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Porte-chaises and Gazebos in the Traditions of European Horse-Drawn Transport of the Baroque Era

Olha Shkolna^{1a}, Ostap Kovalchuk^{2a}¹*DSc in Art Studies, Professor,*ORCID ID: 0000-0002-7245-6010, dushaorchidei@ukr.net,²*PhD in Art Studies, Associate Professor,*ORCID ID: 0000-0002-9178-401X, o.kovalchuk@kubg.edu.ua,^a*Borys Grinchenko Kyiv Metropolitan University, Kyiv, Ukraine*

Abstract. *The aim of the article is to determine the constructive, compositional and artistic features of porte-chaises and gazebos in the European proto-design of the Baroque era. Results.* It has been found that among the horse-drawn transport of the Baroque period in European proto-design, a special place was occupied by carriage carriers, which were carried by special porters, following the example of ancient oriental prototypes. The author reveals that this tradition was initiated under the influence of interaction with the Indian Raj and other representatives of the Eastern establishment and developed among the high society circles of nobility in England, Spain, Italy, and France as a reflection on colonial ambitions in society. *The scientific novelty of the study is related to the analysis of constructive, compositional and artistic features of gazebos and porte-chaises in the European tradition of horse-drawn transport of the seventeenth and eighteenth centuries on the example of monuments that have been preserved or recorded by artists. Conclusions.* It has been proved that the production of baroque portable carriages such as porte-chaises and gazebos was carried out by individual specialists-woodcarvers. They knew how to combine metal and wooden structures of the product's frame, as well as how to design the "salon-cabin" using different types of leather and drapery fabrics. The ways of external decoration of such objects with a representative heraldic coat of arms compositions, bouquets of flowers, and plot motifs are outlined. The article illustrates the varieties of porte-chaises, gazebos, sedan chairs, palanquins, and sigettes (sigetter, "vastasi di cinga") typical of the seventeenth and eighteenth centuries in the works of European painters.

Keywords: lectica; basterna; palanquin; sedan chair; sigetta; sigettera; "vastasi di cinga"; 17th-18th centuries; prototype design; wood

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Introduction

The origins of the Europeans' ancient transport date back to the time of Ancient Mesopotamia, when the wheel was invented around 3500 BC. Since antiquity, chariots have given rise to the development of various types of horse-drawn transport (i.e., driven by people or animals). In particular, carts used for household needs, elegant carriages (arabas, fiacres, phaetons, landos, etc.) and even wind-wheeled vehicles, entire horse-drawn trains and public horse-drawn buses. The latter run in Paris according to the idea of the French physicist Blaise Pascal in 1662 under the name "omnibus" as regular transport with certain intervals and stops.

And even though in 1681 the Flemish Ferdinand Verbist, who lived in China for a long time, developed the first steam-powered car in his manuscript "Astronomia Europaea", porte chaises and gazebos were among the most fashionable forms of transport in Europe throughout the Baroque period. These were open- or closed-cab stretchers with or without poles for manual carrying, which were driven by the mechanical power of human pageboys who served as porters for hire.

Moreover, such services were used by representatives of the nobility of the most civilised European countries of that time — England, Spain, Italy, and France. Mostly for "passage" on the narrow streets of medieval cities, passage through "traboules" (galleries that connected neighbouring streets through the lower part of houses), on water canals, where there is still no urban transport on wheels, and off-road in the mountains.

Recent Research and Publication Analysis. The topic of palanquins, sigettas, porte-chaises, gazebos, sedan chairs, etc., in the art and design of European countries (primarily Italy, France, England, Spain, Croatia, etc.) is not yet a well-studied issue in the world scientific literature. If we talk about the origins of the portable stretchers phenomenon, associated with the transfer of the infirm, sick, weak people and inclusion as such, then traces of low-art utilitarian works are lost in the hoary antiquity.

For example, in ancient China, where the ceremonial culture of marriage relations developed on the one hand, and the other hand, an extensive system of differentiation of different types of stretchers for officials with their own names guanjiao, mianjiao xiujiao ("flower palanquins"), huajiao ("happiness palanquins"), the culture of "gazebo kubitoks" or various pavilions gradually developed, as Yuliia Ivashko wrote in her article "History of origin and development, compositional and morphological features of park pavilions in Ancient China" (Ivashko et al., 2019).

As for the types of horse-drawn transport associated with the regions of Ancient India, Sri Lanka (present-day Ceylon), Indo-Persian miniature, and war elephants with "superstructures", three works should be mentioned. First of all, researcher Wickramasighe (2020) with his book "Slave in a Palanquin: Colonial Servitude and Resistance in Sri Lanka", which studied aspects of the use of slaves in the specified region during the East India Campaign. Also significant in this regard is the research of Yasarathna (2017), who mentioned different types and names of palanquins in the ancient kingdom of Kandy, which depended on the social status of their owner, as well as the ways of decorating them.

But the most important article in the context of the issue under study, about the origin, varieties, design and artistic features, is Chakrabarti's (2017) article "Palanquin — the wheel-less luxury cart". In it, the author notes several types of such items

used in India and Ceylon. In particular, hanging, easy for women, especially given the requirements of purdah, the moral and ethical code of seclusion from the prying eyes of upper-caste Rajput Hindus, as well as marriage hanging, in which girls were hidden from the groom before the wedding. There are also closed for travel (intended for eating, sleeping, writing, etc.) for officials and government representatives, the number of carriers of which is determined by the owner status.

