

The Image of Islam and Muslims in Medieval Writings With Reference To Chaucer's Man of Law's Tale

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Abstract

This study deals with the image of Islam and Muslims that was distorted and misrepresented in Europe amidst Medieval antipathies and Crusades. The study focuses on the Medieval writers' views on Islam as 'heresy', Muslims as 'Infidels', Prophet Mohammad (PBUH) as 'a renegade cleric'. It traces how Islam was standardized as a stereotyped repulsive enemy to the Christian Europe. Also, it reveals the roles of Medieval writings mainly delivered to spread lies against Islam, to arouse the Christians' hatred against the new faith and to de-Islamize its message. Though the study focuses on Chaucer's *Man of Law's Tale*, it handles a wide range of writings - including theological books, religious speeches, literary works, alchemical recipes, annals, chronicles and geographical records.

For the convenience of this study, these writings- each with a definite aim to achieve, are categorized into (1) *polemical epistles* (written by Medieval thinkers and polemist)- to refute Islamic principles; (2) *religious preaching* (delivered by Popes, Archbishops and Clerics) - to arouse passions of hatred against Muslims and to rally the Christian publics against the 'Infidels' (Muslims); (3) *poetic cycles, lays and narrative poems* such as Dante's *Divine Comedy*, Petrarch's *Canzoniere* and *Life of Solitude*, the French *chansons de geste*, Malory's *Morte D'Arthur*, Langland's *Piers Plowman* and Chaucer's *Canterbury Tales* - to defame what is related to Islamic culture, life and symbols; (4) *annals and chronicles* - to record the Crusades and (5) *geographical writings and travel memories and alchemical recipes*.

The study has reached some important conclusions.

The relationship between the Islamic Orient and the Christian Occident, especially in Medieval Ages witnessed a vehement conflict that took many aspects ranging from verbal combats to atrocious wars -- the Crusades. The

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verbal combats took many forms of 'Standardization of Islam as a Stereotyped Enemy', of demonizing Muslims as well as of using War Propaganda techniques, and here are included all Medieval Writings – the topic of the research, while the Crusades took the form of a series of brutal military invasions in the name of "Christianity" to the heart of Arab Muslim lands. There were at least nine major Western Crusades and many smaller ones launched between 1095 and 1290: The First (1095-1099); the Second (1147-1149); the Third (1189-1192); the Fourth (1198-1204); the Children's Crusade (1212); the Fifth (1217-1221); the Sixth (1228-1229); the Seventh (1248-1254); the Eighth (1270); and the Ninth (1290). They continued up to the 15th century. Actually, the conviction that war is just and legitimate has since become more deeply engraved in the conscience of the West. 1

Amidst the Medieval atmospheres of antipathy, hostility and war, the image of Islam and the Muslim was further distorted, misrepresented, blackened and biased against. The West saw, along different ages of the contact with the Islamic Empire, i.e., before and after the Crusades and while these wars were in action, Islam as a 'heresy', Muslims as 'Infidels', Prophet Mohammad (PBUH) as 'Satan' or 'a renegade cleric' who rebelled against the general mission of Christ. The repulsive image only reflected a long history of prejudice and hatred, fear and falsification which "was created at the same time Islam was born," as Edward Said 2 summed it up while the fear Europe felt against Islam was not only the fear of military invasions or forays of Muslims' troops but also the fear of ideological change the new faith might spark of. It was dated to the earliest centuries of contact between the two faiths even many centuries before the Crusades started. The germs of such prejudice so deeply entrenched in the Western psyche were behind long crude tradition of misrepresentation setting up vulgar stereotypes of Islam and Muslims. For instance, John of Damascus, before the Crusades by two or three centuries regarded the Prophet Mohammad (PBUH) 'a false prophet' and called the Prophet Mohammad (PBUH) 'Mamad' and "Maometis", (these nomenclatures that seem for the first glance a 'naïve misspelling' or that might reveal a rather simplistic mentality lying behind, were, in fact, deliberately done to defile the image of Prophet Mohammad (PBUH), and were used pejoratively as it would be further illuminated later below) - while, later on, in the eyes of Medieval Europeans when engaged in the Crusades, the Prophet Mohammad (PBUH) became 'the Accursed Mahoud' and Islam a 'pagan faith'. Christians, generally speaking, referred to the Prophet Mohammad (PBUH) as 'epileptic, a brigand and a robber'. Many of them believed his body, when he died, was devoured by pigs. Many of them placed him (PBUH) in Hell and his body as split down the middle in punishment. The majority of Medieval Christians thought Muslims worshipped Mohammad as an

'Ydol'. Muslims were looked upon as 'infidels'. That is to say, the antipathetic attitude against Islam and Muslims was crystallized further in the wake of the seemingly 'religiously-oriented' wars; though these wars were among other strategies to extirpate Islam. Falsification of Islam through distorting its image was not only a strategy that was adopted to rally Christian minds and hearts in Medieval ages but also as a 'self-defending' one to keep Western people away from the new faith to which many nations inside and outside the Continent were converted: Christendom started to lose its strongholds, fortresses and regions and shrank in Cyprus, Malta, Sicily, Spain and other parts elsewhere at the time when the Islamic regions were extended and expanded as Islam marched.

The whole bulk of the prejudiced medieval materials about Islam and Muslims, Al-Quran and Prophet Mohammad (PBUH) as well as the Holy Mecca or Ka'aba, was provided by many sources upon which political and religious authorities as well as the laity based their knowledge and attitudes while Medieval literature, as among prejudiced medieval materials, promoted a great deal the sense of grudge and hostility against Muslims. It played a very influential role in recruiting and rallying the minds and souls of Medieval populaces of different walks of life against 'the infidels' in the East despite the fact that Muslims' commodities, inventions, sciences and products of every sort covering all life aspects and needs that were at hand in Europe, were related, part and parcel, to the very believers of Islam whom Europeans dubbed as 'Infidels'. Moreover the learning of the so-called 'infidels' found its way into Europe as early as the ninth century. Hence, the fingerprints of the Arabian Islamic culture were visible, for instance, not only in laying out European great universities that were modelled after the type of the Universities of Al-Mustansiryah, Cairo or Cordova but also in giving a name or title to 'the Bachelor degree' which we are nowadays much familiar with though not ever thinking of its etymology - 'the Bachelor' is a deformed variation of an Arabic loanword namely: '*bihaaq al-riwayat*'³. In the same vein, many Arabian books in Chemistry, Mathematics, Astronomy, Geography, Philosophy; Botany etc... in rendition, of course, were studied by medieval students. The treasures of Al-Khawarizmi, Ibn Sina, Ibn Al-Haitham, Ibn Rushd, Masshallah, Thabit Ibn Qura, Al-Bairony, etc ... backboneed the syllabi of medicine, astronomy, mathematic...etc in most of the universities in Europe. Arabs' discoveries (Al-Idrisy's, for instance) and inventions (e.g. of the Astrolabe), theories of the Arabian scientists as well as their translations of ancient world sciences (of the Greek, the Persian etc...) were transferred to medieval nascent *studia general* in many a different way. The Arabian culture in Europe was prevalent. And this was done via long-termed commerce or direct or indirect contact. Translation into Latin played a great role in dissemination of the Arabic learning. One may wonder at a definite number of the translation centres that were installed in Sicily, Toledo, Cordova... etc; and of the translators who mastered Arabic and

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Latin. of the Arabic manuscripts that were transferred or pillaged or sold to Europeans; of the Universities that were set up in almost every medieval monarchy or city; of students, scholars and philosophers who read or depended on Arabian knowledge; of the royal families, and nobles and rich men, of Churches, monasteries; all with their own libraries; of scribes and copyists; of pilgrims and crusaders etc.... All were in position to imbibe and sop from the Arabian fountains a cocktail cordial whose ingredients helped shaping the European culture. Arabian culture, sciences, life style city-design, baths-design, fashions and fabrics, music, dishes, spices and games penetrated into Europe; accordingly Arabic relevant loan words were used easily as they floated on everyday life, whether in Latin, French, Italian or Spanish or any other Indo-European language. Even they might have been Latinized or Franchised or Italianized or Anglicized. Here, some inquiries might be raised (of two sets divided as such only for the convenience of the topic) - the first group runs as follows: was misrepresentation of Islam due to ignorance of the Medieval Europeans of all circles of Muslim Arabs as a people? Were the Medieval Europeans of all circles fully aware of Muslim Arabs and their civilization as a civilized, if not the most civilized, nation at the time? Did the Medieval Europeans lack knowledge of Muslim Arabian culture? Did European students frequent Arabian schools, universities and other centres of learning? Were Aquinas, Bacon, Dante, Boccaccio, Chaucer and many other philosophers and scientists and men of letters well-acquainted in Arabs' sciences, philosophy and literature? Did they familiarize their readers not only with Arabian themes, plots etc... but also with Arabic terms and words that were consciously put into use in their own writings, with or without alterations? Were they influenced by Arabic heritage known at the time? I will answer these questions in this Introduction, below. However, the second group of inquiries might be posited as follows: why did the Medieval European authorities distort the image of Prophet Mohammad (PBUH), Islam and Muslims? Why did they regard Islam as a 'heresy'? And who was in charge of demeaning Islam? And what propaganda used to rally Medieval European populaces against Islam and Muslims? What Speeches delivered by the Popes and other clerics to charge all passions of hatred against Muslims? What polemical books written against Islam? What roles played by Petrarch in *Canzoniere* and *De vita solitaria*, Dante in the *Divine Comedy*, the French Epic poets, Malory in *Morte D'Arthur*, Langland in *Piers Plowman* and Chaucer in the *Canterbury Tales*, in denigrating, in their own works, the image of Prophet Mohammad (PBUH), Islam, Muslims (both as Saracens and Turks)? What attitudes other (non-literary/-religious) writers took towards the topics in question? The whole study would be devoted to answer these questions but let us illuminate the 'cultural' relationships between the Muslim Empire and Christian Europe before and while and after the Crusades.

bearing in mind that the latter (i.e, the Christendom) was 'dependent' on the former (i.e, Muslim Empire) only to mean one thing: the relationships were by no way 'mutual' or on equal terms. They were 'one-traffic' as this synoptic survey of the Muslims' cultural and scientific impacts on Europe would clearly show below.

Arabic culture as early as the 9th century was felt in every day dealings of European life, in general and in the Muslim Spain, in particular, to the extent that a Cordovan Bishop namely Alvaro tolled the bell of alarm as he saw "all the young Christians who distinguished themselves by their talent, know the language and literature of the Arabs, read and study passionately the Arab books, gather at great expense great libraries of these, and everywhere proclaim with loud voice how admirable is that literature" 4. According to Alvaro, a large number of troops of students he saw, during his long stay in Cordova, from Germany, France, England, flocking to the Muslim Arabs' seats of learning'. The flow of the young from regions as distant as Germany or England to Cordova, Toledo, Granada or Sicily never staked despite the strict restrictions imposed by Authorities here and there on the diffusion of Islamic learning. Bishop Avaro himself then called to the use of what he termed as *sancta crudelitas*, or "the Holy Cruelty" against Muslims; he means the implementation of 'genocide', as the study would show below. In addition, one may realize how significant the Arab Muslim influence was if one recognize such a fact that "numerous students, from all parts of Europe," Robert Briffault writes. "betook themselves to the great Arab seats of learning in the search of light which only there was to be found" 5. "Averroist propositions," for instance, were "issued in the thirteenth-century [then banned because they] reflect[ed] a certain intimacy with still-Arabic Toledo of the twelfth and thirteenth centuries," as Maria Menocal 6 writes. As such, the teachings of the rival religion, Muslim learning and philosophy diffused in Europe despite all campaigns of hatred and bias practiced by religious authorities.

The Muslim State of Spain had cultivated a great civilization and a high degree of culture. Its well planned cities and well organized public works including the well laid out streets, parks, schools, colleges and hospitals made it a model State in the West whose phenomenal cultural, industrial and social progress was viewed with wonder by the Christian visitor. Muslims introduced beneficial irrigation systems and new crops in Spain. Cordova, the Capital of Arabian Spain was the most cultured city of Europe. With its 113,000 houses, 21 suburbs, seventy big libraries and numerous colleges, mosques, palaces, parks and gardens it had acquired international reputation. With its well-illuminated, brick-paved and clean streets and fine gardens 7 Cordova provided a striking contrast to the European cities and according to John William Draper, Seven hundred years after this time there was not so much as one public lamp in

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London. In Paris, whoever stepped over his threshold on a rainy day stepped up to his ankles in mud. In Cordova as well as in any Muslim city, there were hundred public baths that were luxuriously built and provided with soap and hot water for people to enjoy bathing at a time when even the elite people like Oxford students abhorred baths as a heathen custom. At this time, Medieval Europeans were looking to the Andalusian Spain as a typical pattern of a civilized country to be followed. They were aware of Muslim civilization. In fact, even the pattern of life in Christian Spain was strongly influenced by Arab civilization. From the early Middle Ages onwards, the refined customs of the Muslim towns penetrated the little Christian courts of the north. They brought the aristocracy a taste for luxury and a sense of comfort "The fame of Cordova penetrated as far as the distant Germany where a Saxon nun (Hrosvitha) styled it as 'The Jewel of the World'. The great social and cultural progress of Cordova inspired respect and admiration in the hearts of European travelers 8 just to realize that Medieval Europeans did not lack knowledge of Muslim culture. On the contrary, they were dependent on the very civilization they, ironically enough, rallied passions of hatred against; dependence goes on to every aspect of European life. For instance, whenever the Christian Monarchs of European monarchies needed an artist, a physician or a technical hand, they applied to the Muslim Andalusian Caliphats who willingly responded. Muslim Caliphats believed in religious tolerance, among other principles of Islam. Muslims believed that the three religions of the world -- Judaism, Christianity and Islam -- stemmed from one God. Hence, "cohabitation of the three Abrahamic faiths was found throughout the Iberian peninsula" 9 and peaceful coexistence was possible. It is Europe that ignited the Crusades. The majorities of the European populaces were illuded and deceived by their religious or 'cultural' leaders -- the Popes, Bishops, by the Polemists, and by poets. They became under the influence of the Crusade War propaganda. And they participated in it. They could not see that Muslims were, in fact, true builders of a new civilization and of 'new mode of modernized' life. For instance, the first-rate fabrics manufactured in Arabs' textile factories were used in the Royal Houses of Europe. Moreover, Muslim ways were adopted by the Christian elites of Castile and Aragon. The enthusiasm for things Arabic and Jewish shown by Pedro I of Castile (1350-69) is often quoted by way of example. In 1418, King Alfonso V of Aragon wore a silk-bordered toque and gold-embroidered vestments sent to him, along with other gifts, by the Sultan of Granada 10. Even games played by Arabs became popular in Europe. 'Chess' was introduced to Cordoba in the ninth century by the musician Ziryab. It won great popularity in Al-Andalus, and was soon introduced to the kingdom of Leon. In King Alfonso X's reign, it was the favorite pastime of Castilians. The king and his wife, Queen Violante of Aragon, shared their passion for the game with knights and ladies of the court.

soldiers and monks, nobles and peasants, Muslims and Jews. Muslims and Christians in Muslim Granada staged jousting tournaments. Notices of tournaments were posted in the main squares of Granada, and even in the Alhambra itself. In the Jaen region on the Feast of St. John, the Andalusian nobility fervently competed in the *juego de canas*, a sport at which the Muslims also excelled. A delegation of the Emir of Granada achieved great success at the court of John V of Castile by practicing this form of jousting before the Christian monarch. Besides the specifically-religious Islamic Ids, two seasonal festivals were celebrated in Andalusia known by their Persian names: Nouruz was the Iranian New Year, while Mahradjan fell on 24 June. In the towns and the countryside of the Andalusia, people of all social classes commemorated these days with entertainments and merry-making. There were carnival disguises and celebrations in the Andalusian towns just as there were in Christian Spain. Moreover, the Muslims of Andalusia as early as the twelfth century brought pastries to celebrate the Christian *New Year* and *Maundy Thursday*. In the second half of the thirteenth century, Andalusian Muslims began to celebrate Christmas and New Year in imitation of their Christian neighbours. On 1 January, the day they called *Yannayr*, Andalusians gave each other presents and cooked pastries shaped like town known as *Mada'in*, thereby anticipating the later Christian custom of making Twelve-cakes for Twelfth Night, though without small gifts hidden within the pastry casing 11. Still, these civilized peoples were 'hated'. Europe adopted as such two contradictory attitudes - one to maintain contact with the Muslim world; another to distort the image of Islam and Muslim as a 'matter of life or death'.

European thinkers knew that distortion was done deliberately though they realized that Islam in principle venerated Mind and the products of Mind as opposed to Medieval Church practices and atrocities against thinkers and scientists. However, Europe at this particular time witnessed the appearance of thinkers such as Alexander of Halle (1245 A.D.), Robert Grosseteste (1255 A.D.), St. Thomas Aquinas (1225-75 A.D.), Albertus Magnus (1193-1290 A.D.), Roger Bacon (1214-94 A.D.), Arnold of Villanova (1255-1320A.D.), Peter of Abano (1250-1320 A.D.) and others. It is thought that Islamic mentality was behind their appearance - "the impulse of this intellectual activity", writes Campbell, "was derived in the main from the Arabian writers. However, writers of credit such as Albertus Magnus and Roger Bacon who derived the basis of their learning from Arabian sources 12, themselves contributed to denigrate the image of Islam and Muslims.

Roger Bacon is considered the father of the European Renaissance. He was educated by Jewish teachers in the Oxford School which was established for the propagation of Muslim science by Jews who had been driven out of Spain by the Christians and had reached England along with William of

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Normandy. According to M. N. Roy, "Roger Bacon was a disciple of Arabs". Bacon known as the originator of the experimental method in Europe had himself received his training from the pupils of Spanish Moors and had learnt everything from Muslim sources. The writer of the article "Roger Bacon" in the *Encyclopedia Britannica* states that it is beyond all doubt that Roger Bacon was profoundly versed in Arabian learning and derived from it many of the germs of his philosophy ¹³. The influence of Ibn Haitham (Alhazen) on Roger Bacon is clearly visible in his works. He, "at the Oxford School," writes R. Briffault in *the Making of Humanity*, "that [Bacon] learned Arabic and Arabic science. He was no more than an apostle of Muslim science and method to Christian Europe; he never wearied of declaring that the knowledge of Arabic and Arabic science was for his contemporaries the only way to true knowledge" ¹⁴. The Medieval Church was ready to charge as heretics or sorcerers any Christian thinkers declaring their admiration, fondness of and veneration to Muslims' life or philosophy. Charges of Heresy were among the war propaganda easily thrown against whosoever didn't conform to the Church Control. Among victims of 'Heresy' was Bacon who was thrown into prison as sorcerer and died shortly after his release from ten-year imprisonment.

There are so many evidences to show that Medieval European culture was familiarized with Muslim civilization even in terms of poetry and art. Muslim Arab poets and writers were behind developing the art of telling stories and the Courtly Love tradition in Europe. The European history of tale-telling as a literary art was associated with the advent of narratives from Arabic at a time when plagiarism was common. Though there is no complete list of such narratives, historical records provided us with some of titles. For instance, *The Seven Sages of Rome* was among many stories derived from well-known *Sindbad's* (i.e., *Simbad's*) famous travels ¹⁵ while *Floire et Blancheflor* by this very title is originally related to a French romance entitled *Ancassin et Nicolette*. And both are variations of one Arabic narrative by origin. Even they retained the Arabic names of their characters and setting. The former introduced *Floire* as a prince son of a certain Arabian king; the latter retained a corrupted variation of the Arabian name of its main character - '*Ancassin*' is a variation of '*Al-Qassim*' ¹⁶. In addition, *The Arabian Nights* played a significant role in creating new frames in European literature though the *Nights* was not rendered as one complete tome as it should be. A few tales were taken separately or in fragments and translated into Spanish and Latin at about the early decades of the 13th century via Hebrew. These tales which were picked out of *the Nights* were compiled in a manuscript in Latin under a new title - *The Seven Wise Chiefs*, a title unrelated to the source they were derived from. Fortunately enough, in the mid-fifties of the previous century, this manuscript has been found by Prof.

Hilka, the German Orientalist to prove its Arabian source 17. Through these tales, medieval story-tellers and writers in Spain, Italy, France and England came to employ for the first time in their 'works' a new element, i.e., a motif only prevalent in many Arabic fables recurred in *the Nights*. The motif reveals 0020man's ancient dream to fly like or in company with a bird just like *Sind-Bad of the Nights* who in one of a very famous travel flew high in sky with an aid of a huge eagle. Chaucer in *The House of Fame, Book II*, employs this *Sind-Badic flight-motif* through making the character cling in its dream to a shining golden eagle. Chaucer also depended on the *Frame-story* as a technique earlier used in *the Nights*. Yet, Chaucer created very a repulsive image of Islam and Muslims - he envisaged the Muslim Syrians as pitiless murderers and beast-like infidels as it would be shown below in his *Man of Law's Tale*.

