



## For Your Eyes Only

*Ian Fleming*

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"Bond watched her as she reached the edge of the tables and came up the aisle. It was hopeless. She was coming to meet someone—her lover. She was the sort of woman who always belongs to somebody else. What damnable luck!

Before Bond could pull himself together, the girl had come up to his table and sat down. 'I'm sorry I'm late. We've got to get moving at once. You're wanted at the office.' She added under her breath: 'Crash dive.'"

Sudden emergencies and beautiful girls who aren't quite what they seem and are the stock-in-trade of James Bond. And when 007 is on the case there's only one thing you can be sure of—the result will be thrilling. And whether he's dealing with the assassination of a Cuban thug in America, the destruction of an international heroin ring, or sudden death in the Seychelles, Bond gets the job done. In his own suave and unmistakable style...

## For Your Eyes Only Details

Date : Published May 27th 2003 by Penguin Books (first published April 11th 1960)

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## From Reader Review For Your Eyes Only for online ebook

### **Jesse A says**

As with all collections of short stories, the quality varies. Not the strongest collection.

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### **Jack says**

Where Fleming's novels up to this point in the series deal in memorable characters, exotic locations described in cinematic details, and a protagonist who has an almost super-human ability to get himself out of a tight spot, the short stories collected in For Your Eyes Only highlight a number of different qualities in Fleming's writing. There is, for my money, more tension in the climactic moments of From A View To a Kill and For Your Eyes Only, and even the seemingly unassuming subject matter of Quantum of Solace is written in such a way as to draw the reader into it as with the other stories. There are enjoyable nods to the usual Bond fare – beautiful women unable to resist his charm, familiar locations and references to the Cold War nemesis that we are used to Bond battling.

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### **John Defrog says**

This is the eighth Bond book and the first to be an anthology of short stories rather than a full-length novel. I tried revisiting the Bond books with Casino Royale and I found it didn't quite work for me, but I came across a clearance-sale copy of this and thought I'd try Bond in a short-story format to see if it worked better. Result: yeah, kind of. Fleming still manages to spend too much time on detailed descriptions of people, places and stuff, and the frankly imperialist/misogynist mindset of Bondworld doesn't play well in 2017 (not with me, anyway – others may find it refreshingly non-PC). On the other hand, Bond is more thoughtful in these stories as he ponders the nature of his job. Still, it says a lot that the two stories that work best are the ones that actually mess with the formula, particularly "Quantum Of Solace", a Somerset Maugham tribute in which Bond listens to his host tell the story of a doomed marriage. Fleming knew how to tell a tale, but I can't say I was inspired enough to revisit Bondworld again.

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### **Scott says**

For Your Eyes Only is a collection of short stories by Ian Fleming, featuring the exploits of fictional Secret Service agent 007. The book contains five short stories which rather like the featured novels of earlier work picked up with Bond on a mission and acted like a quick glimpse into his world. It was a great change of pace for the most part and an enjoyable read. The themes that I found to run throughout are that of Justice, revenge and morality. Bond questions his role as an agent and assassin in these books in a subtle take on his feelings rather than a grand epiphany you may expect.

From a View to a Kill: This was my favourite of the five. Bond investigates the murder of a motorcycle

dispatch-rider and the theft of his top-secret documents. The immediate change of pace from the opening lines from Goldfinger had been wishing that this was its very own novel and not just a short story. It's a sharp conclusion and full of action and suspense throughout

**For Your Eyes Only:** The title story for the novel. The focus shifts from Bond to M in this one. When the Havelocks, personal friends of M, are brutally murdered in Jamaica by two Cuban hit men. M sends Bond on a voluntary assignment to kill the man who sent them. It was another step away from the normal with bond really being an assassin but this time for his friend.

**Quantum of Solace:** I was looking forward to reading this as I had always wondered about the title. This was a very different affair from any story I have read so far. Bond is in Nassau and attends a dinner party at Government House, after completing a mission. The story follows a conversation bond has with The Governor. The Quantum of Solace is the death of common humanity.

**Risico:** M sends Bond to investigate a drug-smuggling operation based in Italy that is sending narcotics to England. This is an interesting tale but one that from watching movies I have already picked up the theme. The characters in this story however make the tale much more than the plot.

**The Hildebrand Rarity:** While Bond is on an assignment in the Seychelles Islands he meets American millionaire Milton Krest, who Bond aid him in the search for a rare fish. This was a strange story, a big side step away with no real reasons for bond doing what he does. The focus I found was the inner monologue of bond and how he sees and feels about death.

