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Typological Features of the Evolution of Forms of Pans, Crucibles, and Braziers in Porcelain-Faience of the Right-Bank Ukraine of the Late 18th and Early 20th Centuries

Abstract: This article examines a small but significant group of porcelain and faience objects produced in the territories of Right-Bank Ukraine, particularly in Volhynia and Galicia, from the late eighteenth to the early twentieth century. These objects include pans, stewpans, crucibles, braziers, and related deep round vessels used for cooking, heating, and serving food. Although such items are of considerable interest to collectors and museum specialists, they have not previously been systematised as a separate typological group within the history of Ukrainian porcelain and faience. The relevance of the study is determined by the need to clarify the formal, functional, decorative, and typological characteristics of these rarely preserved ceramic forms and to introduce them more precisely into the scholarly discourse of decorative and applied arts. The aim of the study is to reveal the evolution of round cooking and heating forms in the porcelain and faience production of the ethnic Ukrainian lands from the late eighteenth to the early twentieth century. The research focuses on the works of the Korets Porcelain and Faience Manufactory, the Baranivka Porcelain Factory, and the faience production of Glynsko in Galicia. The study applies axiological, ontological, historical-genetic, comparative, cultural, typological, formal-stylistic, and art-historical methods. The article identifies the main formal variants of this group: ring-shaped heating pans with lids, saucepan-braziers with hollow side handles, vessels with sculptural handles in the form of animals, mushrooms, or pineapples, and multi-portion soup vessels resembling cooking pots. The analysis demonstrates that this segment of Ukrainian porcelain and faience is represented by fewer than a dozen known examples, from which five or six principal forms can be distinguished. The results confirm the uniqueness of these objects as part of the national heritage of decorative and applied arts and show their connection with European ceramic traditions, local manufacturing practices, and the changing culture of food preparation and serving.

Keywords: porcelain and faience, Ukrainian decorative and applied arts, Right-Bank Ukraine, Korets manufactory, Baranivka Porcelain Factory, Glynsko faience, form, typology, ornament, ceramic painting.

Introduction

The porcelain and faience heritage of Right-Bank Ukraine occupies an important place in the history of Eastern European decorative and applied arts. From the late eighteenth century onwards, ceramic production in Volhynia and Galicia developed within a complex cultural environment shaped by local artistic traditions, European court and domestic culture, the influence of Polish and Austrian ceramic centres, and the changing everyday practices of different social groups. Within this context, particular attention has traditionally been paid to tableware, tea and coffee services, decorative vessels, plates, vases, and painted porcelain objects. However, several utilitarian forms related to the preparation, heating, and serving of food have remained insufficiently studied.

Among such forms is a specific group of porcelain and faience objects that may be described as pans, stewpans, crucibles, braziers, heating pans, or deep round vessels with one or more handles. These objects are typologically connected with deep bowls or low cylindrical vessels with straight or slightly rounded walls, often supplied with a side handle, a hollow socket for a wooden holder, or a lid with a sculptural finial. In the domestic context, they could be used for preparing, heating, or serving roasted dishes, stews, bigus, poultry, goose liver, soups, and other multi-portion dishes. Despite their functional and artistic significance, these forms have not been systematised as an independent object of study in the scholarship devoted to the fine ceramics of ethnic Ukrainian lands.

The relevance of the present research is determined by several factors. First, the group of objects under consideration is extremely limited in number and is now represented mainly by isolated museum examples in Ukraine and Poland. Secondly, these objects combine utilitarian, artistic, technological, and cultural functions, which makes them valuable for the study of everyday life, table culture, and the evolution of ceramic form. Thirdly, the educational study of European fine ceramics in art institutions requires a more precise understanding of such specialised forms, especially when they belong to regional production centres that participated in broader European artistic processes. Finally, the insufficient scholarly attention given to these objects creates a gap in the typology of Ukrainian porcelain and faience.

