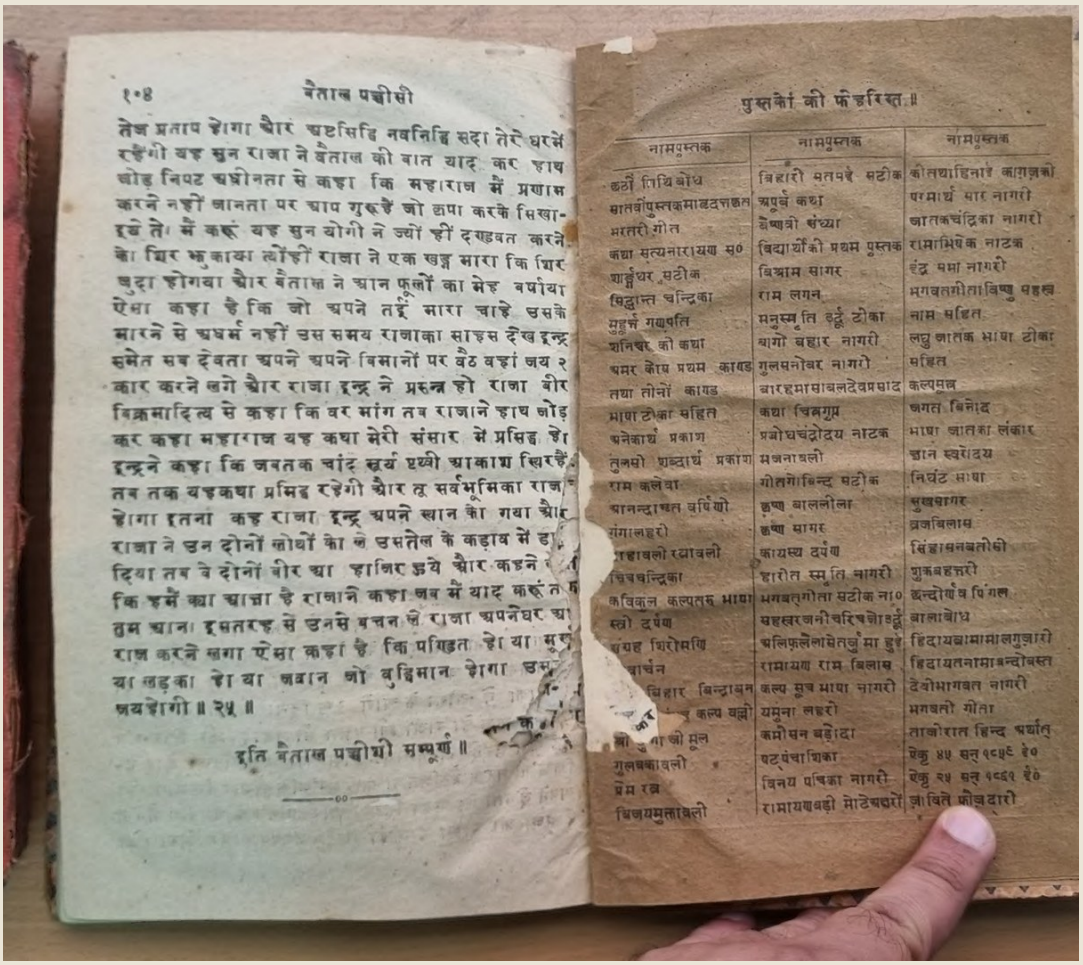
Three classics from the Newal Kishore Press

Singhasan Battisi · Vikram and Vaitaal · Indar Sabha

CURATORIAL DOSSIER / 5 NOVEMBER 2026



A stock list faces Vikram’s final judgement.

At left, Vikram’s journey ends on printed page 104 of Baital Pachisi. At right, a list of books offers Indra Sabha in Nagari and Singhasan Battisi. A surviving copy puts all three works within one reader’s reach. The far-right column is enlarged in the accompanying source pack.

Sources B1 B5

FINDING AND SCOPE

What can we credit to the Press?

The firm published all three. The kind of evidence differs from book to book, as does the part played by its readers.

Throne stories	An 1864 Urdu verse edition names Rang Lal Chaman. A Kanpur printing dated 1871 preserves the publisher’s name on its title and Chaman’s name in its colophon.
Riddle stories	The Lucknow title leaf names Pandit Ramratan Vajapeyi and calls the issue a third printing. Its opening describes a path through Sanskrit and Braj to Khari Boli. Its final book list advertises the other two classics.
Musical drama	An 1875 Lucknow record pairs Amanat’s Indar Sabha with Madari Lal’s. Matching handwritten marks in two digitised views identify the pictured Devanagari book with a copy titled Lucknow, April 1880. A 1906 Kanpur reprint is numbered tenth.

Sources S1 S2 B1 B5 I1 I3

How to read “popularised”

A dated imprint establishes publication. A numbered printing documents a return to the press. A stock list tells us what was offered for sale. A surviving edition in another script or language shows a different route to readers. A figure for copies printed belongs to the particular issue or survey that records it. Individual purchases and readership cannot be counted from these objects.

Sources P1 P3 P4

> **A SINGLE OBJECT TO ANCHOR THE GALLERY**
>
> Open scan 57 of the Baital. Read the closing formula on the left, then find the two titles in the rightmost column opposite. The bare title of the Nagari drama does not identify the particular version being offered. B5

CHRONOLOGY

From earlier stories to the Lucknow counter

Dates attach to particular witnesses. Earlier translations and performances establish what the Press inherited. The dated records below are examples from a longer publishing history.