Chakrabarti (2017) notes: “We can find depictions of palanquins in Indian art in various forms, such as on the Gopuram at the Amritaghatheswarar-Abirami temple in Thirukkadaiyur, Tamil Nadu”. He continues: “in paintings such as Mughal paintings, Garhwal paintings, Kompani paintings, engravings, aquatints, Mysore paintings, Marwar paintings, etc. In addition, there are royal palanquins in the museums-forts of Rajasthan”. Inside, these pieces were decorated with pillows made of fine silk, and outside, they were luxuriously decorated with gold and silver (p. 8).

The Livorno sailor Francesco Montemerli wrote about the colonial culture of using local (flattened, horizontally elongated) and imported (vertical “cabins”) forms of palanquins-sedans in seventeenth-century India. He sketched both types of these items. These notes and drawings are currently kept in Florence (Calcagni, 2023). Kamat (2002) also recorded several subtypes of local palanquins in his own sketches published in 2002. This artist relied on ancient manuscripts and tried to schematically recreate the authentic ancient forms of such lightweight portable transport.

Instead, stationary forms close to Chinese ones, similar to lacquered boxes mentioned as early as 250 BC in the Ramayana, are published in the publication “Palki. Palanquin” by the Eastern Zonal Cultural Centre under the auspices of the Ministry of Culture, Government of India (*Palki. Palanquin*, n.d.). All these and other varieties of authentic palanquins, locally known as “Palki”, are collected in the eponymous Heritage Transport Museum in Bilaspur, India.

Also significant is the work by Erzini and Vernoit (2022), which examines the history and iconography of the Moroccan palanquin throne in relation to oriental and European fashion trends in this segment of cultures in the Post-Roman territory during the colonisation of the East India Campaign. The medieval origins of interaction between East and West in a broad interpretation of medical care and assistance to the wounded and sick were the subject of a study by Sorochan (2020). In the article “Clinical Medicine in Byzantium”, the author outlined important aspects of the development of palanquins, which at that time, by analogy with the Hellenistic period, were called *lectica*.

In the same regard, important in the context of the topic under study are the aspects of honouring the dead on palanquins in the context of funeral “outings” of processions, which were studied by Shkolna et al. (2022).

The milestones in the development of medieval thrones (*savardzelo*) and polytrons of Georgia in the context of the Byzantine tradition are discussed in the article by Shkolna (2022).

The issue of medieval fashion for special transport such as *basternas*, which could accommodate one or even several people, is discussed in the monograph by Bork and Kann (2008). The authors of this book were interested in the aspects of the wealthy Europeans’ transportation during their travels, as well as the logistics of these issues.

Several publications have been devoted to the “golden age” of Spain in the sixteenth and first half of the seventeenth centuries, where palanquins called “sedans”

were mentioned. The fundamental work of Defourneaux (1971) mentions portable “cabins” with ladies’ and men’s reactions to them (taking into account the consequences of the Reformation and the demands of the Inquisition). Instead, the evolution of transport in seventeenth-century Spain was the focus of Alvarez’s (2006) article.

The Italian traditions of the gallant age, which continued to spread across Europe during the seventeenth and eighteenth centuries and were associated with the culture of courtship, flirting, intimate space, open love with the so-called “cicisbeos”, and reached the Rzeczpospolita and Western Ukraine at the end of the Baroque-Rococo period, were discussed by Shkolna and Tymoshenko (2023) in their publication. They are important for understanding the intersex culture of communication among representatives of the establishment, who in this era actively moved between countries, studying their lives, habits, mores, and exchanging mutual experiences.

Italian influences on the fashion of horse-drawn transport in Austria-Hungary, which from the Early Modern period owned the territory of Croatia, some of whose lands had long been in close relations with the Venetians, Sicilians, Genoese, etc., were partially discussed in the work of Tarr (1970), which examines the typology of European horse-drawn transport.

Reflections on Italian Renaissance fashion, the French Baroque-Rococo period, and English Classicism imbued with the ideas of Palladianism, are also reflected in the works of Wackernagel (1966, 1986).

The context of the era, in which European artistic and proto-design traditions in various spheres of life were developing, and the everyday life of aristocrats, was the subject of a fundamental work by Lacroix (1882), in which the author developed a detailed typology of forms of horse-drawn transport in a country that gradually became a new trendsetter in Europe in the post-Renaissance Mannerism era of Louis XIV (the Sun King).

The same scientist continued his comprehensive work and revealed the problem of palanquins and porte-chaises, which differed somewhat in style, design varieties and types of decoration with carvings and oil paints from Italian lecticas and sigettas in an edition published in Paris several times in the nineteenth century (Lacroix, 1878).

French customs in the field of various fashion accessories related to the plastic elements of sculpture, accessories, bronze and decoration of fashionable whims of elite consumers against the background of the daily activities of the nobility became the subject of interest of Guiffrey (1993) in his book.

The paradigm of the development of horse-drawn transport under Louis XIV, Louis XV and his favourite Marquise de Pompadour; Louis XVI and his wife Marie Antoinette of the Habsburg family and until the beginning of the Napoleonic period is considered in the publication by Uzanne (1900).

The peculiarities of the development of English gazebos, which gradually turned into central recreation facilities on estates within the concept of the development of English landscape proto-design, were studied in the publication by Foster (2000).

