symmetry,” 263), which was not at all the norm in late medieval Italian paintings (273). As Derbes observes: “Repeatedly, then, the baptistery’s Genesis cycle inserts women into the narrative, at times almost rewriting sacred history to insist upon their presence, even their active participation, at critical junctures” (272–73). In general, as the author also concludes, images of miraculous maternity dominate here, which finds its obvious explanation in Fina’s own anxieties about conceiving of a male heir and later about Francesco II’s safety in those dangerous times putting Padua heavily at risk, and so the ruler and his son. Oddly, while the fresco program clearly reveals Fina’s personal interests, the altarpiece does not seem to have been created with her own input, demonstrating none of those unique features characterizing the paintings.

This wonderful art-historical study concludes with a selected bibliography (why only selected?), the list of illustrations, a general index, and an index of biblical citations. I hardly found any typos, and we can give Derbes only highest respect for her meticulous and thorough examination of a major late medieval art work. Whether future tourists will be able to profit from her excellent insights, remains to be seen; I myself, however, will certainly enter this baptistery from now on using very different eyes.

Albrecht Classen

Stefan Drechsler, Illuminated Manuscript Production in Medieval Iceland: Literary and Artistic Activities of the Monastery at Helgafell in the Fourteenth Century. Manuscripta Publications in Manuscript Research. Turnhout: Brepols, 2021, 275 pp., ill. Sumptuously printed with glossy pages, 212 black-and-white and color figures, seven diagrams, two maps, and 47 tables in a double-column format, Stefan Drechsler’s detailed study of the revolution in manuscript production in Western Iceland between ca. 1340–1400 provides both a tightly focused examination of localized codicological interest and a sweeping account of artistic development with wider, European significance. The volume is an abridged version of the author’s 2017 dissertation at the University of Aberdeen and is also available in an Open Access electronic version (available here: https://www.brepolsonline.net/action/showBook?doi=10.1484%2FM.MSSP-EB.5.123671), which is all the more remarkable given the care taken by Brepols to print such a work properly.

After introducing the manuscripts produced at the Augustinian monastery in Helgafell, Drechsler outlines a project to provide evidential support for the validity of the Helgafell manuscript group, better clarify the veracity of relational claims about it, and also situate it within the context of local, interregional, and international contexts. This previously seldom-studied scriptorium (as opposed to the manuscript group itself, which has long been an object of study) has been attributed to two significant scribal hands, H Hel 1 and H Hel 2, which Drechsler disambiguates in terms of location and movement between a network of scribal workshops in western Iceland, arguing for a type of vernacular creativity in the face of geographically determined rules for the transmission of Latin genres and book types, and the avoidance of a singular stylistic influence from the continent.

Chapters one and two are brief introductions to manuscript cultures and theories of them, and the monastery itself. The first suggests employing a polysystem theoretical