



THE EYE OF THE BEHOLDER

THE EYE OF THE BEHOLDER

INDOPHILES · BIBLIOPHILES · ICONOPHILES

FOLK TALES
OF
BENGAL

ILLUSTRATED BY
WARWICK
GOBLE



THE CUSTODIANS

A book becomes rare twice.

First, through survival. Again, through understanding.

The rare book does not merely outlive its first readers. It gathers evidence: the pressure of type, the fading of cloth, the survival of a plate, the names of those who carried it forward. A responsible custodian protects that evidence and adds to it the discipline of interpretation.

This monograph is devoted to Lal Behari Day's Folk-Tales of Bengal in Macmillan's magnificent 1912 form, illustrated with thirty-two colour plates by Warwick Goble. The volume unites Bengali oral tradition, an Indian author writing in English, the early study of comparative folklore and the luxurious technologies of the Edwardian colour book.

The present copy adds another source of distinction: its complete suite of illustrations, clean and unfoxed interior, and unusually well-preserved decorated binding. It is both a book to read and an object through which several histories may be seen at once.

TEXT	ILLUSTRATED EDITION	PRESENT COPY
First published 1883	First with Warwick Goble London, 1912	Complete · Very fine Clean and unfoxed

सत्यं ज्ञानमनन्तं ब्रह्म

Satyaṃ jñānam anantaṃ brahma

Brahman is truth, knowledge and infinity.

Taittirīya Upaniṣad 2.1.1



THE EYE OF THE BEHOLDER

PREFACE

When evening speech entered print

This is not simply a collection of stories. It is the surviving record of voices moving from household performance into English prose.

Lal Behari Day begins with a loss. As a child he had heard an immense repertory from Sambhu's mother, the finest storyteller in his village. By adulthood she was dead and the stories had become entangled in memory: the ending of one attached to the beginning of another. The book arose from his desire to recover something of that vanished evening world.

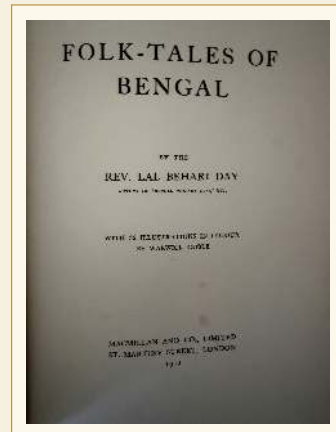
Richard Carnac Temple encouraged him to collect the unwritten tales told by Indian women to children. Day sought new narrators: a Bengali Christian woman who had learned stories from her grandmother, two elderly Brahmans, an old barber and a former servant. They spoke in Bengali. Day listened, selected and translated into English at home.

The process was therefore layered from the beginning. These are neither untouched oral performances nor Victorian inventions. They are remembered and retold narratives, shaped by the expectations of tellers, collector, translator, publisher and reader.

Title page of the present copy: Macmillan and Co., Limited, London, 1912.

Nearly three decades later, Macmillan gave the work a second life. Warwick Goble's thirty-two colour illustrations converted Day's pioneering collection into one of the most attractive Indian-themed books of the Golden Age of illustration.

The present volume asks to be read through all these layers. Its beauty is immediate; its historical importance deepens the longer one looks.



CATALOGUE ENTRY

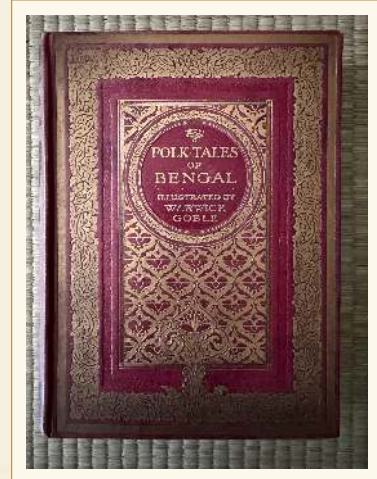
The book in hand

A complete and exceptionally fresh copy of the first Warwick Goble-illustrated edition.