Three significant publications were devoted to sedan chairs, the name of which was more firmly established in the territory of Foggy Albion, and later took root in Spain and many other European countries, on an equal footing with the French porte-chaises. First of all, the article by Kennedy (2004), which raised the issue of studying this problem based on preserved samples.

Garry (2016) noted that “The sedan chair variant was first described in Europe in 1594 by Fynes Moryson during his trip to Italy, where he saw *seggiole*, chairs for public hire, held by six and carried on the shoulders of two porters”. The author continued: “This concept was new to him, although in Asia and Africa the transport of people by human-powered vehicles had emerged several years before Christ and continued to operate until the nineteenth century”.

However, according to other sources, in particular Har (1962), the first sedan chair was used after the funeral of Elizabeth I in 1581, when its design still resembled an improved stretcher. For example, a similar chair was presented to Prince Charles in 1623 when he visited Spain to ask for the hand of an infanta. That is, this type of vehicle came to England from the Spanish-Moorish region. At the same time, rudimentary forms of a sedan called the “*Papal sedia gestatoria*” from Western Europe were mentioned before. In Paris, however, such a horse-drawn transport began to appear in 1617, where, according to the author, it came from England.

Although based on sketches (“*Jean Fouquet, Arrival of Emperor Charles IV*”, 2020), this type of transport existed in Italy in the fifteenth century, from where it could have spread to neighbouring countries.

Extremely valuable visual materials and comments that complemented the developments of predecessors were published by designer-Farmer (2022) in her blog dedicated to English portable horse-drawn transport of the old, pre-carriage era, where the author noted different approaches to shaping, decorating, functional use of sedan chairs, *basternas* and other types of portable horse-drawn transport, which were originally driven by people, and from the late eighteenth century were converted to wheeled transport.

Aim of the article

The aim of the article is to determine the specifics of the use of *porte-chaises* and *gazebos* in the traditional culture of everyday life of the nobility of England, Spain, Italy, France in the seventeenth and eighteenth centuries, as well as the design, compositional, and artistic features of this horse-drawn transport in these countries.

Main research material

A variety of richly decorated representative stretchers in the form of a palanquin (an open lounge, often covered with a sunshade), moved by the muscles of young men who also carried the gauze fans to their owners, have been extremely popular in the East since ancient times. This was primarily due to the hot climate, in which noble men tried to protect themselves from heat and sunstroke, and the fairer sex also tried to preserve the white skin of the face, hands, and neckline, which correlated with aristocratic origin.

In this sense, palanquins were especially valued in China. Here, among other things, red ritual stretchers called *huajiao* (“flower palanquins”) or *xi jiao* (“happiness palanquins”), richly decorated with various symbols of happiness, were used during the marriage ceremony. They were decorated with bright silk ribbons, precious stones, and

elegant gilding. The palanquin itself, the clothes of the newlyweds, and the clothes of the accompanying porters for this ceremony were all red (Fig. 1).

On the wedding day, the groom sent a cortege with a palanquin to pick up his bride. One of the future wife's relatives, usually the husband of her elder sister, carried the bride to the stretcher in his arms on a chair. The idea behind this ritual was that on the day of initiation, the girl should not walk on the ground to the groom's house in order not to bring dirt there. In order to protect the bride from the evil eye, sometimes a smaller palanquin with the bride was placed inside a larger one, and thus she remained unnoticed.



Figure 1. A traditional indigenous wedding palanquin in China.
Source: (*Palanquins*, n.d.)

In general, there was an extensive classification of palanquins in China. The poorest people were satisfied with covered stretchers called “jiaozi” (the previous name of “jianyu” from “jiang”, meaning “shoulder”). The same type was used for hunting. In the Middle Ages, there were already two main categories of palanquins with a chair. The first of them was called “guanjiao” (for officials), the second “minjiao” (for private individuals). The appearance of such products was regulated in accordance with the position held by its owner in the social hierarchy. Items of this type were divided into insulated winter and lightened summer ones.

Instead, the emperor had a whole taxi fleet of such vehicles. In particular, the ceremonial initiation items, which are known for being exhibited in the Hall of Supreme Harmony of the Forbidden City of Gugong, stood out. The emperor was carried by 16 porters at once. The entry of high-ranking officials into the city was accompanied by drumming. Representatives of the less affluent strata of the population had to step aside and make way for a more respected citizen. Depending on their rank, officials had to be carried by two (lowest rank) or more (up to eight people) porters. Private palan-

quins were made of bamboo or wood, carved, gilded, varnished, inlaid, and painted with paints to suit the owner's taste and budget.

Similar traditions were also very much respected in India. Here, a stretcher with a chair (often with a drapery and leather top) has long been an elite form of transport. They were carried not only by people, but also placed on elephants that carried Indian and Lankan Raj-princes, etc. (Wickramasighe, 2020). There is also a separate concept of "Indian war elephants" of antiquity and the Middle Ages, which involves a stretcher or a whole structure like a gazebo cab mounted on an animal. Later, the Persians planned to use similar structures on elephants in the battle against Alexander the Great, but the latter's army captured this combat "infantry".

There is even a separate term for the various constructions of superstructures over the saddle of an elephant trained to work in battle, "elephantry". That is, there are countless examples of various armour and specific equipment for this animal, as a whole wardrobe of chainmail was developed for them as for valuable warriors, as well as additional stretchers that were attached either on top of the animal or on its sides (Fig. 2: a, b). Over time, such structures also appeared in Europe. In ancient Greece (from the time of Alexander the Great, when this tradition was adopted in Asia) and Ancient Rome, they were called *lecticas* (Latin: *lectica*).