'Courtly Love' poetry written by the '*Troubadours*' who appeared in the south of France and part of Spain around 1100 was of Arabic tradition in origin 18. The '*Troubadours*' were responsible for conveying traditions, common in Arabic poetry especially of the idealization of *the Beloved*, to Spanish and Latin literatures. Boccaccio and Petrarch, for instance, were influenced by *Touq Al-Hamama طوق الحمامة* written by *Ibn Hazim Al-Andalusy* in rendition. Father Alexander Denomy 19 asserted that the roots of *Courtly love* are to be found in the work of Sufi philosopher *Avicenna's De Anima* (which constituted only one part of his important book *Al-Shifaa'*). The Latin translation is dated between (1135 and 1153). Both Dante and Chaucer depended on, or let us say, plagiarized Arabian themes and stories from different sources though they demeaned Muslims.

Dante, for instance, in *La Divina Comedia* was influenced by *The Ascent of the Prophet Mohammad to Heaven, The Poetic Narratives* and other stories written by the Sufi-poets such as *Al-Ma'ari المعري*, *Ibn Shahid ابن شهيد*, *Ibn Al-Qarih ابن القارح* and *Ibn Arabi ابن عربي*. Both the Spanish and Italian Orientalists Miguel Asin Palacios and Enrico Cerulli in separate researches found out the Latin and French renditions for Mohammad's story of the *Ascent*. Palacio published his research *La Escatological Musulmanna en La Divina Comedia* more than one time (1919, 1943, and 1961). Cerulli published a bilingual Vatican edition of his research - *Libro Della Scolla* in 1944. In the same vein, J. Munoz Sendino, a Spanish Orientalist published a trilingual copy of Mohammad's *Ascent*: in Latin, French and Spanish. The Latin and the French renditions were made via the Spanish translation by *Ibrahim Al-Faqeeh ابراهيم الفقيه* who was aided by Bonaventura da Siena, the Clerk in the Court of Alfonso X, King of Castillo. The trilingual copy was then presented to the King. In the Royal scrolls, Prof. Sendino found that there were three Arabic words of *المعراج* mis-transliterated as '*Al-mochrach*', '*Al-mirach*' and '*Amachrith*'. Now peoples in different parts of Europe rather unconsciously make use of the word '*le*

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Mirage' المعراج in their languages unaware of its Arabic origin 20. It is this Dante himself who blackened the image of Prophet Mohammad (PBUH). He staged the Prophet (PBHU) in Hell in his *Divine Comedy*. It is Dante himself who contributed to Crusades War Propaganda just like many other writers and thinkers such as Aquinas, Bacon, Petrarch and Boccaccio who, ironically enough, were well-acquainted with Arabs' sciences, philosophy and literature and who familiarized their readers with Arabian themes, Arabic loan words that were put into use with or without alterations, themselves were in charge of distorting the image of Islam and Muslims.

In twelfth Century, European libraries were crammed with twelfth-century manuscripts sacked from Arabs' libraries. It also is the age of making 'glosses': single books or groups of books of the Bible equipped with a marginal and interlinear comment 21; this technique in writing summaries and commentaries on given books was learnt from Muslim Arabs in Spain: yet, the Spanish Mozarabs who were the Christian populations living under the Islamic rule there, contributed so badly in creating a repulsive image of Prophet Mohammad (PBUH), Islam and Muslims, on the one hand. On the other, the *Cistercian Order* - among many other Orders (Christian Communities), now founding houses everywhere, is especially active in filling its libraries with fine but austere plain copies of standard works of Muslim philosophers and scientists. And the book trade is enormous especially in the University of Paris which was the centre of intellectual vigour 22. All books were of Arabic origin. The trade in Muslim books was sooner moved - under the influence of the University - from the hands of the monastic scribes to those of the professional 'stationers'.

Different Arabic manuscripts of different sorts of learning - either sacked or bought - were produced in considerable numbers in Italy, France, and Spain; and from Italy, they were exported, especially by English pilgrims 23. Towards the end of the thirteenth century Italy came forward as the great purveyor of books of a special sort. The export of precious Muslim manuscripts to Italy had been going on, and many of the greatest treasures had already come safe to the hands of scholars. The sack of Constantinople by the Crusaders was an obliteration of both Classic and Islamic works of art and literature already in store there 24; and the sale and export went on at a great rate 25. Thousands of these that existed and were written with amazing minuteness and uniformity 26 were pillaged. Italy was the hub of the trade for copied manuscript; and in Italy, Florence, Naples, and Rome are the most active nuclei. Fortunately enough there is now a record written by a Florentine Manuscript seller, Vespasiano Bisticci, in the form of short biographies of great persons, many of whom had dealt with

him. He provided whole libraries for some, as for Frederick, Duke of Urbino, whose Manuscripts are now mostly in the Vatican 27. Moreover, the trade in Arabic manuscripts that was enormous 28 was aided by a similar zeal to translate them into local languages in order to be acquainted with Muslim culture and to form adequate materials to retort on Islam as well.

Cordova, Toledo and Castillo; Sicily and Palermo and Florence, were the main centres of a brisk movement of translation from Arabic into Latin and Spanish in particular of hundred thousands of manuscripts. For instance, Pope Silvestre II himself (before ascending the Holy See of Papacy) came to dwell in Cordova sharing with the Bishop of Vichy his residence for three years in order to learn "the wisdom of Arabs" 29 while Sicily under the reign of the Norman King Roger the Second was a brilliant centre of translation. King Roger himself was seen dressed in fine cloaks, like that of the Arabs even embroidered with *Arabic Kofi* letters 30. In addition, Palermo was another centre of translation to which Michael Scot (d.1236?) frequented in order to learn Arabic. Scot was living at the brilliant court of King Frederick II; yet he returned to Palermo after a long sojourn in Toledo. His great service to learning was that his mastery of Arabic enabled him to realize both the physical and metaphysical works of Aristotle that were well-known in Arabic at the time when the Greek philosophy was totally unknown in Europe. Scot was considered a legendary figure famed for his legendary 'power in astrology', i.e., 'reading the stars', in the sense that was known in the then Europe and mentioned by Chaucer in the *Tales*. However his so-called legendary skill was but his mastery of mathematics learnt under the hands of the great Arab teachers of the science 31. In addition to Scott, there were other interpreters who worked on rendering Arabic fables, stories or epistles on medicine or philosophy or any other field. Among these was Pedro Alfonso who worked hard in translating 30 Arabic stories to Latin via Spanish. Ironically enough his compiled Latin book was entitled *Disciplina Clericalis* -- a very queer title to impress a religious content related to 'teaching clerical disciplines', which is something irrelevant to a book dealing with but stories roughly taken from *The Arabian Nights*. *The Nights* had already been known by a number of the medieval Spanish scholars before these stories infiltrated into the Italian literature through Alfonso's rendition later on 32.

That the translations of thousands of Arabic works was a prosperous industry enabled the transfer of the Islamic knowledge at the time to Medieval Europe 33. "It would be even fair to say that European culture from the eleventh to the fourteenth centuries is a culture of translation whose monuments are not only new texts in a new language but, no less, the memory of the older language and civilization" 34. "Arabic civilization had fully spread through Spain. The Muslim conquest of the mainland influenced medieval European scholars who began to take an interest in Arabic learning, most notably in

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mathematics and astronomy. Many scholars were in search of Arabic treatises to translate, and *Arabum studia* became a legitimate pursuit in twelfth century England" 35. Arabic books were rendered into Latin for the use of teachers in the West. Muslims kept aloft the candle of civilization during the Medieval era and their contributions to the advancement of human progress provided the necessary link between the ancient and modern civilizations 36. However, quite strangely enough, their image as followers of the new faith – Islam, was demeaned and distorted by the same people whom they used to borrow from, trade with, or plagiarize and sack their books and libraries. Some westerners like John Davenport, Stanley Lane Poole, M.P.E. Berthelot and more recently Holmyard, Max Meyerhof, George Sarton, Philip K. Hitti, Robert Briffault and John William Draper have gratefully acknowledged the part played by Muslims in the advancement of learning and the awakening of Europe. Down to the 15th century, they all emphasize that whatever scientific activity existed in Europe was engaged in assimilating Arab learning without greatly adding to it 37. For instance, Hitti writes, "By the close of the 13th century, Arabic science and philosophy was transmitted to Europe, and Spain worked as an intermediary. The intellectual avenue leading from the portals of Toledo via the Pyrenees wound its way through Provence and the Alpine passes into Lorraine, Germany, and Central Europe as well as across the Channel into England" 38 while from 1272-74, Thomas Aquinas was one of the teachers of theology in the University of Salerno, Italy.

The Islamic universities in Cordova and Salerno received their students of all communities – Muslims, Christians and Jews as well, regardless to race, religion or nationality. The students flocked from distant parts of the world including Europe to learn. Thomas Aquinas himself who wrote against Islam and Muslims, for instance, was teaching Christian theology and Averroism from 1272-74. Moreover, the influence of the Muslims could be traced in almost all spheres of sciences and arts, commerce and industry, music and painting just to provide more evidences that the relationships between Muslims and Europeans were one-way as Muslims left the imprints of their genius on the respective branches on the West in general. Muslims were the pioneers of scientific research. They laid the bases for the empirical observation upon which Europe later depended to develop subsequent circles of science and research. For instance, Jabir, the father of modern chemistry was the greatest chemical scientist of the Medieval times. Ibn al-Baytar is universally acknowledged as the most eminent botanist of Medieval times. Al-Razi wrote *Al-Judari wa Al-Hasbah* (*Small-pox*) الجذري و الحصبة and *Al-Hawi* (*Continents*) الحاوي in 20 volumes; Ibn Sina's (Avicenna's) *Al-Qanun Fi Tibb* (*Canon*) القانون في الطب influenced European medicine. In mathematics and astronomy: the works on

algebra written by Khwarizmi and Al-Bayruni are the most outstanding contributions to these sciences during the middle ages. The translation of Khwarizmi's algebra marked the beginning of European algebra. The introduction of 'zero' الصفر to arithmetics by Khwarizmi was a highly beneficial step towards the simplification of arithmetics 39. Muslim Arabs developed a distinctive style of their own in architecture and built some of the most magnificent and beautiful buildings in the world including *Alhambra*, *the Grand Mosque of Cordova* in Spain, for instance. Still, their image in Medieval writings – in the Papal speeches, polemical and religious Christian books and poems was blackened, demeaned and demonized despite the fact that 'translation' as a cultural activity from Arabic into Latin played important role in developing the Medieval 'scientific' and 'cultural' scenes. And the translated works of Muslim Arab scientists in botany, zoology, physics and alchemy were taught in European universities specially those of Northern Italy and France. The famous Abbey of Cluny in southern France which housed a number of Spanish monks in the 12th century A.D. became an important centre for the diffusion of Islamic Arabian knowledge. The Christian Scholars and translators who had studied in the institutions of Muslim Spain translated several important works of Muslim Arab writers into European languages which provided the firm ground on which the stately edifice of Western learning was raised. During the 12th and 13th centuries and while the Crusades were at their apex, the process of the diffusion of Arab sciences assumed massive scale and there were several centres in southern France for the dissemination of Arabian Culture: it is the very period that witnessed the escalation of atmospheres of tension, hatred, of killing, of sacking, of crusading and of distorting - done on the part of the Medieval Europeans against the bearers of learning and civilization in Cordova, Sicily, Carthage, Alexandria, Damascus and Jerusalem. Ironically enough, at a very critical period of the Medieval European history, the very Church authorities, philosophers, polemicists and poets who themselves propelled this robust movement of translation and who themselves were among participants by one way or another in creating translation centres and who themselves were very well cognizant of the worth and impact of Muslim culture on the progress of life in Europe, were behind disseminating a deformed image of Islam. They spread lies and slander against its teachings in order to arouse their peoples' hatred and fear against the new faith. They thought that they were threatened both religiously and politically 40. Their lies set up the bases for many concepts that go in dualities or pairs and unfortunately, the same Medieval lies, misinformation and indoctrination still control Europe nowadays -- the concepts of Satan or Anti-Christ or Mohammad; Heresy or Islam, Fraud or the False Word or Al-Quran and the Orient; all in all they were held as repetitious inferior pseudo-incarnations of Christ, Faith, True Word or the Bible and the West, respectively 41. I won't say "it is hard to understand why this has been the case", as W. Montgomery Watt said in his *Muhammad At Medina* (1956) 42.

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For, it is quite clear; the hostile Medieval writings against Islam shaped what could be regarded at the time as the Medieval war propaganda. Of course, propaganda, generally speaking, has been used since the beginning of time even if it was not known by the term. It was used by Medieval authorities and writers during the Crusades though they did not define nor elaborate on the techniques of propaganda scientifically and statistically by the name in the way the IPA (the Institute for Propaganda Analysis, for instance), many centuries later, did; no 'scientific' methods were followed by Medieval authorities on how to use 'war propaganda' though they practically put them into use as if by nature. The IPA, only in 1937 could collect a lot of historical and contemporary data (related to World War I) enough to glean a conclusion that propaganda is but a type of message aimed at influencing the behaviour, opinions and decisions of people at a certain time and a particular place and accordingly it avoids telling the truth, if not does its best to cover it. Propaganda is often misleading or exaggerated. The IPA termed some techniques which the research in hand found quite applicable to the very ways once used by Crusaders to misrepresent Islam and defile the image of Prophet Mohammad (PBUH). These techniques may include (1) 'name calling' which is the use of derogatory language or words that carry a negative connotation when describing an enemy, for instance, 'Prophet Mohammad' (PBUH) was referred to as 'epileptic' or 'Satan'. The use of bad names is to arouse prejudice by labeling the target something that the public dislikes: it is also employed by almost all Medieval religious speeches and writings (2) the use of 'ad hominem argument' which means attacking the 'enemy' in person as a way to discredit his argument. This is employed by Medieval Church authorities against Prophet Mohammad (PBUH) as it would be shown below in the religious polemical writings, (3) the use of 'transfer' which is an attempt to make the populace view a certain item in the same way as they view another item. This is done as 'Muslims, Saracens and the Turks' were linked in the mind of the Medieval peoples with 'heretics'; in fact, Islam was rendered as 'heresy' which is in conception and by origin a 'European phenomenon' that has nothing to do with the New faith – Islam; yet it was used to make the populace hate Islam and shun it; (4) the attempt to link 'testimonials' of famous or respectable writers or celebrities to an abhorred idea – 'Islam', or a detested person – 'Mohammad', 'Ali' or 'Saladin', for example. Here are included all the poetic works or 'testimonials' written by Dante, Petrarch, Langland, Chaucer etc.... against Islam and Prophet Mohammad (PBUH); these testimonials would be more influential if they had come from Medieval well-known men of letters and (5) the use of 'demonization and demoralization', i.e., the enemy (in this case 'Islam, Mohammad, Muslims, Saracens and Turks) – is demonized and demoralized through manipulating of 'disinformation', which is the deliberate '*misinformation*' together with the use of 'influential slogans and signs' enough

to create all atmospheres of 'a hatred-based culture' as it is with the slogan lifted by Pope Urban II on the 27th of Nov., 1095 in a famous speech at Clermont in France that 'God wills it!' – "Deus Volt" which was echoed by almost all people in Europe who volunteered to go to fight Muslims and who cut out red crosses, sewed them on their tunics and used them as signs for the Holy Wars as the Crusades began. Here we should understand that the French word "croix" means 'cross' then changed to "croisades" or crusades. It is this kind of propaganda that penetrates European Medieval history and formulates Islam as 'enemy'. It is this kind of propaganda that was put into action during the Crusades. It is this kind of propaganda that justified 'the good cause' of the Crusades; that misrepresented and distorted the image of 'Islam and Muslims' - the topic of this research. The Medieval propaganda aimed at standardizing Islam and Muslims as the stereotyped enemies to the Christian Europe. Moreover, it tried its utmost to de-Islamize all that was related to Islam. The standardization of Islam as the dearest and the sole enemy to the Christian Europe found its firm premises in the wake of Islam as a new rival religion in the East. The repulsive image of Islam was by no way 'new' nor was it initiated in the wake of the Crusades. It lurks deep in Christianity itself and in its view to 'Islam' as 'the evil other'.

However, it is true to say that the distorted image of Islam took different configurations embedded in a large bulk of a wide material of different fields of learning, only to match the big mission the Church and Kings, the patriarchs and poets and writers, assigned themselves to undertake; these fields, each field with a definite aim to achieve, of course, could be categorized into: (1) *polemical epistles and religious books* - to refute Islamic principles on bases not related to finding out truths or facts but on claims based on polemics and sophistications; (2) *religious preaching* - to arouse the passions of hatred against Muslims and to marshal the enrolment of the Christian publics towards exterminating Muslims anywhere they would encounter; (3) *poetic cycles, epics and lays, long narrative poems as well as poetic tales* - to defame what is related to Islamic culture, life and symbols, to aggrandize the heroic deeds done by the Crusade's knights and men and to entertain the courts and the people; (4) *annals and chronicles* - to record the wars and (5) *geographical writings and travel memories and alchemical recipes*. These writings, all in all, have one thing in common - distort and misrepresent, in one way or another, the images of Islam, Prophet Mohammad (PBUH), Arabs, Saracens and the Turks. "Christian Europe was haunted by the specter of a religiously and territorially conquering Islam" 43. It was "Mohammedanism" and the "Saracens" that defined the very idea of the "other" in medieval literature. The Saracens became, to use Dorothee Metlitzki's phrase, "a crucial public theme" which permeated the political, military, and religious life of Christian Europe" 44.

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For the convenience of further elaborating on the distorted image as it is configured in Medieval writings, the research would be divided into the following Sections:

- 1. The Distorted Image in the Polemical Works**
- 2. The Distorted Image in Religious Speeches**
- 3. The Distorted Image in the Italian Literature**
 - A. Petrarch's Canzoniere and De vita solitaria**
 - B. Dante's Divine Comedy**
- 4. The Distorted Image in the French Writings**
 - A. Mohammad's Image in the French Epic Poems**
 - B. Islam as Heresy in the French Epic Poems**
 - C. The Turks' and Saracens' Images in the French Epic Poems**
 - D. The Objective of the Saracens' Wars: A French View**
- 5. The Distorted Image in the English Writing**
 - A. Non-Literary Writings**
 - B. Arthurian Romances: Malory's *Morte D'Arthur***
 - C. William Langland's Piers Plowman**
 - D. Chaucer's Complete Works**
 - E. Chaucer's the Man of Law's Tale**
- 6. Conclusions**

1. The Distorted Image in the Polemical Works

The early tidings about Prophet Mohammad (PBUM) and Islam came from Byzantine sources to the ears of the concerned European Christians before the Medieval times by ages as Islam, the new-born religion. in terms of geography had already promulgated all over the Arabian peninsula and almost most parts of Al-Sham (as so known by the then Arab historians meaning Syria, Palestine and Lebanon). The Byzantine troops were forced to withdraw to Constantinople and Muslim armies followed. The Muslims attempted twice to strike at the heart of the Byzantine Empire, Constantinople. The first siege lasted from 674 to 678, and the second from 717 to 718. Both the attempts to hold the city failed; the failure obliged Arabs to change their strategy – to take it through the other way - Europe; hence, they turned west to Spain to settle and establish an Islamic state. This is, in subsequent years, why from this Muslim Spain. before any other European country, a generation of the Mozarabs including writers, monks, patriarchs and translators, appeared to launch flamboyant

campaigns to misrepresent Islam and the image of Prophet Mohammad to stop, as it seemed, the advance of the new faith. So, the early sources, written shortly after Prophet Muhammad's death in 632, were synoptic and slanderous. However, they were not behind the antipathies and hatred felt by Europeans against the Muslim Arabs. It is true they included a dialogue of *Jacobi nuper baptizati* and the writings of Sophronius, an Arab Orthodox Patriarch of Jerusalem, very well-known to Rome being of wide connections outside Jerusalem. And it is true as well that Sophronius, in his Christmas sermon of 634, warned Christians of the Muslim-Arab advance on Palestine and commented that the Arabs had already controlled Bethlehem. He viewed the Muslim control of Palestine as "unwitting representatives of God's inevitable chastisement of weak and wavering Christians" 45. But the vehement campaign of distorting the images of Prophet Mohammad (PBUH), Islam and Al-Quran came from elsewhere – from the Mozarabs of Spain! 'Mozarab' is the term for the Christian population who lived under Muslim rule in Al-Andalus and adapted with the course of time to the Muslim culture, in dress and work, in marriage, and in language though Christian in religion.. The Campaign which aimed at 'hereticalization of Islam' was ignited through the so-called 'polemical' writings of John of Damascus (675-749) who ridiculed the Prophet's personality, calling him "a heretic, a false prophet 56, a renegade cardinal and a founder of a violent religion"; these pejorative phrases would soon find their ways into many other subsequent works of European literature, such as the Italian Dante's *Divine Comedy*, Petrarch's *Canzoniere* and *Life of Solitude*, the French *chansons de geste*, the English William Langland's *Piers Plowman*, John Lydgate's *The Fall of the Princes* 47 and Chaucer's *Canterbury Tales*. In his book *De Haeresibus*, John of Damascus employing the propaganda techniques that were embedded in polemics itself at the time claimed that Al-Quran was not revealed but written by Mohammad (PBUH) himself who was aided by a Christian monk, Bahira, to jot down a scripture of his own. John also claimed that Mohammad (PBUH) wrote the Quran only to fulfill his own wants, lust and sexual deviancy. John, being a deep thinker, viewed Islam as the last and greatest of the Christian heresies 48. In fact, 'hereticalization of Islam', i.e., 'regarding Islam as Heresy', as a concept would immediately bring to Medieval Christian mind, in particular, other relevant concepts that are innate in Christian theology throughout all ages of its long history; concepts of 'Satan, of the Devil, of the Idol or the Prince of Darkness and of the Anti-Christ'. And this is what actually happened in subsequent writings from the 9th century and onwards. In the 9th century, two biographies of Prophet Mohammad (PBUH) were written in Latin, one by Alvarus of Cordoba proclaiming him the Anti-Christ, the other by Eulogius of Cordova (died in 859) considering all Muslims heretics. Eulogius gave an account, not a translation of, to Al-Quran. During the 12th century, many Spanish Mozarabs followed the same track in spreading ideas that portrayed Islam as an inferior religion, such as Petrus Alfonsi, Peter the Venerable (1092-

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1156) 49 and others. They distorted the image of Islam and added myths to Islam, Muslims and, above all, to the figure of Prophet Mohammad (PBUH). The language of these well-known writers always referred to the Prophet as the 'impostor', the 'pretender', and the 'deceiver'. Peter the Venerable saw Prophet Mohammad (PBUH) as the precursor to the Anti-Christ and the successor of Arius. He ordered the translation of the Qur'an into Latin and the collection of information on Prophet Mohammad (PBUH) so that Islamic teachings could be refuted by Christian scholars. Peter the Venerable made a concerted attempt to forge Christian "weapons" against the heresy of Islam. In theological terms, canon law denied that Islam was a heresy. Canon law recognized that a Muslim, unlike a heretic, had not been baptized and therefore was "not liable to penalties for leaving the church" 50 Peter immediately subjects his choice of terms to scrutiny, questioning whether a body of religious doctrine that originated outside, not within, the Church could be called a "heresy". But this distinction is not observed. During the 13th century, some Mozarab biographers completed their work on the life of Prophet Mohammad (PBUH) in a series of works by scholars such as Pedro Pascual [died 1300] and Ramon Lull [died 1315]. Pascual preached extensively to promote the Christian faith in Islamic communities 51. Moreover, in order to show that Prophet Mohammad (PBUH) was the anti-Christ, in the biographies they wrote, it was asserted that Prophet Mohammad (PBUH) died not in the year 632 but in the year 666 just to go in harmony with the number of the beast mentioned in the Bible. Also, his name was associated with Apollyon (A variation of Abaddon believed to be the antichrist or Satan according to Hebraic writings) 52 and Termagant in an unholy trinity while Islam was shown to be a Christian heresy. For Polemicists, it was better if Islam unlinked with Judaism in the way Christianity with the latter. Otherwise, it would be a development to Judaism as Christianity itself was. Hence, they were in rush to see Islam as related to Christianity in order to view it as a heresy, a deviation and a falling away. So "they came naturally to credit the notion of there having been a Christian source of Moslem revelation"53.