DAY, Lal Behari. Folk-Tales of Bengal. London: Macmillan and Co., Limited, 1912. With thirty-two illustrations in colour by Warwick Goble.

Octavo format; publisher's elaborately decorated red cloth, richly blocked in gilt, with matching gilt spine decoration. Twenty-two tales and a complete suite of thirty-two colour illustrations, including the frontispiece.

The binding belongs to the most appealing phase of Edwardian publisher's cloth. Its dense gold ornament frames the circular title cartouche and turns the closed book into a visual promise of the colour within.



The present copy in its richly gilt publisher's cloth.

The present copy is in very fine condition. The contents are clean, fresh and unmarked, with no foxing or staining. The illustrations remain complete and retain strong colour. The binding shows the honest evidence of age visible in the supplied photographs while preserving its decorative force.

Edition: first edition with illustrations by Warwick Goble; commonly and defensibly described as the first illustrated edition or first edition thus. Day's unillustrated text had appeared earlier, in 1883.

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THE EDITION QUESTION

Can it be called a first edition?

Yes - but only with the qualification that tells the bibliographical truth.

The copyright leaf of the 1912 book supplies the essential evidence: “First Edition 1883 / With Coloured Illustrations by Warwick Goble, 1912.” The first appearance of Day’s text is therefore 1883. A catalogue that calls the 1912 volume simply “the first edition” risks implying that the stories first appeared in this year.

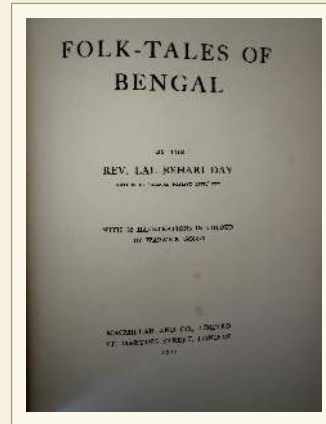
The 1912 publication is nevertheless a genuine first in several important senses. It is the first edition illustrated by Warwick Goble; the first edition with thirty-two colour illustrations; and, in established bookselling language, a first edition thus - the first appearance of the work in this substantially transformed form.

It may also be described as the first illustrated edition, as standard trade and auction records frequently do. The most rigorous formulation is “first Warwick Goble-illustrated edition,” because it is both precise and impossible to misunderstand. In a shorter headline, “First Illustrated Edition, 1912” is defensible so long as the body text explains the earlier 1883 publication.

The title page establishes the 1912 Macmillan publication; the copyright leaf distinguishes it from the 1883 textual first edition.

This distinction does not diminish the 1912 book. Collectors frequently value a first illustrated edition as a separate creative event, especially where the artist is central to the book’s identity. Goble’s contribution changes format, visual rhythm, audience and market category. The result is not a routine reprint but a new bibliographical and artistic incarnation.

Recommended wording: First illustrated edition; first edition with the celebrated colour illustrations of Warwick Goble. The text was first published in 1883.



THE OBJECT

A binding made to announce enchantment

Macmillan's red-and-gold cloth places the volume squarely within the highest ambitions of the Edwardian gift-book.

Before the book is opened, its binding establishes a theatre of expectation. A broad ornamental border surrounds an intricate central panel; the title sits within a gilt roundel; repeated vegetal and geometric forms suggest carved screens, textile pattern and architectural ornament without copying any single Indian prototype.

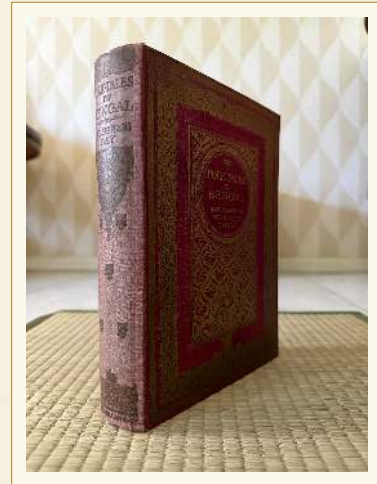
The spine continues the design in reduced form. Seen on a shelf, it retains enough gold and lettering to declare the book's identity. Seen flat, the upper board becomes an almost autonomous decorative object.

