



About the author:

MIKHAIL SHISHKIN is one of the most celebrated Russian authors today. Born in 1961 in Moscow, he worked as a school teacher and journalist. In 1995 he moved to Switzerland, where he worked as a Russian and German translator within the Immigration Department and specifically with Asylum Seekers. His writing debut in 1993, *Calligraphy Lesson*, a short story translated into French and Finnish, has won him the Prize for the Best Debut of the Year. Since then his works — both fiction and non-fiction — have been translated into 35 languages and have received a large number of prestigious national and international awards, including Haus der Kulturen der Welt International Literature Award (2011), Premio Strega Europeo 2022, the Russian Booker Prize (2000), the National Bestseller Prize (2006), the Big Book Award (2006, 2011) and many others. Today Shishkin is a fearless critic of Putin's regime and Russia's aggression against Ukraine.

Mikhail Shishkin's prose fuses the best of the Russian and European literary traditions. The richness and sophistication of the language, the unique rhythm and melody of a phrase, the endless play with words and the nuanced psychological undercurrent are reminiscent of Nabokov and Chekhov. The change of narration styles and narrators within a text yield a fragmented, mosaic structure of composition that focuses on the language itself, recalling James Joyce's genius.

Selected Bibliography

2019 — **Pease or War. Russia and the West**, *essays*

2017 — **Half-Belt Overcoat**, *short stories, essays*

2010 — **Letterbook**, *novel*

2005 — **Maidenhair**, *novel*

2002 — **Tracing Byron and Tolstoj in the Alps**, *essay*

2000 — **Russian Switzerland**, *essay*

2000 — **Taking of Izmail**, *novel*

1993 — **Calligraphy Lesson**, *short story*



Complete list of prizes and awards



Premio Strega Europeo 2022

Shortlisted for **Leipzig Book Fair Prize 2013**

Haus der Kulturen der Welt International Literature Award 2011

The Big Book Award 2011

Halpérine-Kaminski Prize for the Best Translation 2007

Shortlisted for **Giuseppe Berto Prize 2007**

Grinzane Cavour Prize 2007

The Best Foreign Book of the Year of the 21st Century (China)

Shortlisted for **Bunin Literary Award 2006**

The Big Book Award 2006

Shortlisted for **Andrei Belyi Literary Award 2006**

The National Bestseller Prize 2005

The Best Foreign Book of the Year (France) 2005

Main Literary Prize of Zürich 2002

The Russian Booker Prize 2000

Globus Prize 2000

Literary Prize of Canton Zürich 2000

The Best Russian Debut of the Year 1994

Selected quotes

One of the most prominent names in modern Russian literature.

Publishers Weekly

[Shishkin] takes Nabokov's remarkable linguistic flexibility but none of his arrogance; like Chekhov, he looks on humanity with humor and compassion. Shishkin's Baroque turns of phrases seem written out of necessity and joy rather than pretention; he respects his readers, he delights in language, and he does not need to show off.

Madeleine LaRue

The Quarterly Conversation

If someone in this world has the right to claim the title of "the Sun of Russian Literature" it should be Mikhail Shishkin. <...> As soon as he finishes writing, delightful reviews and awards immediately follow. After

that — a new plunge into creative vortex until the next triumphant emersion.

Galina Yuzefovich
Expert

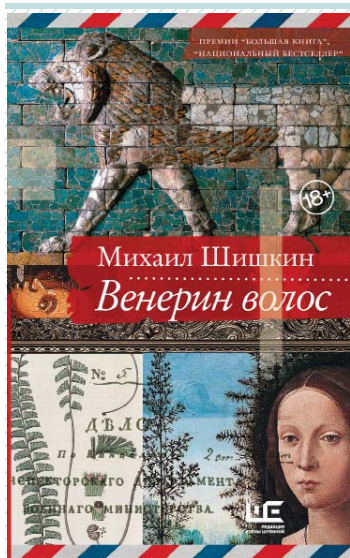
Shishkin proves to be one of the most gifted authors of the Russian literary stage, especially because he manages to disregard fashion and create his own style and literary concept.

Ulrich Schmidt
Neue Zürcher Zeitung

Shishkin's agile, inventive narration reveals his homeland anew, showing once again why he has become one of Russia's most valued storytellers — and an important new author in the West.

Literalab

Bestseller
70 000 copies
sold



Vagrius, 2005
Elena Shubina Publishing (AST), 2011
Novel
479 pp

Translation rights

English US Open Letter
English UK Quercus Books
Danish Batzer & Co
Swedish Ersatz
Estonian Varrak
Norwegian Forlaget Oktober
Greek Metaichmio
Slovenian DSP
German DVA
French Fayard
Italian Volland Edizione
Serbian Paideia
Bulgarian Fakel
Simplified Chinese People's Literature
Lithuanian Vaga
Polish Noir sur Blanc
Romanian Curtea Veche
Arabic Al Mada
Albanian Dituria
Spanish Impedimenta
Hungarian Gondolat

Complete
English translation
available

Halpérine-Kaminski Prize for the Best Translation 2007 (France)

Shortlisted for **Giuseppe Berto Prize** 2007 (Italy)

Grinzane Cavour Prize 2007

The Big Book Award 2006

Shortlisted for **Bunin Literary Award** 2006

Shortlisted for **Andrei Belyi Literary Award** 2006

The National Bestseller Prize 2005

The Best Foreign Book of the Year of the 21st Century (China)

Maidenhair

"Maidenhair is a kind of book they give a Nobel Prize for. This novel is majestic ..." — this quote from Bookshelf Magazine is just a small fraction of the praise the book has received in Russia, and rightly so. It is a brilliant novel that unquestionably belongs with the greatest works of Russian literature. It's universal at its core — and not only because the action takes place across countries and historical epochs, virtually destroying boundaries. The whole novel is a metaphor for the resurrection of the soul — through the word. And through love.