Humbert of Romans, for instance, returns to the history of the Muslim wars as he saw their troops advance in Asia, Africa, and even Europe as far as parts of Gaul. He claimed that Saracens are worse than Jews even though the latter had procured the crucifixion and would not believe in the Crucified, but who neither combat nor bear arms against the worshipers of the cross while the Romans themselves were responsible for the crucifixion, but turned to adoring the cross and did much to subjugate the world to the Crucified; but the Moslems reject the mystery of the cross and have already conquered much of the world although they agree with the Christians in so much belief 54.

The concept of heresy (i.e., hereticalizing the Church enemies) sounded very integral to Christian thought. It was personified in the arch-heretic, Satan. The belief in Satan was "necessary" to strengthen the faithful by reminding them of unseen enemies that lurked nearby as the Church envisioned itself as, first, tempted by and, second, persecuted by Satan. Hence, it looked to itself as "imitator Christi". The Church sought to downplay its situation as "an enormously powerful institution" beset by enemies bent on its destruction, thus "deny[ing] its own power and claim[ing] the moral high ground of the persecuted" 55 So the concept of 'the heretic as a foe' offered it a unique opportunity, for the Church might posit the threat of heresy with impunity and thus rally the faithful to its defense. Heresies, as Augustine noted, are "necessary" for delimiting and preserving the Christian *communitas*. Medieval church looked to Islam as a Christian heresy that demanded response and resolution. Heresy was perceived as an attack on the religious community from *within* itself as opposed to the challenge posed by the non-belief of those who subscribed to contrary religious doctrines 56. The heretic (from Greek *haerein*, to choose) is one who keeps the name of Christian but chooses to doubt or deny some part of the faith, whereas the infidel rejects a religion never professed and the pagan remains ignorant of Christian religion 57 To hereticalize Islam (i.e., to regard Islam as a Christian heresy) was to find a place for it *within* the "family of Christian errors," 58 to present it as an erroneous faith that Christians could see only as a perversion of their *own* truth. Islam as the summit of all heresy was a widespread belief because many of Peter's contemporaries adopted the term casually and carelessly in spite of canon law. Some authorities saw no real distinction between the Muslim and the heretic and treated them as equivalents, even if they were aware that Muslims had not entered the Catholic faith and thus could not renounce it 59 However, the majority of Christian *communitas* remained hostile to Muslims 60. Islam was commonly considered as a heresy for two reasons. The first is its partial denial of the Christian Faith, the second its proximity to Christianity 61.

Islam did accept Christ as a prophet, and the Medieval writings contained several tropes to acknowledge that Al-Qur'an mixed truth with untruth, honey with poison. They debated that such mixture unmasked Muhammad's 'fraud', Al-Quran in which he was recognized as offering the unwary 'deadly poison' within a sweet apple. This recognition of the Qur'an's 'sweetness,' its 'truth' about Christ, positioned Islam in a "permanently unstable" position of intimacy with Christianity and hence demanded resolution: a resolution that depended on analogy - they analogized Islam to Heresy. Quran to Fraud, and the Prophet Mohammad (PBUH) to the ultimate instigator of the heresy of Islam: Satan. Muhammad simply represents, for Peter the Venerable and his contemporaries, "this Satan," or Anti-Christ. Islam was deliberately analogized in the Middle Ages in order to intensify the threat of the new religion

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it created upon the occidental mind, to increase it rather than reduce or even mute that "pressure" as Edward Said observed 62. Islam's denial of Christ's divinity was considered by Medieval writers the most blasphemous part of its heretical falsehood since the medieval Christian mind could never accommodate itself to heresy; and the pressure posed by the heretic as Proximate Other had to be released through different strategies - whether through fully assimilating Islam to Christianity by conversion: the role of missionaries whose endeavors held a subordinate place in the destruction of Islam 63 or through extinction via military means (as Crusades) or fierce punishments (as heresy) for its 'followers'. One may cite some examples of the assimilative approach towards Islam. The first lies in the Medieval view that distinguishes among non-believers whether pagans or infidels on the one hand and between 'good' or 'evil' Saracens, on the other. Non-believers posed the lesser threat to Christianity. Medieval Christianity could show a tolerable attitude to virtuous heathens and good pagans, long dead ones; a second example could be for Langland, Dante, and Chaucer who accord such figures as Trajan and Troilus a final resting place in heaven 64 Good Saracens were dubbed "pagans," and linked with the "pagans of the ancient world," 65 while evil Saracens were denied this relatively benign status. A third example occurs in William of Tripoli's *Tractatus de statu Saracenorum* (ca. 1271) in which encourages Muslims to think that "they themselves were in a fair way to becoming Christians" 66 The fourth example is *Travels* by the English Mandeville. The book opens its discussion of the Saracens with an enumeration of the beliefs and doctrines shared by Al-Qur'an and the Scriptures, stressing the Quranic infancy narrative of Christ and his status as a prophet. It then solves the 'problem' of Islam's proximity to Christianity by seeing in it an opportunity for evangelizing:

Because they [the Saracens] go so nigh our faith, they be lightly converted to Christian law when men preach them and shew them distinctly the law of Jesus Christ, and when they tell them of the prophecies 67

While the other strategies hinged either on extinction of Islam by military actions: and this is the role of Crusades. One of the pioneering polemicists of this orientation was Paul Alvaro, the Cordovan Monk who called for the military confrontation. He called to employ what was termed at the time as 'the Holy Cruelty' or *sancta crudelitas*: "Piety for God," he said, "is indeed no cruelty" 68. In fact, the 'Holy Cruelty' meant here is but a euphemistic term for 'genocide' using the name of Christ as a cover to kill as it was used later to exterminate the so-called 'Red Indians', the natives of the New World under the same slogan by the Spaniards; yet, there is another strategy which centered on

exposing Islam as a diabolical plot: this is done as a punishment by burning alive not only those who were accused of following Islam but also whosoever did not comfort to the Church authority. And here lies the crux of 'hereticalizing Islam'. This is 'the transfer' that was done – the transfer of the term, semantically speaking, is among war propaganda techniques. And the role to gloss over hereticalization of Islam was assigned to the testimonials written by the famous writers proceeding and then contemporary to Crusades 69 - such as Peter the Venerable, Robert Holcot, Petrarch, Gower, Dante. They all contributed to exterminate Islam – to hereticalize Islam. Still, there was another trend working on Islam's proximity to Christianity. It is this approximity that posed greater difficulty insoluble by merely subsuming its followers, the Muslim in this case, within the Christian community. Instead, Islam's "poison" (read all its followers, i.e., Muslims) had to be exposed and expelled or, in a way, killed (See below Section 5. A. for Holcot's Views).

The scholarly Dominicans tried a somewhat different approach. Some members learned Arabic and Hebrew; studied the Bible, Koran, and Talmud; and wrote detailed refutations of Islam and Judaism. Still others preached (with modest success) to the captive subjects of Christian rulers. The Dominicans produced a *Pugio fidei* (*Dagger of Faith*) handbook full of arguments against Jews, but no such work against Islam. The Catalan Dominican Ramon Marti (d. 1285) carefully studied the Koran and alluded to its compatibility with Christianity, such as its references to Jesus and the Virgin Mary, but there was "no mistaking his purpose—to put down the false beliefs of Islam and its sexually debauched founder, Muhammad" 70 .

Thomas Aquinas (ca. 1225–1274) was among the prominent Dominicans; he totally opposed Islam as a religion. For Aquinas, Muhammad was not a comprehensive religious thinker, and issued only enough uncomplicated doctrinal statements to attract an average person. He cleverly mixed his teachings with folk fables and produced no miracles. His personal life style "gave free rein to carnal pleasures," and his followers were "brutal men and desert wanderers" ignorant of religion. Thomas said, "Those who believed in him from the outset were not wise but beastlike men who dwelt in the wilds, utterly ignorant of all divine teaching; and it was by a multitude of such men and the force of arms that he compelled others to submit to the law" 71 .

Aquinas wrote from Naples, a southern Italian center long exposed to Islamic trade and intellectual influences, and drew on non-Christian sources in his work, including the Jewish philosopher Moses Maimonides (1135–1204) and the eleventh-century Persian Muslim physician-philosopher Ibn Sina, known to Europeans as Avicenna. He also was aware of the Cordovan Muslim philosopher Ibn Rushd [Averroes] (1126–1198) 72.

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2-The Distorted Image in Religious Speeches

Everywhere in Europe, religious preaching and speeches added a new element to the conflict. It is the 'paganization of Muslims'. This means 'regarding Muslims as pagans'. Now, these speeches dubbed Muslims as 'vile pagan' – a view that aroused all passions of grudge and disgust, vengeance and despise. Medieval Christian populace got in hearts against Islam, Prophet Mohammad (PBUH) and Muslims (Saracens and Turks included). Fiery religious speeches, zealous sermons and letters delivered or written by the then Popes, Emperors, Archbishops, Priests and Monks, each in turn, reiterated the very stereotyped themes and images they created and believed in as related to 'the heresy founded in the East. Moreover, they tended to 'demonize Muslims' at one stroke as they called Muslims the followers of the Antichrist and the Disciples of Satan. Ironically enough they blinded their eyes and minds not to see the multifarious aspects of the Islamic civilization they were in debt to, in need for and dependent on in all fields of life as above-mentioned. They - driven by hatred and the desire to kill in their speeches and sermons - sought to see Islam and Muslims in the way they have determined to see regardless of all actualities of their own life. Muslims were 'paganized,' i.e., looked at as 'a pagan race', 'a vile race', 'the murderers of innocent Christian men', 'the rapers of Christian women', 'the destroyers of Holy Temples and Churches', and 'the despots who treated Christians in Spain, Romania and Jerusalem and elsewhere as sheep', 'who burnt Christians alive', 'who decapitated the young', 'who disemboweled the aged and the infants'. In this way, Church authorities were successful in demoralizing Muslims through the use of such fake stories and atrocities. Church employed every means to paganize, demoralize and urge against Muslims. Its 'propaganda' depended on arousing hatred and antipathy against Muslims who were seen as beasts. This is what Pope Urban II said in his first speech to the Council of Clermont in 1095 declaring initiation of the Crusade wars: "The noble race of Franks must come to the aid of their fellow Christian in the East. The infidels Turks are advancing into the hearts of Eastern Christendom; Christians are being oppressed and attacked: churches and holy places are being defiled. Jerusalem is groaning under the Saracen yoke. The holy sepulcher is in Muslim hands and has been turned into a mosque. Pilgrims are harassed and even prevented from access to the Holy Land. The West must march to the defense of the East. All should go; rich and poor alike. The Franks must stop their internal wars and squabbles. Let them go instead against the infidels and fight a righteous war. God himself would lead them, for they would be doing His Work. There will be absolution and remission of sins for all who die in the service of Christ. Here they are poor and miserable sinners: there they

will be rich and happy. Let none hesitate; they must march next summer. God wills it!" 73. On the day of Urban's speech, the assembled crowd was so large that they could not fit everyone into the cathedral, so the papal throne was set up in an empty field outside the eastern gate of the town. Those in attendance included many commoners in addition to local nobility. Guibert de Nogent Guibert, the Abbot of Nogent, who attended the Council of Clermont in his speech claimed that 'the pagan' (read Muslims) at Jerusalem cruelly treated the Christian pilgrims. Guibert assigned to Muslims every sin and evil known at the time. He created a very ugly image for them. He said "they not only demanded money of the Christian pilgrims, which is not an unendurable punishment, but also examined the calluses of their heels, cutting them open and folding the skin back, lest, perchance, the pilgrims had sewed something there. The unspeakable cruelty of the pagan was carried on even to the point of giving them scammony [?] to drink until they vomited, or even burst their bowels, because those infidels thought the wretches had swallowed gold or silver; or, horrible to say, those infidels cut the pilgrims' bowels open with a sword and, spreading out the folds of the intestines, with frightful mutilation disclosed whatever nature held there in secret" 74.

Below is a translation by Oliver Thatcher of Pope Gregory VII's calling of a crusade as early as 1074. Pope Gregory VII portrays a horrible image of Muslims as pagan groups of relentless bandits. He tells his congregation that "a pagan race had overcome the Christians and with horrible cruelty had devastated everything almost [even] the walls of Constantinople, and were now governing the conquered lands with tyrannical violence, and that they had slain many thousands of Christians as if they were but sheep. If we love God and wish to be recognized as Christians, we should be filled with grief at the misfortune of this great empire [the Greek] and the murder of so many Christians" 75.

The same image is conveyed by Alexios I Komnenos, the Byzantine emperor who sent a letter to Pope Urban II in 1094 telling him that the Turks and Arabs are a vile impure race with no moral restrictions: "the Turks and Arabs have attacked [the Greek empire] and have conquered the territory of Romania as far west as the shore of the Mediterranean and the Hellespont...They have occupied more and more of the lands of those Christians, and ...They have killed and captured many, and have destroyed the churches and devastated the empire. If you permit them to continue thus for awhile with impurity, the faithful of God will be much more widely attacked by them. On this account I beseech you ...to destroy that vile race from the lands of our friends" 76. In response, Pope Urban II in 1095 issues 'A Letter of Instructions to Crusaders,' in which he dubs Muslims as barbarians who committed unspeakable atrocities: "a barbaric fury has deplorably afflicted and laid waste the churches of God in the regions of the Orient. More than this,

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blasphemous to say" 77. In Urban's preaching there are new notions and new sentiments, that lay the basis for the ideas of Colonialism for the first time. "It is tolerably certain that Urban stressed the idea of the recovery of Christian lands"78.

In the same vein, Balderic, Archbishop of Dol, continued his demonization of Muslims. He wrote as early as the twelfth century that Muslim Turks are bastard invaders of the Christian lands. He disseminated fabricated stories taken from a French epic poem known as *the Gesta* (tackled latter below) that the Muslim Turks, the 'bastards', as he called them, held no veneration to Churches. These sacred houses of God, he claimed, became 'stables for the animals'. Here is an extract:

"Our Christian brothers... are scourged, oppressed, and injured. They are either subjected in their inherited homes to other masters, or are driven from them, or they come as beggars among us; or, which is far worse, they are flogged and exiled as slaves for sale in their own land. Christian blood, redeemed by the blood of Christ, has been shed, and Christian flesh, akin to the flesh of Christ, has been subjected to unspeakable degradation and servitude. Everywhere in those cities there is sorrow, everywhere misery, everywhere groaning (I say it with a sigh). The churches in which divine mysteries were celebrated in olden times are now, to our sorrow, used as stables for the animals of these people! Holy men do not possess those cities; nay, base and bastard Turks hold sway over our brothers" 79.

Jacques de Vitry was a French Bishop of Acre, educated at Paris was from 1216 until 1228, and subsequently Cardinal Bishop of Tusculum. He died in 1240. In a letter to the then Pope, he told him about his visits to 'Saracenland'. He visited "Tyre, Beirut, Gibelet, the town of Crac, Tortosa, Margab, Chastel Blanc, Tripoli, Antioch, and the island of Cyprus – with its three bishoprics – as well as Jaffa and Caesarea". He on his part deformed the image of Muslims regarding them 'infidels' and 'pagan'; He insisted that: "the 'heritage of the Lord' must be liberated from the infidel... our Christians in the East who were oppressed under the lordship of pagans must be set free" 80. However, in the letter, he took to task the very oppressed "Christians in the East", regarding them "traitors" because he said, "I found the Syrians traitors and very corrupt men, for having been brought up among the Saracens; they had adopted their bad character, and some of them, who had been bribed, revealed the secrets of Christianity to the Saracens" 81.

In his meeting with the people of Siddon, Jacques de Vitry attacked Islam and called Prophet Mohammad bad names. Islam is taken to be as 'Mohammad's own Teachings' and not a revealed religion. He once again stressed the very alleged claims that Islam is 'untruth' or 'deception' founded by 'Mohammad'; a 'deception' that should be "uncovered". This is why Jacques de Vitry had pre-judged Islam as 'damned' heresy. He did "the best of his ability" to "uncovered to them the deceit of Mohammed and his damnable teaching" 82 while in another sermon addressed to the brothers of the Order of the Temple, he insinuated a very repulsive image to Muslims putting into use what we term as the techniques of Transfer, Name Calling and Paganization as well as Hereticalization. This time Muslims are not only 'heretics' and 'pagan' but also 'schismatic' and 'Saracens'. And he calls for the use of both 'physical sword' and 'spiritual sword' against the tyrants and the heretics. He agreed to implement the 'Holy Cruelty' (read genocide!). Here is an extract in which he compared the Jews' sin to Muslims' evil doings:

"The Jews attack Christ's incarnation while the heretics attack the truth of Scripture, and both attack the faith of Christ; schismatics undermine the obedience and unity of the Church, Saracens and pagans undermine the peace of Christendom, tyrants and evil attack the liberty of the Church, and false brothers undermine love. The Church puts up holy teachers to defend it against Jews and heretics, who reveal the meaning of the Scriptures to them so that they may understand them. Against schismatics it puts up the communion of saints, the government of prelates and the obedience of its subjects. Against the violence of the pagans and Saracens it uses the physical sword. Against tyrants and false brothers it uses a spiritual sword, which it also uses against heretics and schismatics in order to compel them to enter and return to the Church" 83.

Robert the Monk perhaps 25 years after Pope Urban II's speech addressed the Franks:

"From the confines of Jerusalem and the city of Constantinople a horrible tale has gone forth and very frequently has been brought to our ears, namely, that a race from the kingdom of the Persians, an accursed race, a race utterly alienated from God, a generation... has invaded the lands of those Christians and has depopulated them by the sword, pillage and fire; it has led away a part of the captives into its own country, and a part it has destroyed by cruel tortures; it has either entirely destroyed the churches of God or appropriated them for the rites of its own religion. They destroy the altars, after having defiled them with their uncleanness. They circumcise the Christians, and the blood of the circumcision they either spread upon the altars or pour into the vases of the baptismal font. When they wish to torture people by a base death, they perforate their navels, and dragging forth the extremity of the intestines, bind it to a stake; then with flogging they lead the victim around until the viscera

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having gushed forth the victim falls prostrate upon the ground. Others they bind to a post and pierce with arrows. Others they compel to extend their necks and then, attacking them with naked swords, attempt to cut through the neck with a single blow. What shall I say of the abominable rape of the women? To speak of it is worse than to be silent" 84.

