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**COMPOTIERS AND BLANCMANGE
MOULDS WITHIN THE PRODUCT
LINE OF KYIV MEZHYHIRIA
FAIENCE FACTORY**

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The purpose of the article is to determine the use of four items from the collections of the National Museum of History of Ukraine and the Kyiv Mykola Bazhan Literary Memorial Apartment Museum. The research methodology includes axiological, hermeneutical, stylistic, typological, and the method of art studies analysis, thanks to which we have defined the artful identity of four faience moulds from these collections. The scientific novelty lies in a fresh approach to the function of these items, their correlation with archival data about the production line of the Kyiv Mezhyhiria Faience Factory of different years. Conclusions. By the descriptions, it is now possible to correlate the Factory's product units with the positions of the so-called "blind lists" of the collection creator for the former "Third State Museum" of Kyiv O. Hansen (now they are stored in the Central State Archives of Supreme Bodies of Power and Government of Ukraine), where one pair of shells on white legs for 50 rubles was under No 567. By verifying the data of the funds of the capital museums during 2018–2020, we succeeded to find two pairs of compotiers or blancmange moulds, in particular, two standard sizes of about half a litre, 600 grams of capacity and 800–1000 ml of volume. If they are compotiers, they were produced at the Factory in the 1820s and 1850s in at least two sizes, while the blancmange moulds had three sizes in the Factory's product line, so it is more likely to be bowls of this segment of the largest and medium-sized items. The studied items were previously defined as "fruit bowls in the form of a shell" in the collection of the National Museum of History of Ukraine and "bowls in the form of a shell" in the Kyiv Mykola Bazhan Literary Memorial Apartment Museum' collection. We have found that they are the moulds for blancmange near to traditional forms of compotiers for desserts and candies serving.

Keywords: compotiers; moulds for blancmange; Kyiv Mezhyhiria Faience Factory; National Museum of History of Ukraine; Kyiv Mykola Bazhan Literary Memorial Apartment Museum

Introduction

Home-produced porcelain and faience of the "classical" period dated to the late 18th – 19th centuries (sometimes early 20th century), remains unstudied. Some names for items, which were used at that time in modern-day Ukraine, are now seen as odd names for indefinite objects. In modern Ukrainian life, such items are almost not used, and the culture of their consumption has been lost.

Until recently, compotiers and blancmange moulds were seemed to be one of such "outlandish" gape-seeds that the information that they are in stock of the 19th-century Kyiv Mezhyhiria Faience Factory, the former Imperial Factory under the Cabinet of His Imperial Majesty (equal to the present Cabinet of Ministers), was available to scholars only from archival files and museum notes for internal use only. However, over the past few decades, it has been possible to compare the visual (from the journal of 1911), archival (funds of the Central State Historical Archives of Ukraine (hereinafter – the Historical Archives) and the Central State Archives of Supreme Bodies of Power and Government of Ukraine (hereinafter – the Archives of Supreme Bodies)) and natural materials (exhibits of the National Museum of History of Ukraine (hereinafter – the History Museum) and the Kyiv Mykola Bazhan Literary Memorial Apartment Museum), which made it possible to compare the descriptions of some objects from the collection of the Third State Museum of Kyiv (Oscar Hansen's collection) of the early 20th century, their appearance of the era of museum leading figures, and a hundred years later to find them in separate collections, where the objects were found before and after the World War II, and some of them were awaiting restoration and eventually reassembled "together" (actually from wrecks).

For the first time, compotiers or blancmange moulds in the form of a shell on the legs of the Kyiv Mezhyhiria Faience Factory (hereinafter – the Factory) were given to the public as a headpiece of the Yevhen Kuzmin's publication in 1911. They, as the Factory's image works, preceded the scientist's article entitled "Mezhy-

hiria Faience” (Kuzmin, 1911) in the collection of scientific papers “Art, Painting, Graphics, and Art Printing”, where an article by O. Hansen on the Mezhyhiria trademarks was also published. However, the purpose of these objects for candied fruit or so-called “moist cookies” has long remained unclear.