The research problem lies in the absence of a systematic art-historical classification of pans, braziers, crucibles, and related cooking or heating forms produced by porcelain and faience enterprises in the ethnic Ukrainian territories from the late eighteenth to the early twentieth century. Although individual examples have been mentioned in museum catalogues and studies of Polish and Ukrainian ceramics, they have not been analysed as a coherent formal and functional group. Their attribution, dating, morphology, decorative schemes, and relation to European prototypes therefore require further clarification.

The scientific novelty of the article consists in identifying and analysing this group of ceramic objects as a distinct typological segment within the porcelain and faience production of Right-Bank Ukraine. The study brings together rare examples from museum collections and archival visual sources, compares their formal and decorative features, and reconstructs the evolution of these forms from the late eighteenth century to the first decades of the twentieth century. Particular

attention is paid to the production of the Korets Porcelain and Faience Manufactory, the Baranivka Porcelain Factory, and the faience factory in Glynsko.

The object of the study is the porcelain and faience production of the ethnic Ukrainian lands, primarily Volhynia and Galicia, from the late eighteenth to the early twentieth century. The subject of the study is the typological evolution, functional purpose, formal structure, and decorative features of pans, crucibles, braziers, saucepan-braziers, heating pans, and related multi-portion ceramic vessels.

The study aims to reveal the evolution of round porcelain and faience forms intended for cooking, heating, and serving food in the ceramic production of Right-Bank Ukraine from the late eighteenth to the early twentieth century.

To achieve this aim, the study sets the following objectives:

- to identify known examples of this group of porcelain and faience objects preserved in museum collections and archival sources;
- to determine their attribution, dating, and connection with specific production centres;
- to analyse the formal structure of the objects, including body shape, lids, handles, supports, finials, and proportions;
- to examine the decorative systems used on these objects, including floral painting, ornamental friezes, gilding, and sculptural modelling;
- to compare Volhynian and Galician examples in terms of form, function, and stylistic features;
- to define the main typological variants within the group;
- to assess the significance of these works for the history of Ukrainian decorative and applied arts.

The theoretical significance of the study lies in clarifying the typology of Ukrainian porcelain and faience by introducing a previously under-systematised group of utilitarian and artistic ceramic forms into scholarly circulation. The research contributes to the development of terminology and classification in the field of decorative and applied arts and allows these objects to be interpreted not merely as isolated museum rarities, but as evidence of broader artistic, technological, and cultural processes.

The practical significance of the study lies in its potential application in museum attribution, catalogue preparation, restoration documentation, exhibition interpretation, and educational courses on European and Ukrainian fine ceramics. The proposed typological observations may be useful for museum curators, art historians, collectors, lecturers, and students studying the ceramic heritage of Ukraine and Eastern Europe.

Methods

The methodological basis of the study combines philosophical, historical, cultural, typological, formal-stylistic, and art-historical approaches. This interdisciplinary methodology corresponds to the nature of the research object, since the porcelain and faience forms analysed in the article are simultaneously utilitarian objects, works of decorative and applied art, products of specific manufactories, and material evidence of everyday culture.

The philosophical group of methods includes the axiological and ontological approaches. The axiological method makes it possible to interpret the objects under consideration as cultural and

artistic values rather than only as household utensils. It allows the study to assess their significance within the national heritage of Ukrainian decorative and applied arts. The ontological method is applied to examine the mode of existence of these objects in everyday life, including their practical function, material form, artistic image, and role in the domestic culture of the late eighteenth and nineteenth centuries.

The historical group of methods includes the historical-genetic and comparative approaches. The historical-genetic method is used to trace the development of ceramic forms from earlier prototypes to later variants produced at the Korets, Baranivka, and Glynsko enterprises. This method helps to reveal continuity, transformation, and adaptation in the evolution of pans, braziers, heating vessels, and related forms. The comparative method is applied to compare objects from different manufactories, museum collections, and chronological stages. It also makes it possible to distinguish between Volhynian and Galician production features and to identify similarities with broader European ceramic traditions.

The cultural approach is used to interpret these objects within the context of food preparation, table culture, social habits, and domestic practices of different social groups. This method is particularly important because the objects studied were not purely decorative; they were connected with cooking, heating, serving, and the ritualised organisation of the table. Their form and decoration therefore reflect the interaction between artistic production and everyday life.

