We would like to thank a number of individuals, collaborators, and organizations that helped to make this volume a reality. It probably goes without saying, but none of this would be possible without the Material Collective, the members of which are now too many to name. Particular recognition goes to Asa Mittman and Martin Foys, though, who were both present in the audience at the Transparent Things session at the 1st Biennial Meeting of the BABEL Working Group in 2010, guiding our thoughts in new directions with their energetic comments and questions. We’d also like to single out Rachel Dressler, who helped us to design the session in the first place. Jennifer Borland would like to extend special thanks to her colleague and frequent collaborator, Louise Siddons.

For their generous permissions to reproduce images and things, we’d like to thank the Department of Prehistory and Europe at the British Museum (in particular Helen Parkin) for Karen Overbey’s photos as well as the Bodleian Libraries, University of Oxford, for Angela Bennett Segler’s images. In both cases, the institutions generously allowed us to use our own digital images of items in their collections. In addition, Volker Neumann and Genevra Kornbluth both provided personal permission to reproduce their wonderful photographs.
CONTRIBUTORS

Karen Overbey teaches medieval art at Tufts University. Her book *Sacral Geographies: Saints, Shrines, and Territories* was published by Brepols in June 2012. She is also co-editor (with Martin Foys and Dan Terkla) of *The Bayeux Tapestry: New Interpretations* (2009) and has published a number of articles on Irish cults of the saints. She is working on a project on the materiality of gems in medieval art and another on temporality and ‘ruins’ in visual hagiography. Karen’s essay, “Reflections on the Surface, or, Notes for a Tantric Art History,” leads off the collection.

Next up is Jennifer Borland, Assistant Professor of Art History at Oklahoma State University. Her scholarship is concerned with issues of audience, corporeality, gender, phenomenology, and materiality in medieval visual culture. She is currently working on a book about the illustrated manuscripts of Aldobrandino of Siena’s *Régime du corps*, a late-medieval health guide. Her essay is entitled “Encountering the Inauthentic.”

Angie Bennett Segler is currently (as of 2012-2013) a fourth-year PhD candidate in the English Department at New York University. She works on late medieval devotional inscription practices — including reading, composing, copying, and meditating — in English literature. Her work aims to bring a codicological and vital materialist approach to interpreting literary texts in a historical and theoretical framework. Her essay, “Touched for the Very First Time: Losing My Manuscript Virginity,” follows Borland’s.

Nancy Thompson teaches Art History and Women’s and Gender Studies at St. Olaf College in Northfield, Minnesota. She is working on a project entitled “St. Bonaventure’s Theology of Light and Franciscan Stained Glass in Medieval Tuscany and Umbria,” which will discuss the place of stained glass in Franciscan choirs and the growth in popularity of the medium through the development of a network of stained-glass artists. Nancy has also published a series of articles on

And, finally, co-conspirator Maggie M. Williams, who is an accidental medievalist teaching art history to reluctant studio artists, business majors, and assorted undergraduates at William Paterson University in New Jersey. Her book, *Icons of Irishness from the Middle Ages to the Modern World* appeared in 2012 in Palgrave Macmillan’s New Middle Ages series. She couldn’t be prouder of her co-conspirators in the Material Collective: long may it wave!