

**THE THOUSAND AND ONE  
QUARTERS OF  
AN HOUR (TARTARIAN  
TALES), PP. 1-73**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649351060

The thousand and one quarters of an hour (Tartarian tales), pp. 1-73 by Leonard C. Smithers

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**LEONARD C. SMITHERS**

**THE THOUSAND AND ONE  
QUARTERS OF  
AN HOUR (TARTARIAN  
TALES), PP. 1-73**



*THE THOUSAND AND ONE  
QUARTERS OF AN HOUR  
(TARTARIAN TALES).*

*EDITED BY  
LEONARD C. SMITHERS.*

*LONDON  
PRINTED FOR SUBSCRIBERS ONLY  
1901*

KF 9424

Apr. 28, 1906

*Copyright, 1897,*

**BY THE ATHENÆUM PUBLISHING CO.**

*CABOOL EDITION*

*Limited to Five Hundred Copies*

**No. 134**





## PREFACE.

---

THESE very lively, ingenious, and entertaining imitations of the "Arabian Nights" are confessedly the work of Thomas Simon Gueulette. He was born at Paris in 1683, and held the office of substitute of the royal procurator at the Châtelet. Possessed of a very fertile imagination, he produced a great number of works of amusement. In the style of the fairy tales, he made his *début* with *Les Soirées Bretonnes*, or the Evenings of Brittany, which appeared in 1712, and on which Voltaire founded his celebrated *Zadig*. In the year 1723 he produced the Thousand and One Quarters of an Hour, or the Tartarian Tales; which were followed in the same year by the Chinese Tales, or the Marvellous Adventures of the Mandarin Fum-Hoam, and by the Sultanas of Guzarat, or the Dreams of Men Awake, generally known under the name of the Mogul Tales. He imitated the tales of Count Hamilton, and, though his style is less brilliant, and his incidents have less of what the French

call *bisarrerie*, the numerous stories which he has produced abound in interesting situations, and are, in general, true pictures of what they are intended to represent.

The collection of Tales here given is generally the work of Gueulette's own imagination; but he has often introduced allusions to, and incidents from, real Oriental fictions, and, in some instances from the works of European novelists.

The tale of the Three Crump-Brothers he acknowledges to have borrowed from the novels of Straparola; but asserts that it cost him great trouble to vary and adapt it to his own purposes. Several other novels, however, furnished subjects for these tales, amongst which Le Grand notices several *fabliaux*, viz., the Judgment of Solomon, the Lay of Hippocrates, and Le Chevalier de la Trappe.

Besides these works, he was author of a novel, entitled *Les Mémoires de Mademoiselle Bontems*, and of several short pieces for the *Théâtre Italien*, the profits of which he always resigned to the actors. He edited Rabelais, and the ancient French romances of Petit-Jean de Saintré, and Gerard comte de Nevers. His character is described as gentle and lively, and his company was generally sought after. He was of a beneficent disposition; and on the death of his

wife resigned the whole of his right to her fortune in favour of her relations. Hospitality he practised to a great extent; and in his country house at Choisy-le-Roi, he instituted a private theatre, where some of the most distinguished of his friends performed. He is said to have had a wonderful talent for puppet-shows, and to have acted the part of Punch to perfection. His vivacity is reported to have often embroiled him with the clergy. He died at *Doyen de la Compagnie*, in the year 1768.