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### **DomoKete says**

From a View to a Kill - 2 stars

For Your Eyes Only - 3 stars

Quantum of Solace - 4 stars

Risico - 3 stars

The Hildebrand Rarity - 4 stars

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### **Sandy says**

To commemorate what would have been Ian Fleming's 100th birthday, on 5/28/08, and in anticipation of the latest James Bond film, "Quantum of Solace," I recently reread Fleming's 1960 offering "For Your Eyes Only" for the first time in 30+ years. Of the 14 Fleming books featuring the exploits of the world's best-known secret agent, only "For Your Eyes Only" and the author's posthumous "Octopussy" (1966) consist of short stories, and the five collected in this earlier volume are a particularly good batch indeed. Two of them had been published previously; the other three were originals for this volume. All feature what is popularly known as the "Fleming Sweep"; the ability of the author, through fast pacing and a remarkable amount of picturesque detail, to make the reader accept even the most improbable of scenarios. And although two of these stories are not exactly espionage tales per se, they all provide insights into the fascinating character that is the literary 007.

The collection starts off strongly with "From a View to a Kill," in which Bond is given the task of finding out who has been murdering governmental dispatch riders on their motorbikes and stealing top-secret documents. The tale takes place in the suburbs of Paris and features some exciting gunplay at the conclusion, as well as an intriguing female ally, Mary Ann Russell, who we unfortunately do not get to know overly well.

In the title story, "For Your Eyes Only," Bond goes on a personal mission for his boss, M, whose old friends, the Havelocks, have just been killed by an ex-Gestapo agent named von Hammerstein and his Cuban hitmen. In the northernmost wilderness of Vermont, Bond finds these men in a mountain lodge, and (as in the 1981 film, which otherwise is completely different from this story) encounters the Havelocks' daughter, hot on the vengeance trail herself. The suspense quotient in this tale is very high, as Bond uses all his commando skills to sneak up on the villains' lair, and, as in the collection's first story, an explosive finale caps things off. A most satisfying tale indeed.

The book's third offering, "Quantum of Solace," originally appeared, of all places, in the May 1958 issue of "Cosmopolitan" magazine. This is a most unusual story in the Bond canon; indeed, it is one that is narrated TO Bond by the governor of Nassau, where 007 had just completed an assignment involving Cuban revolutionaries. The governor's after-dinner tale concerns a couple that he once knew in Bermuda society; one whose marriage went sour after infidelity, jealousy and bitterness poisoned it. It is a fascinating story of domestic hell, and one that makes Bond realize that his (previously regarded) exciting life may be a little dull when compared to some others'.

In "Risico," M, much against his will, condescends to involve his Secret Service in drug busting, and sends Bond on a mission to Rome and Venice to smash the heroin ring that had recently started to corrupt British youths. Bond encounters two rival smugglers in Rome, Kristatos and Colombo (again, two characters that feature in the "For Your Eyes Only" film, in a wholly different context), as well as the mysteriously motivated Austrian Lisl Baum (ditto), and participates in a ship raid on a drug-storage warehouse. The story is fast paced and generally exciting, and features an incredible amount of travelogue detail to add to its realism.

The collection concludes with "The Hildebrand Rarity," which initially appeared in the March 1960 issue of "Playboy." Like "Quantum of Solace," this is not really a secret agent tale, but rather an adventure that Bond is involved in, after investigating certain security arrangements in the Seychelle Islands for the British Admiralty. He and his friend Fidele Barbey (similar to the Quarrel character in 1958's "Dr. No") are hired by a boorish American millionaire, Milton Krest (a completely different character than the one portrayed by Anthony Zerbe in 1989's "Licence to Kill"), to go on an expedition to capture a rare tropical fish for the Smithsonian. Aboard Krest's luxury yacht, Bond meets Krest's attractive and abused wife and gets involved in a sudden murder. Fleming's love of scuba diving yields effective results here; his detailed descriptions of undersea life are both gorgeous and evocative. This story, although lacking any real action per se, features wonderful characters, great suspense and a nicely ambiguous conclusion. Like "Quantum," it is an unusual Bond story that succeeds marvelously, bringing to a conclusion this rather winning collection of (as the book's subtitle puts it) "Five Secret Exploits of James Bond." The book should serve as proof positive that novelist Ian Fleming had a sure hand with the shorter form as well. It is required reading, needless to say, for all fans of 007.

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**El says**

It was bound to happen eventually during this Bond-a-thon movie/book project of mine. It was bound to happen that eventually there would be a collection of stories that included titles of movies my brother and I haven't (re)watched yet. As I held this in my hand, flipping through it, I panicked. How do I do this? I wondered. Do I read *just For Your Eyes Only* since that's the movie we most recently watched? And then check the book out again for, say, *A View to a Kill*? And then again for *Quantum of Solace*?