The art-historical group of methods includes typological, formal-stylistic, and visual art analysis. The typological method is used to classify the selected objects according to their form, function, construction, lid type, handle type, supports, proportions, and decorative features. The formal-stylistic method allows the study to analyse the morphology of the vessels, including cylindrical or rounded bodies, hollow side handles, sculptural finials, three-legged supports, hemispherical or tent-shaped lids, ornamental friezes, and floral painting. The method of art-historical analysis is applied to examine the compositional, ornamental, chromatic, and figurative qualities of each object.

The source base of the study consists of published catalogues, scholarly works, museum materials, and visual documentation of preserved objects. Particular attention is paid to examples from the archive of the Institute of Art of the Polish Academy of Sciences, the National Museum of Ukrainian Folk Decorative Art, the Vinnytsia Regional Museum of Local History, the Museum of Ethnography and Artistic Crafts in Lviv, and the National Museum in Warsaw. The appendix illustrations provide important visual evidence for identifying formal and decorative features, including sculptural handles in the form of a lion cub, mushroom, or pineapple; ornamental friezes; hollow handles; floral motifs; and factory marks.

The research procedure consisted of several stages. At the first stage, the authors identified and collected information about known examples of pans, braziers, heating pans, and related ceramic vessels. At the second stage, these objects were attributed, dated, and connected with specific production centres where possible. At the third stage, their formal characteristics were described and compared. At the fourth stage, decorative systems and ornamental motifs were analysed. At the fifth stage, the objects were grouped into typological variants. At the final stage, conclusions were drawn regarding the evolution, artistic specificity, and cultural significance of this segment of Ukrainian porcelain and faience.

The study is limited by the small number of preserved objects and by the fact that several examples are known only from archival photographs or museum documentation. Nevertheless, the available material is sufficient to identify the principal formal types and to demonstrate that this group of objects deserves separate scholarly consideration.

Literature Review

The study of porcelain and faience from the territories of Right-Bank Ukraine is situated at the intersection of Ukrainian art history, Polish ceramic studies, museum attribution, and the broader history of European decorative and applied arts. The scholarly literature on this subject is valuable, but it remains uneven with regard to the specific group of objects analysed in the present article. Most previous studies have focused on the history of manufactories, the attribution of factory marks, tableware, painted porcelain, faience production, and the artistic features of services, plates, vases, and decorative objects. Pans, braziers, crucibles, saucepan-braziers, and heating vessels have usually been mentioned only incidentally.

An important contribution to the study of Polish and Eastern European porcelain was made by E. Kowecka, M. Łoś, J. Łoś, and L. Winogradow in the editions of 1975 and 1984. Their publications provided a broad overview of porcelain objects preserved in Polish museum collections and introduced valuable material concerning the provenance, attribution, and artistic features of porcelain production associated with the Polish and neighbouring cultural regions. However, their primary attention was directed towards museum collections as a whole and towards the broader history of porcelain, rather than towards a focused typology of specialised cooking and heating forms. As a result, the objects under consideration in the present article appear only as part of a larger ceramic context.

The works of M. Starszewska and M. Jeżewska on Polish faience are also relevant for understanding the formal and technological background of the objects analysed here. Their studies help to situate faience production within the broader evolution of eighteenth- and nineteenth-century ceramic culture. Nevertheless, these publications do not provide a systematic analysis of Ukrainian or Right-Bank Ukrainian forms such as heating pans, saucepan-braziers, or multi-portion cooking vessels.

A further stage in the development of scholarship is represented by Polish researchers of the 1980s–2000s, including H. Chojnacka, B. Kostuch, and J. Sozańska. Their studies expanded attention from representative tableware to more diverse forms of porcelain and faience, including individual objects associated with the preparation and heating of food. Chojnacka's work is particularly important because it includes archival and museum material relevant to faience objects and provides visual evidence for certain rare forms, including examples connected with the Korets tradition. Kostuch and Sozańska contributed to the broader understanding of Polish and European porcelain production and museum collections, which is necessary for comparative analysis. However, these studies still do not isolate the Ukrainian group of pans, braziers, and crucibles as a separate typological problem.

