

TAUBERT, J.: POLYCHROME SCULPTURE. MEANING, FORM, CONSERVATION. EDITED WITH A NEW INTRODUCTION BY M. D. MARINCOLA

P. Philippot: Foreword

I. Art Historical Questions

Introduction: Plastic form and color

The polychromy of romanesque sculptures

Relics and repositories for relics in sculptures

On the artistic unity of form and color in sculpture (gothic sculptures)

Medieval crucifixes with movable arms: a contribution to the question of the liturgical use of sculpture

On the imitation of textile structures in late gothic polychromy and panel painting (E. Oellemann)

The *Annunciation of the rosary* by Veit Stoß in Nuremberg

On the surface and finish of so-called unpainted late gothic wooden sculpture

On the surface and finish of the Castulus reliefs by Hans Leiberger

The polychromy of rococo sculptures in southern Germany

II. On Technical Results and Problems of Restoration

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On the restoration of sculptures

On the restoration of the Forstenried crucifix (with F. Buchenrieder)

The restoration of late gothic altarpiece shrines: an art historical problem

Friedrich Herlin's Nördlingen altarpiece of 1462 (F. Buchenrieder, K.-W. Bachmann)

Friedrich Herlin's Rothenburg altarpiece and its restoration (with K.-W. Bachmann, E. Oellemann)

On the restoration of the crucifix by Ignaz Günther in Altmannstein