Instead, in the 80–90s of the 20th century the head of the profile fund group at the National Museum of History of Ukraine, historian Antonina Ferchuk, paid attention to the stock of the Factory. According to the Historical Archives in Kyiv, the researcher’s list of known production pieces was first used to clarify the information about the origin and names of particular items of the faience group entrusted to her collection, which was reflected in the official archives of the institution (Scientific Books and Records of the National Museum of History of Ukraine’s Archive, undated), and later resulted in a series of studies and articles by the author. However, according to A. Ferchuk’s numerous notes and publications, the connection between the names of these objects and specific exhibits was not traced in her investigations.

Separately in connection with this topic, it is worth mentioning the publication of the Museum-Reserve of Alexander Pushkin “Mikhailovskoye”, Pskov region, on dessert serving pieces, which are stored in the specified collection of the first half of the 19th century. It describes the ingredients of the fashionable dessert milk pudding with almonds, nutmeg, cream and rice flour, sometimes with vanilla, as well as the specifics of its serving (*Mould for blancmange*, undated) (Fig. 1). However, there is no accurate information on Mezhyhiria blancmange moulds in scientific sources.

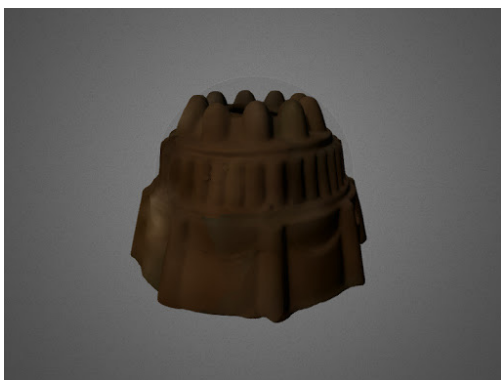


Figure 1. Dessert serving mould for blancmange of the late 19th – early 20th centuries. Picture from the website: <http://www.museum.ru/alb/image.asp?82535>.

Id. Number PZ-KP-3606, copper.

Separately in connection with this topic, it is worth mentioning the publication of the Museum-Reserve of Alexander Pushkin “Mikhailovskoye”, Pskov region, on dessert serving pieces, which are stored in the specified collection of the first half of the 19th century. It describes the ingredients of the fashionable dessert milk pudding with almonds, nutmeg, cream and rice flour, sometimes with vanilla, as well as the specifics of its serving (*Mould for blancmange*, undated) (Fig. 1). However, there is no accurate information on Mezhyhiria blancmange moulds in scientific sources.

Compotiers or blancmange moulds by the Factory, which are now stored in the collection of the National Museum of History of Ukraine, appeared in the centre of the headpiece of the opening page of the article on Mezhyhiria faience by Kyiv museum leading figure and art critic Yevhen Kuzmin, published in Journal “Art” in 1911. That is, the leading researcher of industrial faience in Ukraine noted the value of such items more than a hundred years ago. At the same time, he emphasised the aesthetic expressiveness and perfection of such things, their significance as symbolic forms of domestic production of delicate faience and porcelain in the vicinity of Kyiv in the 19th century.

The scientific novelty of the study is aimed at identifying the purpose of two pairs of objects in the form of stands in the shape of a shell on four legs, which stand on the podium of the book, stored in two Kyiv collections of the National Museum of History of Ukraine and Kyiv Mykola Bazhan Literary Memorial Apartment Museum and also in the verification of an origin of the specified subjects, their correlation with archival data on the range of products of the Kyiv Mezhyhiria Faience

Purpose of the article

The purpose of the article is to determine the essence of the purpose of two pairs of faience items produced by the Kyiv Mezhyhiria Faience Factory in the form of a shell on four legs, two sizes from the collections of the National Museum of History of Ukraine and Kyiv Mykola Bazhan Literary Memorial Apartment Museum. The task of the study is to link the data of the Factory’s archive on the range of products with specific four works of these collections.

