

the subject of his adventures in the Holy Land, and his return from thence, it is recorded how he exchanged a pugilistic favour of this nature, while a prisoner in Germany. His opponent was the son of his principal warder, and was so imprudent as to give the challenge to this barter of buffets. The king stood forth like a true man, and received a blow which staggered him. In requital, having previously waxed his hand, a practice unknown, I believe, to the gentlemen of the modern fancy, he returned the box on the ear with such interest as to kill his antagonist on the spot. — See, in Ellis's *Specimens of English Romance*, that of *Coeur de Lion*."

In the introduction to *The Talisman*, again, we read the following: — "The most curious register of the history of King Richard is an ancient romance, translated originally from the Norman; and at first certainly having a pretence to be termed a work of chivalry, but latterly becoming stuffed with the most astonishing and monstrous fables. There is, perhaps, no metrical romance upon record, where, along with curious and genuine history, are mingled more absurd and exaggerated incidents. We have placed in the Appendix to this Introduction (see end of Volume) the passage of the romance in which Richard figures as an Ogre, or literal cannibal."

Turning to the appendix alluded to, we find extracts from Ellis, mostly a word-for-word transcription, relating Richard's longing for pork, and his devouring of the Saracens. There is nothing in these references by Scott to lead us to suppose that he was acquainted with the complete romance as printed by Weber in 1810, nine years before the appearance of *Ivanhoe*.

**10. Richard Coeur de Lion, an historical romance.
Printed by George Pierce, London.**

This anonymous and undated work is a historical novel after the style of Scott. The main story is founded upon