In Greece, this type of stretcher-hammock was originally used only for carrying women and infirm sick people. Such comfortable palanquins were made of a wooden base of two oblong poles (*asseres*), on which crossbeams were attached, on which a mattress and a pillow were laid out. Over time, wealthy people realised how convenient this mode of transport was and began to use it, arranging drapery curtains to protect them from the sun and wind (*vela*) and ordering lavish decorations for such "cabins" of proto carriages, as if they were luxury items.

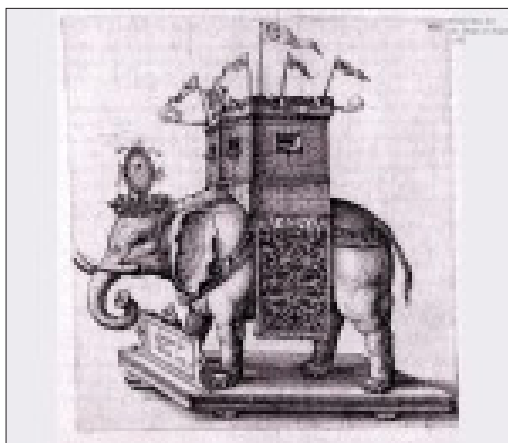


Figure 2. Superstructure construction on an elephant.

a) A war elephant with an artillery battery imagined by the Dutch engraver Abraham de Bruyn. 1582.
Source: (*Elefantasia 1*, 2012)



Figure 2. Superstructure construction on an elephant.

b) Design of the Maharaja's throne on an elephant. Indian miniature. The wedding procession (caravan) of the maharaja. Around the middle of the twentieth century.

Source: (Vibestash, 2015)

Gradually, a separate profession of carriers, called *lectiarii* or *calones* in antiquity, even emerged. In slave times, they were chosen from among the strong athletes-slaves, who were dressed in red uniforms during the empire. If they were dark-skinned mulattoes, Arabs or negroes, in contrast to the white and golden clothes of their owner and his “*kibitka*”, the act of transfer looked almost like a sacred act of honouring the gods and contained a touch of mystery. Depending on the rank in the social ladder of the person to be carried, the number of these pages ranged from two to eight. In a wealthy house in ancient Rome, there were usually several *lecticas*.

With time, this type of transport was rented out to less affluent citizens for individual “outings”. For this purpose, even the carriers started their own exchanges in Rome called *castra lectiariorum*. In view of the introduction of certain rituals for funerals, a distinction was made between *lecticas* for the dead and funerals. They were called *lectica (lectus) funebris*. Instead, for civilian use, such transport was gradually differentiated: in addition to hammocks and lodges, a chair (throne) or a cabin was used. The latter was eventually glazed, allowing for comfortable travel in the cold season and bad weather.

Subsequently, this luxury item practically disappeared from everyday life in Europe for a long time. In the late Middle Ages, it remained only in the oriental culture of the Byzantine Empire, the Second Rome. Here it acquired a greater religious colouring, as it was popular, first of all, among the highest canons of the Christian Church. Indeed, Byzantium has long maintained a high elite culture of *curule chairs*, thrones, and *polytrons* decorated with *chrismos*, a symbolic abbreviation of the name of Jesus Christ (Shkolna, 2022).

According to Soročan (2020), sanitary units were created among the Roma in the early Byzantine period under the Emperor of Mauritius (582–602). More often, in mili-

tary field conditions, the evacuation of the wounded took place on stretchers that were “suspended between a pair of horses, or, much better, between calm, submissive, hardy mules” (p. 130).

Later, such palanquins, which were attached between two horses, mules or oxen, received a separate name — *basterna*. But this term has been used in Western Europe since the sixteenth century. The word was of Latin origin. It was mainly used by women as a very convenient, springless vehicle. *Basteras* were often painted gold. Wealthy men rented them to their wives to prevent them from being seduced by other men. For example, in Sicily, *basternas* were used until the early 1900s. The reason was that the trails in this region turned into marshland in winter and became dusty in summer, which made travellers dirty when the wind gusted.

In France, the name “palanquin” was gradually adopted for animal-pulled stretchers. In contrast, a similar item carried by humans was called a “*porte-chaise*”. Its equivalent in England has long been known as a “*sedan*” (a term still used to describe the comfortable body type of elongated cars with a trunk separated from the interior in modern car design).

At the same time, the predominance of Arab-Egyptian and Persian influence was observed simultaneously in late Byzantium with regard to stretchers associated with the movement of patients (mainly of the open hammock or lodge type) (Fig. 3).



Figure 3. Image of a *lectica*. Unknown author of the thirteenth century. The widow Danielis goes to Constantinople to talk to Emperor Basil. Source: ("The widow Danielis goes", 2012)

At the same time, the departure of Byzantine doctors to study in the Muslim East and Italy was recorded. This was another way of spreading the use of palanquin lecticas over wide areas. After the Early Middle Ages, Byzantine doctors practised medicine in the best medical centres of the time: “Italian Salerno, Bologna, Padua, French Montpellier, Paris” (Sorochan, 2020, pp. 126–127).