Before 1858	Both Vikram cycles had Sanskrit antecedents and North Indian vernacular forms. At Fort William College different collaborators reshaped them for Hindustani readers. Calcutta editions of both are recorded in 1805.
1853 / 1858	Amanat’s Indar Sabha was printed in Kanpur in 1853. Munshi Newal Kishore founded his Lucknow press in 1858, five years later.
1864 / 1871	Chaman’s Singhasan Battisi in Urdu verse is documented first here in Lucknow and then in Kanpur.
1875–1880	Rekhta records a paired Urdu Indar Sabha at Lucknow in 1875. The Baital witness catalogued as 1877 identifies a third printing. A paired Devanagari Indra Sabha bears an April 1880 Lucknow title leaf.
1906 / 1910	The Kanpur title calls the July 1906 paired Indar Sabha a tenth printing; Tokyo also catalogues a Hindi 1906 witness. Rekhta records a Lucknow Urdu Singhasan in 1910, and a seventh-edition English Hollings Baital under the Nawal Kishore Academy imprint the same year.
1939 / 1953–69	The 1939 Hindi book-depot catalogue included both Vikram cycles. Later bibliography records Singhasan editions under Raja Ram Kumar and Tej Kumar. Its 1969 entry specifies 3,000 copies.

Sources P1 P2 P3 P4 S1 S2 B1 B2 I1 I2 I4 I8 I9

I / SINGHASAN BATTISI

The thirty-two speakers on the throne

Singāsan battīsī naẓm in Chaman’s Urdu verse. Search also Sinhasan Battisi, Singhāsan Battīsī, Vikramacarita and Siṃhāsanadvātriṃśikā.

Who enters the story?

Bhoj is the king approaching the throne. Vikramaditya is the king the throne remembers. Thirty-two female figures attached to it interrupt Bhoj’s attempts to sit. Each tells an episode about Vikram or his world. The listener must decide whether he can claim an equal right to rule. This arrangement of speaker, listener and absent hero makes the stories intelligible even when a different edition changes their order.

Sources P2 S1

A tradition with several branches

The Sanskrit throne cycle has no securely named common author. Edgerton places it after the historical Paramara king Bhoja of Dhar, who lived in the eleventh century, and tentatively favours the thirteenth century or later. The medieval tales give a legendary Bhoj a speaking throne. Persian retellings followed under the Mughals. In the Fort William introduction, Kazim Ali Jawan describes working with Lallu Lal from the Braj telling of Sundar Kavishvar. The date given for that undertaking is 1801. Pritchett also identifies the Calcutta volume dated 1805. The Lucknow book of 1864 is an Urdu verse telling under Chaman’s name. A shared title does not make it a transcript of the college text.

Sources P2 P4 S1 S9

What survives under the Press name

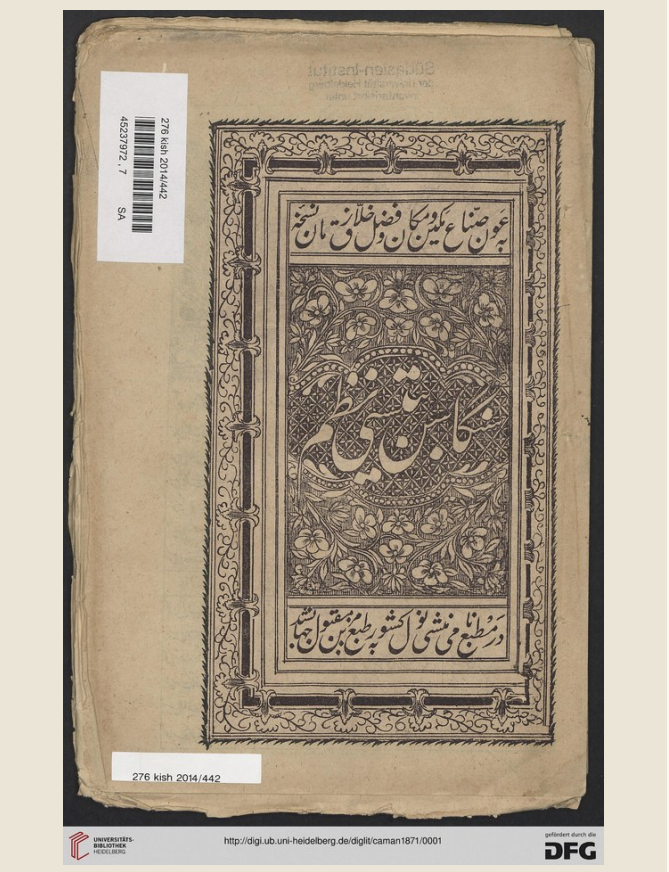
Rekhta records the 1864 Lucknow volume at 128 catalogue pages. Heidelberg holds the 1871 Kanpur printing, its ornamental title naming Munshi Naval Kishor’s press. Its closing verses and colophon connect Chaman’s name to that object. They give visitors an authorial pen name, a press name, a city and a date to locate on the book itself.

Sources S1 S2 S3 S6

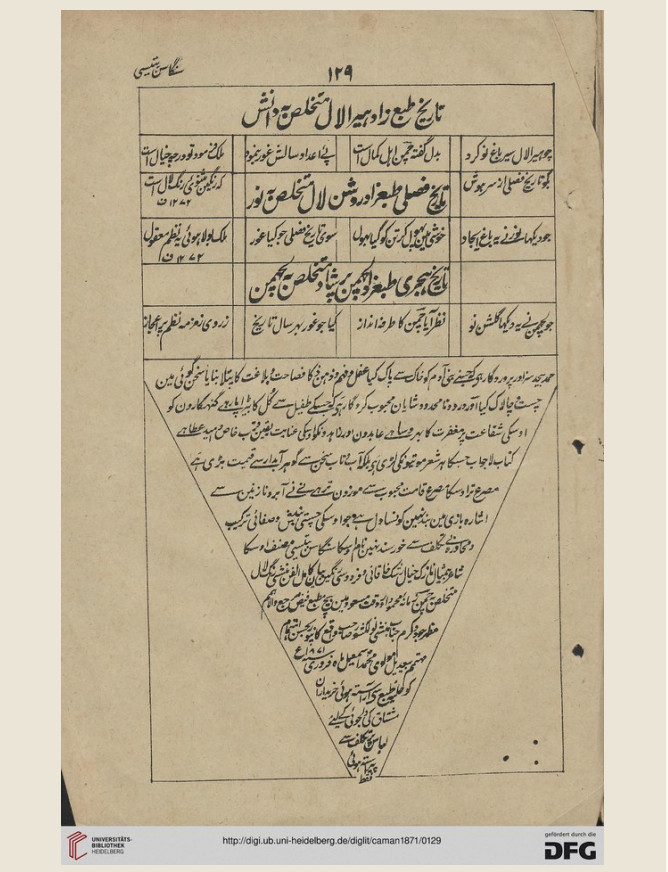
I / THE PRINTED OBJECT

Read the book from both ends

Rang Lal Chaman’s Urdu verse, Kanpur, 1871. Heidelberg University Library, South Asia Institute, shelfmark 276 kish 2014/442.