Moreover, Muslims are seen as avaricious Conquerors of the World: "the enemies of God (or persecutors)," preaches William of Malmesbury stirring the fears of the English audiences, "inhabit one third of the world, Asia, as natives, and have come to inhabit another third, Africa; in the last third, Europe, the Christians are oppressed, and have now for three hundred years been subjugated in Spain and the Balears 85.

The regular sequence of homiletic themes was supported by a set of ideas sometimes clearly stated, sometimes only hinted at. These ideas delineated the enemy as repulsive; they constituted a body of learned and popular lore which identified the Arab and Moslem world as hostile, dangerous, and harmful. Such identification was obviously conducive to a condition of protracted warfare, and most of all if this were presented as a "just war", of which holy war is in fact the prototype 86.

The speeches of the Popes and the sermons of the Archbishops and the letters of the Emperors were replete with such deception and fraud; of goading, disinformation and indoctrination. They gathered every evil on earth to dub Islam, Prophet Mohammad (PBUH) and Muslims as such. They even exploited the fabricated image of Islam as heresy to expurgate whosoever did not conform to the Papal or Imperial Authority. I mean that 'heresy as a charge sentenced to death by burning alive the so-called culprits' was not confined to Islam and Muslims. It was deliberately intermingled or confused with Islam -- it was utilized as a politico-religious tool to impose hegemony and administer de facto inter-European affairs proper. And by attacking 'Islam' on the borders, they launched relentless campaigns against 'heretics' within the Community -- at home! The Christian church used propaganda to find "heretics" to be punished. "One of the most devious yet also most effective propaganda tool was to claim that the heretics practiced group sex, or orgies, and hence were responsible for creating chaos in all of Christendom," wrote Peter Dinzelbacher. And "heretics," he added, "were also accused of involving cannibalism in sexual rituals" 87. Hence, Islam and Muslims came to bear the politico-religious problems and disorders in Europe at the time. In addition, the Crusades were used as a cover and pretext to jettison recreants and renegades inland. The preaching followed a hierarchical order: "it was passed down from the Pope to the Bishops and from

them to the Community, where ultimately every individual became his own preacher" 88. The preacher is advised to undertake "periodic calls and invitations to his hearers, followed by hymn-singing — *Veni Sancte Spiritus, Vexilla Regis*, and as such Humbert's sermons. They were direct and emotional, at once varied and repetitive, their appeal is obvious" 89. Humbert recommends to the preacher that the different kinds of crusade service should be seen in a practical, even worldly order, and should be raised before the public in that order. Service of the body— military service — comes first; next, service by property (*depropriis rebus*; the preacher is warned to take particular care over gifts); third comes verbal, or spiritual service, as by prayer 90. Among his propagandist claims, he used some 'glittering words' like 'the Truth', 'the Word', 'Paradise', 'Hell' and 'Guilt' to direct his audiences' attentions to his cause while demonizing Muslims at the same time. As such, Muslims (Saracens and Turks included), to Humbert, 'had no right cause to defend as the Christian did for the latter only had the True Word'. And 'a killed Muslim would be positioned in Hell while a Christian killed in battle goes to Paradise as all his sins be repented'. "The crusades attack guilty men - the Saracens; the argument continues in the same vein throughout. The stress on the "guilt" of Moslems was bound to encourage savage methods of war. The picture of Saracen aggression and Christian just resistance constitutes the *thema commune* of the whole work of preaching the crusade; it picks up from Pope Urban II not only the historical argument, but also the idea that the Holy War is substituted for unholy, internecine, irresponsible war" 91.

These speeches were inciting Medieval Christian populaces of all the walks of life – peasants, villagers and town-dwellers, the serfs and the Lords, the poor and the rich, the soldiers on foot and the knights as well, to "destroy the vile race". They goaded Christians to kill Muslims because they "are worse than Jews who procured the crucifixion and would not believe in the Crucified, but who did not bear arms against the worshipers of the cross: the Romans were responsible for the crucifixion, but turned to adoring the cross and did much to subjugate the world to the Crucified; but the Moslems, although they agree with the Christians in so much belief, reject the mystery of the cross, and have conquered much of the world — Asia, Africa, and even Europe as far as parts of Gaul" 92. This is the logic the Medieval propaganda goes on.

3. The Distorted Image in the Italian Literature

A. Petrarch's *Canzoniere* and *De vita solitaria*

Throughout Petrarch's writings (his *Vita, Life of Solitude* and the *Canzoniere*), the East appears repeatedly a topic of interest, concern and

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historical curiosity 93. He reflects a distorted image of Islam – an image that negates the brilliance of Arab learning on the one hand and transfers the Roman atrocities and their Barbarian crimes committed throughout their long history against the peoples of Africa and Asia to Muslims, on the other. As such, in Petrarch, Islam is “a wretch sham religion” 94. In his poem No. 28 of the *Canzoniere*, he resurrects a common propagandist device as he associated ‘Islam’ with ‘polytheism.’ Moreover, he saw the ancient atrocities of the Romans not only as victories and examples of courage and military prowess but as indicators of the excellence or ‘virtue’ of Western warriors in opposition to the weakness and arrogance of Easterners as he claimed. Prophet Mohammad (PBUH) receives a very harsh treatment from Petrarch’s pen. He opens his discussion of Prophet Mohammad (PBUH) by comparing Him (PBUH) to the princes of Europe who “dishonor masculine countenances with effeminate minds spirited in nothing else than the pursuit of luxury and the hatred of virtue.” Mohammad (in both Petrarch’s *Vita* and *Life of Solitude*) is “the founder of a wicked superstition”, an “instigator of every obscene lust”. Mohammad was often depicted as one of the seven heads of Joachim of Fiore’s dreade Dragon of the Apocalypse, representing a historical persecutor of Christians as well as a force of evil. Also, Prophet Mohammad (PBUH) was regarded as the seducer of the people who promised them carnal pleasure if they followed his “sect” 95. In Petrarch, we see an early articulation of cultural chauvinism and racism against Arabs and Muslims. He despised Arabs, Saracens, Muslims and Turks exclaiming “how little all of them worth” 96. In *De vita solitaria* (line 1346), he referred to Muslims as “enemies of the Faith” while in his *Triumph of Fame*, called Muslims bad names as he reproaches Christians for “caring not that the tomb of Christ be in the clutch of dogs and with their impious feet they insulted the sanctuary of Jesus Christ.” He kept telling his readers that the holy sites in Jerusalem are defamed as impious animals trampling on holy shrines (*Life of Solitude*, line 293). Turks, Arabs, and Chaldeans “hoped in gods” 97. And the Saracens were depicted as worshipping “Muhammad, Apool, and Tervagant” 98. He described the Muslim Mamluks who then held Jerusalem not only as “Egyptian dogs” but also as thieves who had twice stolen the Holy Land away from Christians. Moreover, Petrarch plays punning on the meaning of the word ‘Mecca’ (the Holy Place) in Arabic and ‘mechus’ (adultery) in Latin; he argued that Mecca was blessed by Muhammad only because the latter himself was an adulterous (mechus) and licentious fellow. With this, the Holiest site in Islam is reduced to a city of adultery 99.

B. Dante's *Divine Comedy*

In his *Divine Comedy*, Dante ranked the prophet of Islam low among the ill-fated occupants of the Inferno. Mohammad is presented in Canto 28 of the Inferno. He is positioned in the eighth of the ninth circles of Hell, in the ninth of the ten Bolgias of Malebolge, a circle of gloomy ditches surrounding Satan's stronghold in Hell. Thus before Dante reaches Mohammad, he passes through circles containing people whose sins are of a lesser order: the lustful, the avaricious, the gluttonous, the heretics, the wrathful, the suicidal, and the blasphemous. Dante includes Mohammad and his nephew Ali in the home of the sowers of discord, assigning to them the horrible fate of having their bodies ripped apart. At the very outset of this Canto, Dante talks of the many wars in Puglia (the Southeastern Italy) and across the peninsula which were known as the bloodiest only to show that this 9th bolgia is far bloodier than these, and beyond description. Those in this bolgia are punished by having to walk a track where they are cut open and slashed, but their wounds heal only to be cut again. Mahomet is placed here, along with his nephew Ali. Dante uses the idea of blood and bones with decaying flesh to illustrate the severity of the punishments that cannot be captured by words, yet he says that if the bones and blood of the many wars that had plagued the peninsula of Italy could be piled up, they would not match the sight of the 9th bolgia. The punishment is extremely grotesque and demeaning as shown by the description of Mahomet:

“Less wide as one I saw there, chopped from the chin
Down to that part wherefrom the wind escapes.
The bowels trailed, drooping his legs between:
The pluck appeared, the sorry pouch and vent
That turns to dung all it has swallowed in
While gazing on him I stood all intent,
He eyed me, and with his hands opened his breast.
Saying : “Now see how I myself have rent.
How is Mahomet maimed, thou canst attest.
Before me Ali, weeping tear on tear,
Goes with face cloven apart from chin to crest”

(Canto XXVIII, lines 23-33) 100

Mohammad's entrails and his excrement are described with unflinching accuracy. Mohammad explains his punishment to Dante, pointing as well to Ali whom the attendant devil is splitting in two; he also asks Dante to warn one Fra Dolcino, a renegade priest accused of having a mistress, of what will be in store for him. Dante saw a parallel between Dolcino's and Mohammad's revolting sensuality, and also between their pretensions to theological eminence. But this is not all that Dante has to say about Islam. Earlier in the Inferno, a group of Muslims turns up. Avicenna, Averroes, and Saladin are among those virtuous

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heathens who, along with Hector, Aneas, Abraham Socrates, Plato, and Aristotle, are confined to the "Limbo" - the first circle of the Inferno.

4. The Distorted Image in the French Literature

In France, for instance, the Saracens appear in many famous texts such as the poems of *Waltherius du Pont*, of Hildebert, *La Chanson de Roland*, of *Alexandre du Pont*, of the *Trouvers*, *Aliscan*, *Christian Guillaume d'Orange*, the *Chanson d'Antioche*, *La Conquete de Jerusalem*, the *Chanson d'Antioche*, *La Conquete de Jerusalem* and *La Voyage a Jerusalem*, to name but a few 101. Muhammad (BPUH), for instance, was characterized as the first-born son of Christianity's initial and chief pervert, i.e., Satan. Muhammad was distinctly cordoned off as absolutely Other. There were stories that supposed Muhammad to have been under the influence of a Roman cardinal or cleric, frustrated in his ambition, who perverted his own converts to spite the Roman Church: together with the poems of *Waltherius du Pont*, and before them Hildebert, all these presuppose that Islam arose in a Christian people, "*derelicta fide catholica*" 102. William of Tyre phrases the relationship in familial terms: Muhammad is the "first- born of Satan." As Satan had seduced Eve, Muhammad "seduced" the Orient. Jacques de Vitry combines all these motifs in his condemnation of Muhammad:

In the first chapter (i.e., surah II) [Muhammad] immediately praises prayers and alms, that is, under the appearance of seeming good he may entice the unwary to believe him. Notice throughout the whole book that, with marvellous cunning, when he is going to say something ungodly, or recalls having said it, he soon puts in something about fasting, or about prayer, or praising God 103.

while the Medieval response to the challenge of the Qur'an's "truths" was to expose it as Muhammad's trick to deceive innocent Christians, as does an anonymous Cluniac commentator:

[L]ike another Antichrist and the first-born son of Satan, transfigured like Satan into an angel of light, Muhammad. ... with the co- operation of the enemy of the human race, perverted ... more people than any other heretic before his time 104.

A. Mohammad's Image in the French Epic Poems

The works of the French Medieval poets like Italian poets and religious men never reflected a true image of Prophet Mohammad (PBUH). On the contrary, they presented him as a heresiarch, i.e, the founder of a schism 105. Some old French manuscripts showed him as a Christian clerk coming from the East to Rome, but while there his familiar spirit *Nero* and the spirit of Antichrist send him a message in a form of a dove, which bids him forsake the law of Christ 106 In popular poetry, the dove which Prophet Mohammad (PBUH) they claimed he trained to perch upon his shoulder apparently whispered in his ear new laws. And when, as the French propaganda goes on, he died from excess as a drunkard, his body, it said, was devoured by swine. This was held to explain why his followers were so wary of wine and pork 107. The popular French poems reflected how far the French poets defiled the character of Prophet Mohammad (PBUH) and how far their poems manifested an important aspect of the medieval Christian mind 108 that deliberately worked on disinforming the French populaces through different techniques of falsification, hereticalization, paganization and name calling. Moreover, they might interpolate 'facts' with 'lies' or mention 'facts out of their context' or 'facts interpreted in a given twisted way' as for example when they asserted that Prophet Mohammad (PBUH) was buried, not in 'Medina' as history tells but in 'Mecca'; then they would build on this lie another one by claiming that 'Mecca' is the place whither the whole Muslim world resorted, not to go on pilgrimage to Ka'aba, the House of Allah as it seems, but to 'honor Mohammad's tomb'. Lies go on. In addition, they constantly referred to Prophet Mohammad (PBUH) as an idol which can be carried about. They even coined new words in French just to refer to Mohammad's supposed portable temples or places of worship - they used 'mahumeries' to dub the 'synagogues where his idol may be permanently worshipped' 109. Also, there was a travesty figuring out the image of Prophet Mohammad (PBUH) as a portable statue which could accompany his people upon their expeditions, and which could be consulted as an oracle. His image might be portrayed upon a shield or upon a banner when it could be carried before the host 110. The image of Prophet Mohammad (PBUH) was indicative of much falsification, defilement and deception. Almost the French poets were very mindful to arouse hatred against Islam and Prophet Mohammad (PBUH). And to achieve their targets, they employed different techniques of hereticalization, paganization and demonization

In the *Song of Roland*, an epic poem written shortly before 1100 employed what the research regarded as Paganization of Islam as it depicts Prophet Mohammad (PBUH) as an Idol worshipped by Muslims. The story embedded in this poem goes back to the time of Charlemagne 300 years earlier, with the Christian Emperor Charlemagne concluding a seven-year campaign to retake the last Moorish stronghold in Spain, Saragossa which was defended by a fake Muslim King with a seemingly French name *Marsile*, 'who does not love

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God but serves Mohammed and prays to Apollo' (1.7-8) 111 Roland, the epic hero and Charlemagne's nephew in the *Song of Roland*, leads the charge against Marsile. 'Muhammad' in the poem is invoked by the Muslims who beseech his aid in warding off the Frankish armies. Marsile's messenger, again with a very strange name, *Blancandrin*, greets his king by pleading, 'May Mohammed save you/ And Apollo, whose holy faith we profess!' (32.416-7) 112 when he reports a failed attempt to reach a truce with Charlemagne. Muhammad, the idol, according to the poem, proves impotent to save his patrons, as Roland predicts when he taunts, 'You'll never receive any aid from Mohammed. / The battle today shall not be won by a wretch like you' (104.1336-7) 113. After Roland loses some comrades in battle, he takes revenge by decapitating Marsile's son, *Jurfaleu*, once again with a very queer name. 'The pagans shout: "Help us, Mohammed! Our gods avenge us on Charles!"' (142.1904-6) 114, yet again, Muhammad, the idol, does not hear. When messengers bear this news to Marsile and his wife, *Bramimonde*, they hail, 'May Mohammed, who has us in his power, / And Tervagant and Apollo, our lord, / Save the King and protect the Queen!', but *Bramimonde* responds, 'What rubbish I hear! / Those gods of ours have given up the fight' (195.2711-5) 115. As the Battle of Roncevaux approaches a victorious climax for the Franks, Marsile's Emir realizes 'that he is in the wrong and that Charlemagne is in the right' (257.3554) 116; *Bramimonde* vainly cries, 'Help us, Mohammed!' as Marsile 'died of despair, for sin encumbers him, / He gives his soul to the most hideous devils' (264.3641-6) 117. The Medieval French poets tended to use neologisms to refer to Muslim leaders or dignitaries as a device to further alienate the enemy and to impress the idea that Muslims did not belong to a 'known nation' nor to a 'given history'; it is used as a technique of 'de-identification'. Muslims were sometimes displaced in the unknown time if not out of time. Moreover, the most slanderous vitiation depicting the figure of Prophet Muhammad (PBUH) in the *Song of Roland* is the association of his name alongside with ancient pagan gods as Apollo and Tervagant. It is possible to understand why these two particular pagan idols were chosen to depreciate Muhammad in such a pseudo-Trinity: first to impress the belief that in Islam there is another sort of trinity though a 'false one', second, to dub Islam, Muslims' religion as pagan, as the story plainly declares, 'Pagans are wrong and Christians right' 118. The inability of the Muhammad of the poem to save Muslims, in the poem, is finally demonstrated when Muhammad's statue in Saragossa falls into a ditch and is demolished by dogs and swine, a tradition first found in *Hildebert of Tours*. Samuel C. Chew says, 'It is safe to say that Christian prejudice against Islam never went to greater extremes than in this French poem' 119.

In the *Historia de Mahumete of Hildebert de Tours* (1134), Prophet Muhammad (PBUH) is depicted as a "self-seeking deceiver and mountebank"¹²⁰ while in a poem written by *Waltherius* or *Walter of Compiègne* that was composed in the twelfth century, the poet fabricated the Prophet's life-story. It goes as follows:

Starting life as a slave, Mahomet marries the widow of his former master, and becomes the confidant and confederate of some magician or devil incarnate. The magician plots together for the elevation of Mahomete. A calf is trained in secret until it is a full-grown bull. The people of Libya where Mahomete lived, assembled to choose a king, the trained bull, happily enough, designated Mahomete as the choice of God.....Then the magician tells Mahomete he may become a god himself, if he would relieve the people of all moral laws. Thus Africa is soon given over to debauchery and unnatural sin. Then Mahomete is punished by God with epilepsy, smitten with the pest while out walking, and is partially devoured by swine. Hence, swine flesh is forbidden. Then Mahomete's remains are buried in a great temple of marble and gold. His tomb ¹²¹ was suspended by a magnet in mid-air, where it is by magic kept intact and inviolate. Also there were used two inextinguishable tapers and a marvelous carbuncle to give light to his tomb in Mecca which means the adulterous ¹²². Once more, the French poet resorts to the use of pun – playing on the similarity in pronunciation of the Arabic 'Mecca' and the Latin 'Machus'.

Waltherius's poem itself is the source of the widespread *Roman du Mahomet* by *Alexandre du Pont* which dated back to 1258. Alexandre du Pont ridiculed the figure of Prophet Muhammad (PBUH). He followed an eclectic method in selecting and combining all the scattered lies he could assemble from the work of his predecessors. According to *Roman de Mahomet*, Prophet Muhammad (PBUH) was said to have consulted a holy hermit who saw in him the root of evil. Together with the hermit, the Mohammad of the poem trained a calf in a cellar to kneel for him. The calf appears with some sheets of papers attached to its horns; these were taken to be Mohammad's Sharia which denied baptism and marriage while polygamy, polyandry and circumcision were allowed; wars of conquest ordered; prison and slavery for those who would not receive the new laws ¹²³.

The Trouvers in general depended upon popular biographers for their distorted representations of the Prophet's life. They presented him as a traitor to Christianity who established a heresy by denying Jesus as the Son of God, lived a life of luxury and licentiousness, died a drunkard and was devoured by dogs or swine ¹²⁴. In *Chanson de Williame* (2115-22) ¹²⁵, the poet vitiated the image of Prophet Mohammad (PBUH) depicting him as a pharaoh worshipped by his followers. The poet narrated a dialogue between an imaginary Saracen character

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Alderufe and a Christian Guillaume. Through the dialogue, the Mohammad of the poem is figured as 'absolute tyrant'. "God is in heaven and Mahomete on earth," *Alderufe* says. "If God sends the heat, Mahomet sends the winter; and if God sends the rain, Mahomet makes the crops grow. And whoever wishes to live should ask permission of us and of Mahomet who governs this world." 126. In another poem, i.e., *Aliscan*, (1223-23) 127, the image of Mohammad as despotic devil is sustained when a Saracen adversary to the Christian *Guillaume d'Orange* expresses the conviction that it is Mahomet who acts in God's place; he gives us the storm and the wind; it is he whom we should believe and whose will we should do" 128 while in *Elie de S.Gille*, the narrator degrades Prophet Mohammad describing him as "empty thing [with] no soul, nor power, nor even life" 129. Some medieval poets regarded Mohammad, neither as a man, nor as a prophet but as an 'idol'. In *Historia Karoli Magni*, the clerical poet described what he claimed to be an idol of Mohammad at Cadiz. He fabricated that he quoted some Saracens as asserting that "Mahomet himself made this Idol during his own life-time, and filled it with a legion of devils". And Muslims, the poet claimed, traded on the belief that if any Christian came near it, he would perish, and even a bird flew high in the air, it would straightway die 130. The image of 'Mahomet as an Idol' is stressed further in many French epic poems such as *Octavian*, *the Chanson d'Antioche*, *La Conquete de Jerusalem*, *Galien li Restores*, and *Le Chetifs* in *Le Chevalier au cygnet*. For example, in *Octavian*, (1829-34) 131, the poet claimed that an image of 'Mahomet' was hung above the Saracen fair damsel's tent holding in his hand a club which was made to threaten the French 132. In the *Chanson d'Antioche*, the poet fabricated another story of a hollow gold and silver statue of Mahomet that he claimed Saracens brought in upon an elephant. And they placed, as he said, a devil inside by enchantment, which made a great racket, and spoke in a loud voice to the assembled Saracens 133. In fact, one may come to conclusion that the French Medieval poets followed the track of the Italians poets in paganizing and demonizing the character of Prophet Mohammad (PBUH) and Muslims as well.

