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Nota di contenuto	COVER; TITLE; COPYRIGHT; CONTENTS; PREFACE; INTRODUCTION; PHOTOGRAPHS IN THE TEXT; Tombstone of Tilmann Riemenschneider; Notes; PLATES FOLLOW PAGE; COMMENTARY ON THE SCULPTURES; Works in Public Collections in the United States and Canada; The Virgin with the Christ Child (Boston) (Plate 1); The Three Helpers in Need (Plates 2A-c); The Virgin with the Christ Child ( Lawrence, Kansas) (Plates 3A-B); St. Urban (Plate 4); Anna Selbdritt (Plates 5A-B); St. Lawrence (Plates 6A-B); St. Andrew (Plates 7A-B); St. Catherine (Plates 8A-B); St. Jerome and the Lion (Plates 9A-D); Pieta (Plates 10A-B) St. Sebastian (Plates 11A-B) St. Anthony Abbot (Plates 12A-B); The Mourning Virgin (Plates 13A-B); St. Stephen (Plates 14A-B); St. Burchard (Plates 15A-B); The Virgin with the Christ Child (Dumbarton Oaks) (Plates 16A-C); Selected Works in Germany; Tomb-Monument of Eberhard von Grumbach (Plate 17); John the Baptist (Plate 18); The Virgin with the Christ Child (from Werbach) (Plate 19); Sculptures from the Munnerstadt Altarpiece of Mary Magdalene (Plates 20A-K); Adam and Eve (Plates 21A-D); South Portal of the Marienkapelle, Wurzburg, before removal of Adam and Eve Tomb-Monument of Rudolf von Scherenberg (Plates 22A-E) Altarpiece of the Holy Blood (Plates 23A-S); Wurzburg Cathedral in 1946; The Virgin with the Christ Child (Plates 24A-B); Tomb-Monument of Konrad von Schaumberg (Plates 25A-B); Figures of the Apostles for the Marienkapelle in Wurzburg (Plates 26A-F); The Marienkapelle,

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Christ on the Cross (Plates 42A-B)Tomb-Monument of Lorenz von Bibra (Plates 43A-D); The Virgin and Christ Child in a Rosary (Plate 44); Pilgrimage Church, Kirchberg bei Volkach; The Virgin and Christ Child in a Rosary, in the 1930's; The Virgin with the Christ Child (Frankfurt) (Plate 45); Altarpiece of the Lamentation for Christ (Plates 46A-D);  
MONOGRAPHS ON TILMANN RIEMENSCHNEIDER; LIST OF RIEMENSCHNEIDER'S WORKS, WITH SELECTED REFERENCES; SOURCES OF THE PHOTOGRAPHS

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### Sommario/riassunto

In the hauntingly beautiful sculptures of Tilmann Riemenschneider, the Late Gothic art of Germany achieved its highest expression. Now, for the first time in English, the eminent art historian Justus Bier accords Riemenschneider the extended attention he so richly deserves. Riemenschneider ( ca. 1460--1531) holds a pivotal place in the development of German art. Rejecting the anonymous soulfulness of earlier Gothic sculpture, he created a style reflecting the deeply spiritual character of his time, yet one that also anticipated the humanism of the Italian Renaissance so soon to revolutionize

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