The most significant contribution to the study of Ukrainian porcelain and faience was made by Faina Petriakova, who examined the production of Ukrainian manufactories from the late eighteenth to the early twentieth century. Her works on Ukrainian artistic porcelain, the Baranivka factory, the Horodnytsia manufactory, and the Korets manufactory are fundamental for the

attribution and historical interpretation of this material. Petriakova was particularly attentive to the function, form, factory origin, and decorative features of domestic porcelain and faience. Her research laid the foundation for a systematic understanding of Ukrainian “white gold” as a national artistic heritage and remains indispensable for the analysis of the objects considered in this article.

At the same time, even Petriakova’s studies did not fully exhaust the typological problem of pans, crucibles, and braziers. These objects were usually considered in connection with particular factories, catalogues, or museum examples rather than as an independent formal group. The present article therefore continues and develops this line of scholarship by focusing specifically on the evolution of such forms in Volhynia and Galicia and by comparing the surviving examples according to form, function, decoration, and production context.

The literature review demonstrates a clear research gap. Existing scholarship provides valuable historical, attributional, and stylistic information on porcelain and faience production in Poland, Ukraine, Volhynia, and Galicia. However, it does not offer a separate systematic classification of the group of deep round vessels used for cooking, heating, and serving food. The present study addresses this gap by identifying the known examples, distinguishing their formal variants, and interpreting them as a unique segment of Ukrainian decorative and applied arts.

Results

In order to consolidate the analysis of fine ceramic works from the ethnic Ukrainian lands produced between the Baroque/Classicist period and the Art Nouveau era, most of which are now preserved in Polish and Ukrainian museum collections, it is necessary to bring together the known objects of this group. The majority of them date from the first third of the nineteenth century.

In particular, the archive of the Institute of Art of the Polish Academy of Sciences (*Institut Sztuki PAN*) preserves a photograph of a Korets (?) *rynka*, or handled heating pan, dating from the late eighteenth to the early nineteenth century (*Chojnacka, 1981, p. 50*) (*Figure 1*). In its proportions, the object resembles a large basin or a shortened bucket, with a profiled side handle in the form of a short rectangular holder. The main body of the vessel stands on three plastically modelled and rather high four-toed lion paws. These supports do not hold the bowl from below; instead, they are attached to the side of the vessel, their shanks emerging from decorative trefoils that adorn the outer wall of the pan. The simple ensemble is crowned by a hemispherical lid with a plastically modelled finial in the form of a small lion cub. The animal image is treated in a highly decorative manner and resembles a small sun-like form created from the mane of a sleepy kitten. The proportions of the vessel are slender and relatively light for an object intended primarily for stewed dishes and for reheating them before serving. Judging from the photograph, the object was opaque and had no painted decoration (*Chojnacka, 1981, p. 50*).

The next type within this group is represented by the braziers of the Baranivka Porcelain Factory. Several examples of almost identical size and two decorative variants are known. These include one pan each from the collections of the National Museum of Ukrainian Folk Decorative Art, the Vinnytsia Regional Museum of Local History (*Figure 2*), and the Museum of Ethnography and Artistic Crafts in Lviv. In the first two examples, the bowl is decorated below the rim with a frieze of grapevine painted in brown. Gilded bands are applied along all edges of the vessel and along the narrowed and widened sections of its short hollow handle, which was intended to hold an additional wooden attachment and has lateral holes for fixing it (*Petriakova, 1985*).

The form of the main body is identical to the Korets prototype; even the small chamfer before the rim is preserved. The Baranivka examples are distinguished by the absence of a lid and by the profiled base near the body of the modified handle. Judging from the mark — a triangle formed by three blue stars with a brown inscription — and from the type of ceramic body, these works may be dated to approximately 1810–1830 (*Petriakova, 1985*). The bowl is 7.9 cm high and 21.5 cm in diameter (KS-372). An identical Korets object with overglaze painting from the 1820s is preserved in the collection of the National Museum of Ukrainian Folk Decorative Art (Fr-961; diameter: 19.5 cm). Its overglaze mark is red and consists of the “Eye of Providence” in a triangle with the inscription “Korzec” (*Petriakova, 1989*).