B. Islam as Heresy in the French Epic Poems

The French Medieval Christians were alluded much by the propagandist use of religious 'glittering words' such as 'Truth', 'Faith', 'the Word of God' etc... Hence, they found in the belief of being the possessors of the only 'True Faith'. They were in charge of promulgating among their audiences a fake story telling of a Christian hermit who had taken part in the rise of Islam and become Mahomet's counselor. The fake story goes on to narrate how this Mahomet came to Rome together with his counselor aspiring to the Papal chair but as rejected, he went to Arabia to found his heresy. Thus, according to the Medieval

French propaganda, Islam is not precipitated in the deserts of Syria or Arabia but has its germ in Rome. Rome in this version of the French story is both the actual and the adopted land of Mahomet, and the *Roman Curia* is in some sort the cradle of this new heresy.

C. The Turks' and Saracens' Images in the French Epic Poems

Again, the French poets portrayed the Turks and Saracens in such ugly way. For instance, the turbaned soldiers in the Muslim army of the Turks are referred to by Ambroise as "a hideous black race, godless and unnatural men who wore red caps upon their heads; God never made more ugly beasts" 134 and in *Le Narbonnais* (3803-08), "Their bodies (i.e., belonging to the Turks and Saracens) are huge and black as ink, long behind and short in front. Their eyes are as red as burning coals. Sharp as their jowls and their teeth so keen that their bite is worse than that of a serpent. Their heads are small, and big their ears" 135. And some of these pagan Turks had horns as hard as an antlered stag" 136.

The French poetry, written between the 8th to the 15th centuries, not only aroused the French populace to participate in the Crusades, distorted the image of their enemies all in all – the Muslims, the Saracens, the Turks, and ridiculed Islam as heresy, mocked at Prophet Mohammad (PBUH) in person regarding him both as renegade and idol; moreover, it reflected contemporary zeal needed for propelling religious wars and for emphasizing 'religion' as the rock upon which both parties – the Christians and the Saracens split, as a chasm impossible to be bridged except by conversion or death 137.

And all the time in the French epic poems, the French fighters were portrayed as having superhuman strength as supernatural happenings endowed the epic hero with a radiance that marks him as a man above other men, one of God's elect. When his fury is aroused he can with one mighty blow of his sword cleave an opponent and his steed in two, that is to say into four parts, two human and two equine. Miracles accompany him on his way, heavenly warriors battle at his side, his prayers stay the sun in its course so that the enemy may be pursued and annihilated, and archangels bear his soul to paradise, while devils precipitate slain Saracens into the nethermost regions of hell 138. To the contrary, the Saracens are referred to as the lineage of 'Mahomet', of *Nero* or of Antichrist. And Cain is their progenitor. Almost often, poets go further in using a filthy, scathing and foul language asserting that the Saracens are a race of dogs or all devils themselves 139. But who are the Saracens? In abroad sense, Saracens meant to the Medieval French poet, any people whose religion was supposed to be other than Christian but knowing no other non-Christian religion but that of Prophet Mohammad, he put down all non-Christians as followers of the Prophet.

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Therefore, the Saxons, the Northmen, the Irish, the Danes and the Vandals were meant since all were infidels and unbelievers. For instance, in *Song of Roland*, other different nations, whether real or imaginary, were included: the "Tures, Pers, Nigres, Esclavers, Huns, Nubles, Canelius, Pinceneis, Soltras, Ormaleus, Eugles, Leus, et al" 140. In *the Conquete de Jerusalem*, "Aufriquant, Mor, Esclavon, Indois, Persant, Escler, Turs, Arrabi, Michomans, Marois, Fabins, Blasfer, Bosmer, Tabars, et al" were added to the list 141 while *the Chanson d'Antioche* mentions "Corbaran, the Arabi, Persant, Amoraive, Popelicant, Turc, Medien, Agolant, et al" 142. In *the Roman de Horn et Rimenbild*, the poet includes other hosts among Saracens: "the Barbaran, Pincenard, Leutiz, Turcople, Almican" 143. Yet, this does not mean that Muslims were not targeted. On the contrary, the distortion was done deliberately to denigrate the image of the Saracens for there were poets who joined the Crusades, contacted with Muslims and knew what they did as it is the case with Ambroise, the poet of *the Estoire dela guerre sainte* - a poem that describes the third Crusade of 1190-92. Ambroise himself was a typical observer of the Saracens. To reflect his antipathy against Islam, he portrayed the Muslim Saracens as "Circumcised Dogs and Devils". And he described them as "black" wearing "beards and turbans" 144 while there were hosts of other poets who took to task Saracens without having been in touch with them. This is why their accounts were all but legends as it was the case with the poets of the *Breton Romances*. *Breton Romances* of adventure bristled with description of the Saracens as both giants and dwarfs 145. In fact, the French medieval poetry was replete with lies and legends as far as the Saracens are concerned. Saracens are "idol-worshippers". E. Langlois in his *Table des noms propres*, mentions thirty gods as idols worshipped by Saracens. Of these, 'Mahom' was principal with Apolin and Tervagant. They formed with him a sort of trinity. The list of gods included "Baraton, Cahu, Tervagant, Lucifer, Jupiter, Fabur, Diane, Margot, Pilate, Tartarin, Beelzebub, Burgibus, Platon, Bagot, Antecrist, Astarut, Macabev, et al" 146. In both *Chanson d'Antioch* and *Le Chevalier au Cygne*, the authors put on the mouth of Calabre, a Saracen mother of a fabulous Saracen King Corbarant as worshipping "images of Mahomet, Tervagant, Apolin, Jupin, Chau, and Balsinant" 147 And these images were made of "wood and stone" 148.

D. The Objective of the Saracens' Wars: A French View

The poets were working as if they were propaganda strategists; they turned historical facts upside down. They falsified every piece of information in order to marshal their audiences to one target - to join battle against the Saracens. They spread that the lies that Saracens were to occupy lands and kill

Christians. The aim behind the Saracens' wars is neither to defend Islam nor even to gain Jerusalem. In one poem, the poet showed that Saracens aimed at occupying Rome; in another, Paris is the goal of their ambitions. Saracens are portrayed as 'invaders'. France is staged in the poems as the battle-ground and Paris the target of the Muslim invaders. The French were seen the 'Under-dogs' as in old days when the territory was conquered by the Vandals, when the churches were sacked, and their heroes slaughtered in defence of their homes, their king and their God 149. Saracens were shown as boastful of their might. And boasting was a prominent feature of the attackers in the French epic poetry. In *the Roland*, at the Council of the Saracen kings, one Saracen boasts: "Charles is old, and his beard is white; he will have nought but grief and chargin all the days of his life. Within a year we shall have seized France, and can establish ourselves in St. Denis". In *Aiol*, Saracens were portrayed as misanthropists wishing to destroy everything. When the giant Tornebeuf delivers his insolent speech to Louis the Emperor, he says: "Mibrien the Arab sends word that you have no right to wear the crown, and I challenge you for it; that Mahomet and Apolin are worth more than the God whom you persist in serving, and that it is wrong for you to possess the land once held by Charles. He bids you join him in battle, if you are prepared, at Montaulieu on the border of Gascony, when he will not leave you so much as a castle, a tower, a city, a a house, a retreat, or a planted spot"(4064-72) 150. In *Galiens li Restores*, a Saracen leader, *Marsille* by the name, would devastate Paris: "*Marsille* swore by Apolin and Mahomet that he would not leave a church or a house standing in France; he would set up Baraton right at St. Denis" 151. In *Aquin*, a Saracen ambassador tells King Charles that "King *Aquin* has sworn by Mahomet that he will conquer all your territory in France without delay: Orleans, Laon, Paris, Chartres, St. Denis and Soissons". Moreover, the French Medieval poets went farther in disinforming their audiences with quite queer notions about the land Muslim Saracens dwelt. They portrayed the land as dimmed and arid; in the *Roland* for instance, we hear of a land "where the sun does neither shine, nor any grain grow. There falls no rain or dew" 152.

5. The Distorted Image in English Writings

A. Non-Literary Writings

Anglo-Saxons themselves encountered Muslims for the first time through the Christian ecclesiastical Latin writers of somehow late antiquity who deliberately put into use an ancient nomenclature as 'Saracens', a name related to a horde of Jews: the '*Ismaelitae, Agareni or Saraceni*', by the name (according to western authors) for the Muslims whose troops had already put Spain under their rule as it is quite obvious in the interpretation of Gen. XVI.12 propounded by the Venerable Bede (c. 673-735). Bede commented on an

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angel's prophecy regarding Ismael, the son of Abraham by the slave Hagar: "It means that Ismael's seed is to live in the wilderness, i.e, they are the wandering Saracens of uncertain abode who invade all those living beside the desert, and are resisted by all. But this is how things used to be. Now, Ismael's hand is against everyone and everyone's hand is against him; they oppress the whole length of Africa under their sway and; moreover, inimical and full of hate towards everybody; they hold most of Asia and a considerable part of Europe"¹⁵³. Bede wrote this passage at a time when the Islamic armies were making great advances into previously Christian regions, and there is no doubt that the Saracens he refers to are the Muslim forces ¹⁵⁴. Hence, the two nomenclatures were used interchangeably. 'Saracen' was not a new word. Bede and other ecclesiastics had learned from patristic writers that the name 'Saracen' had been adopted by the Ismaelites or Hagarenes of the Old Testament. The Ismaelites had taken their new name (according to western authors) in order to claim descent from Abraham's wife Sarah rather than from their real but less reputable ancestor, the slave-woman Hagar, who was Ismael's mother. The terms *Saraceni*, *Ismaelitae* and *Agareni* had been used by Jerome (d. 420), a Christian scholar, to refer to Arab peoples living in the Sinai peninsula and Syrian desert. By the time the Muslims of the seventh century were called as *Saraceni*, it had been in use for several hundred years, and in a learned Christian context it rendered the followers of the New Faith, i.e. the 'new conquerors' very familiar. The identities and characteristics of the Old Testament Ismaelites and Muslims were implied in the name *Saraceni*. The idea behind using an ancient term (the 'Saracens', in this case) to dub the then contemporary Muslims is very significant to the Western perception of Islam. It is employed, Edward Said thinks, first, as a "means of controlling the disquieting novelty [i.e. Islam] of the Orient by rendering it tame" ¹⁵⁵ as well as known and therefore less fearsome to the Western public; second, as a reminder that 'Islam' is an ancient heresy going back in time to ages even before Christ was born! Hence, it should be totally exterminated. The Saracens are, Bede says, undifferentiatedly shiftless, hateful and aggressive (*uagos, incertisque sedibus: exosi et contrarii*), to the extent that they have irrupted from the desert where, according to the Holy Scripture, they belong ¹⁵⁶. A later work expressing the same viewpoint addressed to a Christian audience is Mandeville's *Travels*. It opens its discussion of the Saracens with an enumeration of the beliefs and doctrines shared by the Qur'an and the Scriptures.

Robert Holcot (d. 1349), the cleric argued the right to kill Muslims who refused to convert. If Christian attempts at conversion fail, Holcot reasons, then the community is justified in protecting itself from the dangerous element that threatens its integrity, just as "a putrid member must be cut off from the

natural body" 157. His diction figures Islam not as an external foe, but as infection, an internal corruption of the natural body of the community; and the communal body must act to rid itself of this deadly venom. Therefore, the intent, in either case, was to eradicate Islam from the West and insure Christian hegemony. Even the relatively more benign "scholarly tradition was as determined as any other to extirpate Islam" 158. It is evident that Christendom recognized a relationship which aimed primarily at the destruction of Islam 159.

The Medieval English (non-literary) writers reflected their own hostilities towards Islam via their uses of nomenclatures like 'Mohammad, Saracens and Turks'. These nomenclatures were used in their writings to refer to one semantic domain – 'the Heretic'. It is the same domain that was tackled in polemical writings, religious speeches and the poetic works of Petrarch, Dante, the epic French poets and Chaucer. All in all, they indicate how much the Medieval war propaganda was influential and far-reaching, a sort of propaganda that affected all English men of different walks of life and fields of learning who consciously or unconsciously were of the minds of their Bishops. Polemists and Poets in their use of such nomenclatures to defile and distort the image of Prophet Mohammad (PBUH), Saracens or the Turks even if not involved or immersed into details and elaborations required and dictated by writings in a specific line as religion, polemics or poetry. Of course, the nature of a specified learning dictates where, how and how much to elaborate or suffice it just to refer to in passing. This is what is meant here. Prophet Mohammad (PBUH), for instance, is mentioned, say, in many geographical or medical manuscripts etc... as a mere nomenclature without debating much on him in the way the religious speeches or the polemical writings did; however, this does not follow that these manuscripts were sided with or for the Prophet. No, they reiterated the image of the Prophet as it is hereticalized, paganized or demonized by domains other than these manuscripts belong to. The same was done with nomenclatures of Saracens and Turks.

The nomenclatures have been collected from different Medieval writings related to various fields of learning such as travels, memories, astronomy, chronicle annals, medicine, 'scientific' treatises, political letters etc.... They form different types of non-literary, -religious and -polemical writings prevalent in Medieval England. The researcher has access to them via the facilities offered by the MED (the Online Middle English Dictionary) and the Guide to the Middle English Compendium affiliated to the Online Library of Michigan University whose services are free to all Internet users. The Middle English Compendium has been designed to offer easy access to and interconnectivity between three major Middle English electronic resources: an electronic version of the Middle English Dictionary, a HyperBibliography of Middle English prose and verse, based on the MED bibliographies, and a Corpus of Middle English

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Prose and Verse, as well as links to an associated network of electronic resources. The Browser is designed to provide detailed extracts, paragraphs and pages of the sought-for materials available in the wanted books and manuscripts with full documentations. The aim behind jotting down these nomenclatures here is to trace how the writers of these manuscripts and books mis/represented the images of Prophet Mohammad (PBUH) and Muslims (whether Arabs, Saracens or Turks) and to see how much influential and domineering the Crusade propaganda was and to regard to what extent the hatred culture prevailed in England in particular and in Europe in general. It is this culture that the Western World cannot abandon and was, is and will be in charge of backing, laying the premises of and updating all kinds of prejudices and hostilities, distortions and misrepresentations of Islam and Muslims that pop up from time to time in Europe throughout its ancient as well as modern history. Here below (Table No. 1) figures out the titles 160 of the manuscripts and books relayed on in our research both as acronyms as well as in full:

Table No. 1: The Acronyms of the English Medieval Sources Used

| Abbreviated Titles | Full Titles |
|--|--|
| Acc.Croscombe in Som.RS 4 Alph.Tales | Churchwarden's Account of Croscombe edited by Hobhouse Alphabet of Tales edited by Banks |
| Ardene Fistula | John Ardenne's Practica de Fistula in edited by Power |
| Brut | The Brut or the Chronicles of England edited by Bric |
| Capgr.Aug.Orders | John Capgrave's Lives of St Augustine edited by Munro |
| Chartier Treat.Hope | Alain Chartier's Le Traite de l'Esperance edited by Blayney |
| Chauliac Chester Pl. | Guy de Chauliac's Grande Chirurgie edited Wallner The Chester Plays edited by Lumiansky |
| Cmb. Court Sap. Cursor | Recipes in Cambridge University Library edited by T.Wright Court of Sapience edited by Spindler Cursor Mundi edited by Fowler |
| Diseases Women Gener. | Diseases of Women edited by M .R . Hallaert Generides edited by W.A.Wright |
| Gen.& Ex. Gilb.Angl | Genesis and Exodus edited by R . Morris Writings of Gilbertus Anglicus edited by F . M |

| | |
|---|--|
| <p>Gower CA Gregory's Chron Hardyng Chron.B</p> | <p>.Getz John Gower, Confessio Amantis edited by G .C. Macaulay Gregory's Chronicle of London edited by J . Gairdner John Hardyng, Chronicle edited by H . Ellis</p> |
| <p>Henslow Recipes Higd. Ipom. KALex. KCol. Lamb.Hom. Lambeth SSecr Lydg.FP Lanfranc CP Mandev Octav Otuel & R Peterb.Lapid PLAlex. Play Sacr PPI.B Recipe Painting in Archaeol.J. Rich. Roland & O Statutes Realm Stockh.PRecipes SVrn.Leg Thrn.Med.Bk. Travel Instruc Trev.Barth Trev.Higd</p> | <p>Henslow's Medical Recipes edited by G . Henslow Higden's Polychronicon edited by C . Babington Ipomedon edited by E . Kolping King Alexander edited by C . Pearsall The Three Kings of Cologne edited by D . Horstmann Homilies in Lambeth edited by R . Morris Secreta Secretorum edited by R . Steele John Lydgate, Fall of Princes edited by E . P. Hammond Lanfranc's Small Surgery edited by K . Asplund Mandeville's Travels edited by P . Hamelius Octavian edited by F . McSparran Otuel and Roland edited by M . I . O'Sullivan Lapidary in Peterborough edited by J . Evans The Prose Alexander edited by J . S . Westlake Croxtton Sacrament edited by O . Waterhouse William Langland, Piers Plowman by W . Langland Recipes for painting edited by T . Wright Richard Coeur de Lion edited by H . Weber Duke Roland and Sir Otuel of Spain edited by S . J . H . Herrtage See (The) Statutes of the Realm Medical Recipes edited by G . Muller Smaller Vernon Legendary edited by C . Hortsmann Thornton Medical Book edited by M . S . Ogden Information for Pilgrims to the Holy Land edited by C . Hortsmann John Trevisa: Bartholomaeus edited by M . C . Seymour John Trevisa : Higden's Polychronicon edited</p> |

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| | |
|--|--|
| Vsp.Weights WBible | by C . Babington Weights in Cotton Vespasian transcr. by K . Smithies Wycliffite Bible edited by K . Lindberg |
| Will Bury Weights Wycl.Church Will Daubeney | Wills Proved at Bury Saint Edmunds edited by S . Tymms Middle English Measures of Weight edited by H . Hall Of the Church and Her Members edited by T . Arnold Will of Giles Daubeney edited by W . Weaver |

Each nomenclature is traced chronologically within a long span of time from 1200 to 1500; it is true that spellings differ with every reference as there was no 'one' standardized spelling. The frequencies of these nomenclatures in the related writings show a great deal of a passive representation of Islam and Muslims. They not only stressed 'the traditional stereotyped image of Muslims as Enemies of the True Faith but also betokened a 'verbal' confrontation with Islam; a confrontation practiced by the language. In addition, they reveal that the hostility against Islam is by no means due to ignorance or lack of knowledge. Rather, it was due to many factors of which the religious factor plays the utmost. However, it has been noticed that in such a prejudiced atmosphere, the names of the Muslim scientists and philosophers were misspelled and distorted if not totally changed – neologisms were in fact coined. Hence, neologisms such as 'Averrois, Argus, Haly, Avyan, Alocen, Arsechieles', just to mention a few examples, were put into use to stand for 'Ibn –Rushid, Al-Khawarizmi, Ali Ibn Abbas Al-Majusi, Ibn-Sina, Ibn Al-Haitham and Al-Naqash Al-Zarqali', respectively. These names include all Muslim philosophers and scientists with no exception, who, as poets like Dante and others believed, 'did no harm to Christianity' and who 'helped', though indirectly, Christendom access Muslim philosophy and science etc.... That they were held in the Limbo, not in the Inferno of Dante's *Divine Comedy* reveals a dualistic stand. While they were distorted 'in literal', they were looked at 'in mercy' by Dante. They were not to be burnt in Hell! But one may wonder about the aim of using neologisms at all? I think the purpose behind such kind of 'distorting' is to efface any trace to Islam a name may smack of or let me put it in another way – the aim is to 'de-Islamitize' and 'de-identify' what the names signify. The Muslim scientists and philosophers were pulled out of their Islamic identity and habitat and re-represented to European readers as if belonging to Void, to Rootlessness, to

some Nowhere, Nowhen and No-belonging, on the one hand. And, of course, 'de-Islamatization' or 'de-identification' of the concerned scientists and philosophers was deliberately done, went in line with the Medieval propagandist authorities and it was by no means a naïve or simplistic work. On the other, the distortion through the use of neologisms was not followed all the way through. The research has found that few other nomenclatures were only distorted by misspelling. These include the names of Islamic dignitaries (as the name of Prophet Mohammad (PBUH)) and the titles of the related communities ('Saracens' and 'the Turks'). All the names came with variations as shown below in Tables II, IV and V. For Prophet Mohammad's name, misspelling was traded on in a way to inveigh against or pare down the credit or the personality of Prophet Mohammad (PBUH), Medieval English (non-literary) writers employed various forms or spellings of the Prophet's name - more than 55 variations used in different Medieval writings -- 'Mahound' and 'Machomete' were among the most familiar. Yet, there are other variations of the Prophet's name such as 'Mahum, Mahun, Mahoune, Mahown. Macon, Mahount, Mahownde, Machound, Manhound, Maumet, Mahom, Mahu and Maho, 'Machun, Machoun, Masun, Mazoun, Macon, Masowne, Machio. Machina' 161 etc.... The study has recorded very queer misspellings for 'Mohammad'. Here are some examples shown below in Table No II:

