

**RELIGION
AND THE
SUPRANATURAL
IN
MALORY'S *MORTE DARTHUR***

by
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88. Lumiansky, *Malory's Originality*, p. 15.
89. Moorman, *Unity*, pp. 69-70.
90. For an example, confer text 666: Perceval is told the lion of his dream "betokenyth the new law of Holy Chirche..., faith, good hope, belyeve and baptyme.... The serpent signifieth the olde law, and that serpente betokenyth a fynde." His dream largely is a lesson to remain true to the baptismal vows.
91. That Celtic fairies were accustomed to eat in a circle seems only remote rationale for the roundness of Arthur's table since Malory states so explicitly why he draws, in his moral book, the table as round. Complementarily, the iconography of the Middle Ages traditionally pictured the table of the Last Supper as round.
92. That Excalibur is purely supranatural object from the land of faery seems the attestation of Paton "Excalibur is always an other-world gift, whether Arthur draws it from an anvil of iron...or...from the land beneath the waves. His final casting of it into the lake...is a persistent tradition,...thoroughly in keeping with the story of its origin.
93. Gawayne's magical increase of strength is perhaps some vestige of his origin from some pagan solar hero; the same might be said for the Rede Knyght of the Rede Laundis about whom Lyonet warns Gareth: Engage him not "tyll hit be hygh none, for now hit is aboute pryme and now encresyth his myght." (236)
94. Guerin, *Malory's Originality*, p. 261; Moorman, *PMLA*, 500. Recall also the earlier judgment of this paper that for Palomydes the seven battles with the weird Questing Beast symbolize each man's battles with the Seven Deadly Sins.
95. Ownby, 7.
96. "God have mercy uppon me, thoughe I defende my lyff ayenst my brothir. And so with that sir Bors lyffte up hys hande and wolde have smytten hys brothir." But a voice and flame from heaven answer his prayer, convince him to hold; he begs forgiveness of his brother and his brother of him.
97. Brown, 4.
98. Lumiansky in *Malory's Originality* contends basically that the *Morte Darthur's* general theme, structure, and characterization are exhibited by religion and the supranatural: this paper specifies this general statement.