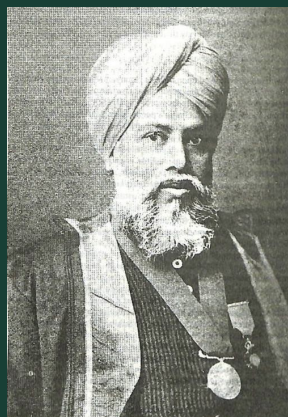


ESTABLISHED 1858

NEWAL KISHORE PRESS

A MUSEUM OF INK, IDEAS & LIVING HERITAGE



Munshi
Newal Kishore

1836 - 1895

*From the printed page
to a living, digital museum.*

THE MUSEUM AT LE PRESS, LUCKNOW

A COMPANION TO DISCOVERY

A book that opens doors.

Begin with a page. Continue inside an exhibit. This companion joins the story of Newal Kishore Press to the museum you can explore on a phone, a tablet or a computer.

03-17 Munshiji, generations & great publications

18-24 Inside the karkhana

25-28 Machines, making & reading

29-32 The digital museum & Le Press today

33-36 Your visit, sources & useful links

Use the QR codes: open your phone camera, point at the code and tap the link. Reading on screen? Click the QR or its caption. Film playback and sound start only when you choose.



SCAN OR CLICK

Enter the virtual museum

The permanent entrance to the collection.

lepress.in/newal-kishore-museum.html

01 / THE FOUNDER

A house of many languages.



Munshi Newal Kishore 1836-1895

He founded the publishing house in Lucknow in 1858. Its reach crossed languages and subjects: literature, education, religion and medicine.

Heidelberg University Library estimates around 5,000 titles appeared during his lifetime, in Hindi, Urdu, Arabic, Persian, Sanskrit and English. [1]

The museum asks us to look beyond a name on a title page. An editor, a calligrapher, a compositor, a printer and a binder each helped give an idea its public form.

Historical portrait: Wikimedia Commons, public domain. See image notes on page 34.



SCAN OR CLICK

Meet the founder

Read his story in the galleries.

lepress.in/museum-galleries.html#g2

02 / A SHORT CHRONOLOGY

A legacy across generations.

1836

A life begins

The founder's birth year. [1]

1858

The publishing house

Newal Kishore Press is established in Lucknow. [1]

1874

A catalogue of possibility

A commercial catalogue records 1,066 entries. [2]

1895

An enduring inheritance

The founder dies; his publishing legacy continues. [1]

TODAY

A new way to encounter print

Le Press connects the estate's story with online exhibits, films, archival reading and a virtual campus. [6]



SCAN OR CLICK

Continue through the museum

Historic legacy and contemporary interpretation.

lepress.in/newal-kishore-museum.html

What did readers find?

1,066 entries in the 1874 commercial catalogue



A catalogue is a map of what a publisher offered. These are entry counts, not sales, readers or print runs. “Other subjects” is the calculated remainder. [2]



SCAN OR CLICK

Explore the catalogue

Select subject groups in the digital exhibit.

lepress.in/museum-galleries.html#g6

THE FOUNDER / A CLOSER PORTRAIT

A publisher with a larger purpose.



22

His age when he founded
the Press in 1858. [7]

Born in 1836, Munshi Newal Kishore entered publishing as a young man and made Lucknow the centre of his enterprise. He lived until 1895, leaving a publishing name that would continue beyond his own lifetime. [1,7]

His achievement invites us to think about preservation as an active undertaking. A manuscript has to be found, understood, prepared and reproduced before it can reach another reader. Publishing joins scholarship to practical organisation: people, materials, money and distribution.



SCAN OR CLICK

Discover the person behind the imprint

A life remembered through the books and institution he built.

lepress.in/museum-galleries.html#g2

THE PRESS STORY / WORDS IN CIRCULATION

Books. News. Public life.