SCAN 1 / ORNAMENTED TITLE



PRINTED PAGE 129 / COLOPHON

Follow the names on the page

The outer title identifies the press inside an ornamental border. At the other end, a block of text narrows towards the foot of the page. Here the name Rang Lal Chaman and a reference to February 1871 help date the printed witness. The preceding leaf contains the conclusion of the tale. Heidelberg’s 131 digital images include material outside the numbered narrative.

Sources S2 S3 S6

CREDIT AND ACCESS

Heidelberg University Library identifies these digital images with the Public Domain Mark 1.0. The companion pack includes the title, the opening of the verse and the colophon with the image numbers used by the repository. S3

I / READING CHAMAN

A fruit returns to its first owner

Three scenes from the Kanpur printing show how to guide a visitor from a particular deed to a judgement about kingship.

Before Bhoj finds the throne · printed pages 9–11

A Brahman gives Bharthari a fruit that promises immortality. The king gives it to the queen he loves. She gives it to the city officer, the kotwal, who passes it to a courtesan. She has a different use for immortality. A king who lives on can protect his people, so she takes the fruit back to Bharthari. He recognises it. What was meant as a gift of love has become evidence about the people closest to him. After questioning his queen, he gives up royal life and takes the yogi’s path. This belongs to the dynastic opening, before the statues address Bhoj.

Sources S7

Moti’s tale · the unsold image · pp. 99–100

Moti, the twentieth figure, tells of a market in Ujjain where the king undertakes to buy goods left unsold. A figure of poverty made of iron finds no buyer. Vikram honours his guarantee and sends the figure to his treasury. Wealth and the other powers object to sharing the place with poverty. The rubric records that they remain. Keeping the promise seems likely to cost the king his fortune. An iron figure of poverty also appears as statuette 32 in Edgerton’s Jain recension. Here Moti tells it twentieth.

Sources S10 S9

After the figures have spoken · printed page 128

Bhoj has listened to the voices that stood between him and the seat. At the close of Chaman’s book the figures fly upwards, and the throne vanishes. Bhoj grieves as if he had lost his kingdom. The account gives a physical ending to the trial. The thing he wanted to possess has gone. The verses that follow belong to the making and dating of the book.

Sources S6

> **ANOTHER RECORDED ENDING**
>
> Pritchett’s comparison text, a 1971 Hindi edition published in Hathras, takes Bhoj into the forest as an ascetic. That ending can illuminate Chaman’s, provided each is identified. The 1871 conclusion should govern a retelling presented as Chaman’s. P2 S6

II / VIKRAM AND VAITAAL

A king who must keep answering

Baital Pachisi, Betal Pachcheesi and Vetālapañcaviṃśati are useful search forms. A vetala is a spirit inhabiting a corpse.

The rule that holds the twenty-five tales together

At a yogi’s request Vikram goes to a cremation ground and takes a body down from a tree. The spirit inside speaks as the king carries it. It tells a story and poses a question. If Vikram knows the answer and conceals it, he risks losing his head. If he speaks, the spirit returns to the tree. The king’s best quality, his ability to judge, keeps undoing his labour. His eventual inability to answer makes a different ending possible.

Sources B1 B4

Whose text lies behind the museum copy?

The Sanskrit tradition includes Somadeva’s Kathāsaritsāgara and versions associated with Kṣemendra, Śivadāsa and Jambhaladatta. The Kashmiri verse treatments of Kṣemendra and Somadeva belong to the eleventh century. In 1805 a Calcutta title credited Mazhar Ali Khan Wila and Lallu Lal with rendering the Braj telling of Surat Kabishvar into Hindustani. The Lucknow book names Pandit Ramratan Vajapeyi on its own title. The opening distinguishes the earlier Braj telling from the Khari Boli presented to its readers in Devanagari. Yadav also identifies two Braj editions from the Press between 1860 and 1882. The existence of those editions makes this particular book’s language statement especially significant.

Sources B1 B3 B6 B7

A third printing for Lucknow readers

The title explicitly says that the book was printed for the third time. The archive dates it to 1877, and the stock notice on the next scanned opening bears June 1877. A Jammu library stamp on the text page records where the surviving volume subsequently belonged. The stock notice addresses traders as well as readers. Evidence of reprinting, trade and ownership can therefore be read across two openings.

Sources B1

II / THREE JUDGEMENTS

When does a king run out of answers?

The following decisions come from the photographed Lucknow copy. These references use its printed page numbers.

Tale II · the woman restored to life · pp. 19–22

A young woman promised to three suitors dies of snakebite. One man collects her bones, one stays beside her ashes and the third obtains the means of restoring her to life. To whom, the spirit asks, should she be married? Vikram assigns family roles to the acts. Gathering her bones resembles a son’s duty. Giving her life resembles a father’s. He favours the man who remained with her ashes. His answer frees the spirit to return to its tree. A visitor can then ask what the woman herself would choose.

Sources B1 B4

Tale IX · the bride, the merchant’s son and the thief · pp. 49–51

Madan Sena leaves with her husband’s permission to honour a promise made under pressure. A thief lets her pass on her word that she will return. Somdatt sends her back, fearing punishment. When she keeps her promise to the thief, he lets her go with her jewels. Vikram judges the thief’s act the most generous because he relinquished an advantage he could have kept. In Jambhaladatta’s Sanskrit telling, with a different cast, the husband wins. A museum vote can end with two historically attested verdicts.