This was commercial publishing at a deliberately luxurious pitch. Colour plates were costly to reproduce and insert, while elaborate blocking required additional passes through the binding press. The physical book was intended for presentation, display and repeated family reading.

The present copy in profile, showing the spine and upper board.

Its survival depends upon materials vulnerable to handling. Red cloth fades in light; gilt rubs at edges; heavy coated plates strain sewing; tissue guards crease and disappear. A complete copy with a clean interior and coherent binding is therefore appreciably more desirable than the mere survival statistics of the edition might suggest.

The photographs of the present copy show a volume that has retained the essential magnificence of its original conception.



THE AUTHOR

Lal Behari Day: an Indian life in English letters

Convert, clergyman, teacher, journalist, social observer and folklorist, Day inhabited nearly every fault line of nineteenth-century Bengal.

Lal Behari Day (1824-1894) was born in the Burdwan district into a poor Suvarna Banik family. His education at the General Assembly's Institution brought him into the world of Alexander Duff's missionary pedagogy, where English literature, Christian theology and the promise of modern employment met the profound social costs of conversion.

Day converted to Christianity in 1843 and was ordained in 1851. These choices placed him between communities rather than simply transferring him from one to another. He wrote in English for an imperial public while returning insistently to Bengali village life, vernacular education and the condition of the cultivator.

His value as a writer arises from this doubled position. He understood the explanatory conventions expected by British readers, yet he also possessed memories and social knowledge unavailable to a passing European observer. His work carries both intimacy and mediation.

Day taught, edited journals, engaged in educational debate and criticised the suffering produced by agrarian structures. The same moral attention that animates his writing on the peasant also shapes his respect for the intelligence of ordinary storytellers.

Folk-Tales of Bengal is therefore not an eccentric side project. It belongs to a larger attempt to make Bengali life visible in English without reducing it to administrative abstraction.

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OTHER WRITINGS

From the Bengal peasant to the enchanted forest

Day's principal books form a coherent archive of rural society, domestic life and vernacular imagination.

Chandramukhi: A Tale of Bengali Life (1859) is among Day's earliest experiments in using English fiction to represent Bengali society. It appeared while the modern novel was still taking shape in Bengal and demonstrates his willingness to inhabit metropolitan literary forms for local subjects.

His best-known social work began as Govinda Sámantha; or, The History of a Bengal Ráiyat (1874), later revised as Bengal Peasant Life. The book follows the cultivator through family, field, rent, ritual, vulnerability and endurance. It won recognition for precisely what official accounts lacked: an inhabited view of village existence.

Folk-Tales of Bengal grew directly from it. In the peasant narrative, the boy Govinda listens to Sambhu's mother at night. Temple read that scene and urged Day to gather the stories themselves. Social fiction thus opened the door to folklore; a remembered storyteller became the beginning of an archive.

Day also wrote on education, Christianity and public affairs. He advocated vernacular instruction and contributed to debate surrounding the Hunter Education Commission. His criticism of zamindari power placed literary observation in conversation with agrarian reform.

Across these writings, Day's governing subject is the dignity of Bengali experience: labour and belief, comedy and hardship, memory and speech.

HISTORICAL SETTING

Bengal between village memory and colonial modernity

The tales entered print amid new schools, expanding presses, agrarian pressure, railways, reform movements and a rapidly changing Calcutta.

The Permanent Settlement of 1793 had transformed relations among the colonial state, zamindars and cultivators. Fixed revenue claims strengthened property above the raiyat while rent, debt and insecurity shaped rural life. Day's Burdwan experience gave him direct knowledge of the social world behind these categories.

Calcutta, meanwhile, became the administrative and intellectual centre of British India. Missionary schools, Hindu College, newspapers, debating societies and presses generated new kinds of authority. English education could offer advancement while demanding cultural negotiation.

The period often called the Bengal Renaissance produced reformers, educators and writers including Rammohun Roy, Vidyasagar and Bankimchandra. Yet change was not confined to elite institutions. Almanacs, cheap woodcuts, popular theatre, devotional performance, household storytelling and the vernacular press continued to shape cultural life.