Table No. II : Misspellings of 'Mohammad' in Medieval English

Writings

| Medieval Spelling | Approx. Period | CONTEXT | Medieval Source Documentation | Line |
|-------------------|----------------|---|-------------------------------|--------|
| Makometh | 1378 | Makometh in mysbileue men and women brougte Saracenes shulle singe Gloria | PPI.B | 15.402 |
| Makomet | | in excelsis . Makomet mede myshappe shal that tyme Machomete made an ydole of | PPI.B | 3.327 |
| Machomete | 1378 | Medle good with the yvel for thus dide Machamete in his lawe | Higd | 6.41 |
| Machamete | 1384 | A man that hihte makamede | Wycl.Church | 364 |
| makamede | 1387 | | PPI.C | 18.159 |

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| | | | | |
|------------|------|--|------------|--------|
| Makomete | | for messye thei hym heold The fite leuyng of Sarazynes bygan vndir Makomete | Trev.Higd | 1.33 |
| Machamete | 1400 | Here book is clept Alkaron The whiche book | Mandev | 84/22 |
| Machomete | | Machamete toke hem Machomete was right messenger of god | | 88/5 |
| Macometis | 1425 | And thus is Macometis lawe and conjourisons maad | Wycl.Serm | 1.302 |
| Machomete | | And of the begynnyng of Machomete | Mandev | 84 |
| Machometh | | Machometh was born in Arabye | Mandev. | 90/13 |
| Machomete | | Machomete made an ydole of auricalke or alkmuyne in the brynke of the see of Speyne | Higd | 6.41 |
| Machmete | | Machmete made an ydole havyng the face of hit towarde the meridien | Higd | 6.41 |
| Machomete | | When the prince was deed, he Machomete wedded the princess | Mandev | 70/20 |
| Machomete, | 1450 | Machomete made thaim a law whilk that is called | Alph.Tales | 165/20 |
| Machomett | | Machomett law | | |
| Machomete | 1475 | His foloers absteyne from wyne | Higd | 6.39 |

Ma- Allah.

| | | | |
|------------|---|-------------|-----|
| macammethe | and from the flesche of swine ...thei folowe the phisikke of here maister Machomete The secte of macammethe takth meche of cristis secte | Wycl.Pseudo | 301 |
|------------|---|-------------|-----|

It is noticed that all the variations began with 'Ma-' (not with 'Mo' or 'Mu', as done later for a proper transliteration of the Prophet's name) followed by '-(c)hum, -(c)houne, -(c)hown, -(c)hount' etc.... This is a Medieval English pejorative rendering that equates 'a prophet with a false god since the nomenclature comes to mean "idol" in all Medieval vernaculars and not only in English. Furthermore, the Medieval English translators made use of 'Ma-': the Arabic prefix of 'Negation' to distort what seemed to be a mere bad transliteration of the Prophet's name 162. It has been noticed that Muhammad transliterated with 'Mu-' which is the first unbiased orthographic rendering of the Arabic word, appears only around 1615. As such the Prophet's name connoted to the Medieval populace the meanings of 'the devil', 'the infidel', 'the idol' or 'the dictator of Hell' 163. Below some examples of the Prophet's name to which the term 'idol, idole or ydole' as a noun modifier was annexed -- (See Table No.III):

Table No. III: The Association of 'Ydoles' and 'Mawmettes' in Medieval English Writings

| Medieval Spelling | Approx. Period | CONTEXT | Medieval Source Documentation | Line |
|------------------------|----------------|---|-------------------------------|---------------|
| Ydoles, : mawmettes | 1325 | þe lauerd sal Cum til egypti, þair idels [Trin-C: ydoles; Frf: mawmettes] all Sal fall dun als þai war nocht. | Cursor | 11766 |
| Idoles, maumetes | 1390 | Idoles and maumetes he forsok þo And worschiped hem nomore aftur þat tym The idol maumet which | SVm.Leg | 93/28 |
| The idol maumet | 1395 | is maad bi hond is cursid..that idol, whanne it was freel, | WBible | Wisd. 14.8 |

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| | | | | |
|-------------------------------|------|--|------|------|
| Machomete made an ydole | 1475 | was nemyd God. Machomete made an ydole of auricalke or alkmuyne in the brynke of the see of Speyne. | Higd | 6.41 |
|-------------------------------|------|--|------|------|

Sometimes, the name was used as a countable common noun indicative to 'a heretic'.

For Saracens, the following variations are recorded - 'Saracens, Sarazynes, Saladinus, Sarsines and Sarasyne', just to mention few examples as it is clearly seen in Table No.IV below:

Table No. IV: Misspelling of 'Saracens' in Medieval English Writings

| Medieval Spelling | Approx. Period | CONTEXT | Medieval Source Documentation | Line |
|-------------------|----------------|--|-------------------------------|--------|
| Saracenes | 1378 | Saracenes shulle singe Gloria in excelsis . Makomet mede myshappe shal that tyme | PP1.B | 3.327 |
| Sarazynes | 1387 | The fite leuyng of Sarazynes bygan vndir Makomete | Trev.Higd | 1.33 |
| Saladinus | | Saladinus, duke of Turkes | Trev.Higd | 6.43 |
| Sarsines | 1452 | Is to defende Cristen faith ageyn Turkes and Sarsines | Capgr. Aug.Orders | 147/12 |
| Sarasyne | 1500 | Sum faire faring man that cowed good Lumbard. Greke. Sarasyne and Turkesse and had ben vsed to go wih lordes and pilgrymes | Travel Instruo | 279 |

'Saracen' as word had entered English many decades before the Crusades started. Its history went back to AD 786 when Bishop Georgius of Ostia, the Papal Legate to England, wrote a letter to Pope Hadrian recording listed decrees of two synods he had just attended in Mercia and Northumbria and in his letter he referred to 'Saracen' used as an adjective and associated with certain eating practices done by the Saracens and actually he means Muslim rituals done at Ramadhan, the Fasting month in Islam. The Bishop used it pejoratively – a step indicates the early propagandist techniques of calling Muslims bad names as early as the eighth century. The list of decrees reads unremarkably until the ninth item:

"Item Nine: That no ecclesiastic shall dare to consume foodstuffs in secret, unless on account of very great illness, since it is hypocrisy and a Saracen practice" 164. Why does the author introduce the idea of Saracen eating habits? Benjamin Kedar suggests that Georgius or his colleague, Theophylact, had some notion of Muslim fasting practice during the month of Ramadhan, when food and drink may only be consumed between dusk and dawn. The assembled Anglo-Saxon clerics were able from this synodal decree to understand *Saracenus* as a pejorative term three centuries before the Crusades.

For 'Turks', many variations are also noticed. They include 'turkye, turkeye, Turks, Turkys, turkes, turkeys, Turketll, 'Turkesse' etc.... (See Table No. V.):

Table No. V: Misspellings of 'Turks' in Medieval English Writings

| Medieval Spelling | Approx. Period | CONTEXT | Medieval Source Documentation | Line |
|-------------------|----------------|--|-------------------------------|--------|
| turkeys | 1325 | To the turkeys pay gone to ryde | Otuel & R | 1644 |
| Turkes | 1387 | Saladinus, duke of Turkes Tvrtogis, pat hatte turkeys...and hab pat name of þe contre of | Trev.Higd I | 6.43 |
| Turkeys | 1398 | Turkeys þer it is ybred | Trev.Barth | 878/14 |
| Turkeys | 1400 | With those Turkes þat he hade he stroke | Roland & O | 1527 |
| Turkeye | | An hundrethe knyghtes of | Roland & O | 1215 |

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| | | | | |
|----------------------------------|------|--|-------------------------|--------------|
| Turkye | | Turkeye Bare his Mawmettis hym He þat wol Dorgh Turkye he goth toward the cytee of Nike | Mandev. | 13/23 |
| Turkie | | Turkie marcheth to the grete Armenye | Mandev. | 174/14, 8 |
| Turkes | | A gret man, þat he sente for to kepe the contree agenst the Turkes | Mandev. | 97/4 |
| Turcus (an elaborate dish) | 1444 | To John Peny: a ryng of gold wt a Turkeys | Will Daubeney in Som | 342 |
| Turkes | 1448 | Turkes comen þre þousand Turkes | Rich | 5007 |
| Turkes | 1450 | comen at þe laste wiþ bowe Turkeys | Rich | 5008 |
| Turkeys | | The kyng of Turkeys had in gouernauce | Gener. | 2049 |
| turkes | | How Robert duk of Normandie fauht with turkes was named to the crowne of I erusalem and died at mischef | Lydg | p.953 |
| turkes | | With those Turkes þat he hade he stroke in to the Stourre | Roland & O | 1527 |
| turkes | | þre þousand Turkes come wiþ boost between Jakes and hys hoost | Rich | 5039 |
| turkes | 1452 | Is to defende Cristen faith ageyn Turkes and Sarsines | Capgr. Aug. Orders | 147/12 |
| turkeys | 1463 | The seid Dame Margarete a doubly ryng departyd of gold | Will Bury in Camd | 36 |

Mal- Allah.

| | | | | |
|-----------|------|---|--|---|
| Turketyll | 1464 | with a ruby and a turkeys Of monkes blacke within the fennes grounded to whiche Turketyll abbot there was made by installacion This Pope ordeynd a passage ayenst Be Turks at Ancone to wich moche peple drew out of al parties of Christendome That yere the Pope put that hethyn hounde toa grete rebuke and slayne moe of hys Turkys then MI persons In Spayne moche ys my spedyng in Taryse and in Turkey there told ys my tale The good Turkoys engendreth | Hardyng Chron.B Brut. Gregory's Chron Play Sacr. Court Sap | p.185 526/26 197 114 1082 |
| Turkyns | 1483 | Gladness The making of eny Clothe called Plountkettes, Turkyns or Celestrines | Statutes Realm | 2.489 |
| Turkey | 1500 | The kyng of Turkey Sum faire faring man that cowed good Lumbard, Greke, Sarasyne and Turkesse and had ben vsd to go wih lordes and pilgrymes | Gener Travel Instruc. | 2049 279 |
| Turkesse | | | | |

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It has also been noticed that the English and European writers and poets tackled here in this research have dealt with 'Muslims' in terms of the cultural identities they (the Muslims) had belonged to before converted to Islam; 'Muslims' in Medieval European works were not shown as belonging to one category - under 'one *Umma* unified by Islam as Muslims themselves believed Islam's great message is admitting no barriers, demarcations nor impediments among the nations converted to the New Faith'; Medieval European works dealt with Muslims as 'fragments', as dismembered identities related to their origins at *A-Jahliya*. Hence, there is a mention for 'Arabs' as a 'cultural and racial identity' dismembered from the Muslim '*Umma*', another for 'Saracens', another for 'Turks' and so on. Moreover, the concept of '*Umma-dismemberment*' is much enhanced and asseverated as the English writers and poets managed to exclude 'Arabs' from defamation while distorting others. And those distorted were accused to be the bane of all calamities inflicting Christendom and thus staged, for instance, in Hell, as in Dante on the one hand. On the other, 'Arabs, Arab, Arabie, Arabisz, Arabic, Arabuk, Arabike etc ...', were only 'mercantalized', if so to say; were seen through the lens of Medieval marketing, commodities and trade; were either referred or annexed to or associated with (steeds, desert, wine, a nation, gum, camel, myrrh, woods, stones, serpents with wings, Sabean, Egypt, Jordan, Translation. Sumac, water of Arabia, poppy etc...). See (Table No. VI) below:

Table No. VI: Misspelling of 'Arab' in Medieval English Writings

| Medieval Spelling | Approx. Period | CONTEXT | Medieval Source Documentation | Line |
|-------------------|----------------|---|-------------------------------|------|
| Arabisz | 1225 | He mihte ... on riche stede and palefrai and mule and arabisz | Lamb.Hom | 5 |
| Arabie | 1250 | ðe desert of arabie lond | Gen.& Ex. | 3880 |
| Arabie | | In arabie his kinde wune | | 1256 |
| Arabian | 1300 | He..smyteþ a duk Arabian | KAlex | 3725 |
| Arabyens | | Perciens, Stronge Turgeys and Arabyens | | 3690 |
| Arabians | | þe Turkeyns and þe Arabians | | 2022 |
| Arabyens | | Stronge Turgeys and Arabyens | | 3688 |
| Arabian | | He..smyteþ a duk Arabian | | 3723 |
| Arabye | | alle to Arabye | | 1855 |
| Arabie | 1325 | ðe desert of arabie lond | Gen.& Ex. | 3880 |
| Arabi | | Inde, and pers, and arabi. | Çursor | 2107 |
| Arabuk | | tak gumme arabuk | Recipe Painting | 2253 |

Mal- Allah.

| | | | | |
|---------|------|---|-----------------|-------------|
| Arabie | | In Arabie his kinde wune | Gen.& Ex. | 1256 |
| Arabye | 1375 | My fadyr hap an horned stede Of Arabye. | Octav | 1335 |
| Arabye | 1384 | men of Crete and Arabye, | WBible | 2.10 |
| Arabia | 1387 | In Arabia is store, mir and cancel þe Danes..and Arabes. | Trev.Hegd | 1.99 5.3 |
| Arabes | | As Arabes and Caldeys | | 4.273 |
| Arabia | | Paul went into Arabia | | 4.359 |
| Arabe | 1393 | Out of Caldee, Arabe and Grek | Gower CA | 4.2658 |
| Arabe | | Scripture of Grek, Arabe | | 4.2627 |
| Arabia | 1398 | þe camel of Arabia hap tweye | Trev.Barth. | 275a/a |
| Arabia | | In þis Arabia growen mooste | | 171b/b |
| Arabia | | Mirra is a tree in Arabia, fyue | | 235a/a |
| Arabia | | Groweþ in woodes in Arabia | | 235 |
| Arabia | 1398 | A stone of ynde and of arabia | Trev.Barth | 203a/b |
| | | Contress by 3onnde Arabia | | 282a/a |
| Arabia | | Of þis Arabia growen mooste | | 171b/b |
| | | Stoon yfounde in Arabia | | 201b/b |
| | | In Arabia beþ serpents wiþ wynges | | 267b/b |
| arabie | | Next to Egipt and arabie | | 182b/b |
| | | Sabea in Arabia bereþ .. in wodes | | 802/23 |
| araby | | Jordan.. departiþ araby and the Jewery | | 154b/b |
| arabya | | In the marches of arabya | | 187b/b |
| Arabia | | þe stone onyx of arabia | | 203a/b |
| Araby | 1400 | The word sprange in to Araby | Ipom | 136 |
| Arabie | | Be þe kyngdom of Arabie | KCol | 144/32 |
| Arabic | 1425 | þerfore Grewe and Arabic | Chauliac | 104/11 |
| Araby | | þe Jewery and Araby | Higd | 1.105 |
| Arabye | | Kynges from Tharsis and Arabye | Chester Pl | 171/339 |
| Araby | | Machomete was borne in Araby | Mandev | 70/13 |
| Arabic | | þe translacioun Arabic clepeþe þat is white; Arabicum is þelow | Chauliac | 69b/a |
| arabike | | In arabike it is cleped stomake oper þe wombe | Arderne Fistula | 79/9 |
| | | | Chauliac | 55/22 |
| Arabies | | þe Iewes ande þo Arabies | BibleSNT | 2.11 |
| arabyes | | With fewe arabyes I haue translatyd | Lambth | 41/29 |
| | | | SSecr. | |
| Araby | | Marche of Araby and Palestyne | Mandev | 30/10 |
| arabic | | Dragaunte and gumme arabic | Arderne Fistula | 64/6 |
| arabic | | þe first bone is cleped off Arabic Cahab | Chauliac | 72a/a |
| Arabia | 1439 | After þe deþe of Phocas.. cam Machomeet... Born in Arabia | Lydg.FP | 9.56 |
| arabike | 1440 | Halfe vnce of gome arabike | Thrn.Med.Bk | 21/7 |

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| | | | | |
|--------------------|------|--|---|------------------|
| Araby arabyk | 1449 | He was prynce-werres in Araby It shulde be translatyd ffrom arabyk ffor latyn is moore dylatyd | PLA lex Lydg. SSecr. | 27/14 451 |
| arabyke | 1450 | Melte it wih cod, and gumme arabyke | Stockh. RRecpes | 91/13- 16 |
| Arabie | | Of þe kingdom of Arabie and Nubye | KCol | 144/32 |
| Arabye | | londes, Egyens and of Turkye, of Moryens, and of Arabye | Rich. | 6908 |
| Arabie | | Grete desert hit stant certain Bitwene Arabie and Macedoyn | Mandev | 1319 |
| Araby arabike | 1475 | Between the Jewery and Araby Make a plastir of bole and sandragon and mummie and sumac and of gum arabike | Higd Gilb. Angl | 1.105 298/35 |
| Arabynys | 1500 | A yere wiche was found by the Arabynys | Weights in RH scr | 16 |
| Arabye, Arabyte | | A stede of Arabye..Arabyte þerto mare | Octav | 1416 |
| Arabye | | My fadyr hap an horned stede of Arabye | Octav | 1335 |
| araby3e | | Take vreyne watere...put in poudre of alyme and gom of araby3e | Henslow Recipes | 3/5 |
| arabie Arabie | | A sauser ful of water of arabie Machomete haue dominacion in the parties of Turkye and Arabie | Henslow Recipes Chartier | 3/11 90/6 |
| Arabyke | | Ounces of gumme of Arabyke and boiled a galon | Treat. Hope Cmb. Eel. 13 Recipes in RelAnt | 163 |
| araby | | Cermus is a stone þat comp of araby ..who bereþ it | Peterb. Lapid | 80 |
| arabyes | | Pys booke, þat lateens wantyd and ys founden with fewe arabyes, I haue translatyd | Lambeth SSecr. | 42/29 |
| Arabyk | | Take ...gumme Arabik Poundre þe seed of whyte popy and gummy of Arabyk | Lanfranc Diseases Women | 33a/19 41/254 |

'Arabs' were deliberately sorted out from the rest of the groups described as 'Muslims, Mahammadans, Saracens or Turks'. It is true there were two

mentions for Prophet Mohammad's name as a man who 'was born in Arabie' whose followers have "dominacion in the parties of Turkye and Arabie". However, altogether, 'Arabs' were sorted out. They were only verbally if not actually not to be placed in Hell despite the fact that they were 'de-Islamatized', or let us say, totally 'neutralized' in this respect and alluded to merely as a 'geographical group' with whom Medieval Europe had commercial dealings. This is because 'Arabs' were most needed in case they were most de-Islamatized and not in any other description! 'De-Islamatization' was among the important strategic ambitions worked on by the Medieval propagandists. This is not a matter of 'guessing'; it is a finding out reached at statistically by data collected from the medieval sources. Yes, it is true that 'Arabs' were neither 'hereticalized, paganized nor demonized' at this particular period of the European history even if they would have been included within 'the cursed groups' but only in subsequent periods! The exception is for pragmatic purposes since European trade, commerce and economics at the period depended upon the very Muslims who were not other than the Arabs themselves. Europeans were caught in an unenvied situation facing a fallacy in which the wayout was a matter of existence! How could they deal with Muslims who were their enemies? Could they be allowed to do it; to trade with the 'Heretics' 165 while there were Papal Ban Decrees? Yes, it could be, only if there is a verbal trick - a language game; an easy outlet! They played on the terms and twisted on the ban decrees. And here lies the trick of the Medieval propaganda! When they needed to commerce with any part of the Islamic Empire, the term they put into their daily use, records and documents was 'Arabs' as it was not to foment any embarrassment even to the most extremist parties at the time, but when they needed to war with them or when there was a 'crusade' to be launched against any part of the Islamic Empire, they used other terms as 'Infidels, Mohammadans, Heretics, Saracens or Turks' to heighten hatred momentums in their populaces against Muslims despite the fact that almost the majority of Muslims living in the area that extended from the Andalusian Spain to Baghdad (with the exception of the Muslim Africans, Persians and Turks, if such cultural categorization is followed), were almost of Arabian tribes.