It was a bit overwhelming. So I didn't read this for a while. Because I was paralyzed with options.

In the end, I just sucked it up and read the whole book because a) it's not like I'm being graded on this project and b) this is for my own shits and giggles, no one else's and c) I fail miserably at *not* finishing a book once I've started it. So, whatever, I'll figure something else out after we watch *A View to a Kill* and *Quantum of Solace* and whatever else is totally ruined for me because I read the story first which is *not* what this project is about anyway.

I really sort of liked the movie of *For Your Eyes Only*. It's painfully 1981, but Carole Bouquet is absolutely stunning, and I dunno, there's something about watching men in *Members Only* jackets running through the woods that makes me feel all warm and fuzzy inside. Oh, and Julian Glover. I mean, really.

From what I understand (ie, Wikipedia), the movie was based on two stories in this collection - obviously the title story, but also *Risico*, in which Kristatos (Glover in the movie) really shines.

The stories in this collection are actually rather good, which is surprising because that's hardly what I expect from Fleming these days. I would probably argue that these stories are stronger than his longer novels. That's unusual, right? Maybe because they're shorter stories, Fleming needed to really focus on what he wanted to portray, what he wanted to say, and how he wanted to execute those thoughts. They felt like tight little packages.

I actually like what the movie folks did with this film, combining those two stories. I would have liked to have read the book that I feel *should* have been *For Your Eyes Only* and *Risico* together. The movie combined them so well that I'm sure the story as a whole would have been pretty fantastic as well.

Did I mention the movies was undeniably 80s? The theme song was sung by Sheena Easton. I think that says it all, doesn't it?

Next up... *Octopussy*.

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### **Carmen says**

STORY 1: *From a View to a Kill*

4 stars

My review is here:

<http://www.goodreads.com/review/show/...>

STORY 2: *For Your Eyes Only*

4 stars

*The bread stuck in Bond's throat. Tension was building up in him. In his imagination he could already hear the deep bark of the Savage. He could see the black bullet lazily, like a slow flying bee, homing down into the*

*valley towards a square of pink skin. There was a light smack as it hit. The skin dented, broke, and then closed up again, leaving a small hole with bruised edges. The bullet ploughed on, unhurriedly, towards the pulsing heart – the tissues, the blood-vessels, parting obediently to let it through.*

In this short story, Bond is called into M's office. He knows something is wrong, because M is addressing him as "James" instead of "007." It turns out that M's friends, a couple living in Jamaica, have been viciously murdered. M is very hesitant to send Bond out on the case, because M doesn't want to be seeking revenge. He wants to seek justice. But he's unsure if he is being objective. He asks Bond's opinion. Bond says:

*Bond said, "These people can't be hung, sir. But they ought to be killed."*

Again, I adore the sweet relationship between M and Bond. They respect each other. Bond obeys M without question and M values Bond's opinion. Bond doesn't obey M or like M because he has to – because M is his boss – but instead because he respects M and thinks M is a strong, reasonable man who works hard to defend Britain.

This is another book where Bond must overcome his reluctance to murder people. Even though he knows that Von Hammerstein is a bad man who has had many people killed and is ex-Gestapo, Bond has no dog in this fight. It's easier (although still not easy) for Bond to kill people he has seen do evil things, or who have hurt him personally: for example, Goldfinger. This story focuses on how Bond has to psych himself up to kill these evil men. He *knows* they are evil, but has never met them and has never personally seen them do anything evil.

*Bond did not like what he was going to do, and all the way from England he had to keep on reminding himself what sort of men these were.*

That's why it's a good thing the woman showed up.

Even though Bond complains to no end about how she's ruining his concentration, how she's a burden, how he has to focus on the mission, blah blah blah, she's actually a great impetus for him to kill everyone he's supposed to kill. There's nothing that motivates Bond more than having someone to protect and defend. Especially if it's an attractive young lady.

So who is she? Judy (view spoiler) She has a bow and arrow. Bond nicknames her "Robina" because she reminds him of Robin Hood. She has blonde hair and grey eyes. She is fierce and I really like her. She gets the drop on James Bond not once... but twice. TWICE. She's good. Very kick-ass. First, she sneaks up on him without him realizing and has a weapon pointed right at him before he can do anything about it. The second time, he's reaching for his gun (in what he believes is a subtle manner), but she's on to him and has her weapon trained on him before he has time to draw.

How does Bond repay her? Well, he calls her "bitch" a lot – three times in a 44-page story.

Here we need to explore yet another one of James Bond's problems. This is what I call:  
**JAMES BOND CONUNDRUM #2**

This is a disparity between what James Bond *says* he wants in a female, and indeed, actually believes that he wants, and what type of female James Bond *actually* is interested in romantically. Not sexually, because let's be honest – he'll sleep with almost any woman he meets between the ages of 18 and 35.