Day's book stands at the meeting point. Its kings and demons belong to a timeless narrative domain, but its rice, tanks, barbers, widows, mendicants, jewellery, household rivalry and caste relations belong to recognisable Bengal.

The tales offer social history indirectly. They exaggerate and invert, as stories must; nevertheless, they preserve the vocabulary of ordinary expectation more vividly than many official documents.



THE TELLERS

An oral archive with human names

The preface matters because Day tells us not only what he collected, but from whom.

Ten tales came from a Bengali Christian woman who had learned them from her grandmother. Two came from an elderly Brahman, three from an old barber, two from a former servant, and the remainder from another Brahman. None of these tellers knew English.

This list reveals circulation across social boundaries. Caste and occupation organised everyday hierarchy, yet narrative repertoires moved through families, services, ritual encounters and village sociability. The barber and Brahman may stand far apart in status but meet within Day's table of authorities.

The woman who supplied ten stories is especially important. Her Christianity did not erase memories acquired in her earlier household. Through her grandmother, the collection preserves a female chain of transmission largely absent from formal archives.

Day selected as well as translated. He rejected versions he believed contained later additions and tested them against childhood memory. Modern folklore scholarship is more comfortable with variation and less certain of a pure original, but his candour allows the reader to see the editorial hand.

The book's authority lies not in pretending that mediation did not occur. It lies in documenting a particular passage from Bengali performance into Indian-authored English prose.

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THE CONTENTS

Twenty-two tales, many worlds

Long romances stand beside ghost stories, animal cunning, moral reversals and brief explanatory fables.

The collection begins with “Life’s Secret,” in which a prince’s existence is concealed within a necklace, inside a casket, within a fish. It continues through the adventures of Phakir Chand, the ordeals of an indigent Brahman, the devouring world of the rakshasas and the fraternal drama of Swet-Basanta.

Fate enters through planetary influence in “The Evil Eye of Sani,” while the miraculous child appears in “The Boy whom Seven Mothers suckled” and “The Boy with the Moon on his Forehead.” “The Origin of Opium” and “The Origin of Rubies” transform materials and commodities into narrative explanation.

Ghosts form a distinctive comic-supernatural cycle: “The Ghost-Brahman,” “A Ghostly Wife,” “The Story of a Brahmadaitya” and “The Ghost who was Afraid of being Bagged.” Spirits retain social identities, make bargains, enter households and discover that human confidence can be more terrifying than the supernatural.

Animal intelligence animates “The Match-making Jackal,” while the hiranman or talking parrot joins a long Indian tradition of speaking birds, displaced identity and story-bearing animals.

The sequence is not a scientific classification. Its art lies in rhythm: extended wonder followed by compression, terror relieved by laughter, royal fate interrupted by the intelligence of servants and barbers.

THE EYE OF THE BEHOLDER

MOTIFS

The architecture of wonder

External souls, written destinies, enchanted objects and impossible recognitions link Bengal to a global family of tales without dissolving local detail.

Comparative folklorists recognise the external soul, persecuted child, animal helper, jealous co-wife, impossible task and miraculous recognition across many cultures. Day himself knew Grimm, Norse tales, Icelandic stories and Highland collections, and hoped folklore would reveal kinship between the Ganges and the Thames.

But comparison becomes meaningful only when locality remains visible. In “Life’s Secret,” the soul is not hidden in an abstract magical object: it lies in a necklace, in a wooden box, in the heart of a boal fish living in the palace tank. The international motif is made Bengali through material sequence.

Destiny is written on the forehead; the moon-mark makes identity luminous; rice is alms and ritual; betel signifies sociability; tanks organise domestic life; boats cross both physical and supernatural danger.

Objects become repositories of life, lineage and memory. Jewellery may conceal vitality; a bird may carry speech; bones may become architecture; bodily transformation may expose envy or restore justice.

The tales survive because their structures are recognisable and their textures are specific. They allow the collector to see universality not as sameness, but as resemblance carried through difference.