B. Arthurian Romances: Malory's *Morte D'Arthur*

In England, the Arthurian epics and romances were after the publicity of the ugly image of the Saracens as a major medieval literary theme 166. In Malory's *Morte D'Arthur*, It is through Gwydion (Mordred) that King Arthur is informed of unrivaled horses and conquering knights that come from the land of the "Saracens": "My uncle and my lord," says Gwydon, "the best horses come from further still. The Spaniards themselves buy horses from Africa, from a desert country there. Now these Saracens are beginning to overrun Spain itself" 167. "The Saracens' intermittent appearance in the narrative ...seems to remind the medieval readers of those "heathens", whose religion is not only a "heresy"

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but also an "affliction from God". ...The Saracens in *Morte D'Arthur* are depicted as demonic agents of war and destruction. They are ...always at the disposal of the Roman emperor Lucius". As such, they are not fully individualized" 168. They are mis/represented through another barbarian "other". In *Morte D'Arthur*, Malory, the English Medieval writer was ready to trample with and forge historical facts and to enhance this forgery through an alleged association of the Romans and the Saracens wherever they were referred to in the story 169 only to vilify the image of the Saracens because it is by no way that Muslim Saracens cooperated with or took orders from their truly ideological enemies, the Romans.

C. William Langland's *Piers Plowman*

Piers Plowman by William Langland (1330-1386?) was another popular work using Islamic imagery, but its themes were more distinctly religious in nature. Here Mohammad was the heretic and magician who trained a white dove to peck corn from his ear; people saw the bird as God's messenger, but it was all trickery. Langland also repeated a stock story about Mohammad—that he was once a Roman cardinal, a successful preacher to the Saracens, whom he converted in large numbers. The other cardinals promised Mohammad he would be the next pope, but they elected someone else instead, so the angry Mohammad left to found his own heretical religion 170. Langland's characters are usually personifications rather than historical individuals e.g., Holy Church, Conscience, and Reason are all prominent figures. The title of the book refers to the enigmatic figure who helps the protagonist, Will, learn what it means to 'do well' and teaches him the straightest path to God. Both Mahomet and Meed [her name meaning 'payment,' she is dressed like the whore of Babylon and takes after her father Falsity] will then be brought low. Thus, one's first impression of Mohammad in *Piers Plowman* is from an association with another character known for great deceptiveness and avarice. Yet, there is also an expectation that Mohammad's conversion to true faith will occur during the sequence of apocalyptic events. The images of Mohammad in *Piers Plowman* are replete with stock images perpetuated by those medieval writers who, like Dante, wanted to depict Mohammad as a schismatic. Thus does Anima (the Soul) tell Will that though Christians and Muslims both affirm monotheism, "it was a human being 171, Mahomet, who led the Moslems of Syria into infidelity".49 This is remarkable for revealing Langland's assumption that Muslims existed *before* Mohammad. Thus, it was Mohammad who was responsible for leading the 'Moslems of Syria' into heresy. Finally, Langland, linking clergy abuses with the deception of Mohammad, attempted to convince his audience that when the clergy misuse their office, they are making an essentially Mohammadan move—a move of deceit 172.

- 63, LGW 2223-2224, Mars 85-88; Astr I.8.3, Astr I.21.74., II.6.16., 28-37. Aldebern or Aldaberan in , Astr I.21.13-17.
5. **Arabian Chemical Terms** (Bora, Alambike, Al-kaly, Alkamystre, and Elixir) in CY 794; Alambike TC 4.520.
 6. **Arabian Games** (hazard) in CT (Pard.)
 7. **Arabian Musical Terms** (Lute, Gyternes) in CT (Pard.)
 8. **Figures of Pre-Islamic Arabia** (Cenobia) in CT (Mk); (Isaye) in CT (Pars) and HF; (Isaac) in Mel and ABC.
 9. **Books Written by Arabian Scientists** (Cannon, Fen) in CT (Pard). Chaucer in more than one work dealt with dreams and their interpretations depending on Ibn-Sina's *Qanun*, or *Cano*: Aristotle's work 62 *On Dreams III* is paraphrased in Ibn-Sina's *Commentary on the Soul*. Both the source books were in Latin and used by Chaucer in CT (Sq) 347, NP 2923-2925, NP 2933-2936, PF 85-98, TC V.358-360, TC V.372-374. Averrois (Ibn-Rushd) was known for his commentaries on *Galen's Treatise on Fevers* quoted by Chaucer. It occurs in CT (Prol.) 431, CT (Pars) 831, and BD 572. Also he translated and commented on Ptolemy's *Al-Mageste* which Chaucer refers to in CT (DWB), CT (Mil) 3208, CT (Sum) 2289, Bo II, 7.31-34, and Astr I.17.8-10. There are references to Claudius Ptolemaeus (Ptolemy) in different spellings, in CT (DWB) 182, 324: Bo II, 7.34.
 10. **Arabian Titles of Authority** (sultan and sultanese) in CT (ML.)
 11. **Arabian Scientists:**
 - A. **Argus:** Chaucer's 'Argus' 175 is derived from Old French 'Algus'. The French variant is derived from Algorism, a deviation of 'al-Khwarizmi' Nicholas in Miller's Tale places his augrim (arithmetic stones) marked with the numerals of algorism, on shelves above his bed's heads, CT (Mil) 3210. Also, 'Nombres in augrim' (arithmetic numbers) appear in Astr I.9.3. The passage mentioning Argus, the noble counter, BD 434-442, is a paraphrase of RR 12790-12810. Al-khawarizmi wrote *Kitabu Al-Zij* كتاب الزيج which was translated into Castilian and known as '*Alphonsine Tables*' after the name of Alphonso X, king of Castile and Leon (1221-1284). Chaucer referred to both titles in his CT 176.
 - B. **Haly** is one of the Physician's authorities in the Canterbury Tales, CT (Prol) 431. Chaucer's Haly is one of three men 65 with the name Ali, transliterated as Haly. The first is Haly Abbas, whose Arabic name is Ali ibn-'al-Abbas al-Majusi (? d.982). His chief work, *Kitab al-Maliki* translated into Latin under the title *Liber regius (The Royal Book)*, by Stephen of Pisa in 1127 at Antioch. The second is 'Hali filius Rodbon' who is Ali ibn-Ridwan ibn-'Ali ibn-Ja'far born in Ghezeh c. A.D. 980. The last is Abu-I-Hasan 'Ali ibn-Abu-I-Rijal, whose Latin name is Albohazen Haly (1016-1040). His main work, *Al-Bari fi akham al-nujum*, entitled as *The Distinguished Book on Horoscopes*, was translated from Arabic into Castilian by Judah Ibn Moses and from Castilian into Latin by Aegidius

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but also an "affliction from God". ...The Saracens in *Morte D'Arthur* are depicted as demonic agents of war and destruction. They are ...always at the disposal of the Roman emperor Lucius". As such, they are not fully individualized" 168. They are mis/represented through another barbarian "other". In *Morte D'Arthur*, Malory, the English Medieval writer was ready to trample with and forge historical facts and to enhance this forgery through an alleged association of the Romans and the Saracens wherever they were referred to in the story 169 only to vilify the image of the Saracens because it is by no way that Muslim Saracens cooperated with or took orders from their truly ideological enemies, the Romans.

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D. The Distorted Image in Chaucer's Complete Works

Although there has been no historical evidence concerning Chaucer's readings in Arabic, the clues on Arabs and their culture, in particular, are latent in his works. They testify to the wide range of his reading in regard to the niceties of the Arabian life. Chaucer was introduced to Arabic culture through reading mainly in French and Latin. The research could count the number of the Arabic loan words used by Chaucer in all his works 173. The Arabic loans 174 mount to (948) words as shown in Table No VII –

Table No.VII : The Arabic Loan Words in Chaucer's Complete Works (in Full & Abbrev.

| Chaucer's Complete Works | Abbrev | Arabic Loans |
|---|--------|--------------|
| <u>(A) The Matter of France (until 1372)</u> | - | - |
| <i>I. Poetic Works</i> | RR | 28 |
| 1. The Romaunt of the Rose | BD | 30 |
| 2. The Book of the Duchess | ABC | 3 |
| 3. Chaucer's ABC | CompL | Nil |
| 4. A Complaint to his Lady | Pity | Nil |
| 5. The Complaint unto Pity | - | - |
| <u>(B) The Matter of Rome(1372-1385)</u> | - | - |
| <i>I. Prosaic Works</i> | Bo | 48 |
| 1. The Translation of Boethius's De Consolation of Philosophy | - | - |
| <i>II. Poetic Works</i> | HF | 28 |
| 1. The House of Fame (1379-1384) | TC | 108 |
| 2. Troilus and Criseyde (1372-1384) | PF | 17 |
| 3. The Parliament of Fowls (1377-1382) | LGW | 38 |
| 4. The Legend of Good Women (1384-1386) | Mars | 4 |
| 5. The Complaint of Mars | Adam | Nil |
| 6. Chaucer's Words unto Adam. His Sciveyn | Rosem | Nil |
| 7. Rosemound | BalCh | 1 |
| 8. Womanly Noblesse (Ballade that Chaucer Made) | - | 1 |
| 9. Anelida and Arcite | Anel | - |
| <u>C) The Matter of Britain (1385-</u> | - | - |
| | Astr. | 27 |
| | (Mel) | (16) |
| | (Pars) | (35) |
| | - | - |
| | CT | 608 |

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| | | |
|--|-------|------------|
| 1400) | FormA | 3 |
| <i>I. Prosaic Works</i> | Fort | Nil |
| 1. A Treatise on the Astrolabe (1391) | LSt | Nil |
| 2. (Tale of Melibee) | Gent | 1 |
| 3. (The Parson's Tale) | Truth | Nil |
| <i>II. Poetic Works</i> | Ven | Nil |
| 1. The Canterbury Tales (25 in number) | Scog | Nil |
| 2. The Former Age | Buk | Nil |
| 3. Fortune | Purse | 1 |
| 4. Lack of Stedfastnesse | - | - |
| 5. Gentillesse | WUnc | 1 |
| 6. Truth | CompA | Nil |
| 7. The Complaint of Venus | MercB | 1 |
| 8. L'Envoy de Chaucer a Scogan | | |
| 9. L' Envoy de Chaucer a Bukton | | |
| 10. The Complaint of Chaucer to His Empty Purse | | |
| 11. Against Woman Unconstant | | |
| 12. Complaint de'Amors | | |
| 13. Merciless Beauty | | |
| Total : 55 | | 948 |

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The Image of Islam and Muslims in Medieval Writings

with Reference to Chaucer's Man of Law's Tale

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| 1400} | FormA | 3 |
| <i>I. Prosaic Works</i> | Fort | Nil |
| 1. A Treatise on the Astrolabe | LSt | Nil |
| (1391) | Gent | 1 |
| 2. (Tale of Melibee) | Truth | Nil |
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| | Purse | 1 |
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- de Tebaldis of Parma and Peter of Riga under the Latin title *Praeclarissimus liber completus in Judiciis astrorum*.
- C. **Razis 177** which means in Arabic "the man from Ray," is a byname of location used as a proper name; it appears in the Physician's catalogue of authorities, CT (Prol) 432.
- D. **Averrois 178**: (Abu-al-Walid Muhammad ibn-Ahmad ibn-Muhammad ibn-Rushd, 1126-1198) appears in Chaucer's list of Doctor Authorities. CT (Prol) 433. Averrois's chief works are:
- E. **Arsechieles 179**: Abu Ishaq Ibrahim ibn-Yahya al-Naqqash, better known as Ibn al-Zarqala or al-Zarqali, flourished at Cordova, c. 1029-1089. He also edited the so-called *Toledan Tables*, planetary tables based on observations made at Toledo and were translated into Latin by Gerard of Cremona during the twelfth century. In Chaucer, the astronomer and magician of Orleans brings out his *Tables Tolletanes*, adapted to Orleans. CT (Fkl) 1273-1274. In Astr II.45.2 they are called *Arsechiele's Tables*.
- F. **Avycen 180**: Abu-'Ali al-Husain ibn-'Abdullah ibn-Sina, CT (Pard) 980-1037, Ibn-Sina taught himself logic, natural sciences, medicine, and philosophy. Ibn-Sina began his *Qanun*, or *The Canon of Medicine*. Avycen appears in CT (Prol) 432. The Pardoner refers to the *Qanun* and its chapters on poisons, *Book IV, fen vi* (a fen is a subdivision of a book). CT Pard 889-892.
- G. **Alocen 181**: Alocen appears in Chaucer's Sq 232 when the magic mirror in which the future could be seen is mentioned. The magic mirror reminds Cambyuskan's courtiers of the works of Alocen (Ibn al-Haitham), Vitulon (Witelo), and Aristotle in CT Sq 232-235. Alocen is Abu 'Ali al-Hasan ibn-al-Haitham, (c. A.D. 965, fl. 996-1002). He was born in Basra and died in Cairo, c. 1039.
12. **Symbols of Arabs' Religion** (Mahoun, Makomete, Makometes) 'Mahoun' is the 'Prophet of the Syrians in CT (ML). Chaucer also uses the common nouns of 'Mawmet' and 'Mawmetry' that were derived from the Italian form of the name Maometto and from 'Mahumet', meaning 'idol' and 'idolatry' respectively. The 'Sultaness' refers to "the hooly lawes of our Alkoran," CT (ML); Alcoran means "the Koran". 'Mahoun' appears in CT (ML) 211-224, 330-336, 337-340

As far as the topic in question is concerned, Chaucer comes across the Crusades in the Knight's Tale rather in passing. But he has made his point of view on Islam and Prophet Mohammad in details in the Man of Law's Tale. Still, one may wonder about Chaucer's very queer attitude towards Islam, Prophet Mohammad and Muslims in Syria in particular since he was very well-

versed in Arabic and Islamic heritage. One may expect him to be more objective; yet he proves himself a true mouthpiece of his culture.

References to the Alexandria crusade emerge twice in the *Canterbury Tales*: first in the external frame of the *General Prologue*, where Alexandria is at the top of the Knight's list of campaigns; and, second, when the Monk includes "worthy Peter" in his catalogue of fallen heroes. Both allusions— along with the other references to crusade clustered around the Knight—refer to specific historical campaigns against the heathen [i.e. Muslims] as well as to a Muslim-Christian contact in the *Canterbury Tales* 182. The Knight himself portrays laconically the ambiguities of a Crusade in his description of Theseus's campaign against Thebes

E. *The Man of Law's Tale*

The Man of Law's story of Custance presents Chaucer's textual confrontation with medieval Christianity's strongest religious rival, Islam, and it contains references to Prophet Muhammad (PBUH) as well as to Al-Qur'an.

Chaucer depicts Christian victims being slaughtered by Islamic bigots. The Man of Law harangues the Other that was presented as Saracen (or Muslim), as heretic. The narrative movement of the *Man of Law's Tale* reveals a pattern of medieval reactions towards Islam. It exposes Islam's "sweetness", i.e., its relationship with Christianity, only to reveal the poison within and to call for a communal act of expulsion. Chaucer's lawyer "must have known much canon law in so far as it touched upon civil law and things temporal," 183 such knowledge would not necessarily have impeded the Man of Law's view to Islam, for any number of medieval religious authorities chose to ignore canon law and present Islam as a heresy. The Man of Law initially ignores Custance, casting his opening focus instead upon the group of Syrian merchants that has travelled to the Christian community of Rome. Chaucer's Man of Law underlines the extent to which the Syrians exhibit western values and attitudes. He observes that the merchants are rich and successful, trustworthy and honest ("sadde and trewe," II.135). The Man of Law makes no mention of the cultural and religious differences--the *disparitas cultus* 184 --between Syrians and Romans. Instead, the Man of Law establishes the closeness between the two both geographically and culturally at the outset of his tale, closeness that was culminated in Sultan's conversion to Custance's faith. Hearing from the merchants of Custance's great "noblesse" (II.185), the Sultan sets his heart upon the Roman Emperor's daughter and to that end assigns his privy council the task of discovering some remedy for his lovesickness. His advisors consider several cures, including magic and deception, but conclude that the only relief for the Sultan's malady is to wed Custance. At this point, Chaucer deals with the issue of the cultural and

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religious diversities in the lawyer's narrative: the Sultan's councillors doubt that a Christian Emperor would allow his daughter to marry under "Mahoun's" law "by cause that ther was swich diversitee / Bitwene hir bothe lawes" (II.220-21). But the hurdle raised by this "diversitee" is easily overcome, for the Sultan soon quits his own faith and is converted to Christianity in order to wed Custance. Chaucer through the Man of Law stresses the ease with which the Sultan comes to terms with Custance's religious differences by speeding the narrative along: "what nedeth gretter dilitacioun?" (II.232), the narrator asks as he quickly runs through the negotiations that take place between Syrians and Romans. In a very short space, Chaucer via the Man of Law brings both sides to agreement-- "they been accorded" (II.238). This occurrence is arranged by "tretys and embassardrie,/ And by the popes mediacioun,/ And al the chirche, and al the chivalrie" (II.233-235) of Europe's Christian community. "Chaucer politicizes the marriage to its maximum degree by connecting it to the pope's mediation and suggesting that all the civil and religious authority of Christian society was involved in the negotiations for making the marriage." Sounding again the note of a proximity between Muslims and Christians - "this same accord was sworn on eyther side" (II.244), the Man of Law succinctly draws this section of his narrative to a close: "this is th' ende" (II.255). The followers of Muhammad's "lawe sweete" take up the parallel "lawe deere" of Christ, and every Christian is instructed to pray that Christ look favorably upon the union between the new convert and his bride. The Sultan's conversion seems not to demand the sacrament of baptism; or it is Chaucer who prefers the ceremony be performed offstage in order to mute the actual differences between Islam and Christianity. Sultaness's son has abandoned "Makometes lawe" (II.336) in order to marry Custance. The Mother vows to die rather she also takes up the "newe lawe" (II.337) of Christianity. She wishes to reestablish the Qur'an as the law of the land and thus to escape the pains of hell for renouncing Muhammad. Her reaction to the union is related in the following terms, when she says to her assembled advisors and supporters: at this point, the Man of Law would reposition Islam as Other.

The Sultaness's plan gives new meaning to the concept of being "washed in the blood of the lamb". The Man of Law, after revealing her plan to make her Muslim subjects "sauf for everemoore" from the threat of Christian conversion, launches into his apostrophe of denunciation against this "welle of vices" (II.323) and "roote of iniquitee" (II.358) "in which he stereotypes the Sultaness as "O serpent under femynynytee" (II.360). The Sultaness, like Eve, has been corrupted by Satan." In this way, the union between the Christian Custance and the 'one-day-Muslim' Sultan is averted. Accordingly, it leads to the total separation of the two cultures and religions as Custance's father, the Emperor of

Rome, invades Syria in retaliation against the Sultaness and her Muslim country. The Roman forces conquer Syria and "brennen, sleen, and brynge [its inhabitants] to meschaunce / Ful many a day" (II.964-65). The Man of Law observes that it is certainly "heigh vengeance" (II.963) which Christians exact upon Muslims. Thus lawyer's narrative pattern that started in his warning that the proximity of Islam to Christianity may harbor and disguise potential danger and ended in resituating Islam as the inferior Other takes the form of eradicating Islam off the scene as a heresy as, at this point, the Syrians literally disappear from the Man of Law's narrative. Their disappearance, on the narrative level, enables the tale to reach a joyous conclusion of reuniting Custance, first, with her Christian Medieval big family of the same faith, second, with her Saxon husband, Aella whose family was pagan, and third with her Roman father, the True Catholic Emperor. Moreover, the tale ended with Custance's and Aella's son, Maurice, who would become a model Christian Emperor in process representing a new Christian generation bred on amounts of antipathy, hostility and extinction against Islam enough to eradicate it. And on the de facto level, Crusades were among the many forms the West adopt to eradicate the new faith; as the Crusades took on a military uniform. Again on the de facto level, the reunion would figure out the early bearings of these Crusades as an innate orientation for the Western Christians, this time, as one bloc to join forces against the now clearly defined Islamic Other .

Chaucer in 'The Man of Law's Tale' invokes a hostile and prejudiced image of the Prophet Muhammad (PBUH), an image that goes in the same line of which Dante and Langland, for instance, displayed using different nomenclatures and adjectives; however, all in all they were very abusive. He does mention the name of "Muhammad" as associated with other words: "the Prophet", "apostle", "Koran" and "God" in two spots; when we listen to the Sultan's readiness to deflect from Islam to Christianity before getting married to Constance:

'No Christian prince,' they said, 'would be willing
To let his child be wed under the cherished
Laws taught to us by Mahomet, our prophet.'
And he replied, 'Rather than I should lose
Constance, I will be christened and baptized;
I must be hers; I have no other choice'.

(222-227)

and the second when we listen to his mother's reaction:

You all know that my son
Is now upon the point of giving up
The holy hallowed laws of our Koran,
Given by God's apostle, Mahomet.