Gradually, in the countries that branched off from the once united lands of Ancient Rome in the Middle Ages, namely the territories of modern England, Spain, Italy, Croatia, etc., a kind of taxi with lecticas and palanquins developed. At the same time, they had regional, local constructive, compositional and artistic features of decoration in the form of carvings by carvers. This separate profession of proto-designers in the field of furniture and iconostases, otherwise known as a wheelwright, specialised in the production of carts and sleds, work with leather, tapestries, fabrics, and gilding.

According to some sources (in particular, according to Cassius Dio (1914), a Roman historian of the Greek origin of the second and third-century AD), the origin of the name “basterna” is associated with the territory of the South of modern Ukraine in the medieval era, when this region was called Sarmatia (until the 400s AD). In some sources, the basterna, which was lifted and carried by people, is described as a “Bussola chair” or “sedan”, which was perceived as synonymous. The interior of such a vehicle was commonly referred to as a “cavea” (i.e. cage), apparently by analogy with the cages used to transport gladiators in ancient Rome. An armchair, chair, or benches were placed inside.

Since the Roman era, it has been recorded that the spread of basternas began in Italy. Later, similar products began to be used in Gaul (the lands of modern Northern Italy, France, Belgium, partly Germany, and Switzerland) (Tarr, 1970). At the same time, the gradual expansion of roads led to a certain evolution of stretchers. From the fifteenth century, such products on the market (a typical example is a painting by Jean Fouquet around 1456–1460) (Fig. 4) began to be replaced by more comfortable carriages on wheels and driven by horsepower (Uzanne, 1900). Although for army purposes, the horse palanquin was used even in the early twentieth century (Wackernagel, 1966). Mules, when harnessed with such a stretcher, could withstand up to eight – nine hours a day on the road.

For example, it is known that lecticas were rented as taxis in seventeenth-century England. Here they were called sedans or gazebos. One trip on this wood and leather vehicle cost 6 pence, and 4 shillings for the whole day. And this is despite the fact that a person inside such a vehicle was rocked back and forth, left and right, shaken, and swayed. For example, some Sicilian travellers used to confess, leave a will, and announce it before setting off on such a journey. Because wet roads, storms, rains, and bad weather in this area could lead to injury, maiming, and even death on such transport. Therefore, the design features of this transport were gradually improved for the comfort of the riders.

Nevertheless, later in the Baroque era, the era of dressing up, role-playing and masquerades (Guiffrey, 1993), a fashion for such an exclusive, personal mode of transport (Wackernagel, 1986), called gazebos, spread in many European countries.

Its main idea was the ability to get to a certain place quickly and unnoticed (because the windows of the cab were often curtained). For example, a theatre or a ballroom. At the same time, as in the harem culture of the East, the faces of the ladies could not be seen. The term originated from the English Gazebo, which meant an observation deck, a belvedere (a great place to relax and contemplate art), which is made in the form

of a dome or a garden house (Ivashko et al., 2019). In the time free from walking excursions, mini-gazebos could be installed in the courtyard of the estate as a kind of outdoor compositional centre, where believers copied passages of scripture, and secular ladies wrote courtly letters, etc. (Foster, 2000).



Figure 4. An image of a lectica. Jean Fouquet. Arrival of Emperor Charles IV at the Basilica of Saint-Denis. 1455–1460 ("Jean Fouquet, Arrival of Emperor Charles IV", 2020)

Up to and including the eighteenth century, porte-chaises and gazebos for two people were especially valued, reminiscent of the *tete-a-tete* furniture of the time, only in the intimate space of travel (Lacroix, 1882). At the same time, even when pack animals were used at the beginning and end of such a procession, travellers had to be accompanied by at least two guides. At the same time, the speed of such transport in the conditions of animal movement reached no more than four miles per hour (in the modern equivalent — less than six kilometres).

Given the fashion in seventeenth and eighteenth-century Italy for noble ladies to have male lovers and escorts called *chichisbeo*, the desire for privacy within the intimate space of the cabin at this time by representatives of the nobility circles becomes understandable (Shkolna & Tymoshenko, 2023).

It is worth noting that in different Italian lands, which developed as independent city-polises, each region had its own name for gazebos, unlike England and France. In some areas, the old name *palanquin* remained for portable cabins, while in others, in addition to the horse-drawn *basterna*, regional names "Sigetta" were used, and accordingly, the carriers of these chairs were called "Sigettere", "Vastasa di Cinga".

There were two types of such vehicles: more expensive and representative for wealthy circles of the nobility and clergy, and affordable for rent to city employees. The second subtype looked like modern elevator cabins or telephone booths – a rectangular wooden box with side doors and windows, completely painted in a solid dark colour on the outside, or covered with papier-mâché leather (without any patterned cutouts in the structure), with rows of buttons at the attachment points.

Works of this kind are kept in the Sicilian Ethnographic Museum Giuseppe Pitre, the Diocesan Museum in Montreal (Canada), and the Palazzo Tarallo (a more elegant version of the basterna design (Fig. 5), which resembles a half-opened tulip bud-bell with perforated wooden sashes) in Palermo. The body of such wooden products was often painted solid black. Often it looked like a different pulpit from a church, which was carried on the oval-shaped carriers perpendicularly to the facade rings.



Figure 5. Basterna for several people. It could serve as furniture in the room. Baroque style (with rolling side walls). Source: (*La basterna*, n.d.)

Italian sigettes were sometimes decorated with various images of the Madonna. Funeral processions were arranged here with the help of the so-called palache (a kind of palanquin hearse for *Pompa Funebri*) (Shkolna et al., 2022). This kind of sigetta, especially with a deceased person who died of the plague, was accompanied at night by specially hired porters-monatti (a term borrowed from the Lombard language, common in Milan) wearing cylinders on their heads and lighted torches in their hands. Additionally, some constructions had a lantern in the upper part of the roof of the object. This was due to the need to light their way at dusk and at night.