This is what James Bond believes he wants in a woman: servile, obedient, docile...

This is what James Bond actually responds best to: wild, fierce, capable of defending herself, familiar with and comfortable in the wilderness which Bond loves so much, or familiar with the brutal reality of crime, intelligent, and willing to fight to protect what's hers and avenge herself and others.

I've seen it time and time again. When James Bond is presented with a woman who meets his alleged criteria – he is bored. And although he'll have sex with this woman, and be in a relationship with her for anywhere from two weeks to two months, he will quickly tire of her and the relationship will come to an end. But the women who Bond ends up loving, caring about, wanting to marry, respecting (as much as Bond can respect a woman) and consequently, the ones who seem to also excite him the most sexually are the ones who are worldly in some way.

So, to sum up, even though Bond calls Judy "bitch" a few times in this book, and curses her overwhelming need and determination to (view spoiler), he actually is quite impressed and enchanted by her. He loves the fact that she is armed and deadly. He loves that she knows so much about the wilderness that she can move through it undetected. He loves that she is comfortable with being in nature and 'roughing it.' This woman, or I should say, this *type* of woman is the type of woman that makes James Bond's heart beat faster. From the minute he sees her in her tattered, ragged shirt and trousers, with blood and sweat on her face and arms, and her quiver of shining arrows – he's smitten.

One of the positive things I can say about James Bond's views on women – and trust me, there's not a long list – is that he absolutely has no concept of "slut" in his mind. He could learn anything about a woman's past and it would be fine with him. The only women he considers "whores" are women who actually physically take money in exchange for sex. Over the years, we have seen him develop relationships with women who run the gamut in regards to previous sexual partners. In this story, while talking to Bond in the forest, Judy confesses that (view spoiler). Bond has absolutely no reaction. He doesn't judge her or condemn her or even say anything in the way of comforting her. I didn't expect him to. He knows how the world works, and (as I mentioned in my previous paragraph, he appreciates a woman who does, too. Not to mention the fact that I think he finds it very admirable that she's obviously gone through great lengths to (view spoiler).

Cubans are the ones who are reviled and slurred against in this story.

MOVIE: "I adore grateful men." So do I, Countess! :) LOL The movie does not have much in common with the story. Only that Melina (view spoiler) In both there is a henchman named Gonzales. Both the book and the film quote the same Chinese proverb. However, they borrow the climactic finale of the book *Live and Let Die* for this film. It's in LALD when Bond is stripped and bound to a naked female and they are dragged through the reefs to make shark food. It's interesting that they stuck that in here. I like that Moore always plays Bond as a gentleman.

### STORY #3

2 stars

#### QUANTUM OF SOLACE

A story in which Bond listens to a story about love and marriage told by a Governor.

*James Bond said: "I've always thought that if I ever married I would marry an air hostess." ...*

*"Indeed," said the Governor in the polite, controlled voice that Bond prayed might relax and become human. "Why?"*

*"Oh, I don't know. I would be fine to have a pretty girl always tucking you up and bringing your drinks and hot meals and asking if you had everything you wanted. And they're always smiling and wanting to please. If I don't marry an air hostess, there'll be nothing to it but marry a Japanese. They seem to have the right ideas, too." Bond had no intention of marrying anyone. If he did, it would certainly not be an insipid*

*slave.*

Emphasis mine.

The excellent Craig movie has absolutely no relation to the story.

STORY 4:

RISICO

1 star

See my review here:

<http://www.goodreads.com/review/show/...>

STORY 5:

THE HILDEBRAND RARITY

2 stars

This (and *Quantum of Solace*) is a rare deviation from Fleming's normal routine. Bond is not on assignment. He does not face any danger. I file James Bond books under mystery - but they are really more adventure-type books, are they not? This one strayed a bit more into "mystery" territory.

Bond is asked by a millionaire to come help him search for fish. Bond is in Africa. Well, islands off the coast of Africa.

Bond loves nature and he loves the outdoors. In this story, out swimming among the fish and getting sunburned and looking at the stars - Bond is in his element. Of course, he's bored - as he always is when Her Majesty is not using him as a weapon against her enemies. But he is in the environment he loves most - the great outdoors.

The millionaire, Krest, is a real beast. He beats his wife with a whip made from stingray tail and he aggressively berates both Bond and Bond's friend Fidele, who is a Seychellois Creole. Bond is very angry with the man, and simmers in silent fury during their trip together. He does not enjoy seeing the beautiful Liz Krest cower and cringe before her husband. And he hates hearing her screaming in the night as she is brutally beaten. But Bond does nothing. Much like a cop, he knows better than to get involved in domestic affairs.

