



Chaucer and the Death of the Political Animal (The New Middle Ages)

Jameson S. Workman

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Radical and experimental, *Chaucer and the Death of the Political Animal* offers a new way to read *The Canterbury Tales*. Combining philosophy, metapoetics, classical mythology, and Neoplatonic aesthetics, Jameson S. Workman departs from mainstream historicist criticism, interweaving Chaucer's artistic claims into a bold genealogy of poetry that includes writers as diverse as Plato, Ovid, Homer, Dickens, and Orwell. What results is a non-linear and thought-provoking vision of Chaucer's poetry as part of a long literary epistemology in the history of ideas and a reassertion of the ever-present tension between art, history, and the identity of the poet. Finally, Workman brings this internal mythic conflict between Art and History to bear on an external question: To what extent is historicism's method for the "poem-in-the-world" a responsible measure of the "world-in-the-poem?"

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