Sources B1 B7

Tale XXV · the footprints · pp. 102–104

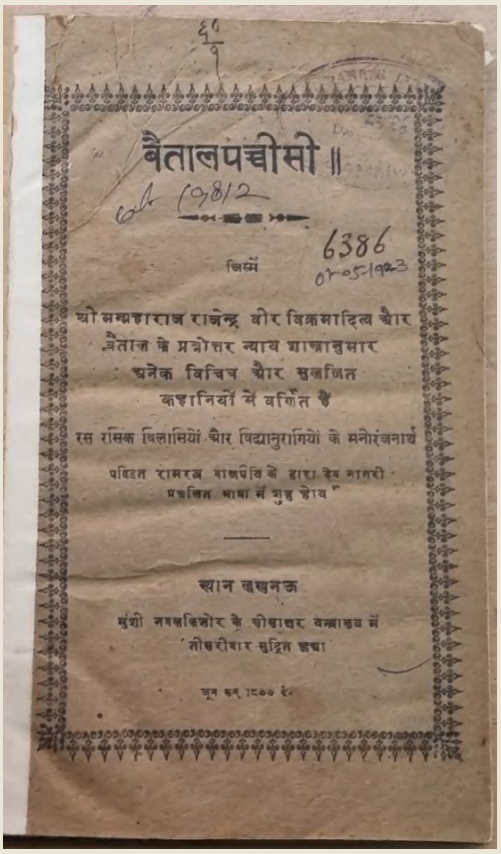
A father and son use the sizes of two women’s footprints to choose wives. The older man marries the daughter and the younger man marries her mother. How are the children of the two households related? This time Vikram cannot answer. The spirit warns him that the yogi intends to sacrifice him. Vikram asks the yogi to demonstrate how to prostrate himself, then beheads him. Given a boon, the king asks that the story should endure. The stock list faces the page on which he makes that wish.

Sources B1 B5

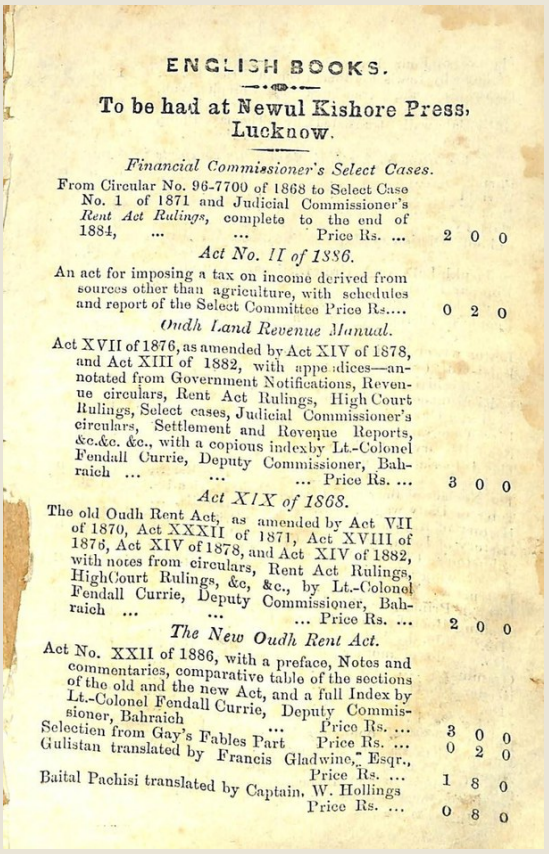
II / AT THE COUNTER

A title leaf and an eight-anna offer

Two different books preserve two different pieces of the sales history.



LUCKNOW BAITAL / THIRD PRINTING



ENGLISH BOOKS.

To be had at Newul Kishore Press, Lucknow.

Financial Commissioner's Select Cases.

From Circular No. 96-7700 of 1868 to Select Case No. 1 of 1871 and Judicial Commissioner's *Rent Act Rulings*, complete to the end of 1884, ... Price Rs. ... 2 0 0

Act No. II of 1886.

An act for imposing a tax on income derived from sources other than agriculture, with schedules and report of the Select Committee Price Rs.... 0 2 0

Oudh Land Revenue Manual.

Act XVII of 1876, as amended by Act XIV of 1878, and Act XIII of 1882, with appendices—annotated from Government Notifications, Revenue circulars, Rent Act Rulings, High Court Rulings, Select cases, Judicial Commissioner's circulars, Settlement and Revenue Reports, &c.&c. &c., with a copious index by Lt.-Colonel Fendall Currie, Deputy Commissioner, Bahraich ... ... Price Rs. ... 3 0 0

Act XIX of 1868.

The old Oudh Rent Act, as amended by Act VII of 1870, Act XXXII of 1871, Act XVIII of 1876, Act XIV of 1878, and Act XIV of 1882, with notes from circulars, Rent Act Rulings, HighCourt Rulings, &c, &c., by Lt.-Colonel Fendall Currie, Deputy Commissioner, Bahraich ... ... Price Rs. ... 2 0 0

The New Oudh Rent Act.

Act No. XXII of 1886, with a preface, Notes and commentaries, comparative table of the sections of the old and the new Act, and a full Index by Lt.-Colonel Fendall Currie, Deputy Commissioner, Bahraich ... Price Rs. ... 3 0 0

Selection from Gay's Fables Part Price Rs. ... 0 2 0

Gulistan translated by Francis Gladwine, Esqr., Price Rs. ... 1 8 0

Baital Pachisi translated by Captain, W. Hollings Price Rs. ... 0 8 0

ARABIAN NIGHTS / ENGLISH BOOKS LIST

Look below the legal titles

At the foot of the English books list inside the museum's Arabian Nights copy is an entry for Captain W. Hollings's Baital Pachisi. The price columns read 0–8–0, or zero rupees, eight annas, zero pies. The next scan prices the Arabian Nights parts. This one records that a reader could obtain Hollings's English translation from the Newul Kishore Press in Lucknow. Neither the price list nor the later catalogue establishes which impression then stood on the shelf.

Sources P6 B2

THREE ENGLISH ROUTES

The Hollings translation, the Platts translation of Forbes's Hindi text (London, 1871) and Burton's eleven-story adaptation (London, 1870) are distinct books. Link each under its own author and imprint. B2 B4 B8

III / INDAR SABHA

How a play entered the bookshop

Indar Sabha, Indra Sabha and Indarsabhā mean the assembly or court of Indra. Amanat was the pen name of the Lucknow poet Agha Hasan.