The Museum of Ethnography and Artistic Crafts in Lviv preserves a porcelain object of analogous form (K/11143), decorated with floral painting in the form of a bouquet placed in the central part of the bowl. The bouquet consists of a lilac tulip, blue forget-me-nots, and orange daisies. The object is marked with a black eagle and a red inscription “Барановка” in Russian, which corresponds to a date within the late 1820s–1830s (*Figure 3*) (*Petriakova, 1985*).

This example has a slightly different treatment of the handle: a single gilded band is placed near its outer hollow edge, and there are no holes for mounting a wooden holder. The saucepan-brazier is richly decorated with polychrome painting on a white ground. On one side of the vessel, there is a bouquet consisting of a yellow narcissus, a branch of forget-me-nots, and lilac daisies. On the other side, two tiny branches with unspecified flower buds are depicted.

Another object of this form, preserved in the collection of the National Museum in Warsaw, is dated to 1829–1830 and entered the collection as a gift from Stanisław Męczyński in 1903. From this Baranivka ensemble, a lid has survived with a finial in the form of a mushroom cap emerging from plastically modelled leaves. The edge of the mushroom cap, as well as the lid and the articulation of the handle, are decorated with green outlining. The same colour emphasises the plastic elements, including the base of a frieze composed of C-shaped segments. Small cornflower motifs are scattered across the surface of the object. The straight handle, which has no holes for a holder, is simplified in comparison with the earlier models (*Figure 4*) (*Petriakova, 1985; Sozańska, 2002*).

This object is much smaller than the later example of the form mastered at the Baranivka Porcelain Factory in 1828. The item donated by Stanisław Ursyn-Rusiecki in 1937 has a lid decoration similar to that of the saucepan-brazier with a lilac tulip from the collection of the Museum of Ethnography and Artistic Crafts in Lviv. However, in the example from the National Museum in Kraków, the decoration also includes a pansy flower. Particularly distinctive is the decoration on the side of the main body: an overloaded bouquet with dark foliage, a reddish carnation, daisies, and forget-me-nots. It is also noteworthy that, in addition to the usual central motifs, smaller clusters of daisies appear on the lid. The lid itself is hemispherical. Its high vault covers the rim of the vessel in anticipation of a heap of food, placed “over the top”, as Faina Petriakova described it, leaving the seemingly excessive edge of the lid hanging down (*Petriakova, 1989*).

The proportions of this object already show the influence of Biedermeier, with its somewhat “greedy” inclination towards larger volumes. The base of the lid finial, shaped as a plastically modelled mushroom cap, is decorated with four gilded petals twisted in one direction like a weather

vane. The same motif is also applied to the upper part of this sculptural detail. The handle of the pan appears somewhat shortened in comparison with earlier models (*Figure 4*).

It is useful to compare this Volhynian object with a chronologically close Galician example from Glynsko in the Lviv region, preserved in the Museum of Ethnography and Artistic Crafts in Lviv (K/5027) (*Figure 5*). This faience object still has plastically modelled legs that are rather archaic for the period and are decoratively curved outwards. The heating pan is ornamented with a pineapple-shaped finial placed on the truncated part of a tent-shaped lid with concave sides, which also overlaps the rim as if “in excess”. It has a long handle ending in a decorative relief terminal resembling a small rounded rolling pin without additional decoration. The heating pan is decorated only with two dark outlining bands: a thicker one on the rim and a thinner one below it. A chamfer along the outer edge of the lid, which gravitates towards Austrian forms of porcelain tableware, emphasises the refined silhouette of the ensemble, covered with a glaze of a light coffee-with-milk colour (*Starszewska & Jeżewska, 1978*).