THE EYE OF THE BEHOLDER

WOMEN & THE HOUSEHOLD

Where dynasties are actually decided

The palace may belong to the king, but narrative power repeatedly belongs to mothers, co-wives, daughters, servants and female storytellers.

Childlessness, pregnancy and succession are not private matters in these tales. They determine status within the household and continuity within the kingdom. Jealous co-wives weaponise intimacy; mothers protect children against plots; daughters are exposed to fate and then become agents of recognition.

In “Life’s Secret,” a princess disguises herself as a female barber and gains access to the queen’s private apartments. The tale records practices of nail care, skin scraping and red dye while turning embodied service into political strategy. Domestic knowledge recovers the necklace upon which the prince’s life depends.

Women suffer within patriarchal structures, but they are seldom narratively inert. They conceal, remember, bargain, endure and reveal. Their knowledge controls the movement between death and restoration.

Frontispiece from the present copy: “She rushed out of the palace ... and came to the upper world.”

The collection’s origin reinforces this centrality. Sambhu’s mother possessed hundreds of tales. The principal female informant had learned from her grandmother. Women who did not appear as named authors in a printed catalogue were nevertheless creators of performance, sequence and emphasis.

Day’s printed authorship should therefore be read beside the less visible authorship of the women whose voices made the book possible.



SOCIAL IMAGINATION

Caste, occupation and the comic redistribution of power

Brahmans, barbers, cultivators, mendicants and servants enter the marvellous without leaving social rank behind.

The Brahman may be learned, impoverished, gullible, ghostly or helpful. The barber may occupy a modest social position yet defeat supernatural beings through nerve and verbal ingenuity. Occupation becomes both a familiar type and a resource for reversal.

Ghosts retain caste identities after death. Mendicants cross household thresholds and judge ritual purity. Marriage depends upon status, yet jackals and servants can redirect its outcome. The tales do not escape hierarchy; they play upon the audience's intimate knowledge of it.

Day translated this religiously plural world as a Christian clergyman. Hindu deities, planetary powers, ritual concepts and supernatural beings remain structurally necessary rather than being converted into missionary allegory. That restraint is one of the collection's great strengths.

His language inevitably carries Victorian assumptions, including terms that modern readers will approach historically. Yet his comparative argument moves towards shared humanity: the peasant on the Ganges belongs to the same imaginative family as the English reader beside the Thames.

The tales are therefore neither transparent ethnography nor detachable fantasy. They are social imagination - society remembered, exaggerated, criticised and repaired through narrative.

THE EYE OF THE BEHOLDER

WARWICK GOBLE

The artist who remade the book

Goble's watercolours do more than adorn the stories; they define the visual identity of the 1912 edition.

Warwick Goble (1862-1943) was among the accomplished colour illustrators of the late Victorian and Edwardian book trade. His work appeared in periodicals and in sumptuous editions of fairy tales, adventure and literary classics. He developed a manner of transparent washes, poised figures and atmospheric distance.

By 1912 he had already illustrated Grace James's *Green Willow and Other Japanese Fairy Tales*. Macmillan's commission for Day's book matched his appetite for costume, architecture, forest, procession and supernatural revelation.

His Bengal is not documentary reportage. It is an Edwardian imaginative construction shaped by decorative convention, published visual sources and the international market for the "Oriental" fairy-book. That distance must be recognised, but it does not cancel the work's artistic distinction.

A representative Goble colour plate in the present copy.

Goble chooses thresholds: palace doors, riverbanks, forest clearings, the boundary between underworld and upper world. Figures often remain small within luminous space, allowing atmosphere to precede explanation.

Because Day had died in 1894, the collaboration occurred across time. Goble interpreted a text nearly thirty years old and gave it a new audience. For collectors, the 1912 edition is consequently as much a Goble book as a new presentation of Day.



THE GOLDEN AGE

The colour gift-book as cultural theatre

Improved reproduction transformed watercolour into a form of popular luxury and created a new hierarchy of collectible illustrated books.

The years before the First World War produced an extraordinary flowering of colour illustration. Publishers paired traditional or canonical texts with artists whose images could sustain a large, gift-worthy volume. The plate was printed separately, inserted into the gathering and often protected by a captioned tissue.