Main research material

Thanks to the finding aid of the Kyiv Mezhyhiria Faience Factory by the Central State Historical Archives of Ukraine in Kyiv, it is now possible to correlate the product units of this Factory with the listing of the so-called “blind sorting” by Oscar Hermann Hansen (collection creator for the former “Third State Museum”) that now are stored in the Central State Archive of Supreme Bodies of Power and Government of Ukraine), where under No 567 there was one pair of shells on white legs at the price of 50 rubles (File on the transfer of the nationalised Oscar Hansen Museum in Sumy and Kyiv to the Central Department of Arts and National Culture, 1919). By verifying the data of the funds of the capital’s museums during 2018–2020, it was possible to identify two pairs of compotiers or moulds for blancmange (Fig. 2–5).

Compotiers and blancmange moulds are available in the list of the Factory's products for at least the 20–50s of the 19th century. At the same time, the first ones were more often made as a plate or dish, on which candied fruits, caramelised berries and fruits, dried fruits, etc. were laid out in one layer. For the most part, such products did not require fluted inner sides of the vessel, as they did not have a jelly-like mass, which was cooled and served on the table in solidified form, for which the fluting of the inner part of the shell would have some conditioned utilitarian function. Although sometimes compotiers were made in the form of shells with profiled sides, which indicates an absolute genetic unity of setting for these desserts and moulds for blancmange.

Instead, these compotiers exist in two types in the national tradition 1) special moulds (metal backing moulds for jelly or cream dessert); 2) pans of thin-ceramic ware with fluted sides of the mirror of the product, where milk and other puddings were cooled, at the unmoulding from the pan the dishes had been fluted.

An example of the first variant is an exhibit from the Museum-Reserve of Alexander Pushkin "Mikhailovskoye", Pskov region (*Mould for blancmange*, undated). The second can be hypothetically related to items from the collection of the Kyiv Mezhyhiria Faience Factory, which are now exhibits of the History Museum and Kyiv Mykola Bazhan Literary Memorial Apartment Museum. However, they are not called compotiers or blancmange moulds according to the books of receipts (introduction) and inventory books of these institutions. At least, at present, these items are not found in the specified inventory materials.



Figure 2. Blancmange moulds (according to the book on accruals it is “stand in the form of a shell”), (medium size) in the form of a shell-shaped tray with a handle on four dog paws, standing on a book pedestal, from the Kyiv Mykola Bazhan Literary Memorial Apartment Museum's collection. Height: 27 cm, width: 30 cm, dish dimensions: 13.5x13.6x3.5 cm. Each is about half a litre. Faience, silvering. The 1820s Inv. No MDP-4, KN No. MBKN 56/1, Inv. No MDP-4, KN No MBKN 56/2. The inscription “КІЕВЪ” and chronogram 28 are pressed on both.



Figure 3. Details of marking of two shell-shaped exhibits on dog paws on a book pedestal from the Kyiv Mykola Bazhan Literary Memorial Apartment Museum's collection. Inv. No MDP-4, KN No MBKN 56/1, Inv. No MDP-4, KN No MBKN 56 / 2. The inscription “КІЕВЪ” and chronogram 28 are pressed on both.

The blancmange mould of the first type can look like a so-called “tube pan” with a hole (or without it) in the middle and oblique fluting on the inner part of the surface. A centripetal shape, often spherical at the base is true to type, which may have an architectonic “superstructure” of various tent-like, thimble-like, etc. figures, which together create the impression of a certain similarity of the “crown” of the upper layer (but such baking accessories are used more like a one-shot).

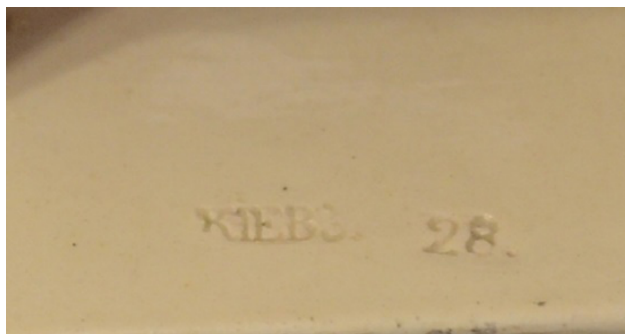


Figure 4. Side view of the exhibit in the form of a shell on a dog paws on a book pedestal from the Kyiv Mykola Bazhan Literary Memorial Apartment Museum’s collection and pressing of the inscription “КІЕВЪ” and chronogram 28, which confirms that it belongs to the Kyiv Mezhyhiria Faience Factory.