The design of the chair inside English sedans and gazebos (Kennedy, 2004) was modelled on the construction of an ornate Roman throne called the “Gestatorium” (Garry, 2016). The French forms of porte chaises and palanquins, a number of which are preserved in Versailles (Farmer, 2022), demonstrate the perfect expression of the style of individual historical eras of the country. Accordingly, Louis XIV (the Sun King, godfather of King John III Sobieski and his wife Marie Casimire Louise de La Grange d’Arquien); Louis XV and his favourites, in particular, the Marquise de Pompadour; Louis XVI and his wife Marie Antoinette, daughter of Maria Theresa and the Holy Roman Emperor of the Habsburgs, Franz I, with a smooth transition to the beginning of the Empire (Fig. 6).



Figure 6. An Empire porte chaise decorated with relief and protomes of sphinxes with wings, carvings, and gilding. Source: (Farmer, 2022)

In France, Rococo palanquins-porte chaises were sometimes made with embroidered upholstery in gold, silver, and carmine, with coat of arms compositions, as in Italy, and with minted bronze ornaments (Carriage Museum in Trianon) (Fig. 7), in Spain, in accordance with the Spanish-Moorish tradition (Erzini & Vernoit, 2022), decorated with embossed and painted with coloured paints on embossed leather, which in this country is called Kurdiban.

Even at that time, leather wallpapers were made of this material. Kurdibans were fashionable in the late sixteenth and seventeenth centuries in many European countries — the Netherlands, Flanders, Holland, France, Poland, and even in Ukraine, in the Museum of Furniture, a branch of the Lviv Historical Museum, there are examples of chairs with backs covered with Kurdiban leather.

To a certain extent, this decorative element resembled sapian in the Ukrainian tradition of decorated coloured leather, or Ukrainian and Hungarian decorated sur (leather with coloured embroidery), but a more elegant version of a representative character for the needs of high society. In Spain, after the Golden Age of the sixteenth and first half of the seventeenth centuries, Baroque-Rococo porte chaises were more often called sedán, sedán de, sedan, el sedán in English (Alvarez, 2006; Bork & Kann, 2008; Defourneaux, 1971). A typical example of Spanish sedans was the Maria Luisa sedan.

Another expensive element of the porte chaises and gazebos' decor was marquetry — inlaying the cabin with precious wood, decorating it with protoms of animals, chimeras (sphinxes, etc.), and later in the Classicist era with panels and meanders. Some cab constructions were modified to reflect the Rococo fashion for high hairstyles with

a cabriolet-style convertible top. Although contemporaries ridiculed such know-how in caricatures. A typical example is the inscription “Redicule” (i.e. a handbag-pouch) under the example of a porte chaise of this type (Fig. 8).



Figure 7. Rococo style palanquin of Queen Marie Leczinska, wife of King Louis XV, with chased bronze ornaments on the exterior and interior decorated with red carmazine. France. Early eighteenth century. Collection of the Carriage Museum in Trianon.

Source: (*Furniture from the era of Louis XVI*, 2020)



Figure 8. A 1772 caricature depicting sedans-cabriolets called “Ladies’ Redicule”. Source: (Farmer, 2022)

The interior of various sigettes in the seventeenth and eighteenth centuries was often decorated with exquisite brocade, taffeta, damask velvet (Fig. 9), coloured velvets, silk, satin fabrics with patterns a la chinoiserie (Fig. 10), turquerie, japoneri, etc., especially under the influence of the development of the so-called “colonial style” in England (Wickramasighe, 2020). The exteriors could be decorated with paintings of candelabra, grotesques, and even marinas with views of ships in a stormy sea.



Figure 9. Italian-made sigetta from the mid-eighteenth century. Collection of the Museum of Modern Art, Dubrovnik. Croatia. Wood, carving, oil painting depicting Hephaestus, allegories of painting and music, azure lacquer, silver, leather, velvet. The coat of arms of the Getaldych family. Photo by Shkolna, 2023.



Figure 10. A porte chaise in the Chinoiserie style, typical of the Baroque and Rococo eras, around the end of the eighteenth century. Source: (Farmer, 2022)

Taking into account the Baroque, Rococo and Classicist eras (Fig. 11: a, b, c) in European art, the proto-design of the structural elements and edges of the “cabin” of porte chaises and gazebos often demonstrated slotted carvings with rocailles, scrolls, acanthus, anthropomorphic mascarons, as well as paintings in the reserves. Heraldic coat-of-arms compositions in this period were sometimes elaborated in a filigree graphic manner, complemented by the motifs of bows, butterflies, birds, and flambos (hearts pierced with arrows) typical of this period decor (Lacroix, 1878).



Figure 11. Proto-design of the structural elements and edges of porte chaises and gazebos “cabin”.

- a) A view of the upholstery in the inner part of the cabin of one of the wooden porte chaises of a moulded construction of the seventeenth century from the Versailles collection, decorated with carvings, cupids sculptures, gilding and ornate oil paintings. Rococo style. Source: (Farmer, 2022)
- b) Louis XVI porte chaise, made in the classicist style. Wooden frame, painting, gilding. Versailles collection. Source: (Farmer, 2022)
- c) A porte chaise from the Valguarnera family that was used for ceremonial events until the end of the seventeenth century. The composition is similar to the Empire ensembles. Source: (*La basterna*, n.d.)