THE BOOK

An inheritance in many scripts

The catalogue brought literary and practical knowledge into a shared publishing enterprise. Theology, education, literature, history and medicine all appear in the 1874 catalogue. [2]

THE NEWSPAPER

Awadh Akhbar

Alongside books, the newspaper connected the publishing house with the changing world of reports, correspondence and public discussion. Its periodical rhythm offered readers a reason to return. [2]

THE LITERARY MONTHLY

Madhuri, from 1922

The Press later published this illustrated Hindi literary monthly. Shobna Nijhawan's research places it within the flourishing Hindi literary sphere of twentieth-century Lucknow. [8]



SCAN OR CLICK

Explore the newsroom

Follow the relationship between publishing and public conversation.

lepress.in/museum-galleries.html#g6

THE GENERATIONS / A PUBLISHING INHERITANCE

The work outlived its founder.

01

Munshi Newal Kishore

Founder of the publishing house, 1858.

02

Munshi Prag Narayan Bhargava

Adopted son; continued the publishing enterprise.

03

Bishan Narayan Bhargava

Prag Narayan's son; a later proprietor.

04

Ram Kumar & Tej Kumar Bhargava

Bishan Narayan's sons; the publishing succession later branched into separate businesses. [7,8]

The branch leading to Le Press

Shri Tej Kumar Bhargava → his daughter Rani Nita Dube (née Bhargava), inheritor of **Shree Tej Kumar Printing Press Private Limited** and founder of Le Press. [9]

A selected succession, not a complete family tree. Historical relationships: [7,8]. The Le Press lineage and company name were confirmed by the family for this edition. [9]

THE REINCARNATION / LE PRESS

An inheritance becomes an invitation.



THE COURTYARD TODAY / LE PRESS

Le Press was established by Rani Nita Dube (née Bhargava), daughter of Shri Tej Kumar Bhargava and inheritor of Shree Tej Kumar Printing Press Private Limited. Her role connects this contemporary destination with the family's printing inheritance. [9]

The renewal chose continued use for the historic buildings. Le Press's published account credits a family effort, with Rajika and Rajat Thareja, Gaurav Vatsa's architectural vision, Aprajita Dube's landscaping, and collaboration with Pragalbha Khare and K.P. Architects. [9]



SCAN OR CLICK

From printing house to living heritage

Architecture, gardens, culture and enterprise give the estate a new public life.

lepress.in/green-story.html

MUNSHIJI / THE MAKING OF A PUBLISHER

Before the name became an imprint.



1836
A life begins.

1858
An enterprise begins.

Munshiji's early education included Arabic and Persian, and he attended Agra College. His interest in journalism developed before he established his own press: he worked with the newspaper Koh-i-Noor, associated with Munshi Harsukh Roy. In 1858, aged 22, he founded his publishing enterprise in Lucknow.

His career joined the editor's judgement to the entrepreneur's practical decisions. To publish was to choose a text, assemble skills, obtain materials and find readers. The imprint on a book compresses that entire undertaking into a few printed words.

Biographical outline: Munshi Nawal Kishore, reference overview. Dates and founding year cross-checked with Heidelberg University Library. Interpretive commentary is original.



EXPLORE

The founder gallery



WATCH

Printing Through the
Ages

MUNSHI / THE CULTURAL BRIDGE

Many traditions. A shared press.



AI RECONSTRUCTION / A CALLIGRAPHER'S WORKSPACE

Newal Kishore's publishing programme crossed religious and linguistic boundaries. Sumaiya Ahmed's study describes Hindu sacred literature alongside Qur'an and Hadith publishing, supported by Muslim scholars and workers. The significance lies in the work of production: different communities' learning could enter print through the same enterprise.

This was cultural preservation through circulation. Reproducing a text could carry it beyond a single manuscript or collection. It also depended on commercial organisation and the difficult conditions of colonial India; the story is richer than a simple tale of machines replacing handwriting.

Source: Sumaiya Ahmed, "Munshi Newal Kishore Press and a New Heritage for Islamic Literature during the colonial Period" (2017), pp. 67, 70-72.



READ

The multilingual archive



EXPLORE

The working press in 3D

GREAT PUBLICATIONS / STORIES WITHOUT END

Azad, Hamza & worlds of adventure.