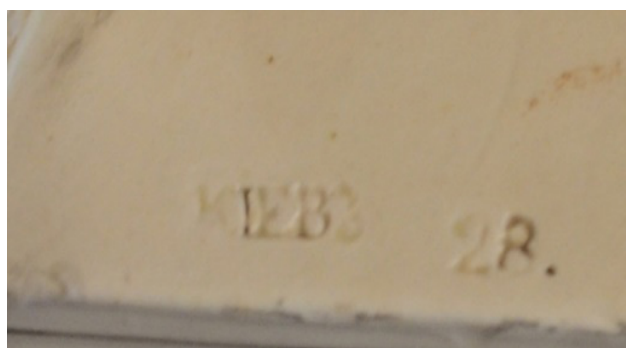


Figure 5. Side view of the exhibit in the form of a shell on a dog paws on a book pedestal from the Kyiv Mykola Bazhan Literary Memorial Apartment Museum’s collection and pressing of the inscription “КІЕВЪ” and chronogram 28, which confirms that it belongs to the Kyiv Mezhyhiria Faience Factory.

Instead, it is known that the ice cream bowl in the same French tradition differs from the multi-portion item of the “potacream” type, in which the cream dessert could be served. In addition, it is known that good-looking cakes of larger size (with fluting and elevations), which have cooled for about five hours and unmoulded for serving and eating, are often well cut into large pieces and served in this way, which does not preclude the existence of more elongated examples of moulds. Moreover, the so-called “moist” (sometimes called “wet”) cookies, which do not require baking, often had the consistency of not only pudding but also milk-based or milk-cheese dessert, which is a more amorphous, soft, and not quite frozen.

In addition to these desserts, compotes were also served in similar moulds. In the 19th century, this dish was candied fruit. Therefore, sometimes the serving stands at ball banquets for candied fruit, cream, mousse and jelly, were called compotiers.

If we take into account the production collection, which allowed to distinguish between two types of compotiers of different sizes, cheese gravy boat (which can not be considered in this article in the absence of the appropriate number of items) and blancmange mould, which were produced at the Factory in three sizes, small, medium and large, and the presence of a specific fluting of the inner walls of such items, which had several sizes, we could conclude that the factory price lists had the first and third items which correspond to four objects that are in collections of two metropolitan museums.

According to the materials of the Factory, which are stored in the Historical Archives, it is known that in 1841 among the list of items of so-called “preliminary production” among the pattern-makers there is Isaak Merezhka, who made blancmange moulds No 1 and No 3. Thus the items under No 2 at the same time Kyrylo Lysovets made (Book for faience former manufacturing of items by the Imperial Kyiv Mezhyhiria Faience Factory, 1841). Along the way, it should be noted that since 1843, blancmange moulds were made as “new production run” (obviously, from a new mass recipe) (Book for arrival and consumption of white earthenware items of the new production run of the 1st quality, Kyiv shop, 1843).

The cost price of such products after the first firing (they required double firing) was from 5 and a half to 8 and a half kopeks, which is indicated in the file No 1581 from fund 581 the same archive for the 1844 (Documents of the Office of the Imperial Kyiv Mezhyhiria Faience Factory on faience items of the 1st firing, 1844; Documents of the Office of the Imperial Kyiv Mezhyhiria Faience Factory on faience items of the 2nd firing, 1844). Ready-made blancmange moulds, according to the tableware dispatch for the Kyiv factory store in 1846, cost 40 kopeks for the item of the first size (Documents of the Office of the Imperial Kyiv Mezhyhiria Faience Factory on faience items for the Kyiv store, 1846). That year, moulder Pavel Zachenko made products of the first standard size (File on the backplate by factory hand for massing, glazing and producing raw earthenware, 1846).