I was really hoping Bond would murder Krest. But I knew that would never happen. The best I could hope for was for Bond to punch Krest in the face.

In the end, (view spoiler)

One of the most disturbing things about this book, though, was the way it portrays domestic violence. While Bond hates Krest and thinks he is the lowest scum, he also blames Liz for what is happening in her marriage.

*She probably likes it - masochist.*

Or

*How could a girl have so little guts? Or was it that women could take almost anything from a man? Anything*

*except indifference?*

Ugh. Excuse me while I go vomit in the corner.

...

Overall, a fun book of short stories about James Bond. I enjoyed *For Your Eyes Only* the most out of the collection. I think Bond is better and more enjoyable in full-length novels because you get a better plot, a better relationship between Bond and the woman of the book, and you get an actual villain who is fun and off his rocker. But I liked seeing little vignettes about Bond's life. Ian Fleming is a good author.

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Extra Bonus:

This is James Bond's First Conundrum, written after I had read *Goldfinger*

JAMES BOND CONUNDRUM #1

An interesting psychological aspect to this novel is James Bond's dichotomy between his rich tastes, and his need for simplicity and hard work. James Bond loves rich food, alcohol, smoking, and he has very expensive tastes in everything. However, there is another side of him: the side that loves the outdoors, loves 'roughing it' in the wilderness, hates 5-star hotels, hates mansions, and really in fact dislikes rich people. It's fascinating to see how these two seemingly irreconcilable parts of Bond come together to make a whole. He is (at least partially) aware of this and it gets discussed in this book a little bit.

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We see it again here, too, most notably in *For Your Eyes Only* and *The Hildebrand Rarity*.

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### **Handan says**

Having grown up engrossed by the James Bond films (with one or two exceptions...you know which Bonds I mean...), I was curious as to how the original novels would rate. I have come away from my second Fleming fascinated, if not thoroughly impressed. The films accurately capture how scattershot Bond's life is--he hops the globe the same way he breathes, seemingly indifferent. However, the novel far surpasses any film in that we see Bond's logic and internal monologues, complete with banal asides and notes of the local atmosphere and environs, something sadly lacking on the silver screen. As well, (go figure) Hollywood ratcheted the sex appeal more than a few notches; at best in the novels Bond glances at a girl and analyzes her. Any reference toward sexual activity is merely hinted and left to the reader's imagination. While the story never captured my attention (Hollywood does a cleaner job of connecting all the dots of and tying them all back to one super-villain), Bond novels may become my summer reading of choice.

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### **Danny M says**

YES, I AM A FAN OF THE JAMES BOND BOOKS! MY MOTHER DURING THE 1960'S PURCHASED THE COMPLETE SET OF IAN FLEMINGS BOOKS, THE JAMES BOND SERIES, FROM A SIGN UP OFFERING OF A BOOK CLUB FOR \$1.99. IN MY EARLY TEENS I READ EVERY BOOK AND IT STARTED ME AS AN AVID READER OF SPY AND SUSPENSE NOVELS. I HAVE PROBABLY READ THE COMPLETE SET ABOUT 6 TIMES FROM 1960 TO PRESENT. I AM GOING TO WRITE A GENERIC REVIEW OF THE JAMES BOND SERIES AS EVERYONE PROBABLY KNOWS THE STORYLINE FROM EITHER READING THE BOOKS OR WATCHING THE MOVIES.

YOU HAVE TO REMEMBER THE TIME FRAME WHEN THE BOOKS WERE WRITTEN AND PLACE YOURSELF IN THAT TIME PERIOD. THE BOOKS WERE REVOLUTIONARY IN THEIR THEME. SOME OF THE GADGETS WERE VERY ADVANCED COMPARED TO WHAT WAS AVAILABLE AT THAT TIME.

THE CREATOR OF JAMES BOND, IAN FLEMING, HAD A REPUTATION FOR BEING AN AUTHOR, WHO IN REAL LIFE WAS AS COLORFUL AS HIS CHARACTERS, AND HIS NOVELS MIMICKED THE AUTHOR'S PERSONALITY.