46

Volumes in the Naval Kishore
Hamza cycle, 1881-c.1906.

Fasana-e-Azad • Ratan Nath Sarshar

Sarshar's celebrated work appeared in instalments in Awadh Akhbar. The relationship between newspaper and narrative is part of its appeal: readers return to an unfolding world of characters and social observation. Rekhta's digitised volume 3 is a 1935 Urdu edition from Naval Kishor Press, Lucknow. Its date identifies that edition, not the beginning of the work.

Dastan-e-Amir Hamza • a vast narrative cycle

Frances W. Pritchett's index identifies 46 volumes, including the Tilism-e-Hoshruha sequence. Names such as Muhammad Husain Jah, Ahmad Husain Qamar and Tasadduq Husain reveal a substantial literary undertaking. Begin with one volume and follow the index into its archive, rather than treating the cycle as a single short novel.

Sources: Rekhta, Fasana-e-Azad, vol. 3 (1935); Frances W. Pritchett, index of the Naval Kishor 46-volume Hamza cycle. Scans are in the original language.



READ

Fasana-e-Azad on
Rekhta

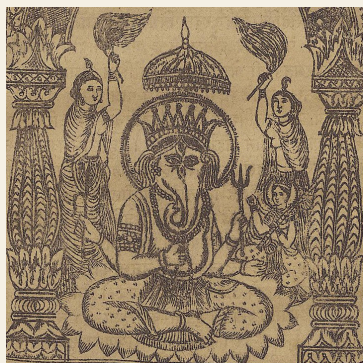


EXPLORE

The 46-volume index

GREAT PUBLICATIONS / DEVOTION & POETRY

The epic and the poetic voice.



Tulsidas *Ramayana-sa-tika* Lucknow, 1894

Archival illustration detail:
CrossAsia / Heidelberg
digitisation project.

An epic, accompanied by commentary. Heidelberg's 2017 collection report identifies Tulsidas's *Ramayana-sa-tika* among the Press's digitised works. The edition invites attention to how a familiar sacred narrative is presented, explained and passed on. The digital project makes selected Devanagari texts searchable in both the original script and transliteration.

Deewan-e-Bedil • 1875. Rekhta records this poetry collection by Abdul Qadir Bedil Dehlavi under Munshi Nawal Kishor, Lucknow. Set beside the *Ramayana* edition, it shows another dimension of the publishing list: a home for poetic and spiritual traditions as well as narrative classics.

Sources: SAI Newsletter 11 (November 2017); CrossAsia's digitisation report; Rekhta's *Deewan-e-Bedil* record. Image: historic illustration detail, not a modern book cover.



BROWSE

Heidelberg's
digitised books



READ

The 1875 Bedil
edition

GREAT PUBLICATIONS / THE WORLD IN PRINT

News, literature & a later witness.



Oudh Akhbar 1 January 1875

A supplied historic masthead.
Look at the city view, the ornate title and the densely arranged newspaper columns.

Awadh Akhbar and Madhuri. The newspaper brought recurring reports and literary writing into the Press’s world. Madhuri, launched in 1922, belongs to a later generation: an illustrated Hindi literary monthly published by the Press. Read the two together as different ways of gathering a public around the printed page. [2,8]

Kashmir Darshan • 1951. Prithvinath Kaul; Hindi translation by Shahi Murari Lal Nagar; publisher: (Raja) Ramkumar Book Depot, Lucknow. This later family publication addresses conflict, diplomacy and public life. Explore original pages with attributed English-Hindi summaries that retain the book’s viewpoint.

Newspaper image: Le Press supplied reference. Kashmir Darshan: supplied first-edition scans and printed publisher credit; a later family publication, not a work issued during Munshiji’s lifetime.



READ & VIEW

Awadh Akbar today



EXPLORE

The archival report collage

THE PRESS & HINDI CINEMA

From Madhuri to the screen.