Sometimes there are compotiers in the materials of the Factory's archive fund, which could be similar in function forms and were often made in the form of shells, they were also divided into different standard sizes, and in particular, the known are 1 and 2 sizes. This item name from the price list was produced in 1823; in particular, there is data on the order of a stone (obviously for marble or basalt mass) faience set for count Serhii Mykhailovych (File on manufacturing stone faience set for count Serhii Mykhailovych, 1823). The name "compotier" was among the Factory's finished products until the 1850s. In 1851, one item cost 40 kopeks (Book records on the arrival and consumption of finished faience items of the 2nd quality for the Factory store, 1851). These items were also included in the "pattern" dessert sets sent from the St. Petersburg office of His Imperial Majesty, sometimes called as Russified "kompotnyky" (under No 1 and 2).

However, the specifics of the manufacture of them indicates less demand from consumers than blancmange moulds had. It is worth noting that these were almost synonymous objects, because the compotier, the shape of which appeared in the ceremonial dessert porcelain and faience sets of the 18th century, was known precisely as a spherical (sometimes similar to a deep plate), four-cornered (in the form of a tray) or a shallow scalloping bowl on a flat base, or a profiled leg of different heights.

Often such items were made in the form of a shell or tray with a shaped edge. They served berry or fruit liquid (like jam) or dry (candied fruits boiled in syrup, or berries or fruits that were dried or cured) sweets. Compotiers, in contrast to the usual form of fruit platters, were more often shallow, so that desserts were laid out in one representative layer.

Instead, blancmange moulds that were more pudding-like could have deeper bowls. These faience items have not yet become the subject of separate interest of experts. Such items of Kyiv museum collections have some discrepancies in the attribution. This fact might be due to the lack of local art historians, as well as the preservation state of some of these items, which were not exhibited for a long time because they needed conservation and restoration. However, recently these items were returned to their exposure condition, which made it possible to study and make them available to the public.

So, in an interview of Milena Chorna with History Museum's conservation professional Natalia Revenok (PhD student of O. Shkolna), under the title "From absolute non-interference to complete reconstruction", it was mentioned: "examining a fruit bowl in the form of a shell, we found out that it was made with the slip-casting method. It means that parts such as legs, handle, stand, were formed separately, and then glued to the slip to the main part and fired. The upper part looks like an open shell, to which a curved handle is attached on the side, resembling an acanthus stalk, the bowl is held on four legs that are stylised as animal paws with claws. The surface of the bowl had unstable dust and persistent adhesive contamination of brown colour around the places of previous conservation. The item was glued from three fragments, had noticeable losses, as well as several chips on the stand and in the places of gluing paws" (Revenok, 2019) (Fig. 6). The exhibit is paired (Fig. 7).

According to the descriptions of the dessert, which was extremely popular in aristocratic circles since the beginning of the 19th century, it is worth noting the mention of this tongue breaker, which was made more often as milk or cheese-based pudding or jelly. Thus, A. Pushkin mentioned this course, which was served between hot pot (potatoes with meat) and wine in *The Squire's Daughter* and *Eugene Onegin*. Describing the feast, the writer noted: "the dinner was glorious; the blancmange was blue, red and striped<...>" while pointing out that "the shape was spherical, slightly narrowed in the upper part; it consisted of three layers with different patterns" (Mould for Blancmange, n.d.).

According to one version of the origin, such a dessert came to Europe from the Arab East that is why in England, where it was also trendy, it was called "Syrian white". In French today, the term "blanc" means "white" and "manger" means to eat. Similar phrases ("white food") are used in England, Italy, and Spain. They entered international aristocratic meals, and now they are known only from primary historical sources.



Figure 6. The History Museum’s Coll. Fruit bowl in the form of a shell after conservation by N. Revenok. 1820s *Inv. No K-511*, paired to the exhibit of the same collection under *Inv. No K-512*. Height: 26 cm, top diameter: 32x25 cm, stand size: 13.4x13.2x7.5 cm. Faience, painting, silvering. Mould for blancmange. The pressing of the inscription “КІЕВЪ” and chronogram 23. Litre capacity.



Figure 7. The History Museum’s Coll. Fruit bowl in the form of a shell. The 1820s. *Inv. No. K-512*. Mould for blancmange. The pressing of the inscription “КІЕВЪ” and chronogram 28. Litre capacity.