At the end of the seventeenth century, the French began to decorate porte chaises in the tradition of typical horse-drawn transport with wheels, which turned these products of carveners and designers into modernised versions of chariots.

Conclusions

Thus, the varieties of porte chaises and gazebos in European proto-design evolved from the oriental first open and then covered stretchers made of two poles on which fabric and leather were stretched, cross-bars were nailed, etc. Such portable types of “transport” were most often equipped with a mattress and a pillow, sometimes a canopy, and depending on weather and climatic conditions, they could be supplemented with curtains. They had Eastern sources of inspiration (borrowed from India, China, Iran, Mesopotamia, and Egypt) and originally took the form of a hammock, a lodge, a palanquin (sometimes with an additional chair), and were carried on the shoulders of slave porters.

In the Ancient world, the function was initially associated with the transfer of the weak, sick, and later women, and certain initiations. In Ancient Greece and Ancient

Rome, such palanquins were called “lecticas” and eventually became the prerogative of the wealthy. Such works of carving were especially commissioned by the wealthy to protect their wives from disgrace and shame in the absence of their husbands, who could be away on military campaigns for a long time.

Wealthy families often had several lecticas, they were elegantly decorated and draped with expensive fabrics. Palanquins of this kind were moved by the muscles of slaves, often negroes, mulattoes, Arabs, dressed in red clothes, which gave the action of the “procession” a sacred mystery. Gradually, men of the nobility began to use lecticas for special needs, especially for triumphant “outings” after various military victories and achievements. The fashion for lectica in the Middle Ages remained in Byzantium, and only around the fifteenth century did it begin to revive in its former province of Italy, in particular in Genoa, then in Sicily, the territory of modern Croatia, etc.

When these stretchers were placed on the halters that were mounted on horses, mules (a hybrid of a female horse and a male donkey), and oxen, and turned into a palanquin “cabin” with benches inside, a covered top, and doors with glass on both sides, these examples of horse-drawn transport were called “basterna”. According to one version of the origin of the term interpretation, according to Cassius Dion, the basternas should be associated with the same-named people who lived in southern Ukraine during the European Sarmatia period (Middle Ages).

The fashion for this mode of transport spread from Italy to Gaul (the territory of modern Northern Italy, France, Luxembourg, Belgium, and Germany), which was connected, among other things, with medieval logistics, construction, and travel routes. During the “Golden Age of Spain” (the sixteenth and first half of the seventeenth centuries), the development of trade routes by land and sea led to significant transfers and joint trade and economic projects between the peoples of the East and the West. In this regard, it is worth mentioning at least the East India Campaign with the participation of the British, Spanish, Portuguese, Dutch and Chinese.

The interior of the cabin was called a cavea (cage). The regional name for the basterna in Sicily, Italy, was sigetta, and, accordingly, its carriers were called sigettera, or vastasi di cinga. They were made of two types: luxurious ones for the wealthy nobility and representatives of the clergy. Basternas (a more expensive type) often had a construction of a bell flattened on both sides, similar to a tulip bud, which was covered with a semicircular top). The body of this type of horse-drawn vehicle was mostly painted black. If the product resembled an ornate pulpit for a church with three windows on each side and a backrest carried by four footmen on transverse rather than longitudinal poles, it could also be called a bastarna. Sometimes the roof of such products had a lantern on top to illuminate the road at night and in the dark.

The first works were decorated with bizarre whimsical shapes “with rolling”, including allegories, images of the Madonna, and were also decorated with various shells, acanthus, and anthropomorphic mascarons. The second type resembled modern elevator cabins or rectangular telephone booths without any decor, painted in one tone on the outside with dark paint, or covered with papier-mâché or leather of the same colour (also mostly dark, non-staining, partially pinned with buttons around the perimeter). A separate type of sigetta was used for the funeral service (especially in Palermo), called the palache (a type of palanquin for the *Pompa Funebri*). It was accompanied at night, especially during plague epidemics in the seventeenth

and eighteenth centuries, by four monatte bearers in cylinders with torches in their hands.

Instead, in France, a human-driven version of the cabin with ornate decoration from the seventeenth century was called a *porte chaise*, and animals (horses, mules, oxen) were called *palanquins*. Here, when designing the carriages, people tried to adhere to the purity of the monarchs' style and their favourites and wives: the style of Louis XIV (the Sun King, godfather of King John III Sobieski and Marie Casimire d'Arquien), Louis XV and the Marquise de Pompadour, Louis XVI and Marie Antoinette. The decoration of this type of horse-drawn transport used typical French art motifs of a flamboyant heart pierced with arrows, a horn of plenty, and French (*bourbon*) lilies.

In Spain, the term *sedan* was more commonly used (*sedán*, *sedán de*, *sedan*, *el sedán*). A typical example is Marie Louise's *sedan*.

In England, in addition to "sedan" or "sedan chair" (1600s – 1700s), the term *gazebos* appeared. This type of furniture was designed to meet the needs of ladies and protect them from the scorching sun, cold wind, rain and thunderstorms, hail, snow, day and night. The cabins of Spanish *sedans* could be decorated with painted embossed leather called *kurdyban*, including wallpapers made of it.