Lucknow’s stage before the Press

Amanat’s musical drama belongs to Lucknow in the early 1850s, during Wajid Ali Shah’s reign. Amanat was a poet as well as a dramatist. Kathryn Hansen reproduces a Kanpur title as the first edition. Blumhardt’s British Museum catalogue records a 27-page lithographed Cawnpore witness dated 1853. Stories that the king commissioned the play or acted the part of Indar compete with accounts that friends inspired Amanat and that ordinary Lucknow audiences saw it. Courtly dance and the king’s dramatic entertainments give the play a setting. They do not settle who commissioned or attended its first night.

Sources I4 I13

Why the title names two authors

Madari Lal wrote another Indar Sabha. The Lucknow press issued the two tellings together. Rekhta records a 48-page Urdu issue in 1875. The April 1880 Lucknow title and the July 1906 Kanpur title name both tellings. In the illustrated scan, Amanat’s ending appears on printed p. 33 and Madari Lal’s text opens on p. 34. The division is a turn of the page. Treating the names as joint authors of one play would lose the publisher’s most interesting choice.

Sources I1 I3 I8 I9

What made it travel

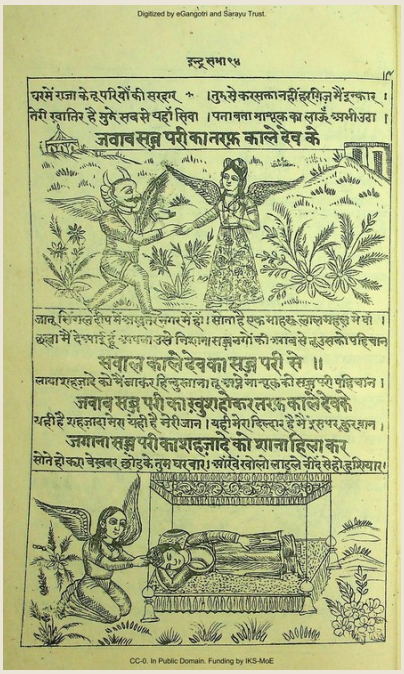
Indar presides over a celestial court populated by fairies and devs familiar from Persianate storytelling. The performers move between sung verse, speech and dance. The book prints the entrance cues; a company supplies the music, costumes and movement. The songs draw on ghazal, thumri, Holi and seasonal forms. In Bombay, the Elphinstone Company mounted a production in 1873. Hansen identifies 33 editions across multiple cities and publishers during the 1870s. That total establishes a market in which the Lucknow house participated.

Sources I4 I10 I11

III / READING FOR PERFORMANCE

The fairy wins a hearing

Amanat’s version in the Devanagari witness. Sabz Pari is the Emerald Fairy; Gulfam is a mortal prince. The devs are supernatural figures in Indar’s court.



A fairy, a messenger and a sleeping prince

Printed p. 14, gallery scan n14. The upper scene places Sabz Pari with Kala Dev. The lower scene places her beside the sleeping prince. The surrounding text supplies dialogue. A vignette can anticipate an action mentioned nearby. Credit eGangotri and Sarayu Trust, SPS-Srinagar, via Internet Archive. I3 I7

An illicit visit · pp. 14 and 22

Indar falls asleep before Sabz Pari’s turn to sing. Away from court she asks Kala Dev for the sleeping Gulfam. The prince wants to see Indar’s forbidden assembly, and she brings him in. Lal Dev exposes him. On p. 22 the prince stands facing judgement. Indar orders his confinement in a well, and the fairy loses her wings. The same court that had welcomed her art now casts her out.

Sources I3 I4

The return as a jogin · pp. 24, 28 and 32–33

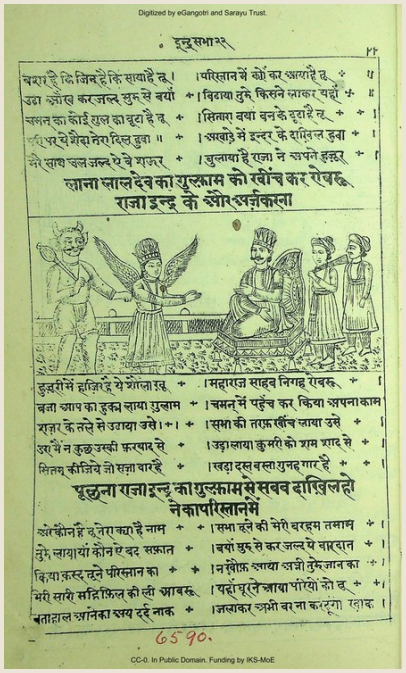
The fairy comes back in the guise of a female mendicant, carrying a stringed instrument. Her music wins the king’s attention. When offered a reward she asks for Gulfam. The prince is released and the lovers exchange speeches before Amanat’s ending. The costume change has given a banished performer a way to negotiate with the ruler who punished her.

Sources I3 I4

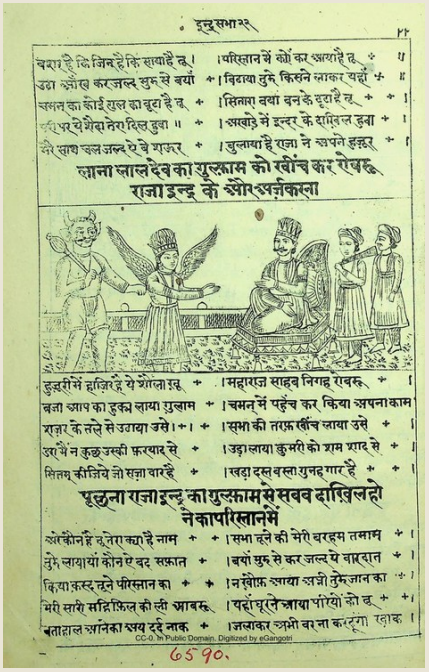
III / IDENTIFYING THE GALLERY COPY

The number written twice

Two digitised views preserve the same printed page. A dated title in one capture supplies new evidence about the museum’s incomplete copy.



