughes, who would become one of the dedicatees of *You Only Live Twice* and was fictionalised in the books as Dikko Henderson. The several pages of notes were taken during the stay in Hong Kong are mainly terse notes about the surroundings (the opium pipe sellers in Cat Street Market, popular bars and types of beer: "Tiger beer and San Miguel"), to musings on the wildlife ("No seagulls in Hong Kong. In Shanghai they say seagulls have come back because no longer have to fight with humans for the refuse...").

Fleming left Hong Kong via Macau and a visit to the house of P.J. Lobo, who might have been part of the inspiration for *Goldfinger* ("Well guarded... likes young girls... centipedes + scorpions... no income tax...").

The journey to Japan is punctuated by Fleming's notes on air travel, "Round the world in 30 days - but at what price in blurred impressions, fudged facts, pirated quotations...". In Japan they were joined by Torao "Tiger" Saito, the other dedicatee of *You Only Live Twice*, who was fictionalised in that novel as Tiger Tanaka. His description in Tokyo becomes more detailed. A couple of closely written pages describe his room and its furniture with the precise journalistic detail which characterises his novels.

There are notes from a visit to a Kodokan judo institute, and hot springs, as well as many terse observations, such as the Japanese superstition, "Tip of little finger - no nail - must be higher than the first joint of the 3rd finger - means you can rely on your friends"; some useful lingo,

"GOKUHI = Top Secret / KEISHIO = Tokyo Metropolitan Police. / SOSAKA - CID", cultural asides, "Japs drink sweet sherry", all of which are later drawn upon to lend verisimilitude to his descriptions in *You Only Live Twice*. An extraordinary insight in the Fleming's creative process and the painstaking way in which he recorded everyday details of the exotic surroundings he later described in his books. Significant Fleming manuscript material is profoundly uncommon in commerce, the majority of material now being held by Lilly Library's Fleming collection. This remains one of the very last pieces in private hands.



City of Honolulu - direct flight
down "Barbyon for Jon
cooperation"

Hawaii - leis of real
flowers, Moana Surf riders
Hotel - baba wood surf board,
riding slowly back with
the waves, universal London
sparrow competing with
ground dove for scraps crumbs
blue wise demigods of beaches
they ought to pay young
people to compete - surf board
sunburned nymphs flying
laughing by - Venus on the

The assistant stewardess now
was an small size with gold
hair - an Indian, rather funny

The country of America is his
sloppy paper - absorb his
town houses

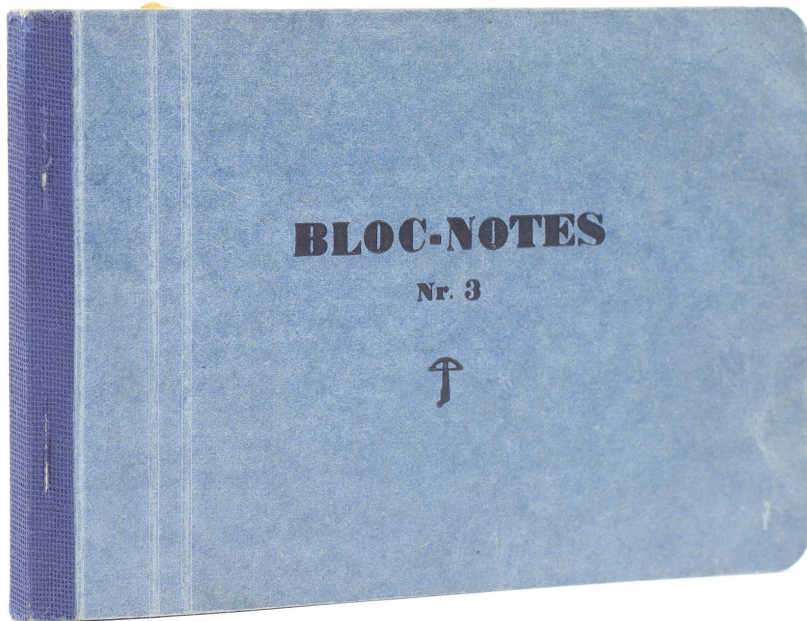
Iowa hotel - Pontus -
Setters

Gil wells flying to the
right

Winter 1944

Mustale air of the East
blowing down off the
desert - a man in the
waiting room drunk with
what? beer woken with
hard loony eyes.

