We’ve thought a lot about collaboration while working on this book. We’ve even given talks on how our collaboration works. But the reality is that we’re still not sure. At its best it’s a kind of magic where there is no mine and thine, but just ‘ours’ – acts of friendship and intellectual companionship that are mutual and lasting gifts. Of course, we weren’t alone in these happy exchanges. Warm thanks must go to Terry, Paul, Charles and Joel for their kindness, good cheer and smart, loving interrogations. Memorable meetings and conversations with John Ganim, Tom Goodmann and Frank Grady helped us grasp the nature of what we were trying to say; Patty Ingham read an earlier version and gave us robust and helpful feedback; and we are also grateful to David Wallace at the University of Pennsylvania, the BABEL Working Group and the New Chaucer Society for giving us the space and audiences to try out some of these ideas. We published two essays as we developed the book, and are grateful to David Lawton and the other editors of *New Medieval Literatures* and to Liz Scala and Sylvia Federico, editors of *The Post-Historical Middle Ages* for their interest in this project. We owe a special debt of gratitude to the always gracious Carolyn Dinshaw, with whom we have been delighted to engage in debate over a number of years. Anke Bernau and David Matthews have been fantastically welcoming and supportive editors, and the readers for the Press also helped us sharpen the book in a variety of ways. Helen Hickey and Anne McKendry helped us prepare the manuscript with great patience and speed, and Haydie Gooder compiled the index. We express our warm thanks to Andrey Remnev for permission to reproduce his wonderful painting, *Separation of Braids*, on the front cover. For all this support, we are deeply grateful.