GALLERY FRAGMENT / n22



DATED CAPTURE / n25

Compare the bottom margin

Both images show the same printed p. 22 and court illustration. More decisively, a red handwritten 6590 appears beneath the printed text in both. The opening page in each capture also shares layout and marginal marks. In the second capture, title image n2 carries the same red number, names Munshi Naval Kishore’s Lucknow press and gives April 1880. The agreement strongly indicates that the two digitisations show the same marked physical copy.

Sources I3 I6 I8

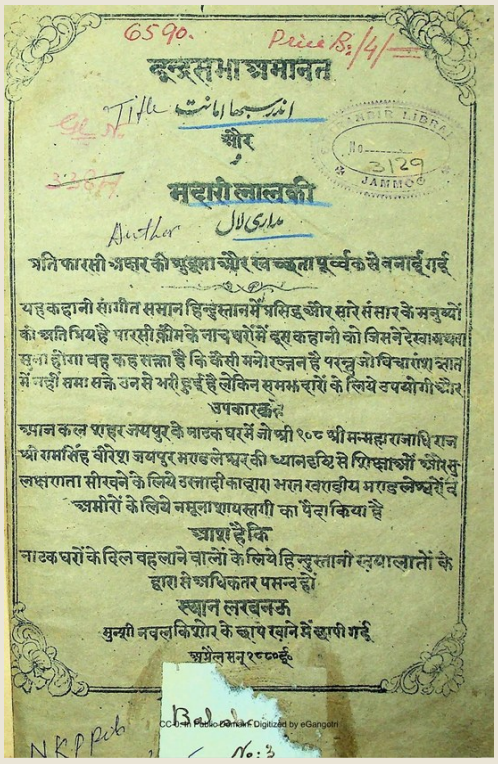
PROPOSED OBJECT LABEL

Indar Sabha of Amanat and Madari Lal. Lucknow, Munshi Naval Kishore Press, April 1880. The gallery displays an incomplete digitisation; identification rests on matching marked leaves with a second capture that retains the dated title. The Madari Lal section also carries Vikram Samvat 1937. I3 I8

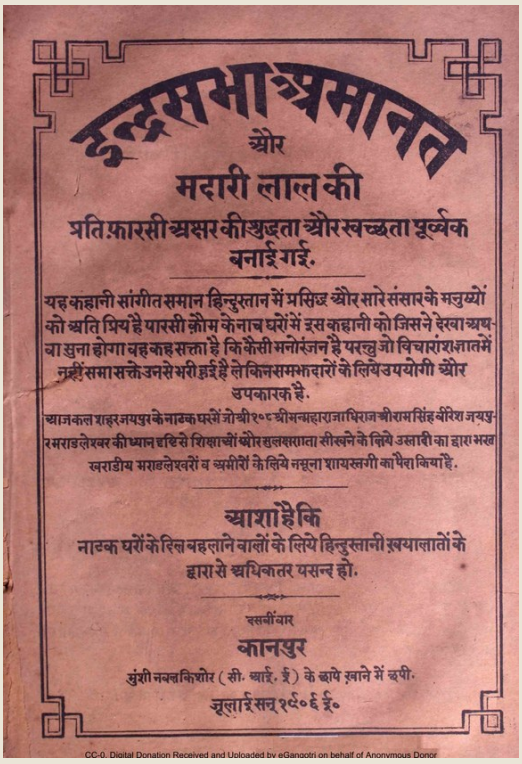
III / REPRINTING AND RECEPTION

From Lucknow to Kanpur and Calcutta

A dated reprint and a handwritten manuscript document different kinds of circulation.



APRIL 1880 / LUCKNOW



JULY 1906 / KANPUR

The Press’s own numbering

The 1906 title gives Kanpur, July 1906, and describes the issue as the tenth printing. Both title leaves present the paired works in Devanagari and refer to a Persian-script exemplar. A script indicates how words are written. It does not by itself establish that the work was composed in Persian. The printed pitch also invokes Parsi theatres and a Jaipur playhouse. It tells us which stage world the publisher wanted prospective purchasers to recognise.

Sources I2 I8 I9

Another reading community

British Library Or 13287 is an 1887 Calcutta manuscript in Urdu written in Hebrew characters, extending to 34 folios. This independent object shows that readers could change scripts while retaining the language of the play. Its manuscript status and provenance set it apart from the printed Lucknow and Kanpur issues.

Sources I5

IV / THE PUBLISHING HOUSE

Which evidence measures popularity?

A date, an advertisement, a printing ordinal and a print run answer four different questions.

An offer	The end advertisement in Baital names the other two titles. The English list inside Arabian Nights quotes a price for Hollings. Both documents describe books available to obtain. Neither records how many customers paid.
Repeated demand	A Lucknow Baital title says third printing. The Kanpur Indar Sabha title of July 1906 says tenth printing. A 1953 Rekhta record lists an Urdu Singhasan as edition 013. Each ordinal belongs to the issue or record in which it occurs.
An actual count	Pritchett lists an anonymous Tej Kumar Press Singhasan Battisi, issued at Lucknow in 1969, with 96 pages and 3,000 copies in its fourth printing. The preceding 1953 entry names Raja Ram Kumar Press, also at 96 pages. Reprints carrying those names belong to the later history of the title. Their line-for-line relation to Chaman’s verse remains to be established.
The wider market	Pritchett counts 34 Hindi Singhasan editions totalling 87,900 printed copies in the 1908–1945 registration entries she tabulates. Hansen counts 33 editions of Indar Sabha across several publishing centres in the 1870s. These figures measure different populations; neither gives the sales of Newal Kishore Press.
Catalogue survival	The 1939 Hindi catalogue of Naval Kishor Book Depot listed both Baital and Singhasan. Pritchett notes how commercial catalogues preserve offerings missed by colonial registration data. Absence from one index cannot establish absence from the market.

Sources B1 B5 P6 S5 I9 P2 P3 P4 I4

A FAMILY ARCHIVE SEARCH WITH A PRECISE TARGET

A useful item to seek at Le Press is the 96-page 1969 Singhasan itself. Its title or final printer’s note could independently confirm the fourth printing and the stated quantity. Comparing the first and last pages with the 1953 Raja Ram Kumar book would test textual continuity. P4

V / INTERPRETATION FOR VISITORS

Three ways into the gallery

A single entrance can give a first-time reader three complete routes. These are proposed interpretive treatments.