people stopping about
with their feet barely off
the ground. If Bunt is



27. FLEMING, Ian CORRECTED TYPESCRIPT OF YOU ONLY LIVE TWICE 1963.

The original typescript of the penultimate James Bond book with substantive autograph corrections and additions by the author. 260 leaves (254 x 202), typed, carbon and photocopied leaves (rectos only), 25 lines to the page, double-spaced, punched holes, bound in blue wrappers with a prong fastener (Ryman's "Handy File"), typed white label on front wrapper reading "'You Only Live Twice' by Ian Fleming". Wrappers worn with creases and tears, first three leaves loose, occasional creases, a little foxing to five leaves (pp. 23-27), but in very good condition. [45510]

£195,000

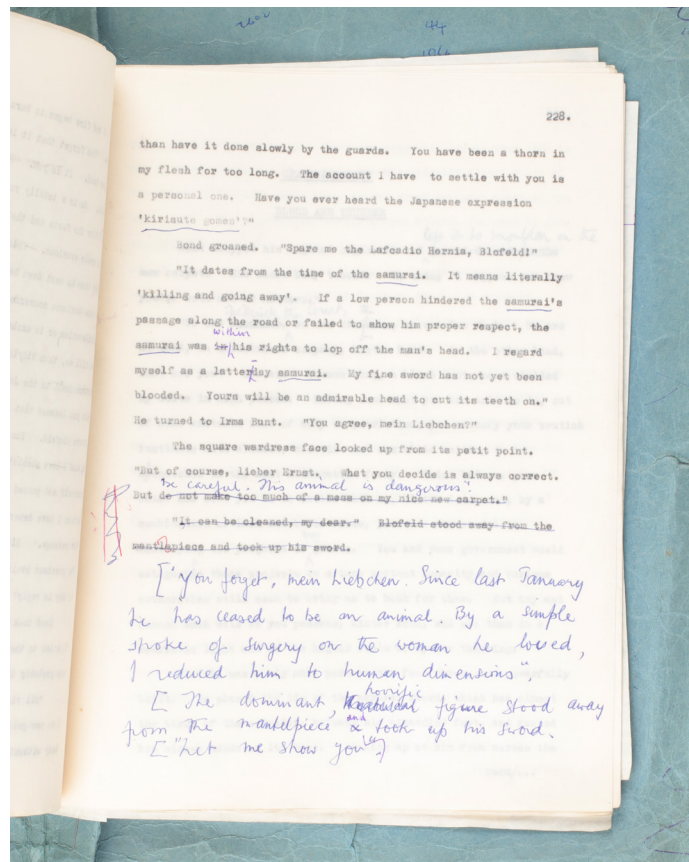
A significant manuscript of scholarly importance revealing Fleming's detailed revision of his novel. *You Only Live Twice* (published in 1964) was the first Bond novel written after the film franchise had started in 1962, and reflects Sean Connery's depiction of James Bond.

Fleming composed *You Only Live Twice* on his typewriter during January and February 1963 at his Goldeneye estate in Jamaica. He continued to work on the novel and a revised typescript of 160 pages was sent to his typist, Jean Frampton, in April 1963. Frampton was asked to make eight copies (thought to be two sets of four): two top copies, and six carbons. Gilbert describes these copies as "65,000 words on numbered leaves, typed on folio paper (to the rectos only), twenty-five lines to the full page, double-spaced" with a height of 250 mm. The present manuscript has a leaf size of 254 mm, includes a few photocopied leaves, with editorial corrections in at least two hands. It is therefore likely to be a publisher's production copy, and the final time Fleming revised his text before the novel was sent to the printer.

The first page, comprising a listing of works by Fleming, is a top typed copy. The following four pages (contents, dedication, divisional title, first page of text) are photocopies (with original editorial annotations). The remaining pages (numbered 2-138, divisional title, and 139-255) are carbons. There are only four pages which have no markings at all. It is evident that several people worked on this manuscript and almost every page contains some form of holograph marking, chief amongst which is Fleming's distinctive hand in navy biro and his revisions are a constant throughout the work. The manuscript contains upwards of eighty material authorial changes, usually adding or changing a word or phrase, subtly changing the feel of the narrative, often tightening the prose or adding to the tension.