The catalogue of Korets works published in 1989 also includes a pan from the Museum of Ethnography and Artistic Crafts in Lviv (K/11142), decorated with overglaze polychrome painting consisting of a bouquet of a yellow narcissus, blue forget-me-nots, and lilac daisies. The vessel has a rounded lower body, which resembles the Glynsko pan, although it has neither legs nor a lid. According to its mark, the object belongs to Korets production: a black triangle in the form of a pyramid, in the lower part of which a chamber is hidden—the silhouette of a semicircular sun awakening all living things at dawn, conventionally interpreted as the “All-Seeing Eye”; below the graphic motif is the number 7 with a dot. According to Faina Petriakova, this pan-ladle with a hollow handle dates from the 1810s–1820s. The bowl is 18 cm in diameter and 8.3 cm high (*Figure 6*) (*Petriakova, 1989*).

The only cooking pot known to the authors from a Korets porcelain set of the 1815–1820s, preserved in the collection of the National Museum in Warsaw, is also marked by experimentation with form and painting (*Figure 7*). The proportions of its lid are modified, as if with an “insufficient” amount of space above the rim. This unique example of replacing a soup-serving vase with an object intended specifically for preparing first courses is of particular interest as a singular and exceptional form. The lid finial, shaped as a truncated upper cap, is crowned by the umbrella of a plastically modelled mushroom with a profiled star-shaped pattern filled with gilding on the upper part of the cap (*Petriakova, 1989; Sozańska, 2002*).

On four sides of the lid, there is decoration consisting of open orange rosehip flowers. The same motif, combined with a large dark-pink blooming rose, a small rosebud, and a branch of blue forget-me-nots, decorates the central white field of the main body of the small pot. All edges of the object are outlined with gilded bands. The handles remain completely undecorated and take the form of vertically hanging ring-shaped elements suspended from a small horizontally oriented ring holder. The greenery introduced into the decoration has a muted silver-grey tone with a light greenish shade.

Discussion

The analysed material demonstrates that pans, crucibles, braziers, and related heating vessels constitute a small but highly expressive group within the porcelain and faience production of Right-Bank Ukraine. Their significance lies not in their quantity, since fewer than a dozen examples are

currently known, but in their typological rarity and in the complexity of their artistic, functional, and cultural meanings. These objects stand at the boundary between utilitarian cookware, tableware, and decorative art.

The earliest known example appears to be the Volhynian Korets-type heating pan of the late eighteenth or early nineteenth century, known from a photograph preserved in the archive of the Institute of Art of the Polish Academy of Sciences. Its proportions, three sculpturally modelled lion-paw supports, side handle, hemispherical lid, and finial in the form of a small lion cub indicate an object designed not merely for practical use, but also for visual presentation. The absence of painted decoration, as suggested by the photograph, reinforces the role of form and sculptural modelling as the main artistic means.

The Baranivka examples demonstrate a further development of this type. Compared with the Korets prototype, they preserve the general idea of a deep round vessel with a side handle, but modify the proportions, lid construction, and decorative system. Some Baranivka pans are decorated with a brown vine frieze and gilded bands, while others display polychrome floral painting with tulips, forget-me-nots, narcissi, daisies, cornflowers, and related motifs. The existence of hollow handles intended for a wooden holder confirms the functional nature of these objects and suggests that they could be used for heating or serving warm dishes.

The examples from the National Museum in Warsaw reveal another important aspect of the evolution of this group: the increasing decorative complexity of the lid and finial. Mushroom-shaped sculptural handles, green outlining, scattered floral motifs, “Austrian” decorative schemes, and entomological elements show that these forms were integrated into the broader decorative vocabulary of European porcelain. At the same time, their local production context and museum provenance connect them directly with the ceramic heritage of Volhynia and Right-Bank Ukraine.

The Glynsko faience heating pan from Galicia represents a related but distinct regional variant. Its light coffee-coloured faience body, three plastically modelled legs, tent-shaped lid, pineapple-shaped finial, and restrained dark outlining differ from the more richly painted porcelain examples of Korets and Baranivka. This object appears more archaic in its sculptural construction, yet it also demonstrates the influence of Austrian forms. Its comparison with Volhynian examples confirms that similar functional types were adapted differently in different regional production environments.