Stand beside Bhoj

Begin with Bhoj’s foot about to touch the throne. Introduce Vikram as the absent ruler and allow one female figure to interrupt. Give Moti’s market promise a whole scene. Let the visitor decide whether to buy the iron image before revealing Vikram’s decision. End with the thirty-two figures leaving Bhoj, then open the 1871 colophon that identifies the book behind the telling.

Sources S2 S6 S10

Carry the Baital

Begin in the cremation ground with the physical burden on Vikram’s shoulder. In each riddle, keep the question, the visitor’s vote and the printed verdict in that order. A particularly good first case is Madan Sena’s return to the thief. After Vikram’s verdict, show the genuine alternative preserved in the Sanskrit record. Close with the footprints riddle and the warning about the yogi; only then let the reader discover the stock list on the facing leaf.

Sources B1 B5 B7

Enter Indar’s assembly

Introduce Sabz Pari as a performer in Indar’s court before she risks everything for Gulfam. Set the forbidden visit beside her return as a singer in disguise. Let visitors follow the two vignettes on p. 24 and the bargain on p. 28. At p. 33 show the ending, then turn to the new heading on p. 34 and reveal why there are two names on the title. A newly recorded performance would need its own performer credit and date.

Sources I3 I7 I8 I11

> **A FINAL STATION ON STAGE AND SCREEN**
>
> Visitors may know the 1932 film Indrasabha or the 1985 television series Vikram Aur Betal. Both are documented afterlives of these traditions. Identifying a particular Lucknow printing as their source would require production records or an acknowledged script. B9 I12

VI / EDITORIAL DECISIONS

What the archive still leaves open

These qualifications matter when an internal research finding becomes a short public museum label.

Which edition supplied a story?

For Chaman, anchor episodes and their numbering to the 1871 Urdu verse. The 1884 Urdu prose copy offers an illuminating contrast: its prose opening is at n4, a figural illustration at n98 and the closing printer’s statement on printed p. 104 at n102. A scene in the Harvard Sanskrit edition or the Hathras Hindi book can be presented as a comparison with its own locator.

Sources S2 S8 S9 P2

Which copy supplied the date?

In the Baital, use “catalogued 1877” with a third-printing title and June 1877 stock notice. In Indar Sabha, retain the catalogue’s “date not supplied” as a description of the fragment’s record. Add “strongly identified with the marked copy bearing an April 1880 title”. The 1875 Urdu record and July 1906 Kanpur printing are separate witnesses. Museum possession of the historic physical originals is not established by public digital access.

Sources B1 I1 I3 I8 I9

The founder and the later house

Munshi Newal Kishore founded the press in 1858 and died in 1895. Attribute founder-lifetime imprints to his publishing enterprise; describe the 1906 and 1910 books as later issues. Use the exact names on records for Raja Ram Kumar Press, Nawal Kishore Academy, and Tej Kumar Press. The Tej Kumar figure is particularly valuable to Le Press, because it gives a dated print quantity without requiring a claim about the earlier editions’ sales.

Sources P1 P4 B2 I9

HOW TO CITE A LEAF

Internet Archive uses zero-based image labels. The label n0 marks the first scan. “Printed p. 104 / n56” refers to the number on the paper and its viewer position. Heidelberg’s #0001 format uses its own image sequence. Counted catalogue pages and digital captures are identified as such. B5 S3

SOURCE REGISTER / 1 OF 5

The Press and the two Vikram traditions

Each underlined entry opens the source. Page and scan locators identify the object used in the text.

P1 **Heidelberg University Library · Naval Kishore Press – digital**
The university’s collection history, founding date, holdings and digitisation programme.

P2 **Frances W. Pritchett · Marvelous Encounters (1985), chapter 4**
Comparative analysis of the two Vikram cycles. The main modern text compared in detail is the 1971 Hathras Hindi Singhasan, with its own story numbering.

P3 **Pritchett · Appendix A, publication records**
Opening discussion and note 1 identify both titles in the 1939 Naval Kishor Book Depot Hindi catalogue, pp. 121–130. She explains gaps in registration records.

P4 **Pritchett · Appendix B, entries for both cycles**
Consult the Baital and Sinhasan headings. The entries distinguish Lucknow’s 1953 and 1954 Raja Ram Kumar issues and the 1969 Tej Kumar printing.

P5 **Le Press · Interactive Printing Galleries**
Existing museum object cards for the 1877-catalogued Baital and the incomplete, undated Indar Sabha. Useful for identifying the collection’s present entry points.

P6 **The Newul Kishore Press bookseller’s advertisement**
English books list, last entry, one-based PDF scan 323 (Internet Archive n322). The adjoining page carries the price list for the four Arabian Nights parts.

B6 **Eton College · Buetal Pucheesee, Calcutta, 1805**
Shelfmark Gm.5.25. Hindoostanee Press. The recorded title credits Mazhar Ali Khan Wila and Lallu Lal working from the Braj of Surat Kabishvar.

B7 **Adheesh Sathaye · The scribal life of folktales in medieval India**
South Asian History and Culture 8 (2017), 430–447, esp. p. 439. Variant judgements across Sanskrit tellings.

SOURCE REGISTER / 2 OF 5

Singhasan Battisi

Each underlined entry opens the source. Page and scan locators identify the object used in the text.

S1 **Rekhta · Singasan Battisi Nazm, 1864**

Rang Lal Chaman. Munshi Nawal Kishor, Lucknow. Urdu, 128 catalogue pages. The description identifies the work as a poem.

S2 **Heidelberg · Rang Lal Chaman, Kanpur, 1871**

Singāsan battīsī naẓm. South Asia Institute shelfmark 276 kish 2014/442. Edition identifier and full digitised volume.

S3 **Heidelberg · 1871 facsimile and IIIF manifest**

Institutional metadata, public-domain mark, viewing order, image services and 131 digital canvases.

S4 **Rekhta · Singhasan Batisi, 1910**

Urdu, 109 catalogue pages. Publisher Munshi Nawal Kishor, Lucknow. Contributed by Hindustani Academy, Allahabad.