OFFICIAL VIDEO THUMBNAIL / SHEMAROO MOVIES

1924 / PREMCHAND

1977 / SATYAJIT RAY

Premchand's *Shatranj ke Khiladi* appeared in *Madhuri* in 1924. Published by the Naval Kishore Press in Lucknow, the journal connects the publishing house's literary world to Ray's later Hindi film. Two absorbed chess players become a way to contemplate Awadh in 1856: private obsession against political upheaval.

Sources: F. W. Pritchett, "The Chess Players" (1986); British Library Madhuri catalogue. The connection is literary publication and adaptation.



READ

Story & film
comparison

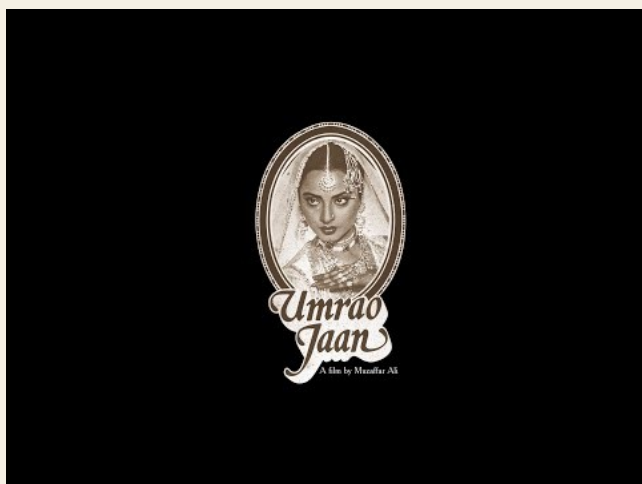


WATCH / FULL FILM

Shemaroo Movies
upload

LUCKNOW'S LITERATURE & CINEMA

Umrao Jaan: a city remembered.



OFFICIAL RESTORATION TRAILER THUMBNAIL / PVR

Mirza Hadi Ruswa's 1899 novel *Umrao Jaan Ada* became Muzaffar Ali's 1981 film. Poetry, performance, interiors and the rhythms of social life bring a literary Lucknow to the screen. The restored-film trailer offers a vivid entry into that visual world.

A wider connection: this is Lucknow's literary and cinematic heritage, alongside the Press's story; it is not presented here as a verified Newal Kishore first edition.

Sources: University of Iowa, Indian Cinema; Red Sea Film Festival, *Umrao Jaan*. Film: Muzaffar Ali, 1981. Linked trailer: PVR, 2025 restoration.



WATCH / TRAILER

PVR's restored-film
preview



READ

The film in context

YOUR MULTIMEDIA VIEWING TRAIL

Read. Watch. Look again.

Turn the museum into a personal film club. Begin with the printed word, watch an adaptation, then return to the machines and people who made books travel.



01 / READ

The Chess Players

Compare Premchand's narrative with Ray's choices.



02 / WATCH

Shatranj Ke Khilari

Full film on the official Shemaroo Movies channel.



03 / DISCOVER

Umrao Jaan

Restoration trailer on the official PVR channel.



04 / RETURN

Printing Through the Ages

The museum film: connect screen stories to print.

External media linked by QR codes are publicly accessible and belong to their respective rights holders, not Newal Kishore Press or Le Press. Links do not imply ownership or endorsement. Public availability does not mean copyright-free reuse.

04 / INSIDE THE KARKHANA

Many hands. One book.



01

READ

Prepare the text



02

WRITE

Give words their form



03

PREPARE

Ready the printing surface



04

PRINT

Make the impression



05

BIND

Gather the volume



06

EDIT

Create the newspaper

Follow the first five crafts from manuscript to bound book. The newsroom is a parallel route, turning reports and correspondence into a recurring publication.

AI RECONSTRUCTIONS / EDUCATIONAL WORKFLOW

Turn the page to follow each craft.

CRAFT STUDY / 01 / READ & TRANSLATE

The scholar's desk.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

A book begins with decisions: which text to publish, which version to follow and which readers it should reach. The museum invites you to consider comparison, correction and translation as acts of making.