In the Middle Ages, blancmange was made as a tender dish of minced chicken, rice and sugar. For example, on the tables of Louis XII in the 16th century, it was served warm in the middle of a meal like paste. Subsequently, instead of rice in some countries, for example, in Italy, oatmeal or bread crumbs were added following Scandinavian countries. Over time, the delicate texture of the white dessert began to be sort of tiramisu, panna cotta or ice cream with rose water, berries and fruits, which are now prepared only at expensive fine dining restaurant.

At the beginning of the 19th century, French chef Antonin Carême removed the meat from the recipe and began to supplement the aroma with citrus juice or rum, which contributed to a new conversion to blancmange desserts in Europe (Kniazeva, 2019). At the same time, the 19th-century Kyiv also had its own “dessert brand”. So, sliced fruits caramelised in honey or sugar syrup, called “Kyiv dry jam” (“balabukhy”), were extremely valued in the circles of European aristocrats. According to legends, even representatives of the House of Romanov willingly enjoyed this dish. However, its serving did not necessarily require ware with fluted inner walls, more needed for puddings like blancmange.

Conclusions

Based on the relatively large size of faience items in the form of shells on four legs, resting on the stand in the form of a book, and are stored in the collections of the History Museum and the Kyiv Mykola Bazhan Literary Memorial Apartment Museum, the larger of which in the upper diameter reach more than 30 cm in

size, it is difficult to imagine that such bowls could serve a huge amount of jam or sauce, which should be equal to a small bucket. Usually, gravy boats or dipping bowls are not of more than 500–600 grams capacity, and if it requires multi-portion serving, such dishes are traditionally served in gravy boats with lids. Therefore, we think that these elegant white-milk moulds could be used to serve multi-portion milk-cheese, or fruit-berry blancmange of pudding or jelly, tiramisu or mousse panna cotta-like, or with candied fruit (for example, made of the “Kyiv dry jam”), which corresponded to the then notion of candy.

As there is a capitalised inscription “КІЕВЪ” on the pedestal of faience items from the two museum collections, which were pressed by the Factory on products by the 1820s and 1830s, with chronograms 23 and 28, we can regard that these works, which are marked by the influence of Empire style (was common in Europe until 1815) were produced during the period of the 1810s–1820s (historical borders of the Empire 1799–1815). This is confirmed by the materials of the first and second series’ files of the fund 581 “Files of the Kyiv Mezhyhiria Faience Factory” from the Historical Archives. However, there were also later orders for this product from the production line, which is recorded in the book records of the Factory and consumer orders until the 1850s.

Taking into account that only four of the Factory’s legacy of such rare products remain in state collections (at least known to this day), these blancmange moulds, similar to compotiers bowls, are unique works of the 19th century. It can be noted that, in addition to their artistic value, they remain a document of the era and an element of everyday life of Kyivans, in which candied fruits of the so-called “Kyiv dry jam”, a favourite delicacy of representatives of the Russian imperial family of the 19th century, decorated in fashion “on the antique” Greek-like, were extremely valued. The large size of the items testifies to the pathos inherent in Empire searches in art, and the architectonics of bowls with their own “stand” brings them closer to the architectural monuments of the historical era.

At the same time, there is a high probability that at least two of these four items originate from the Kyiv collection of A. G. Hansen, which formed the basis of the third State Museum at the early 20th century, and was later distributed among several city museums and Odesa Museum of Western and Eastern Art. Since the collection of the Kyiv Mykola Bazhan Literary Memorial Apartment Museum was formed in the 1960s, and the items from the Mezhyhiria faience group were registered in 1997, the paired things in the form of a shell from the collection of O. Hansen, identified by the so-called “blind lists” of the Archives of Supreme Bodies, should be agreed as two blancmange moulds of compotier type from the current collection of the History Museum with overgrazed printing of ornamental pattern of bell-shaped and physalis-like flowers.

