The palace-fortress at Allahabad was begun by Akbar in 1583 and was the largest fort built by him. The Chehel Sutun or Hall of Forty Pillars, was built as a pleasure pavilion in the palace, situated high up beside the river to allow cool breezes to circulate. As this pavilion no longer exists, this print is important as a visual record of that structure.

Thomas and his young nephew William produced a visual record of India that surpassed the work of any other artists of the period. Their series of 144 hand-coloured aquatints published between 1795 and 1808 were an instant commercial success in Britain, greatly increasing knowledge of India.

The Daniells arrived in Calcutta in 1786 and set up a printing studio. Their first set of prints depicted the city and the profits from these financed their travels across India. Aware of the success of artist, William Hodges, they followed in his footsteps, travelling through much of north India and then up to the Himalayas. Three years later in 1791, they returned to Calcutta with 150 completed oil paintings. In 1792, a further eight month tour of South India resulted in some of their finest works.

The Daniells usually worked together, with William drawing the outlines with the aid of a camera obscura, an optical device used to project an image onto paper which the artist could then trace, and Thomas adding the tonal washes and finishing touches.

### Descriptive line
The Chalees Sotun in the Fort of Allahabad by Thomas Daniell, print, aquatint, 1795, London

### Physical description
This is a picturesque scene with the three-storeyed Chehel Sutun or Hall of forty pillars in the middle-ground. In the foreground there is a green landscape with bushes, trees and three human figures.

### Dimensions
Height: 18 in, Width: 23.25 in

### Museum number
IS.242:6-1961

### Object history note
From a set of images; "Twenty four views in Hindoostan, drawn and engraved by Thomas Daniell, and with permission respectfully dedicated to the Honorable Court of Directors of the East India Company. London, March 1, 1795." Twenty-four hand coloured aquatints, published for Thomas Daniell by Robert Bowyer at the Historic Gallery, Pall Mall, March 1795.

Historical significance: Thomas and his young nephew William produced a visual record of India that surpassed the work of any other artists of the period. Their series of 144 hand-coloured aquatints published between 1795 and 1808 were an instant commercial success in Britain, greatly increasing knowledge of India.

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### URL
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