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Frederick Quinn

This chapter presents a summary of how, religiously, Muhammad was seen as a prophet; politically, he was either a major leader or a catalyst of the greatest prophet of divine revelation. It also discusses the violence in the widespread prevalent view of Islam as a tableau on which Westerners fashioned their global contact.

Keywords:

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doi:10.1093/acprof:oso/9780195325638.003.0006

... present contains four enduring elements: a willingness to contain his sexuality; a rejection of the East for some and the last and most significant image of Islam in the West; a recognition that Islam is no longer the passive, unchanging, complex, almost instantaneous

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Print ISBN-13: 978-0-19-532563-8, doi:10.1093/acprof:oso/9780195325638.001.0001

5 The Summing Up

Frederick Quinn

The basic image of Islam in the West was in place by the Middle Ages and continues to the present. It contains four elements: religiously, Muhammad was either the Antichrist or a fallen Lucifer-like figure, a cardinal who failed to be elected pope, so he turned on the church. Personally, he was a flawed human being, unable or unwilling to contain his sexuality; he was polygamous or a predator, depending on the account. Politically, he was either a major leader who united the desert tribes for the first time ever or a greedy despot. Finally, and contradicting what had been said before, he was an original source of the wisdom of the East for some and the last and greatest prophet of divine revelation for others, giving Muhammad a lasting place in history.

While these basic constructs—in shorthand heretic, sensualist, ruler, and his leader—endured as the four pillars around which the Western image of Islam was formed over the centuries, gradually more informed appraisals were added in successive epochs; they were added, however, as layers or overlays to the extant images of Islam long in place, and not as full replacements for the older prejudices and fears Westerners held about Islam. These never fully disappeared, but were submerged to reappear at various times of real or imagined threat. Conceptually, increased tolerance and understanding of Islam was not linear and upward but resembled more the contrasting themes and variations of a musical composition that, after once being played, may reappear later in a somewhat different form.

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Early Times and the Middle Ages

The negative image of Islam appeared early in Europe's history, even before the Prophet's birth. As early as Greek and Roman times, Westerners partially defined themselves by seeing themselves in opposition to the roving bands of armed, unknown tribesmen on Asia's frontiers. This created a self-perceived division between liberty-loving "civilized" Europeans and despotic "barbarian" strangers. The Bible became the great anti-Islamic text, although it was compiled centuries before the Prophet's birth and never mentioned Muslims. Still, its apocalyptic passages were filled with vivid warnings about the "abomination that desolates" from the Prophet Daniel (9:27, 11:31, and 12:11). Later Matthew (24:15–31) warned of the coming of false prophets and messiahs cleverly resembling Christ. Willing minds quickly connected these forces of evil with Islam, a theme theologians of the Middle Ages would squeeze for all its possible use.

But gradually the anti-Islamic arguments of religious writers like John of Damascus, Isidore of Seville, and Peter the Venerable were modified by a new generation of commentators. By the late twelfth century the archenemy Saladin was represented as

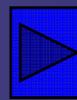
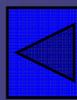
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