SCAN OR CLICK

Explore this craft

Look for the open book, loose sheets and writing tools. What would you check before allowing a page to go to print?

lepress.in/museum-galleries.html#g3

CRAFT STUDY / 02 / WRITE & ILLUMINATE

The calligrapher's hand.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

Writing is also a visual craft. Letterforms, spacing, margins and ornament guide the eye. In the workshop scene, the page is treated as a designed surface rather than a container for words alone.



SCAN OR CLICK

Explore this craft

Trace the relationship between the text block and its frame. Which details help reading, and which invite you to linger?

lepress.in/museum-galleries.html#g3

CRAFT STUDY / 03 / PREPARE THE STONE

A surface with a memory.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

Stone lithography uses a flat printing surface. A greasy image and prepared, damp non-image areas respond differently to oily ink. The distinction allows a drawn mark to become a repeatable impression. [3]



SCAN OR CLICK

Explore this craft

Look at the slab, the grinding tool and the sponge. The stone must be prepared before an image can print reliably.

lepress.in/museum-galleries.html#g4

CRAFT STUDY / 04 / INK & IMPRESS

Pressure makes a page.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

In a screw press, turning a handle drives a platen downward. In relief printing, ink on the raised surface transfers to paper under controlled pressure. A sound frame and an evenly prepared impression work together.



SCAN OR CLICK

Explore this craft

Find the upright frame, screw, platen and bed. Open the 3D exhibit to separate the components and follow the motion.

lepress.in/museum-galleries.html#machine-pavilion

CRAFT STUDY / 05 / FOLD, SEW & BIND

The gathered volume.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

Printing gives us sheets. Binding turns them into an object that can be opened, carried and kept. Folding, gathering, sewing and covering each contribute to that transformation.



SCAN OR CLICK

Explore this craft

Look for the sewing frame, thread and folded sections. Imagine one section missing: what would happen to the reading sequence?

lepress.in/museum-galleries.html#machine-pavilion

CRAFT STUDY / 06 / EDIT THE NEWSPAPER

The public conversation.



AI RECONSTRUCTION / NOT AN ARCHIVAL PHOTOGRAPH

Awadh Akhbar brought the newspaper into the publishing house's wider world of books and learning. [2] Read the newsroom as a meeting of reports, letters, selection and editorial judgement.



SCAN OR CLICK

Explore this craft

Compare the rhythm of a recurring newspaper with a bound book. What makes a report timely? What makes it worth preserving?

lepress.in/museum-galleries.html#g6

05 / MACHINES & TOOLS

Three ways to leave a mark.



RELIEF

The raised surface prints.

The paper meets ink on the top of the printing surface. Explore the screw press and raised metal type.



PLANOGRAPHIC

A flat surface separates ink and water.

Lithography works through differently prepared image and non-image areas. [3]



INTAGLIO

The recessed line holds ink.

Engraved grooves are inked, the surface wiped, and damp paper pressed into the lines. [4]

All material studies / educational reconstructions, not photographs of surviving Press objects.



SCAN OR CLICK

Turn, separate and animate

Explore the interpretive 3D collection of machines and tools.

lepress.in/museum-galleries.html#machine-pavilion

06 / THE LITHOGRAPHY STUDIO

Water. Grease. Ink. Paper.



AI RECONSTRUCTION / STONE-PREPARATION STUDY

01 Draw

A greasy image defines the printable areas.

02 Prepare

Treatment distinguishes image from blank surface.

03 Dampen & ink

Water protects blank areas; oily ink finds the image.

04 Impress

Pressure transfers the inked image to paper. [3]



SCAN OR CLICK

Make a digital folio

Try the website's six-stage educational simulation.

lepress.in/museum-galleries.html#g4

07 / THE READING ROOM

Meet the page itself.



AI RECONSTRUCTION / THE READING DESK

Open the library links to inspect genuine digitised volumes. Begin with the title page: identify the work, language, publisher and date. Then compare the page layout, margins and any commentary.

For English readers: use the museum's English explanations as a companion to original-language scans. An English catalogue title does not mean that a book's pages are in English. Check the edition before reading or downloading.