THE BOOKS CONTAIN INCREDIBLE SUSPENSE, UNEXPECTED THRILLS, AND EXTRAORDINARY DANGER. THE NOVELS ARE CLASSIC IN THEIR GENRE, AND ARE REQUIRED READING FOR ANYONE INTERESTED IN SPY OR SUSPENSE NOVELS. THE BOOKS ARE FAST PACED AND ACTION DRIVEN IN THE GENRE OF ESPIONAGE. ONE NOVEL LEADS INTO THE NEXT, AND YOU SHOULD START WITH THE FIRST NOVEL AND FINISH WITH THE LAST IN THE SERIES. THE NOVELS ARE WRITTEN UNDER A CLOUD OF THE COLD WAR, WITH A NOSTALGIC VIEW OF THE GLORY DAYS OF THE BRITISH SECRET SERVICE. THE BOOKS ARE CLASSIC SPY THRILLERS IN EVERY SENSE OF THE WORD.

THE BOOKS ARE EASY TO READ AND FOLLOW, AND WOULD BE AN EXCELLENT WAY TO START A YOUNG PERSON INTO THE ADDICTION OF READING FOR FUN. EVERY COUPLE OF YEARS I PICK UP ONE OF THE BOOKS FOR RELAXATION AND STILL FIND THE NOVELS INTERESTING.

THE ORDER WHICH THE BOOKS WERE WRITTEN AND SHOULD BE READ:

- 1953 Casino Royale[20]
- 1954 Live and Let Die[21]
- 1955 Moonraker[22]
- 1956 Diamonds Are Forever[23]
- 1957 From Russia, with Love[24]
- 1958 Dr. No[25]
- 1959 Goldfinger[26]
- 1960 For Your Eyes Only[27] (short stories)
- 1961 Thunderball[28]
- 1962 The Spy Who Loved Me[29]
- 1963 On Her Majesty's Secret Service[30]
- 1964 You Only Live Twice[31]
- 1965 The Man with the Golden Gun[32]
- 1966 Octopussy and The Living Daylights[33] (short stories)

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### **F.R. says**

Taken in isolation, the tales in this collection would probably look like shaggy dog stories. There's some exciting action and amusing observations, but they don't really add up too much. However looked at together, they do show some interesting things about Fleming's conception of his lead character. For example: 'Quantum of Solace' – which is certainly the most passive Bond tale I've come across so far, in

that all he does is sit there and listen to a story – sees Bond at the end gripped with ennui. He has the realisation that, for all the glamour and danger, his job is inconsequential when compared to normal people's everyday lives. When you read that tale – placed right in the middle – you remember that sense of weariness in 'From a View to a Kill', before encountering the strange rumination on murder and revenge that is 'The Hildebrand Rarity'.

Of course there are the normal Bond traits, an underground base in 'From a View to a Kill', exploding yachts and shoot-outs in 'For Your Eyes Only'. And so if you just dipped into the collection and read the stories in whatever order over a long period, you might miss the changing sense of character that runs through this book. Fleming didn't subscribe to the 'super-hero' Bond of the movies, but going through this collection it's clear that he was happy to undermine a lot of that heroism which surrounded even his version of Bond.

*(I saw the film of For Your Eyes Only recently, and it does mark the point where Roger Moore starts to look really old. [Anyone not in Britain, put the words "Roger Moore" and "Post Office" into Youtube and see that there are some fates which even being James Bond can't save you from.:] The main Bond girl looks young enough to be his daughter, while the secondary Bond girl – who positively throws herself at him – looks young enough to be his granddaughter. I look forward to that amount of action when I'm a sexagenarian.)*

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### **Steve Mitchell says**

James Bond returns once again, this time around instead of a novel Ian Fleming's eighth helping is a collection of short stories. If you have tried to read a Bond novel and found it not to your liking, I would suggest that you give these a go.

From a View to a Kill: A British army motorcycle dispatch rider is murdered on his way to NATO headquarters. Unconvinced that this was not a serious breach of security and anxious to protect MI6's assets, M instructs Bond to investigate.

For Your Eyes Only: Following the murder of a pair of British ex-pats in the Caribbean - who happen to have been friends of M - Bond is asked to ensure that the culprits are punished.

Quantum of Solace: This is actually one of my favourite Bond stories purely for the novelty value. Bond finds himself the final guest following a dinner party held by the Governor of Jamaica. Although the two men have little in common, a glib remark by Bond leads the governor to recount an amusing anecdote about a cuckold husband and his adulterous wife.

Risico: Bond is ordered to sever the pipeline of narcotics entering the country and a meeting is arranged with the CIA's contact. Following the meeting, Bond is given the name of the man behind the whole operation on the condition that the man is permanently removed from the equation. When Bond finally makes contact, things appear to be more complicated than he has been lead to believe.

The Hildebrand Rarity: Bond is hired by an arrogant rich American to assist in hunting down a rare fish that the collector has promised the Smithsonian as part of a tax break. During the course of the expedition, Bond encounters the man's charming wife and the sting ray tail that the husband uses to beat her.