Typical for the Baroque, Rococo and Classicist eras was the use of crystals in the decoration, inlaying the wood of the cabin frame with precious wood (*marquetry*), and in Classicism, slotted panels and meanders were used. According to the fashion of the time, the interior could be decorated with expensive fabrics made of satin, silk, brocade, velvet, including oriental patterns such as Damascus monogram, a pomegranate, Chinese cherry, *meihua* plum blossom, etc.

The *gazebos* differed from the *porte chaise* only in that in their free time they were perceived as the compositional centre of the estate, a gazebo for outdoor recreation, close to the concept of a "belvedere" (a beautiful corner for contemplating nature, art, rewriting religious texts, etc.) It was used by both sexes. In its second meaning as a garden pavilion, *gazebos* remain better known in culture to this day.

It should also be noted that in the seventeenth century, some *porte chaises* had a hinged top, like a *cabriolet*, for the convenience of wearing high hairstyles and hats. It should also be noted that at the end of the same century, instead of the *madonnas* and *cupids* used in the Baroque and Rococo periods in the painting and sculpture of *porte chaises*, *sedans*, *gazebos*, etc., more rational classicist motifs began to appear in the painting of mobile (portable) horse-drawn transport, and later elements of Empire compositions in carvings and general composition. At the end of the eighteenth century, the French began to add wheels to *porte chaises*, thus turning this type of horse-drawn transport into a modernised chariot, which was already driven by horses.

The scientific novelty of the study lies in the systematisation and introduction into scientific circulation of scattered material on vintage horse-drawn transport of the seventeenth and eighteenth centuries European countries, its comprehensive art historical analysis in terms of constructive, functional, compositional, artistic and figurative features, the specifics of the carver's work in carved (such as *palmettes*, scrolls, *rocaille*, anthropomorphic *mascarons*, garlands, angel sculptures, relief elements of animals and chimeras - in particular, sphinxes) and inlaid (*marquetry*) decorative elements, including those with gilding, bronzing, and azure coating; the use of *papier-*

mâché upholstery, leather, the introduction of kurdy ban elements, painting with allegorical scenes, images of Madonnas, heraldic coat of arms, grotesques, candelabra, floral ornaments, flamboyant motifs, horns of plenty, Bourbon lilies, meanders, Chinoiserie landscapes, etc; drapery with fabrics made of satin, silk, velvet, brocade, camouflage, taffeta, including motifs of Damascus pattern, flowers and pomegranate fruits, with floral embroidery on fabric in gold and silver (France), the use of regional names in some European countries of the Baroque and Rococo eras – for France (porte chaise, palanquin) and partly Spain (sedan), for England (sedan, gazebos), for Italy (and Croatia) – lectica, palanquin, palache, basterna, sigitta.

The prospect for further research is associated with the study of palanquins, bastarnas, gazebos, porte chaises, sedans in everyday life in Poland, the Czech Republic, Denmark, Sweden, Turkey, Morocco, Portugal, Canada, and the United States (colonial habits, Benjamin Franklin's sedans, etc.); as well as clarifying information about the use of these products in Europe in the nineteenth century, and the connection of these works with the types of toy horse-drawn transport that existed at that time.

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Conflict of interests

The author declares that there is no conflict of interests.

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Портшези та газебо в традиціях гужового транспорту Європи епохи Бароко

Ольга Школьна^{1а}, Остап Ковальчук^{2а}

¹Доктор мистецтвознавства, професор,
ORCID ID: 0000-0002-7245-6010, dushaorchidei@ukr.net,

²Кандидат мистецтвознавства, доцент,
ORCID ID: 0000-0002-9178-401X, o.kovalchuk@kubg.edu.ua,

^аКиївський столичний університет імені Бориса Грінченка, Київ, Україна

Анотація. *Мета статті* — визначити конструктивні, композиційні та художні особливості портшезів і газебо в європейському протодизайні епохи Бароко. *Результати дослідження.* Виявлено, що серед гужового транспорту епохи Бароко в європейському протодизайні особливе місце займали карети-носилки, які переносилися за прикладом

давніх східних прообразів спеціальними вантажниками. Розкрито, що подібна традиція була започаткована під впливом взаємодії з індійськими раджами та іншими представниками істеблішменту Сходу та розвинулася з-поміж великосвітських кіл нобілітету Англії, Іспанії, Італії, Франції як рефлексія на колоніальні амбіції в суспільстві. *Наукова новизна дослідження* пов'язана з аналізом конструктивних, композиційних і художніх особливостей газебо та портшезів у європейській традиції гужового транспорту XVII–XVIII ст. на прикладі пам'яток, що збереглися або були зафіксовані художниками. *Висновки.* Доведено, що виготовленням барокових переносних карет, зокрема портшезів і газебо, займалися окремі фахівці-сницарі. Вони розумілися на поєднанні металевих, дерев'яних конструкцій каркаса виробу, а також на протодизайні «салону-кабіни» з використанням різних видів шкіри та драпірування з тканин. Окреслено способи зовнішнього декорування подібних предметів репрезентативними геральдичними гербовими композиціями, букетами квітів, сюжетними мотивами. Унаочнено типові для епохи XVII–XVIII ст. різновиди портшезів, газебо, крісел-седанів, паланкінів, сігетт (сігеттер, «вастасі ді цинга») у творах європейських художників-живописців.

Ключові слова: лектика; бастерна; паланкін; крісло-седан; сігетта; сігеттера; «вастасі ді цинга»; XVII–XVIII ст.; протодизайн; дерево