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But I make one vow to almighty God—

(331-335) 185

"The amplified references to Mohammed," Celia M. Lewis comments, "cannot simply be read as buttressing the story's tolerance" 185. This is true. Chaucer neither acknowledges Islam nor shows signs of religious tolerance towards Muslims. Yes, he demands such kind of tolerance to his group, not to Islam. Muslims, Saracens, the Turks and the like as it would be more elaborated below. After all, this is not Chaucer who speaks. Chaucer only makes his characters speak for themselves. This shouldn't be forgotten. It is true that he neither refers to Prophet Mohammad as "a lapsed Christian clergyman or himself a god", nor to him as "heretic" as Galen Johnson in his essay entitled *Muhammad and Ideology in Medieval Christian Literature* 186, wishfully tries to shine up Chaucer's attitude towards Islam; however, Chaucer himself, in the last episode of the Canterbury Tales - the Parson's, not only resorts to the stereotyped image of the Prophet Mohammad (PBUH) as a 'heathen' and an 'idol', but also he coins the word 'maumetry' in the sense of 'idolatry' out of the Prophet Mohammad's name. Now, in the Man of Law's Tale, he employs three or four variations of the Prophet's name - two of them were very abusive: "Mahomet", "Makomete" and "Mahoun" while he used "Makomete" as a common noun for 'Muslims'. The question is why he tends to these variations. The answer is because Chaucer either follows rather literally his sources as they had used different spellings or forgets what he wrote in other tales bearing in mind that the tales were not written at one time or in a limited period of time or perhaps his reference to Prophet Mohammad (PBUH) as a "Prophet", has got some political and religious purposes, regardless to the feels of the antipathy and actual wars between Christianity and Islam; purposes related to the politically tensed atmospheres in England at the time that witnessed the rise of a few reformative religious movements the Catholic Church regarded 'heretics' or 'recusants'- as 'the Lollards', to which Chaucer belonged; hence, the poet cleverly here alludes to 'religious tolerance' through the use of an 'Islamic theme' only to impress the necessity of understanding and showing tolerance towards whosoever, if Christian, the Official Church might differ with in terms of ideas and sect, but not religion. Muslims and Jews are not included. Moreover, the allusions to Crusades in the Knight's Tale and the Encounter with Syrian Sultan together with the Sultanness's slaughter of Christians in the *Man of Law's Tale* would reveal Chaucer's concerns and awareness regarding the Crusades as well as the religious missionaries launched to East; he had already reached to certain conclusions in this respect: that "neither through violence nor through more peaceful means of invasion will Islam be conquered", as Celia M. Lewis suggests. "the valence of the Knight's crusade experience," she adds, "beside the ardor of the Muslim Sultanness forms a significant, uncomfortable

glance in a mirror where Christians drawn to violence by faith might find reflected their Muslim counterparts" 187. Violence against one part would necessarily dictate counter-violence in return. Besides, the failure of the crusades represented by the Knight's devotion of the past, his once participations in Crusades, is juxtaposed to Constance's mission to convert Syria to Christianity. What does this mean? Does Chaucer criticize the 'Crusades' of the past? Does he insinuate the idea that crusades are not the sole way to God? Does he propose his own solution and salvation that comes through one's self-renewal, through the pilgrimage to Canterbury? The answers for the last two queries are in the affirmative. It is agreed that "Crusade seeks a literal conquest of Jerusalem", Celia M. Lewis writes, "[but] pilgrimage offers a symbolic return. The latter may be a means of individual spiritual conquest, internal rather than geographical or physical, its lasting value measured by the pilgrim's conscience. In the *General Prologue* Chaucer presents the Knight as having relinquished material crusade for the certainty of personal spiritual renewal. Having once embodied the ideal, he has put aside military conquest for what we may assume is a pilgrimage of thanksgiving" 188. If so, this is a good development in Chaucer; yet, he does not attack, criticize or reject the Crusades. Had he been true to his demands of religious tolerance, he would have eschewed defaming Islam at least. What he chooses to do is quite to the contrary - he proves himself in whatsoever related to Islam, Mohammad (PBUII), Saracens, Turks and Muslims, a faithful mouthpiece of his habitat and culture and prejudices as "the idea of a holy war has lived on, even if attempts to realize that idea in assaults on Islam have ceased" 189. And he contributes to this idea via his misrepresentation of both Islam and Muslims as savages and blood seekers. The misrepresentation comes through the use of the 'alternate contrast' as Frederick Quinn in *The Sum of All Heresies* spots light on this matter:

Chaucer deftly made the Muslim-Christian encounter a negative one. Syria was an uncivilized, barbarous place, peopled by treacherous, deceitful rulers who belonged to a false religion. In contrast, Rome represented the world's true center, a place of law, right religion, and virtuous people. Even the elements conspired in the agonizing encounter; Constance's eastward movement reversed the westward flow of history and progress, and represented a regression to paganism. Chaucer added Arabic astrological imagery to confirm that the journey was ill fated from the start (2.299-305). In part 2, a parallel set of events faced Constance, but this time she succeeded in Britain. Her marriage to a weak but well-situated King Alla successfully produced a male offspring who would become a Christian ruler of the nations. Each event in Constance's new life paralleled one in the old, and each Christian success highlighted a further weakness of Islam 190. Such a contrast triggers all passions of hatred (on the part of his English readers and audiences) against the Muslims - "the infidels". Chaucer's portrayal of the Sultanness's atrocious deeds to massacre the Christian

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"innocents" in defence of her faith, first is evocative of crusade 191. Taking into consideration that "the ideals which crusade represented—defending the Church from the infidel, conquering territory for the cross, and recovering holy sites in Syria—were still respected and valued" 192 and, second, helps indirectly marshal, initiate or join forces with issuing actual propagandist measures – a crusade against men of flesh and blood, whether Muslims or Jews to reply ironically enough for virtual atrocities done in a work of fiction: such measures put into action once again a 'Crusade Banner' lifted at the outset of the Crusades by Paul Alvan, a Christian Monk in Cordova calling to employ what was termed at the time as 'the Holy Cruelty' or *sancta crudelitas*: "Piety for God . . . is indeed no cruelty" 193; this banner was even rationalized for expunging whosoever did not conform to the Official Church. A Vengeance Culture was revived as the Crusades had got firm basis: "the Sultanness seeks to prevent the spread of Christianity and the eradication of Islam in Syria; Her motives might be likened to those of a crusader whose intent is to secure and defend his faith, though the task entails the murder of men, women, and children" 194. Chaucer's Tale escalates further the religious implications of the conflict between Christians and Muslims. The escalation becomes quite visible through the character of the Man of Law who, commenting on the whole affair, sets an aim for the match between the Muslim Sultan and Christian Princess. The aim is destroying Islam. The Man of Law regards Islam a "mawmettrie" – an invention by Prophet Mohammad (PBUH); hence, it is idolatry:

I seye, by tretys and embassadrie,
And by the popes mediacioun,
And al the chirche, and al the chivalrie,
That in destruccion of mawmettrie,
And in encrees of Cristes lawe deere,
They been accorded, so as ye shal heere.

(II 233–38)

Finally, Chaucer on purpose makes the Sultanness unnamed only to impress that she is not "Every-Muslim" 195 - but a speaker for Islam, i.e. a woman/Caliphate speaks for all those willing to sacrifice their lives—or the lives of others—for a religious cause while the image of the Sultan, her son is portrayed as a man controlled with "possessive desire that blinds and obscures values" who is ready to sacrifice rather spiritually the lives of his people once married: ready to inflict a spiritual death to his people as compared to an actual death inflicted by his mother to her people.

6. Conclusions

1. The image of Islam, of Prophet Mohammad (PBUH) and of Muslims at the Medieval Ages was deliberately distorted. Distortion was planned for.
2. The presentation of Islam by Medieval European writers was hard-edged and always in black and white. It followed a sort of dualism -- 'Islam' as 'Heresy' versus 'Christianity' as 'the True Word of God'; 'Muslims' as 'Heretics' versus 'the Christians' as 'the True Believers'; 'Prophet Mohammad' (PBUH) as 'Anti-Christ' versus 'Christ' and so on. Behind this dualism lies a gamut of accusations that Fraud and deception; blasphemy and Satanism; violence and cruelty; murder and evil; depravity and lust; nonsense and irrationality -- were associated, in the Medieval European culture, with 'Islam'.
3. Islam was not viewed as a monotheistic religion, if not a religion at all. It was considered a 'Heresy' while 'Muslims', according to this view, were believed to take 'Mohammad', who 'wrote Kuran' and 'founded Islam', for their 'god'.
4. Islam was modelled on the pattern of the 'sacred' trinity Christianity adopted. Islam got its own 'unsacred' trinity, they claimed. It was portrayed through a Christian lens. Islam is termed as 'Mohammadanism' while Muslims 'Mohammadans', as 'Christianity' and 'Christians' were named after 'Christ'.
5. The distorted image was not due to lack of their knowledge of Islam, Prophet Mohammad (PBUH) or Muslims. This is because almost a great number of Medieval philosophers, writers and scientists as well as clerics were cognizant of the cultural and scientific products of the Islamic civilization via various centers of translation that were distributed in many parts of the Continent.
6. Prophet Mohammad (PBUH) and Muslims (Saracens and Turks included) were selectively presented for politico-religious purposes. The sources about Islam and the life of Prophet Mohammad (PBUH) were uncertain if not available in reality at all or were mere inventions or patch workings set on either Christian or Jewish legends as it is the case with the idea of a dove or bull (trained to impersonate a heavenly messenger). Both are taken from a Christian lore and Jewish superstitions of the golden calf respectively. Also this is the case with the account revolving around a wicked cardinal of the Roman church who assigns himself as 'the prophet of Arabia' aided by a monk of their own invention named Nicholas, Sergius or Bahira. The poems and writings about Prophet Mohammad (PBUH) and tales about the circumstances of his life and death are absurd and brutal, at once offensive and legendary.
7. The attitude to Islam was largely pseudo-historical in character. Though there was a great deal of theological analysis, it was pegged on the "history", tied

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directly to the sermonizing about the so-called 'aggressions' of Muslims' troops, seizure of the Holy Land, and so on 196.

8. Translating Islamic books, particularly the texts of the Holy Quran and Prophet Mohammad's life was neither authentic nor integrate. This is because the translators themselves were clerics whose purposes beyond having these texts translated were to refute or pinch holes in, not to know or understand them. They had their instructions - pagan elements were deliberately inserted into their translations. The Medieval Church was in charge of distorting the image of the Holy Quran as well as Prophet Mohammad's life.
9. Islam was envisaged as a 'cultural rival enemy' right away from the early contacts with the 'European Christianity'.
10. Medieval Europeans did not take Islam from its own sources nor was its worldview studied objectively if not ignored totally.
11. Polemical writings were launched in Europe by centuries before the 'militant' Crusades were thought of. They formed what might be termed as 'the Verbal' Crusades. And they shaped the then medieval 'Islamophobic' orientations. They were the first to lay the bases for distorting the image of Islam. The topics of the polemics though remained largely unchanged in its main lines from its first appearance up to now, were concerned largely with standardizing Islam as the 'traditional enemy' to Europe. For the first time in the history of Europe, European authorities, popes, monarchs and historians as well as writers shun their traditional conflicts with the Persian Sassanid Empire and forgetting their old-dated problems elsewhere with the Germanic tribes or the Huns etc... only to create a new enemy that remains as such up to modern times. This period that witnessed the appearance of the Polemical Studies whose aims were to refute Islam via 'polemics' and not through conveying facts and realities about the New Faith is important because it shaped 'the Standardization of the traditional enemy to Europe' - Islam was introduced as the enemy No. 1'. With this step, 'Hereticalization', 'Paganization', 'Demonization', 'De-identification', 'De-Islamatization', 'Umma-dismemberment' and 'Neutralization' were applied as it has been illuminated elsewhere above in this research.
12. Religious speeches and preaching came second in pumping the Christian populaces with all feelings of hatred, contempt and zeal against Islam. Epic poems and poetic narratives, quite contrary to the sublime role of poetry, played nasty roles in rallying the peoples of different walks of life in Europe to fight Islam as 'heresy'. Poetry was the successful propaganda before and after the Crusades and while they were on. Its role was quite significant in impeding the spread of Islam in Europe.

13. The Medieval European attitudes towards Islam and Muslims were of a pragmatic nature. Although they were belligerent, hostile and tensed, they showed great levels of leniency in matters related to commerce or trade with Islamic world as well as in translating Muslims' books or in permitting their students to be enrolled in Muslims' universities etc.... The contacts with the 'Infidel Muslims' on the cultural, philosophical, commercial and scientific levels, continued despite the wars. In fact, even papal decrees were issued justifying for and prompting practicing non-militant activities with the enemy as such contacts were for the benefit of Christendom.
14. In terms of language, having nomenclatures may outline, predefine, imply or even reveal a critical attitude as well as cultural awareness vis-à-vis what is signified or nominated. Nomination in Medieval Europe as far as the distorted image of Islam is concerned, manifests a hostile stand towards everything relevant to Islamic culture. It has got certain strategies that were put into use in order to impede the spread of the new faith and to defame it in any way possible. Among these strategies working on language was to eschew the vocabulary that convey, imply, connote or reminisce of Islam, Muslims or Arabs. Instead, neologisms were used. The names of Muslim philosophers, scientists and writers are included as the research explains above. In addition, as a strategy, sometimes, 'generalizations' were employed. Words like 'Saracens' and 'Turks' which originally had their specific meanings were 'generalized' to imply 'Muslims' wherever they occurred in a Medieval text. This is because 'Muslims' as a signifier was prohibited or banned. In the same vein, the name of the Prophet Mohammad (PBUH) was used as a common countable noun. 'Mohammadans' stands for 'Muslims' Also, there were new derivations depending on the 'Arabic nouns' as their base. All derivations that had nothing to do with the semantics of the source language were accommodated to serve politico-religious purposes in the target language. For instance, 'Maumetry' means 'idolatry'.
15. The Medieval writings against Islam were enhanced via the employment of two strategies, each with its own techniques – the first is the War propaganda techniques; the second Hatred-based culture techniques. The first was used by Medieval authorities and writers during the Crusades though they did not define them by the name in the way the IPA (the Institute for Propaganda Analysis, for instance), many centuries later, did. The IPA, only in 1937 could collect a lot of historical and contemporary data (related to World War I) enough to glean a conclusion that propaganda is but a type of message aimed at influencing the behavior, opinions and decisions of people at a certain time and particular place and accordingly it avoids telling the truth, if not does its best to cover it. The IPA termed some techniques which the research in hand found quite applicable to the very ways once used by Crusaders to misrepresent Islam and defile the image of Prophet Mohammad (PBUH). These techniques may include (1) '*name calling*' which is the use of derogatory language or words that carry a negative

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connotation when describing an enemy, for instance, 'Prophet Mohammad' was referred to as 'Satan'. The use of bad names is to arouse prejudice by labeling the target something that the public dislikes; it is also employed by almost all Medieval religious speeches and writings (2) the use of '*ad hominem argument*' which means attacking the 'enemy' in person as a way to discredit his argument. This is employed by Medieval Church authorities against Prophet Mohammad as it has been shown above in the religious polemical writings, (3) the use of '*transfer*' which is an attempt to make the populace view a certain item in the same way as they view another item. This is done as 'Muslims, Saracens and the Turks' were linked in the mind of the Medieval peoples with 'heretics'; 'heresy' is by origin a 'European phenomenon' that has nothing to do with the New faith – Islam; yet it was used to make the populace hate Islam; (4) the attempt to link '*testimonials*' of famous celebrities to an abhorred idea – 'Islam', or a detested person – 'Mohammad', 'Ali' or 'Saladin', for example. All the poetic works or '*testimonials*' written by Dante, Petrarch, Langland, Chaucer etc... against Islam and Prophet Mohammad have shown how these testimonials would have exerted much influence and affect on Medieval audiences and (5) the use of '*demonizing and demoralizing one's enemy*' - the enemy (in this case 'Islam, Mohammad, Muslims, Saracens and Turks) – is demonized and demoralized through manipulating of 'disinformation', which is the deliberate '*misinformation*' together with the use of 'influential slogans and signs' enough to create all atmospheres of 'a hatred-based culture' as it is with the slogan lifted by Pope Urban II.. Ironically enough, despite all progress and change in all modes of life triggered by radical movements such as the then Secularization, Radicalism, Democracy and now Globalization, Europe retained the very repulsive Medieval image of Islam – an image that could be judged by its own circumstances and causes, rationale and warrants. Europe (and the so-called 'Christian' World) retained the very Medieval hatred, scorn and despise towards Islam as well as towards Islamic celebrities, symbols and affairs. One may not forget to mention the Copenhagen-based *Jyllands-Posten* newspaper's publication of the cartoons ridiculing the character of Prophet Mohammad (PBUH) as well as the attitude of Pope Benedict XVI who in his 2006 Regensburg Lecture said, "Show me just what Mohammed brought that was new and there you will find things only evil and inhuman, such as his command to spread by the sword the faith he preached." In fact, every day we listen to and read news telling of defiling Islam, molesting Muslims or banning Al-Hijab. These defiling campaigns proves that Europe and the Christian World in general find it very hard to slough away its worn-out Medieval Crusade tunics in its relationship with Islam at a time it shows readiness and open-mindedness to pare down all prejudices, hatreds and conflicts of the past with this part or that part if Islam not included! Their one-Millinium-and-half-a-Millinium hatred belies all

the claims that 'Christianity' is 'a religion of Love and peace'. War propaganda still governs the Church, the Media and the Pens despite the fact that European countries were in charge of all kinds of sufferings and tears of mothers, fathers and children, of men and women; of tragedies and of problems inflicting the Third World countries in general and the Muslim countries in particular in the wake of the ill-famed long-termed Colonialism. Here lies the dilemma of Modern Europe! If merely to follow a blind logic, the part which has the 'right to hate' (though this is bad and wrong to say), then it is not Europe but the oppressed, the exploited and the miserable of the Third World!

16. Generally speaking, every thing about Islam and Prophet Mohammad (PBUH) and Muslims in Medieval European writings was deformed or invented; exaggerated, misrepresented or misinterpreted. And this determined the main orientations of Christianity from Middle Ages up to Modern times.

17. The research has clearly shown that the field is still open for further investigation and studying; it pinpoints the necessity to posit new required terminology of its own. Stamping this study with the seal of 'Orientalism' is no longer sufficient; the seal has become very loose and flaccid - it is a "vague" 197 generalization that needs to be thought over and reconsidered. 'Orientalism' does not touch the period, and it would have been inaccurate had our attempt focused merely on the European general continuum of hostility towards the Orient - this is not so in our study for here we focus on 'the Image of Islam and Muslims' not 'the Orient'. Moreover, 'Orientalism' is a European 'cultural' objective correlation invented to match and go with the 17th-, 18th- and 19th- centuries colonial expansions: Europeans at a time were in urgent need to beautify, to brighten, to shine and to create a 'Romantic' image for the Orient in order to motivate Colonialist settlers, men of adventures, missionaries, riches seekers, capital holders, companies, poets, painters and artists to go to exploit the lands of spice and silk, the land of dreams and luxury, of Kubla Khan as it is for S.T. Coleridge, for instance! This is not the same image we have for the Muslim World whether before, during or after the Crusades; an image that was formed by "who have to bind and join" things as Eliot in his *Murder in the Cathedral* describes the Authoritative men in Medieval ages. 'Orientalism', in this sense, means a "Western style," as Said believed, "for dominating, restructuring, and having authority over the Orient" 198 - a style that connote "European colonialism" 199; however, to delve in this matter in more detail, for the time being at least, lies out of the scope of this study and is to be tackled in our next project. In the same vein, the research does not ponder over the attitude of the the Eastern Christians to Islam and Muslim because such a topic is out of both the scope and period of our topic. Nor does it handle the positions, towards Islam, adopted by the Protestant Reformatory Religious Movements such as Lutherism, Calvenism, Puritanism, Anglicanism etc... simply

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because they emerged with the dawn of the European Renaissance. i.e, after the end of the Crusades by two or more centuries.

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صورة الاسلام و المسلمين في الكتابات القروسطية
مع التركيز على حكاية رجل القضاء للشاعر جفري جوسر

الخلاصة

تناول هذا البحث، بالدراسة والتحليل، الصورة المشوهة للإسلام و المسلمين في النتاج الفكري القروسطي بمختلف ألوانه و امزجته وفروعه ابان حملات التشويه المشينة التي سبقت الحروب الصليبية والتي عاصرتها والتي استمرت بعدها... كما بيّن البحث الطرق التي انتهجها ذوو الشأن (كاستخدام انواع مختلفة من اساليب الدعاية التي تسود اثناء الحروب و المنازعات) في تكريس النتاج الديني (خطب بابوات الفاتيكان و مواظب القساوسة و التابعين) و كتب الجدل و الفلسفة للأباء الاوائل والسجلات التاريخية والمدونات الجغرافية والوصفات الطبية و الخيمائية و العلمية و الادبية و الشعرية منها بخاصة ، لغاية واحدة : الاساءة للإسلام و تقبيح شخصية الرسول (ص وآله) وتأليب النفوس و تاجيج مشاعر الكراهية و إثارة نوازع الانتقام ضد و من المسلمين و لهذا قام البحث بدراسة تتبعية للتصوير السلبي للإسلام في مختلف انواع الخطاب الالف ذكره مع التركيز على ما ورد في هذا الشأن في المطولات الشعرية مثل " الكوميديا الالهية" للشاعر دانتي و " حياة رهينة العزلة" لبيترارك و "الملاحم الفرنسية" و قصائد الرومانس الشاعر الانكليزي مالوري المسماة "موت ارثر" و قصائد الشاعر لانكلاند و حكاية رجل القضاء للشاعر جفري جوسر و الحكاية مستلة من حكايات كانتربري المعروفة له .

و توصل البحث الى نتائج مهمة .