A separate position is occupied by the multi-portion soup vessel or pot from the Korets Porcelain and Faience Manufactory, dated to the 1815–1820s and preserved in the National Museum in Warsaw. This object is especially important because it differs from the single-handled pan or brazier type. Its ring-shaped handles, mushroom-shaped finial, gilded borders, and floral decoration in the manner of “German flowers” indicate a more representative table function. At the same time, its form refers to cooking and serving first courses, which makes it a unique transitional object between a soup tureen and a cooking pot.

The decorative programmes of the analysed objects are also significant. The motif of “German flowers” appears repeatedly and includes narcissi, tulips, roses, daisies, forget-me-nots, and rosehip flowers. These motifs demonstrate the assimilation of European porcelain painting models into the local artistic practice of Ukrainian manufactories. Ornamental friezes, gilded bands, green outlining, scattered floral patterns, and sculptural finials create a rich vocabulary of decoration that varies depending on factory, date, material, and function.

The discussion also confirms that the evolution of these forms was influenced by changes in everyday culture. These vessels were associated with the preparation, heating, and serving of substantial dishes such as roasts, stews, bigus, poultry, goose liver, and soups. Their morphology reflects this functional orientation: deep bodies, wide openings, high lids, hollow handles, supports, and finials were not accidental features but elements connected with use. At the same time, their high artistic quality shows that the boundary between kitchen utility and table representation was flexible in elite and middle-class domestic culture.

From an art-historical perspective, the objects analysed in the article should be regarded as rare evidence of the typological diversity of Ukrainian porcelain and faience. Their study makes it possible to expand the usual understanding of Ukrainian fine ceramics beyond tea sets, plates, vases, and decorative objects. These works show that local manufactories produced specialised forms adapted to practical domestic needs while maintaining a high level of artistic design.

The limited number of preserved examples complicates the reconstruction of a complete evolutionary line. Nevertheless, the available material allows several principal typological variants to be identified: the Korets-type heating pan with a sculptural lid finial; the Baranivka saucepan-brazier with a hollow side handle and floral or ornamental decoration; the Galician Glynsko faience heating pan with a tent-shaped lid and pineapple finial; the Korets pan-ladle with a hollow handle; and the Korets multi-portion soup pot with ring handles. Together, these forms demonstrate the richness of a small but important segment of Ukrainian ceramic heritage.

Further research should focus on expanding the corpus of objects through museum inventories, archival photographs, private collections, restoration records, and comparative analysis with Polish, Austrian, French, and German ceramic prototypes. Particular attention should be given to technological examination, provenance, factory marks, material composition, and traces of use. Such research would make it possible to clarify attribution and to reconstruct more accurately the place of these forms within European ceramic culture.

Conclusion

The study makes it possible to conclude that one of the earliest known works in the group of fine ceramic table objects intended for cooking and heating food is the Volhynian form of a Korets-type heating pan from the late 18th or early 19th century, with a handle in the form of a plastically modelled lion cub. This object is known from a photograph preserved in the archive of the Institute of Art of the Polish Academy of Sciences. Later, objects of a similar functional type appeared in the production of the Glynsko Faience Factory in Galicia, where they were made around the 1830s without painted decoration, but with linear outlining. This restraint was most likely connected with the function of the object, which implied heating over fire. In Glynsko production, the form of the light coffee-coloured faience vessel included a bowl on three plastically modelled legs and a tent-shaped lid with a sculptural pineapple-shaped finial.

Korets products dated to the 1810s–1820s represent another important stage in the evolution of this group. It was apparently in Korets porcelain that pans without lids were first produced in the form of wide ladles with hollow handles intended for a wooden holder. These objects were decorated with motifs of “German flowers”, executed in hand-painted ceramic colours, with dominant narcissus, daisy, and forget-me-not motifs. In the 1820s–1830s, a similar form of porcelain pan, without the rounded lower part and close to a deep frying pan or sauté pan, was

produced at the Baranivka Porcelain Factory of the Mezer family. One such object, decorated with hand-painted floral motifs in the manner of “German flowers”, with a tulip surrounded by daisies, is now preserved in the collection of the Museum of Ethnography and Artistic Crafts in Lviv.