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## Jim says

Is it possible to write effective short stories about spies? When I started reading Ian Fleming's *For Your Eyes Only*, I thought, "Ho, ho! I can't see where this'll work." In fact, none of the five stories are, strictly speaking, spy stories. No SMERSH, no SPECTRE, and only a couple mentions of the big bad Soviets.

In "From a View to a Kill," James Bond patiently finds who murdered a SHAPE courier by becoming one himself and luring the assassin.

The title story is a plain and simple revenge murder at M's behest of a gangster who killed two dear old friends of his in Jamaica.

My favorite story is "Quantum of Solace," in which 007 finds out from the governor of the Bahamas why it is not such a great idea to marry an airline stewardess.

"Risico" finds Bond trying to help the Americans nail a European drug dealer -- except that the enemy turns out to be an ally; and the ally, an enemy.

Finally, "The Hildebrand Rarity" contains an unsolved but utterly deserving murder of a cruel American billionaire.

These five stories are as good as anything Fleming has written.

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## Darwin8u says

*"Life is a devious business."*  
- Ian Fleming, "Quantum of Solace"

After having read about 7 of his novels, this was the first set of Fleming short stories I ran into, as I moved up the Bond collection. *For Your Eyes Only* contains the following stories:

1. *From A View to a Kill*
2. *For Your Eyes Only*
3. *Quantum of Solace*
4. *Risico*
5. *The Hildebrand Rarity*

The first three titles would probably be familiar to anyone who has watched more than a couple James Bond films over the last 20 years. The only issue is, they are only BARELY (if at all) recognizable. They share the title with the films, but that is about it. And that isn't a bad thing. I rather enjoyed the three movies, but the stories here are (for me) more nuanced than most of his books and all of his movies. Fleming is

experimenting a bit. He is upping the literary and dialing down a bit the adventure. Not so it isn't recognizable. They are still all Fleming novels and ALL James Bond stories. But they each, in different ways, bring a bit of humanity into the Bond collection.

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### **Lisa says**

The stories are good but dated. James Bond is a first class agent but a complete arse with a deplorable attitude to women (although that is mainly a front as he adores strong women with pluck!).  
Outrageous shenanigans in the name of saving the Brits! Enjoyable but ludicrous ;)

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### **Missy J says**

#### **2017 Jamaica Challenge #1: The National Bird of Jamaica is.....**

On the colorful book cover of this Ian Fleming novel, you can clearly see the bird.

*The most beautiful bird in Jamaica, and some say the most beautiful bird in the world, is the streamer-tail or doctor humming-bird. The cock bird is about nine inches long, but seven inches of it are tail - two long black feathers that curve and cross each other and whose inner edges are in a form of scalloped design. The head and crest are black, the wings dark green, the long bill is scarlet, and the eyes, bright and confiding, are black. The body is emerald green, so dazzling that when the sun is on the breast you see the brightest green thing in nature. In Jamaica, birds that are loved are given nicknames. Trochilus polytmus is called 'doctor bird' because his two black streamers remind people of the black tail-coat of the old-time physician.*

Ian Fleming, the author of the James Bond stories, wrote most of his works in Jamaica. This was the first time for me to read a book by him and I'm quite surprised how James Bond is depicted more complex than in the Hollywood movies. Also, M is a man in these short stories (I'm only familiar with the female M in the movies). This book contains 5 short stories:

**From A View To Kill:** Set in Paris, this action-packed short story was too fast for me. It wasn't clear who the villain was, but at least James Bond is revealed to also have some self-doubts. One star \*.

**For Your Eyes Only:** Set in Jamaica and the US-Canadian border. The book is named after this short story and is about revenge and the professional vs personal motive to kill in the spy world. Bond girl Judy Havelock appears. Three stars \*\*\*.

**Quantum of Solace:** Set in the Bahamas. Bond gossips with the Governor about an infamous former stewardess who had to pay dearly for betraying her husband in Bermuda. Uncharacteristically, this short story doesn't include any action. Four stars \*\*\*\*.

**Risico:** Set in Italy. Bond is sent to investigate the burgeoning drug smuggling trade in Venice and to kill the top leader responsible. Things get messy very quick, no one is who they seem and the mission that unfolds in

surprising ways. Action-packed and suspenseful. Four stars \*\*\*.

**The Hildebrand Rarity:** Set in the Seychelles. Bond is yet on another yacht and diving in the Indian Ocean with a local friend and a millionaire couple. Crime inevitably follows him and it's a whodunit mystery, suspenseful and well-written. Four stars \*\*\*

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### Sergei Ter-Tumasov says

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### Brian Poole says

*For Your Eyes Only* took a break from the longer-form plots of the James Bond series to provide a collection of five shorts featuring the famous spy.