S5 **Rekhta · Singhasan Batteesi, 1953**

Urdu, 98 catalogue pages. The record names Munshi Nawal Kishor, Lucknow, and labels the issue edition 013.

S6 **Chaman’s 1871 edition · ending and colophon**

The conclusion occupies printed p. 128. The next page gives the chronogram and colophon. View both consecutive images.

S7 **Chaman’s 1871 edition · the fruit of immortality**

Printed pp. 9–11, the early sequence involving Bharthari, his queen, the kotwal and a courtesan.

S8 **Digital Library of India · Singhasan Bateesi, Lucknow, 1884**

Urdu prose. Digitised title at n3, opening prose at n4, closing statement on printed p. 104 at n102. Catalogue ID dli.ernet.435184.

S9 **Franklin Edgerton · Vikrama’s Adventures, 1926**

Harvard Oriental Series, volumes 26–27. Four parallel Sanskrit recensions, English translations and a critical introduction. See the third statuette for the four jewels.

S10 **Moti, the twentieth figure · Kanpur 1871, pp. 99–100**

The heading identifies Moti. The king’s market guarantee is tested by an iron figure of poverty. The twenty-first figure follows on p. 100.

SOURCE REGISTER / 3 OF 5

Vikram and Vaitaal

Each underlined entry opens the source. Page and scan locators identify the object used in the text.

B1 **Internet Archive · Baital Pachisi, catalogued 1877**
Pandit Ramratan Vajapeyi. Devanagari title and opening, words identifying the third printing. The digitiser’s record marks this object CC0.

B2 **Rekhta · Betal Pachcheesi, English Tarjuma, 1910**
W. Hollings. Listed as edition 007, 122 catalogue pages. The precise publisher field reads Nawal Kishore Academy, Lucknow.

B3 **Manoj Kumar Yadav · “Early nineteenth-century Hindi/Urdu/Hindustani translations and the politics of emerging linguistic categories”**
Translation Studies 14.2 (2021), 206–224. Distinguish Yadav’s account of Braj editions from the explicit language statement in the illustrated 1877-catalogued witness.

B4 **John Platts · The Baitāl Pachchisī, 1871**
English reading comparator based on Duncan Forbes’s Hindi text. London, W. H. Allen. Foreword, numbered tales and conclusion.

B5 **The closing page and publisher’s stock list · Baital, scan 57**
Printed p. 104 on the left. On the facing advertisement read the far-right column for Indra Sabha in Nagari and Singhasan Battisi.

B8 **Richard F. Burton · Vikram and the Vampire, London, 1870**
Title page states “adapted by”; the contents enumerate eleven stories. Longmans, Green, and Co. Distinct from the Lucknow edition and from Hollings.

B9 **Sagar World · Vikram Aur Betal (1985)**
Production history of the Doordarshan television adaptation. It establishes reception of the tale tradition, without identifying the publisher of a source copy.

SOURCE REGISTER / 4 OF 5

Indar Sabha · printed and manuscript witnesses

Each underlined entry opens the source. Page and scan locators identify the object used in the text.

I1 **Rekhta · Indr Sabha Amanat / Indr Sabha Madari Lal, 1875**

Urdu, 48 catalogue pages, contributed by Suman Mishra. Catalogue names Munshi Nawal Kishor, Lucknow. The title distinguishes the two versions.

I2 **Tokyo University of Foreign Studies · Indar sabhā, 1906**

Navalakishora imprint. Hindi record for the paired Amanat and Madari Lal texts. Institutional DOI.

I3 **eGangotri · Indra Sabha or Indar Sabha, missing pages**

Undated digitised fragment credited to Naval Kishore Press in the catalogue. Use its scan positions. The record marks it CC0.

I5 **British Library · Or 13287, Judeo-Urdu Indar Sabhā**

A Calcutta manuscript dated 1887, preserved as a distinct object. Its images and script document a further reading community.

I6 **Internet Archive · paired Indra Sabha, catalogued 1880**

Devanagari issue catalogued under Munshi Naval Kishore Press, Lucknow. See title and section boundaries before quoting either version.

I7 **The illustrated fragment · scan n14**

Printed page 14 in the opening section. The fairy, the dev and the sleeping prince appear among the lines of Devanagari text.

I8 **April 1880 · Lucknow title leaf**

Second digitisation, n2. The title carries the Press name and date and an ownership/accession annotation. Compare n25 in the same volume to fragment n22.

I9 **July 1906 · Kanpur title leaf**

The photographed title identifies the pair of named tellings, the place, the press and the tenth printing. eGangotri’s 2017 publication list independently records the 1906 digital donation.

SOURCE REGISTER / 5 OF 5

Indar Sabha · performance and reception

Each underlined entry opens the source. Page and scan locators identify the object used in the text.

I4 **Kathryn Hansen · Grounds for Play, chapter on nineteenth-century theatre**
University of California Press. See the discussion and reproduced 1853 Kanpur title, pp. 74–79. Distinguishes oral tradition about the premiere from competing historical accounts.

I10 **Kathryn Hansen · “Languages on Stage”**
On the Elphinstone Company’s Bombay production of 1873 and the shifting languages and audiences of the Parsi theatre. See printed p. 396.

I11 **Amir Theilhaber · “Amanat’s Indar Sabha”, chapter 2**
Research on the text, songs and European reception. Consult pp. 109–112 for characters, forms and sequence; compare first-edition accounts with Hansen’s pictured title.

I12 **Madan Theatres Research Group · historical timeline**
The 1932 entry records the sound film Indrasabha. Evidence for the stage work’s screen afterlife; a particular NK Press copy as its source is unproven.

I13 **J. F. Blumhardt · British Museum Hindustani printed books, 1889**
Page 29. The entry records a 27-page lithographed edition at Cawnpore, 1853, shelfmark 14119.c.11(1), and catalogues other versions separately.

ACCOMPANYING SOURCE PACK

Open START.html for the facsimiles, enlarged details, source links and reproduction credits. Full-copy views and selected leaves are labelled separately. The dossiers use modern English summaries of the scenes. P5