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**КОМПОТЬЄРИ ТА ФОРМИ
ДЛЯ БЛАМАНЖЕ В АСОРИМЕНТИ
КИЄВО-МЕЖИГІРСЬКОЇ
ФАЯНСОВОЇ ФАБРИКИ**

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Мета статті – визначити призначення чотирьох предметів зі збірок Національного музею історії України та Київського літературно-меморіального музею-квартири Миколи Бажана. Методологія дослідження включає аксіологічний, герменевтичний, стилістичний, типологічний, метод мистецтвознавчого аналізу, завдяки яким охарактеризовано мистецьку своєрідність чотирьох фаянсових форм із названих колекцій. Наукова новизна полягає у новому погляді на функцію означених предметів, співвіднесення їх з архівними даними відомостей про асортимент виробів Києво-Межигірської фаянсової фабрики різних років діяльності. Висновки. Завдяки описам стало можливим пов'язати одиниці продукції КМФФ з позиціями так званих «сліпих списків» фондоутворювача колекції колишнього «Третього державного музею» м. Києва О. Г. Гансена (нині зберігаються у ЦДАВОВ), де під №567 фігурувала одна пара мушель на білих ніжках за 50 крб. Шляхом верифікації даних фондів столичних музеїв упродовж 2018–2020 років вдалося виявити дві пари компотьєрів або форм для бламанже, зокрема, двох типорозмірів – близько півлітра – шестисот

грамів місткості та на 800–1000 мл об'єму. Якщо це компотьери, то їх випускали на підприємстві 1820–1850-х років включно щонайменше у двох величинах місткості, натомість форми для бламанже мали три типорозміри в асортименті КМФФ, тому імовірніше це можуть бути посудини вказаного сегменту фабриката найбільшої і середньої величини. Досліджувані предмети раніше були атрибутовані як «вази для фруктів у вигляді мушлі» у збірці Національного музею історії України та «вази у вигляді мушлі» в Київському літературно-меморіальному музеї-квартирі Миколи Бажана. З'ясовано їх призначення як форм для бламанже, близьких до традиційних форм компотьерів для десертів і конфетів.

Ключові слова: компотьери; форми для бламанже; Києво-Межигірська фаянсова фабрика; Національний музей історії України; Київський літературно-меморіальний музей-квартира Миколи Бажана

**КОМПОТЬЕРЫ И ФОРМЫ
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КИЕВО-МЕЖИГОРСКОЙ
ФАЯНСОВОЙ ФАБРИКИ**

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Цель статьи – определить назначение четырех предметов из собрания Национального музея истории Украины и Киевского литературно-мемориального музея-квартиры Николая Бажана. Методология исследования включает аксиологический, герменевтический, стилистический, типологический, метод искусствоведческого анализа, благодаря которым охарактеризовано художественное своеобразие четырёх фаянсовых форм из названных коллекций. Научная новизна заключается в новом взгляде на функцию исследуемых предметов, соотношения их с архивными данными сведений об ассортименте изделий Киево-Межигорской фаянсовой фабрики разных лет деятельности. Выводы. Благодаря описаниям стало возможным уточнить данные указанных единиц продукции КМФФ с позициями так называемых «слепых списков» фондообразователя коллекции бывшего «Третьего государственного музея» г. Киева О. Г. Гансена (в настоящее время хранятся в ЦГАВОВ), где под №567 фигурировала одна пара раковин на белых ножках за 50 руб. Путём верификации данных фондов столичных музеев на протяжении 2018–2020 годов удалось выявить две пары компотьеров или форм для бламанже, в частности, двух типоразмеров – около пятисот – шестисот граммов вместимости и на 800–1000 мл объёма. Если это компотьеры, то их выпускали на предприятии в течении 1820–1850-х гг. включительно по меньшей мере в двух величинах вместимости, зато формы для бламанже имели три типоразмера в ассортименте КМФФ, потому вероятнее всего это могут быть сосуды указанного сегмента фабриката наибольшей и средней величины. Названные предметы раньше были атрибутированы, как «вазы для фруктов в виде раковины» в собрании Национального музея истории Украины и «вазы в виде раковины» в Киевском литературно-мемориальном музее-квартире Николая Бажана. Выяснено их назначение как форм для бламанже, близких традиционным формам компотьеров для десертов и конфетов.

Ключевые слова: компотьеры; формы для бламанже; Киево-Межигорская фаянсовая фабрика; Национальный музей истории Украины; Киевский литературно-мемориальный музей-квартира Николая Бажана