“From A View To A Kill” found Bond attempting to unravel the mysterious murder of an allied courier in the outskirts of Paris. In “For Your Eyes Only,” Bond tracked a vicious war criminal to the forests on the U.S./Canada border, where he subordinates his deadly mission to the quest for vengeance of a grieving young woman. “Quantum of Solace” cast Bond as the audience for a tale of the ways a mismatched married couple visited cruelties upon one another. “Risico” dropped Bond into the world of Italian drug gangs, in a desperate quest to cut off the heroin supply to England. And in “The Hildebrand Rarity,” Bond endured the company of a rich, bullying American in the search for a rare aquatic specimen, before things took a violent turn.

Ian Fleming was rightfully celebrated for his Bond novels, but the author was a deft hand with the shorter format, too. There’s a certain charm to seeing these tales boil down and focus on essential elements of the franchise, freed from some of the more complicated plot structures of the novels. “For Your Eyes Only” is probably the most typical “Bond Story” here, with its kill mission and espionage games. But it also was the rare glimpse of the personal loyalty Bond had for his enigmatic boss, M, who had a personal stake in the case. “From A View To A Kill” showed off Bond’s intelligence and ability as an investigator, while also spotlighting some of his more entertainingly roguish characteristics. “Risico” was an excellent action piece that also made strong use of the period’s crime elements.

The other two entries are somewhat less expected. “The Hildebrand Rarity” spotlighted the franchise’s ability to transport readers to an exotic locale most would likely never visit (a group of small islands in the Indian Ocean, near the Seychelles), but also almost entirely jettisoned any sort of espionage underpinnings for a brutal turn of events rooted in a complex interpersonal dynamic. “Quantum of Solace” was the most offbeat entry of all, featuring nary a single action beat. Bond was cast in the role of listener, taking in a story of domestic emotional warfare from a fusty colonial governor that engaged the spy in spite of himself.

At their best, these stories illuminate particular qualities of Fleming’s famous anti-hero, whether spotlighting

his complex, at times contradictory, moral code, or his ability to enjoy or deplore a variety of different cultures. His devilish sense of humor popped up at times, while other stories took a more stone cold approach. Whichever setting Fleming used, he always found some way to illuminate a facet of his lead, which is the true strength of the collection. As usual with this series, a modern reader needs to be prepared for some period-accurate attitudes about racial and gender characteristics that aren't exactly in step with contemporary views.

And yes, that blasted Sheena Easton song will echo in your brain whether you want it to or not.

*For Your Eyes Only* isn't the most essential entry in the Bond series. One could leave it for later to focus on the novels, but it's worth getting to eventually.

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### **Bruyere says**

I read these for a book club read, having never read any James Bond books previously. These are stand-alone novellas. I believe if you've seen at least one Bond movie, you won't need any further background. The stories mostly deal with off-the-books or off-duty adventures of James Bond. The plots are fairly simple, but most of the stories still captured my attention. You will have to deal with the sexism of the 60s and the general way in which Bond views women, but it isn't as bad as most books from this period. The writing was surprisingly good, even though the plots were simple. I actually think I might pick up a regular-length book to try.

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### **Richard Derus says**

Rating: 3.25\* of five

Wow! What a film. 1981 was quite a year at the movie-house: *Arthur*, *Das Boot*, *Gallipoli*, *Chariots of Fire*...and this. The movie doesn't follow the book's plot particularly closely, adding stuff from another short story, inventing stuff...but what the hey, why should this one be different?

It's a standard revenge-action-espionage flick. Nothing in space, some stuff underwater that makes some kinda sense, and the best Bondmobile ever: A Citroën 2CV!

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So yeah, being a little sarcastic there, but this film brings out the snark in me. Simon Templar does his smirking best as Bond. The man's just about as sexy as beans on toast.

But the reason I watched it again, after not liking it in the theater in 1981 (a horrible year in my life, which probably had a lot to do with my response), is the fact that this is Bond as a SPY! An actual espionage agent. It's refreshing to see, after the previous decade's endless progression of villain-fighting. That got tedious. Carole Thingummy, as Melina, was ~meh~ but the story was more involving and less superhero-suspend-all-disbelief-ye-who-enter-here and so a big relief to see.

Sheena Easton sang *For Your Eyes Only*, another ubiquitous Bond theme. It was wearing after a while, but it

was memorable. I suppose modern audiences, desensitized by the horrors of hoop-pup and elektronika and suchlike nonmusic, will feel that way about Adele's blah, forgettable *Skyfall*.

Bah. She's better than that.

Oh yeah, *For Your Eyes Only*. Decent, if only just, and worth a rental.

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