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## Editor's Note.

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Ochrona Zabytków 37/4 (147), 232

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1984

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez **Muzeum Historii Polski** w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

## EDITOR'S NOTE

Although we try avoid monothematic editions, which might be monotonous, we have made an exception to the rule in the belief that the scientific conference on the Problems of the Conservation of the Raclawice Panorama, organised by the Wrocław Section of the State Ateliers for Conservation of Cultural Property on 27—28 April, 1984, merits special attention.

A body of over two hundred of the most outstanding Polish conservators of art took part in the meeting which abounded with presentations and discussions supplemented with a film show featuring the history of the Panorama and its conservation. We have decided to publish all the presentations for the following reasons:

Firstly, to pay respect to the team of young conservators from Wrocław who took a cool well-balanced decision on the choice of the best technology and conservation agents and then performed a tremendous job with panache. All the members of the conference saw the 1800 m<sup>2</sup> of the canvas with the conserved oil paintwork. When the present edition reaches our readers, the work on stencilling of the impaired paintwork and the dimensional arrangement of the artificial terrain separating the viewer from the canvas will have been completed. The whole object will exert yet again its artistic and social impact. Secondly, we wished to show the complexity of modern conservation of the works of art which is truly interdisciplinary in its scope. Had it not been for the co-operation of specialised teams outside of PKZ (the Ateliers for Conservation of Cultural Property), the difficulties would have been almost insurmountable.

Thirdly, by presenting the history of the Panorama, and particularly the public contribution to the creation of the picture, its rescue and conservation we wanted to highlight the social phenomenon so encouraging to the conservators of cultural property. Of the people's will they had a unique chance in their lifetime to undertake a challenging task and perform it successfully. While the state of the monuments of our architecture and building engineering is discussed with apprehension, the concern with the growing social indifference to the preservation of the national cultural inheritance is expressed (the editors do not share this view), the history of the Raclawice Panorama gives us a boost.

Fourthly, we have selected this theme also to highlight the achievements of the 40 years of the Polish People's Republic in the protection and conservation of the cultural heritage. We believe that the content of this edition reflects not only the fruitful effort of our conservators but also the scope of task they are capable of. Hence not only their achievements as such are presented but also their standing and ability to meet the social demand is divulged.

In principle, the text of articles is identical with the papers presented at the conference. The reader will find repetitions and other characteristics of an orally delivered text. We think we owe it to the authors as well as to the other members of the conference to preserve the authenticity of their presentations keeping them free from editorial doctoring.

The General Conservator of Cultural Property offered us the text of his statement published in 1983, his share in a broad discussion on the role of cultural heritage in contemporary life. This text is printed first although it does not purport to be an introduction nor was it intended as such. Nevertheless we deemed it appropriate to insert, in our special edition, this statement on the role and standing of the protection and conservation of cultural inheritance in Poland.