SCAN OR CLICK

Enter the archival reading room

Heidelberg, Internet Archive, Rekhta and other linked collections.

lepress.in/newal-kishore-museum.html#library

A story can be a world.

46

volumes in the Naval Kishore
Hamza cycle indexed by
Frances W. Pritchett. [5]

The Dastan-e-Amir Hamza tradition offers a different scale of storytelling: a reading journey through a vast narrative world. The scholarly index gives readers a way to orient themselves among the volumes. [5]

A museum exercise

Choose one volume or title. Record three things: its publication details, a feature of the printed page and a question you would ask its reader. Follow a catalogue record back to the actual scan whenever possible.



SCAN OR CLICK

Explore the scholarly index

External research resource; original-language reading.

<https://franpritchett.com/00litlinks/hamzah/navalkishor46vols.html>

09 / THE VIRTUAL CAMPUS

Read a workplace in space.



THE LIVE 3D VIRTUAL MUSEUM / INTERPRETIVE PRINTING-HALL VIEW

Step inside the virtual printing hall. The transparent building view reveals presses, workstations and the connections between departments. Scan below to explore the model, select a department and follow the guided tour. [6]



SCAN OR CLICK

Enter the virtual campus

Use the guided tour, department stories and model controls.

lepress.in/newal-kishore-museum.html#model

10 / THE CAMPUS ENCOUNTERS

Seven stops. New discoveries.

- | | | |
|----|----------------|---|
| 01 | Inkling | Arrival arches / first impression |
| 02 | Canopy | Banyan courtyard / a reading room |
| 03 | Bloom | Retail arcade driveway / pages & flowers |
| 04 | Aqua | Garden by the verandah / Munshiji |
| 05 | Ember | Chimney courtyard / metal to meaning |
| 06 | Terra | Big barn / the press as a whole |
| 07 | Spark | Events courtyard / a community of stories |

On your phone: open Chrome on supported Android devices or Safari on iPhone. Choose a scene, select AR, allow camera access and follow the floor-placement prompts. If AR is unavailable, use the web 3D view.

Placement is manual, not automatically aligned to the building. iPhone AR previews are currently static. The existing printed guardian QR signs remain in use. [6]



SCAN OR CLICK

Choose your encounter

Free to explore; mobile data charges may apply.

lepress.in/ar-trail.html

11 / THE SCREENING ROOM

Two films. One continuing story.



INTERPRETIVE WORKSHOP IMAGE / NOT A FILM STILL



01 / PRINTING THROUGH THE AGES

From the life of print
to the promise of a book.

Scan to open the museum film player. Tap Play and choose sound or fullscreen.



02 / THE LE PRESS GREEN STORY

A greener future begins
with what we keep.

Adaptive reuse, landscape and the continuing life of the estate. Open lepress.in/green-story.html.

12 / THE LIVING HERITAGE

An old place. A continuing life.



LE PRESS TODAY / COURTYARD PHOTOGRAPH FROM THE SITE COLLECTION

At Le Press, the publishing legacy becomes an invitation to encounter culture in everyday life. Gardens, shops, food and shared experiences bring new uses into the historic setting. [6]

The CFCPD framework

Culture keeps memory visible. **Finance** supports useful new life. **Community** welcomes participation. **Planet** values reuse. **Digital** opens new routes into the story. Gaurav Vatsa's manifesto informs this interpretation at Le Press. [6]



SCAN OR CLICK

Watch the Green Story

Explore the architecture and the ideas behind reuse.

lepress.in/green-story.html

13 / MAKE IT YOUR VISIT

Choose a path. Stay curious.

15

MINUTES

Meet Munshiji. Open one 3D machine. Watch it move and identify three working parts.

30

MINUTES

Add the karkhana route and lithography studio. Make a digital proof, then find an original book in the reading room.

60

MINUTES

Continue through the campus model, films and an AR encounter. During an on-site visit, leave time to enjoy the courtyards.

Suggested self-guided routes, not scheduled or ticketed tours. Check the website for current visitor information before travelling.