Readers encountered colour ceremonially. Tissue was lifted; the image interrupted letterpress; a single charged instant was isolated from the flow of prose. This rhythm encouraged looking as well as reading.

Macmillan issued Folk-Tales of Bengal in a handsome cloth form and also in a deluxe edition limited to 150 copies, bound in decorated vellum. The existence of two states demonstrates confidence in both the text and Goble's appeal.

The cloth issue should not be treated as an inferior afterthought. Its red-and-gold binding is one of the publication's defining achievements and has become the form through which many collectors recognise the book.

Condition is decisive because the edition is a designed totality. A removed plate, lost tissue, loosened text block or heavily faded binding interrupts that totality. A complete, clean copy preserves the artistic programme rather than merely the words.

THE EYE OF THE BEHOLDER

A LARGER SHELF

Indian fairy tales before and after Day

The volume belongs to both India's ancient narrative inheritance and a nineteenth-century movement to record oral storytelling.

Behind the modern fairy-tale collection stand the Panchatantra, the Hitopadeśa and Somadeva's Kathāsaritsāgara. These classical works differ from Day's oral collection, yet they established India as one of the great sources of frame narrative, animal fable and migrating story.

Mary Frere's Old Deccan Days (1868), narrated principally by Anna Liberata de Souza, is among the earliest English collections of Indian oral tales. Maive Stokes's Indian Fairy Tales (1880) appeared shortly before Day. Flora Annie Steel and Richard Carnac Temple's Wide-Awake Stories (1884) and Joseph Jacobs's Indian Fairy Tales (1892) widened the comparative field.

In Bengal, Dakshinaranjan Mitra Majumdar's Thakurmar Jhuli (1907) became a vernacular landmark, embedding the grandmother's tale within modern Bengali cultural memory.

Day's book remains distinctive because its collector and translator was himself Bengali. His English prose is not the neutral medium of a visiting outsider; it is the chosen literary instrument of an Indian intellectual negotiating religion, education and empire.

The 1912 edition places that textual history beside the visual world of Rackham, Dulac, Kay Nielsen and Goble. It is thus collectable across Indian literature, folklore and the Golden Age of illustration.

THE EYE OF THE BEHOLDER

SIGNIFICANCE

Why the book matters

Its importance is cumulative: Indian authorship, documented oral sources, social history, comparative folklore and major colour illustration.

First, the work belongs to the formative history of folklore studies. Day names his sources, describes his method and consciously positions Bengali tales beside European collections.

Second, it occupies an important place in Indian writing in English. Day uses the colonial language not merely to imitate metropolitan forms but to transmit Bengali memory and argue for imaginative kinship.

Third, the tales are unusually rich sources for cultural history. Fertility, marriage, caste, service, food, jewellery, ritual, agrarian insecurity and household rivalry appear as the conditions under which wonder occurs.

Fourth, Goble's edition records the visual reception of India in Edwardian Britain. Its beauty and its distance from lived Bengal are both historically meaningful.

Finally, the book remains alive as literature. Ghosts fear barbers; jackals arrange marriages; life hides in fish and necklaces; light shines from a child's forehead. Scholarship explains the paths by which these images travelled, but does not exhaust their power.

Few illustrated Indian books offer such an immediate union of narrative pleasure, historical substance and visual distinction.

THE EYE OF THE BEHOLDER

THE PRESENT COPY

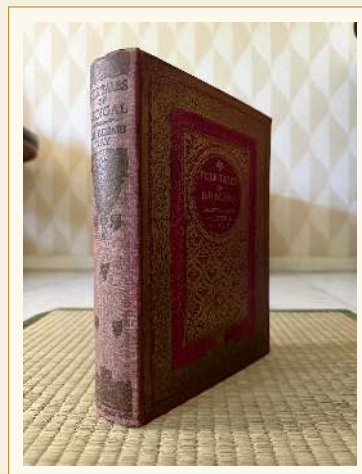
Condition report

Complete, very fine and internally pristine: the qualities that most directly sustain collector value in an illustrated book.

