In examining processes and developments of motion in courtly literature of the 13th century, scholars have often focused solely on the movements and subsequent actions of the main male or female protagonists. These treatments stress notions of *Homo Viator* or *Homo Viatrix*, which is to say, the traveling man or woman underway. Generally, the above note schemes of individuation, the quest, and various *aventiuren* to which the protagonist has committed him or herself, and so forth. In the case of the courtly romance, it is most often the male protagonist who receives the lion’s share of discussion, and with good reason: He is the focus of the work. The corpus of literary research focuses in the main on explications of the protagonist, his (or, in certain instances, her) movements, arrested peregrinations, and possible moments of individuation.¹

The post-classical tradition as represented by Wirnt von Gravenberg's *Wigalois*, Heinrich von dem Türlin's *Diu Crône*, and Der Stricker's *Daniel*, for example, has been extensively examined by scholars pursuing rubrics of the demonic, the 'Other', and *motio* and the traveling man.² Beginning in the 1970s and continuing into the 1990s, Walter Haug and other researchers attempted to define and categorize the postclassical courtly romance, especially against the grain of the classical Arthurian romance in the French and German traditions, i.e., Chrétien, Wolfram, Hartmann, and Gottfried.³ Our

¹ See, for example, my recent contribution to this question: Shockey 2002. Note as well that this study does not address issues of the 'Other' with respect to heroic epic.


efforts concentrate on another theme: Motion and negative, demonic figures, and the ramifications of these peregrinations in prime examples of postclassical courtly narrative.

The central question of this contribution focuses on variations in depictions of types of motion, i.e., flying, vaulting over physical structures, springing, and running movements, for example, manifested by the various denizens with which the protagonists must contend. Our subsequent discussions analyze the above and ask the following questions: (1) Do such forms of motion change in time, based on the date of probable production of the work; (2) Does the meaning derive from a reliance on gradated forms of motion (often accompanied by violence), does such a dependence suggest, in turn, a further interest in dimensions of spatiality, motion, substrates of time, and a (sub) conscious desire to prevail over older, classical traditions; (3) Are there philosophical treatises which speak to these themes; (4) Does *hybris* or *superbia* contribute to the propensity of negative protagonists to make fatal mistakes vis-à-vis their positive counterparts; and (5) Can we remain wedded to the concept of the talent-laden demonic figure ushering forth the cunning, resourceful, positive figure - Walter Haug's thesis of "[d]as Negativ-Übernatürliche aber ruft das Positiv-Übernatürliche auf den Plan," or can we begin to consider the possibility of parallel creation and even modifications of the negative protagonist in response to the shrewd hero?

1. **A Theoretical Condition?**

Motion by both the protagonists, in the main here the male protagonists, and the alternative figures has, as its roots, a theoretical foundation. While the knight may come equipped with the expertise enabling him to stymie the forces and skills of the Other, the Other has been imbued with attributes that require *list* (cunning), courage, and adroitness on the part of the protagonist. We thus need to establish whether writings on the philosophical and physiological nature of *Homo sapiens* caused poets to reconsider the nature of potential opponents, and whether such writings reflect a subconscious need to project negativity back onto the plane of literary devices.

The twelfth century introduced a radical empiricism of the *conditio humani* in disparate treatments of Natura. These included, but were not limited to: Heinrich von dem Türlin, *Die Krone*; Wirnt von Gravenberg, *Wigalois, der Ritter mit dem Rade*; and Der Stricker, *Daniel von dem Blühenden Tal*.

---

4 See Haug 1992, p. 263.