There are three notable emendations in this manuscript. Fleming's deletion of the poisonous attributes of tobacco is interesting, given the author's liking for cigarettes. The original deleted text for this particu-

lar plant as "listed by Customs and Excise... as Imported by Doctor Guntram Shatterhand", reads "Tobacco (*Nicotiana glauca* and *N. tabacum*): *N. glauca* is a small tree, *N. tabacum* is the commercial bush. Both yield toxic alkaloid, nicotine. May be fatal, due to exhaustion after retching, diarrhoea, muscular weakness, violent cardiac palpitations". Later in the manuscript, at the conclusion of chapter 19 ("The Question Room"), the text has been significantly reworked and expanded with the addition of a paragraph which Fleming uses to draw to a crescendo, Blofeld's victory speech as he prepares to decapitate Bond with a samurai sword. Finally, in the following chapter ("Blood and Thunder"), there is Blofeld's grand exposition of his evil scheme. This too, has been significantly revised by Fleming, portraying Blofeld less as pantomime villain and more urbane, villainous, sophisticated. As a whole the author's changes throughout the manuscript give a revealing insight in to his creative process, particularly character development, in the way he fleshes out and delicately engineers the explanations and motivations of Bond's most famous enemy.



concern the castle. I think you should tell me enough to put me
out of my unhappiness."

Bond smiled. He went up to her and took her face in both ^{his}
hands and kissed her on the lips. He said, "You are very beautiful
and kind, Kissy. Today we will not take the boat out because I
must have some rest. Lead me up to the High Place from which I
can take a good look at this castle and I will tell you what I can.
I was going to anyway, for I shall need your help. Afterwards, I
would like to visit the Six Guardians. They interest me as an
anthropologist."

Kissy collected their usual lunch in a small basket, and put on
her brown kimono and rope-soled shoes and they set off ^{along} a small
footpath that zig-zagged up the peak behind the crouching grey
cluster of the village. ^{It was almost past camelion time,}
^{the time of the camellias was almost past.}

but here there were occasional bushes of wild ^{as} ^{white} ^{camellias} in red and
white, and there was a profusion of ^{these} ^{mountain} ^{flowers}
dwarf maples, some of which already wore their flaming autumn
colours. The grove was directly above Kissy's house. She led

him in and showed him the little Shinto shrine behind a rough stone
Koril. She said, "behind the shrine there is a fine cave, but the
people of Kuro are afraid of it as it is full of ghosts. But I
explored it once and if there are ghosts there they are friendly
ones." She clapped her hands before the shrine, bent her head for
a moment, and clapped them again, ^{then} and they went on up the path to
the top of the thousand-foot peak, ^{where they put up} a brace of
gorgeous/...

spread wider and wider.

2600
 [Doubled up with laughter, *the show.*
 x The guards on the bank ~~had~~ watched ~~all this doubled up with~~
~~laughter and~~ Now, satisfied that the fun was over, they turned away
 and walked towards the hut, and Bond could see the tears of their
 pleasure glistening on their cheeks.

He got back under cover and heard their boisterous voices and
 laughter only yards away as they came into the hut and pulled out
 their rakes and barrows and dispersed to their jobs, and for some
 time Bond could hear them calling to each other across the park.
 Then, from the direction of the castle, came the deep tolling of a
 bell, and the men fell silent. Bond glanced at the cheap Japanese
wristwatch Tiger had provided, and saw that it was nine o'clock.
 Was this the beginning of the official working day? Probably.

? in proof see JP103-4
 The Japanese usually get to their work half an hour early and leave
 half an hour late ^{*in order*} to gain face with their employer and show keenness
 and gratitude for their jobs. ^{*Laker,*} ~~then~~, Bond guessed, there would be
 an hour's luncheon break, ~~and~~ work would probably cease at six. So
 it would only be from six ^{*thirty*} that he would have the grounds
 to himself. Meanwhile, he must listen and watch and find out more
 about the guards' routines, of which he had presumably witnessed
 the first, ^{*smelling*} the ~~routing~~ ^{*i*} out and final despatch of suicides who had
^{*h*} ~~turned~~ ^{*h*} fainthearted during the night. Bond



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