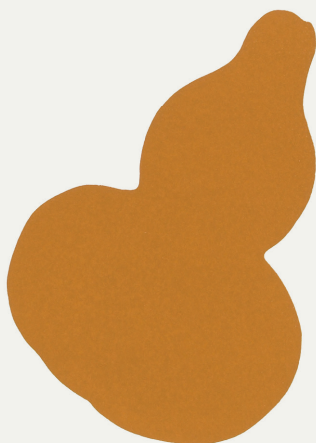
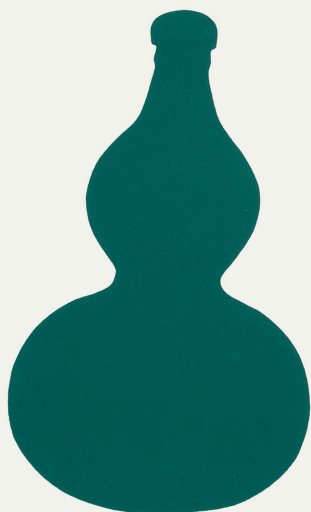
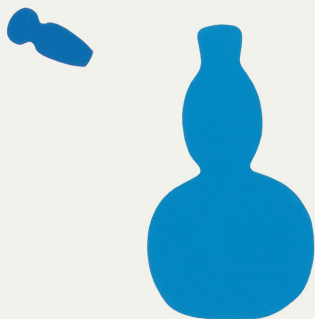




MODERN
CLASSICS



Antonio
Tabucchi
Requiem
A Hallucination

Requiem

'Reading this is like having a buzzed after-dinner conversation with a mind too brilliant to get into nuts and bolts. And yet the streamlike writing, spliced by endless commas, contains a charm that shines through the monochrome' *Kirkus Reviews*

'Beautifully translated ... perhaps his most accessible work to date' *The Nation*

'In the narrator's conversations and in his memories of the past, there is created a personal requiem for the old Lisbon, Tabucchi's Lisbon, not the traditional, solemn celebration of the mass for the dead, with its organ music and cathedrals, but the street music of mouth-organs and barrel-organs' Jack Byrne, *Review of Contemporary Fiction*

'Elegant, cosmopolitan, inventive and disquieting; his writing is, paradoxically, sensuous and economical' *Boston Review*

'This imagined world is created with elegance and complexity' Robert Gray, *Publishers Marketplace*

'Tabucchi's books are economical surreal-comic novellas. There's a cosmopolitan eeriness here' Amit Chaudhuri, *Times Literary Supplement*

'Winner of the 1991 Italian PEN Prize, this playful bagatelle, translated from the original Portuguese, is partly homage to Portuguese culture, partly a mellow autobiographical fantasy' *Publishers Weekly*

'A wonderful, enchanting tribute to the Portuguese poet Fernando Pessoa ... aptly subtitled, this book brilliantly creates a story that, like a delicious cocktail, most readers will finish in one gulp and will return to savor' *Library Journal*

ABOUT THE AUTHOR

Antonio Tabucchi was born in Pisa, Italy in 1943. His critically acclaimed novels and short story collections include *Little Misunderstandings of No Importance*, *Requiem: A Hallucination* and *Pereira Maintains*, which won the Premio Campiello, Premio Viareggio and the Aristeion Prize, amongst others. Tabucchi was professor at the University of Siena, and also taught at Bard College in New York, the École des Hautes Études and the Collège de France in Paris. He died in Lisbon, his adopted home, in 2012.

Margaret Jull Costa has translated the works of many Spanish and Portuguese writers, among them novelists: Javier Marías, José Saramago and Eça de Queiroz, and poets: Sophia de Mello Breyner Andresen, Mário de Sá-Carneiro and Ana Luísa Amaral. Her work has brought her numerous prizes, most recently, the 2018 Premio Valle-Inclán for *On the Edge* by Rafael Chirbes. In 2014, she was awarded an OBE for services to literature.

ANTONIO TABUCCHI

Requiem

A Hallucination

Translated by Margaret Jull Costa



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Note

This story, which takes place on a Sunday in July in a hot, deserted Lisbon, is the *Requiem* that the character I refer to as 'I' was called on to perform in this book. Were someone to ask me why I wrote this story in Portuguese, I would answer simply that a story like this could only be written in Portuguese; it's as simple as that. But there is something else that needs explaining. Strictly speaking, a *Requiem* should be written in Latin, at least that's what tradition prescribes. Unfortunately, I don't think I'd be up to it in Latin. I realised though that I couldn't write a *Requiem* in my own language and that I required a different language, one that was for me a place of affection and reflection.

Besides being a 'sonata', this *Requiem* is also a dream, during which my character will meet both the living and the dead on equal terms: people, things and places that were, perhaps, in need of a prayer, a prayer that my character can only express in his own way, through a novel. But this book is, above all, a homage to a country I adopted and which, in turn, adopted me, to a people who liked me as much as I liked them.

Should anyone remark that this *Requiem* was not performed with due solemnity, I cannot but agree. But the fact is that I chose to play my music not on an organ, which is an instrument proper to cathedrals, but on a mouth-organ that you can carry about in your pocket, or on a barrel-organ that you can wheel through the streets. Like Carlos Drummond de Andrade, I've

Note

always had a fondness for street music and I agree with him when he says: 'I have no desire to be friends with Handel, I've never heard the dawn chorus of the archangels. I'm happy with the noises that drift up from the street, which bear no message and are lost, just as we are lost.'

A. T.

*The Characters Encountered
in this Book*

The Young Junky
The Lame Lottery-Ticket Seller
The Taxi Driver
The Waiter at the Brasileira
The Old Gypsy Woman
The Cemetery Keeper
Tadeus
Senhor Casimiro
Senhor Casimiro's Wife
The Porter at the Pensão Isadora
Isadora
Viriata
My Father as a Young Man
The Barman at the Museum of Ancient Art
The Copyist
The Ticket Collector
The Lighthousekeeper's Wife
The Manager of the Casa do Alentejo
Isabel
The Seller of Stories
Mariazinha
My Guest
The Accordionist

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