At the same time, Baranivka also developed a segment of saucepan-braziers decorated with hand-painted ornamental friezes of vine leaves, as represented by an example in the collection of the Vinnytsia Regional Museum of Local History. Other objects were decorated with scattered small cornflowers, “Austrian” floral arrangements, and entomological motifs. More complex decorative variants were combined with plastically modelled finials in the form of mushrooms with profiled caps, placed on flattened or convex spherical lids, depending on the size of the vessel. Such examples are preserved in the collection of the National Museum in Warsaw.

The form of a multi-portion soup bowl in the shape of a cooking pot, dated to the mid-1810s–1820s, also belongs to this group. Judging from the currently known material, this type was produced only at the Korets Porcelain and Faience Manufactory. The object, now preserved in the collection of the National Museum in Warsaw, has a bowl-shaped lid with a mushroom-shaped finial, plastically modelled ring handles, and floral decoration in the manner of “German flowers” on the body of the vessel. The dominant motif is a rose surrounded by daisies, while the lid is decorated with small rosehip bouquets and gilded bands along the rim and lower edge.

Thus, the analysis of the formal and compositional features of heating pans, saucepan-braziers, and cooking-pot forms in the assortment of porcelain and faience manufactories of ethnic Ukraine from the late eighteenth to the 19th century, some of which continued to be reproduced until the early twentieth century, shows that this is a unique segment of national decorative and applied art. These works preserve rare examples of painting, ornamentation, and local ceramic form and are now represented mainly by individual objects in museums in Ukraine and Poland.

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Conflict of Interest

The authors declare that there is no conflict of interest.

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Appendix

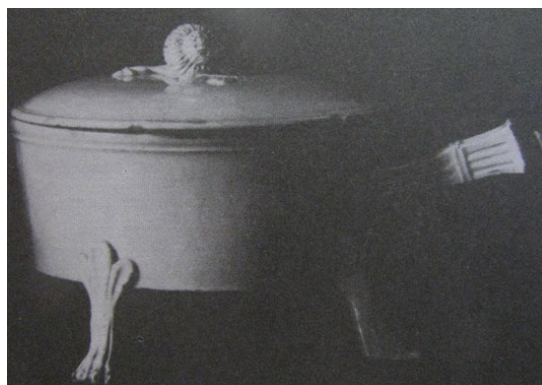


Figure 1. Form of a Korets (?) heating pan from the late 18th—early 19th century, with a handle in the form of a plastically modelled lion cub. Photograph from the Archive of the Institute of Art of the Polish Academy of Sciences (Instytut Sztuki PAN) (*Chojnacka, 1981, p. 50*).



Figure 2. An example of a saucepan-brazier from the Baranivka Porcelain Factory, with an ornamental frieze hand-painted in ceramic colours. 1820s. Collection of the Vinnytsia Regional Museum of Local History. Photograph by O. Shkolna.



Figure 3. Saucepan-brazier. Collection of the Museum of Ethnography and Artistic Crafts in Lviv. Baranivka Porcelain Factory. 1820s–1830s. Photograph by O. Shkolna.



Figure 4. Two saucepans with lids, plastically modelled finials, and hand-painted scattered small-flower decoration and “Austrian-style” ornamental arrangements, produced by the Baranivka Porcelain Factory in the late 1820s—early 1830s. Collection of the National Museum in Warsaw.



Figure 5. Heating pan on three plastically modelled legs, with a tent-shaped lid and a sculptural pineapple-shaped finial. Faience factory in Glynsko, within the territory of the present-day Lviv region, Galicia. Milk-coloured faience of a light coffee-with-milk shade, decorated with outlining bands. Around the 1830s.



Figure 6. Porcelain pan-ladle of the Korets Porcelain and Faience Manufactory, 1810s–1820s, with hand-painted decoration based on the “German flowers” motif. Collection of the Museum of Ethnography and Artistic Crafts in Lviv.



Figure 7. Cooking pot with a plastically modelled mushroom-shaped finial, ring-shaped handles, and hand-painted decoration based on “German flowers” motifs, produced by the Korets Porcelain and Faience Manufactory in the 1815–1820s. Collection of the National Museum in Warsaw.