SCAN OR CLICK

Plan a visit to Le Press

Hazratganj, Lucknow. Check access and current details online.

lepress.in/visit.html

14 / SOURCES & IMAGE NOTES

Read the evidence. Keep asking.

[1] Heidelberg University Library

Naval Kishore Press - digital. Founder's dates, 1858 foundation, languages and estimated lifetime output.

[2] Encyclopaedia Iranica

O. P. Shcheglova, "Lithography ii. in India." Catalogue counts, publishing history and newspaper context.

[3-4] The Metropolitan Museum of Art

"Lithograph" and "Engraving", Materials and Techniques, 2018. Printing processes.

[5] Frances W. Pritchett

The Naval Kishore 46-volume Hamza cycle: a scholarly index for further reading.

[6] Le Press museum & visitor pages

Current digital features, films, AR guidance, estate plan and CFCDP interpretation. Links checked for this edition.

[7] Nawal Kishore Press: historical succession summary, with references to Ulrike Stark. [8] Shobna Nijhawan, *Hindi Publishing in Colonial Lucknow* (OUP, 2018), chapter 1. [9] Le Press, "A Labour of Love" (6 March 2025), supplemented by family clarification for this edition: Rani Nita Dube and Shree Tej Kumar Printing Press Private Limited.

Images and interpretation. Founder portrait: Wikimedia Commons, public domain, as credited in the museum. Workshop images: original AI reconstructions created for Le Press; not archival photographs, readable facsimiles or exact rooms. Page 29: view captured from the Le Press 3D virtual museum. Courtyard: Le Press website collection. Added archival images and research sources are credited on their pages. Material studies: AI-generated educational reconstructions, not surviving artefacts. Labels are typeset separately for clarity.

Editorial note. This is an English visitor companion, not a collection catalogue. Names also appear in sources as Naval, Nawal and Newal Kishore. Further study: Ulrike Stark, *An Empire of Books* (Permanent Black, 2007). No historical quotation is invented here.

Your pocket museum.



The karkhana

lepress.in/museum-galleries.html#g3



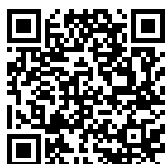
3D machines

lepress.in/museum-galleries.html#machine-pavilion



Make a folio

lepress.in/museum-galleries.html#g4



Read original
books

lepress.in/newal-kishore-museum.html#library



Watch the film

lepress.in/newal-kishore-museum.html#printing-film



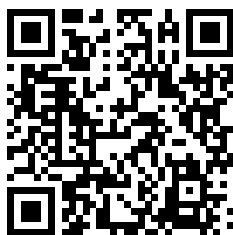
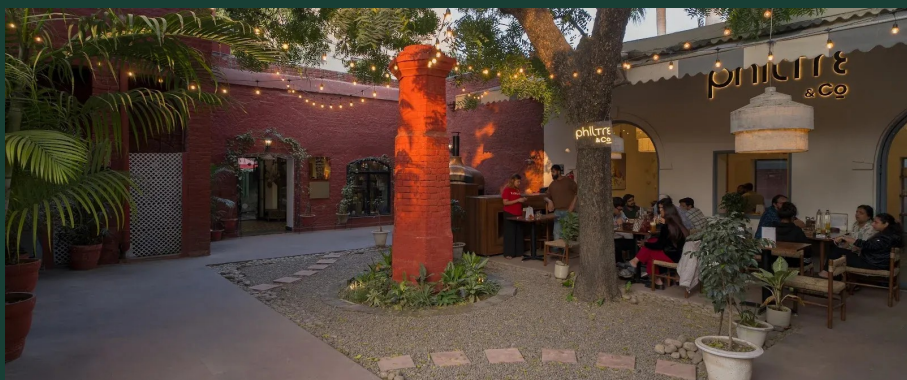
Seven AR
encounters

lepress.in/ar-trail.html

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THE MUSEUM AT LE PRESS

The next chapter begins with you.



Step inside
the printing story.

Scan to enter the virtual museum.
No museum app download needed.

lepress.in/newal-kishore-museum.html

info@lepress.in / Hazratganj, Lucknow

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