Completeness. All pages and all thirty-two colour illustrations are present, including the frontispiece.

Text and paper. The interior is clean, fresh and unmarked. There is no foxing, staining, marginal writing or intrusive ownership marking. The printed text remains clear.

Illustrations. The complete plate suite remains in the volume and retains strong, attractive colour. No plate has been removed or supplied from another copy.



The present copy: decorated spine and upper board.

Binding. The original decorated red cloth retains its elaborate gilt design and strong visual presence. The supplied photographs show the normal external evidence of age without compromising the integrity or attractiveness of the volume.

Overall assessment. Very fine. The exceptional internal cleanliness and completeness distinguish this copy from the spotted, loosened, faded or incomplete examples frequently encountered.

Dealer-standard statement. First Warwick Goble-illustrated edition, 1912. Complete with thirty-two colour plates. Original gilt-decorated red cloth; contents pristine, clean and unfoxed; a very fine copy.

RARITY

Selective rather than unobtainable

The title survives in libraries and occasionally appears in commerce; the rarity lies in finding it complete, clean and visually coherent.

Rarity should be claimed with precision. The standard cloth issue was not limited to a tiny number, and institutional copies are recorded. The deluxe vellum issue, explicitly limited to 150 copies, is rarer in the numerical sense.

Yet market availability is governed by condition. Colour books are often broken for their plates. Tissue guards disappear; gatherings loosen; red cloth fades; gilt rubs; endpapers and margins fox. Many survivors no longer preserve the publication as Macmillan conceived it.

The present copy brings together the characteristics collectors seek: the first Goble-illustrated edition, the complete suite of thirty-two colour plates, the original decorated binding and an exceptionally clean, unfoxed interior.

Its audience is also unusually broad. It will interest collectors of Bengal, Indian English literature, folklore, children's books, Macmillan publications and Golden Age illustration. Goble's international reputation creates demand beyond the field of India alone.

The correct market position is therefore above ordinary examples, justified not by exaggerated scarcity but by the convergence of completeness, preservation, scholarship and visual appeal.

THE EYE OF THE BEHOLDER



THE COLLECTOR'S CASE

Beauty that continues to acquire meaning

The finest cultural assets delight immediately and reward prolonged understanding.

Folk-Tales of Bengal is visually accessible without being intellectually slight. Its binding and plates can introduce a new collector to Indian rare books; its questions of translation, authorship and oral authority will sustain a sophisticated collection.

It also occupies a compelling bridge between foundational Orientalist texts and modern Indian literature. The book is not a European translation of a Sanskrit classic, nor simply a children's fantasy. It is an Indian-authored act of cultural preservation later transformed by British illustration.

The present copy strengthens that argument through condition. Its clean paper and complete colour sequence permit the edition to be experienced as a whole. Nothing essential has to be imagined, excused or reconstructed.

Within a collection devoted to India in the printed word and painted image, it performs both functions. Day preserves speech in print; Goble turns narrative into colour; Macmillan binds the encounter in gold.

This is why the book deserves elevated interest. Its importance is historical, its beauty is self-evident, and its state of preservation allows both to remain fully visible.

THE EYE OF THE BEHOLDER

REFERENCES

Selected sources and further reading

The edition statement printed in the book itself governs the bibliographical description.

Day, Lal Behari. *Folk-Tales of Bengal*. London: Macmillan and Co., Limited, 1912. Copyright leaf: "First Edition 1883 / With Coloured Illustrations by Warwick Goble, 1912."

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Mitra Majumdar, Dakshinaranjan. *Thakurmar Jhuli*. 1907.

Banglapedia. "Day, Lalbehari," for biography, education, conversion, ministry, vernacular education and writing on the Bengali cultivator.

Editorial note. "First illustrated edition" is used in the qualified sense explained in this monograph. "First Warwick Goble-illustrated edition" remains the fullest short-form description.

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Lal Behari Day · Warwick Goble

First Illustrated Edition · First Goble-Illustrated Edition · 1912

Complete · Very Fine · Clean and Unfoxed

Basel · 2026

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