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**How to research an 18th century sculpture of the Lviv's milieu? A few remarks on methodical and practical problems.**

The beginning of scientific curiosity at the art of Lviv's milieu in the 18th century reaches the turn of the XXth century. Scholars mainly researched the unique European artistic style of the sculpture of Lviv's milieu from 4th decade to the end of 18th century, which was created by the works of Sebastian Fesinger and Johann Georg Pinsel. Primary characteristic features of so-called "rococo Lvivian sculpture" are the crystal forms of the robes as well as expressive and sublime compositions and faces physiognomies of the statues. However this artistic phenomenon has not been exhaustively known by the west-european scholars (besides of the German high specialist of bawarian rococo sculpture). This paper is meant to present the examples of methodological and practical problems which correspond with rese- arching an 18th century sculpture of the Eastern borderlands of the Polish Commonwealth. That remarks are based on my Ph.D research focusing on the Polejowskis artistic family active in Lviv in the second half of 18th century.

Attribution corresponding with formal and comparative analysis, which are the basic methods of history of art, seems to be insufficient for researching an 18th century sculpture. The problem of large sculptural workshops is still underestimated among polish scholars. Meanwhile the issue of works made by the master and those made by his workshop is cru- cial. It should be asked whether those distinction can be still in use. Are we really able to se- parate "the hand of the master"? Moreover, this question is even more important in relation to the sculpture of Lvov's milieu in second half of the 18th, where works of several sculptu- ral workshops was unify by artistic style as well as the highest artistic skills and realizations. Are the scholars could only create the enigmatic outline of "Masters of altar" or "Masters of figures" without new archival findings?

Secondly, the practical problems of researching the Lvivian sculpture are insuffici- ent recognition of artistic realizations. So far the field research were focused on the Latin

churches as well as the arrangement of interiors. However the interiors of Eastern Catholic Churches has not been exhaustively researched. It is possible that during the field stocktaking would be discovered new figures of “rococo Lvivian sculpture”. The need of complete archival searching is related to the well-known sculptures as well as the new ones. The following issue is the importance of considering the unity of structures of altars and its figures.

It cannot be forgotten that the whole altar structures are parts of the idea of symbiosis of arts in sacral interiors, especially by the Lvov’s artistic milieu in the 18th century. Finally, it should be asked on what condition we can consider the term of “school” (in relation to the so-called “rococo Lvivian sculpture”). Is it accurate to merge the artistic realizations of the Lvivian sculptural workshops with the works of other workshops which follow up the stylistic form of Lviv’s Masters? Can we also called by that term figures which came in to existence at the beginning of XIXth century?