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The Colores texts of Haneron and Schut

Two treatises on the figures of speech, the so-called Colores, bearing a remarkable textual resemblance, one published under the name of Anthonius Haneron (printed 1475), the other under the name of Engelbertus Schut (printed c.1477): is there only one actual author?

In their paper ‘Printer of Haneron’ Prof. and Mrs Hellinga incidentally refer to the Colores Rhetoricales of Engelbertus Schut de Leydis: ‘which in its contents is also similar to the Haneron’. By ‘the Haneron’ they understand Haneron’s De Coloribus Verborum Sentenciarumque, of which only one copy of the printed edition seems to have survived. Since the Hellingas’ statement on the similarity of the contents of both Colores, however, no one has entered upon the substance of this similarity. In the present paper I shall try to explain this remarkable resemblance, which I came across while studying the surviving works of Engelbertus Schut de Leydis, when I set eyes upon his Colores Rhetoricales cum Concordanciis Figurarum Gramaticalium.

Transcribing the whole text of Schut’s Colores including all of its ligatures, I found that this work has the same subject as his Tractatus quidam per egregium

3 In co-operation with Professor E. Rummel I am preparing the edition of the extant works of Engelbertus Schut de Leydis:
- De arte dictandi
- Colores rhetoricæcum concordanciis figurarum grammaticalium
- Tractatus quidam de elegancia, composizione, dignitate dictatus
- De moribus mense
- De pane dyalogus. Collocutores: panis, pistor, esor.
4 Only one copy of the printed edition survives in the Library of the University at Düsseldorf. I express my thanks to Dr H. Finger, chief librarian of the Rare Books Dept. of the University of Düsseldorf, for providing me with a photocopy of the text. This copy is bound with some other early editions in a fine blind-tooled binding. The Colores consists of 16 leaves of 25 lines (27 pages) or 24 lines (5 pages). In 4to, gothic letters, many ligatures, without signatures, leave markings, date or place of printing. The Hellingas, op. cit. (n. 1), classify the edition as by ‘the printer of Haneron’, and assume c.1477 as the year of printing. See also: Georges Colin, ‘De drukker van Haneron’, in: De Vijfhonderdste Verjaring van de Boekdrukkunst in de Nederlanden [Exhibition catalogue] (Brussel 1973), pp. 259–62.

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magistrum Enghelbertum de elegancia, composicione, dignitate dictatus: both works contain a treatise on the figures of speech or writing, the so-called 'colores verborum' and the 'colores sententiarum', in the same sequence as in the Auctor ad Herennium (book IV). In his Tractatus, however, Schut in most cases treats the figures somewhat more concisely than in his Colores. The Tractatus shows much fewer examples than the Colores, and often the examples used in the two texts differ substantially from each other. Moreover, in the Tractatus he does not mention the 'figura grammaticalis' belonging to each colour, which he does in the Colores, in accordance with its title: 'cum concordanciis figurarum grammaticalium'. Still, in the definition or description of each figure both works bear a great resemblance, particularly in relation to the choice of words. The following examples may demonstrate the similarity observed.

Colores

Complexio est cum in eisdem oracionibus continenter elocatis una diccio sepe in principio repetitur, et alia in fine sepe numero iteratur. Exemplum ut: 'magnis dignus es laudum preconiis sublimari: tu enim gramatice congruitates didicisti, tu subtilis argutas logicorum raciocinaciones didicisti, tu denique rethorico more venuste dicere didicisti'. Palam est quo 'tu' hic in orationem principiis crebra sit vice repetitum, quodque 'didicisti' postremas sibi oracionem partes polite vendicent. Hic eciam color sub grammaticalis figure nomine ab Alexandro distincte nusquam traditur. Ad epinalempsin tamen non absurde reductur. Ibi etenim dictio, que in principio statuitur, in fine eciam collocatur, ut: 'crescit amor nummi quantum pecunia crescit'.

Tractatus

Complexio est quando in eisdem orationibus una dictio sepe in principii ponitur, et alia crebro in fine locatur, ut: 'Cristus verbera sustinuit, Cristus blasphemias sustinuit, Cristus mortem sustinuit'.

5 Three copies of the Tractatus survive (in Yale Library, the British Library and the library of the Hunterian Museum, Glasgow). It has been printed by Gerardus Leeu as an appendix to and together with Schut's De arte dictandi about 1380. De arte dictandi contains 24 leaves, marked in part from A1 up to and including E8. The Tractatus contains 95 leaves with 35 lines (5 pages), 34 lines (5 pages), or 32 lines (1 page). The last page has only 22 lines. In 4to, Gothic letters with many ligatures. The leaves are marked in part D1, D2, D3, (D4, D5 and D6 without printed page number) and E1, E2, (E3 and E4 without printed page number).

6 Both works are much the same in number of characters: the Tractatus has 628 lines approximately, each of them with an average of 54 characters, in total approximately 34,000 characters; the Colores has 795 lines with an average of 42 characters, in total approximately 33,400 characters.

7 Colores rhetoricales cum concordanciis figurarum grammaticalium, fo. (A3)r. and v. (I have added in brackets the numeration of the leaves, wanting in the original edition).

8 Alexander de Villa Dei, Doctrinale.

9 Tractatus quidam de elegancia, composicione, dignitate dictatus, fo. D1v.