The story begins in Switzerland — the narrator works at the local immigration office, interpreting interviews with Russian refugees seeking asylum. They all tell stories — some came to Zurich from Chechnya, others from orphanages, some lost their houses in the war, had parents murdered in front of their eyes, or were raped in prison with a mop handle, tortured, persecuted. They tell these stories for one reason: to stay. One horrid story follows another, in a chain of endless questions and answers. We don't know what's true and what's not anymore, but in the end it really doesn't matter whether it actually happened — it's enough to know that the stories are true. Now they have a chance to rewrite their lives, to get a new beginning, to find their true selves. The interpreter becomes the only link between the two worlds, the gatekeeper to a better life. Their lives may lead to death — unless he redeems them. Once again, with a word.

Between the interviews, the interpreter writes letters to his son, addressing him as Emperor Navuhodonozaur — letters that will never be sent, describing his life as a servant of the "Swiss Paradise Ministry of Defense." He remembers his past, reviving and reliving the story of his doomed love, which resonates with other great love stories of world literature — Daphnis and Chloe, Tristan and Isolde.

In the meantime, he reads *Anabasis* by Xenophon about the Persian expedition. And since the written word has the power to revivify the past, it is today that the Greek mercenaries retreat to the sea, march through deserts and towns, cross over rivers — and meet a group of Chechen refugees coming down

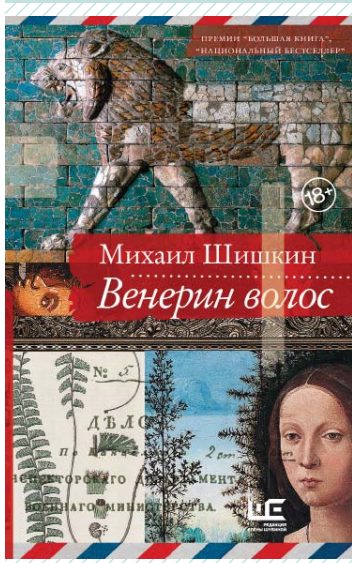
from the mountains, having sworn they'd rather die than surrender to the Russians. Time becomes irrelevant, their meeting seems only natural, and so the Greeks and the Chechens continue their journey together. Interviews, letters, memories, love stories, Greeks, Chechens are linked in a single chain of events and human destinies — interwoven, resonating with one another, outside of time.

Another distinctive voice in this chorus is a fictional diary of Bella, or Isabella Yurjeva, a Russian romance singer, notorious beauty, and socialite whom the main character uses to write her biography — or to bring her back to life as he interprets his task. It's nothing more than a girl's private diary, where she describes her childhood, love affairs, success, and setbacks — yet somehow it manages to depict a whole era, from pre-Soviet times to the present, through the events of her 100-year life.

In *Maidenhair*, Shishkin demonstrates utter proficiency in various styles and manners of speech. The main character's line of work is by no means accidental — his interpreting skills are a metaphor for omniscience, and for the real meaning of a Word — thus his almost obsessive desire to find the tomb of Saint Cyril, the creator of the Cyrillic alphabet, while in Rome. This is the alphabet of which his universe is made. The world is magic only because its story can be told. It's unpredictable and erratic, but what once existed will exist forever. In the word.

Maidenhair is in many ways an autobiographical novel. Just like his main character, Mikhail Shishkin worked as an interpreter at an immigration agency.





Maidenhair

Selected quotes

A beautiful, powerful and fascinating book which will become a milestone not only in the history of Russian literature but in the development of Russian self-awareness.

Bakhyt Kenzheyev
Nezavisimaya gazeta

The first reading of Maidenhair is like tipping the pieces of a 1000-piece jigsaw out of the box and turning them all picture-side up...

Slightly Booklist

Shishkin's work has been described as "refined neo-modernism." His dense, lyrical prose suggests the influence of Ulysses, but Shishkin objects that "Joyce doesn't love his heroes"; in Maidenhair love is the crucial answer to most of the hundreds of questions.

Pheobe Taplin
Russia Beyond The Headlines

In short, Maidenhair is the best post-Soviet Russian novel I have read. Simply put, it is true literature, a phenomenon we encounter too rarely in any language.

Daniel Kalder
The Dallas Morning News

Maidenhair is a great novel about a word and a language that becomes soft and obedient in the hands of a Master. It can create any other reality which will be more stunning and credible than the real world. The gap between a word and a fact, between reality and its translation to the human language is a real hotbed of internal tension in the novel.

Maya Kucherskaya
polit.ru

Maidenhair is likely a work of genius... If Shishkin is right about the power of words to resurrect the dead, Maidenhair has all but secured his immortality.

Christopher Tauchen
Words Without Borders

Meanwhile, Shishkin's work is not at all a philological novel for a literary coterie or a boring high brow read that reminds one of lapped milk. Although very different from Pavic's works, it could become just as famous.

Vladimir Berezin
Time Out

Maidenhair is a kind of book they give the Nobel prize for. The novel is majestic.

Knizhnaya Vitrina



The international
bestseller**Random House**

Essays, German language
2019
384 pp

Translation rights

World English Quercus Books
Italian 21 Lettere
Swedish Fri Tanke
French Noir sur Blanc
Spanish Armaenia
Polish Noir sur Blanc
Lithuanian Vaga
Finnish WSOY
Norwegian Cappelen Damm
Estonian SA Kultuurileht
Romanian Curtea Veche
Slovakian Slovart
Croatian Tim Press
Japanese Hakusuisha
Dutch Querido
Spanish Impedimenta
Portuguese Relógio D'Água
Czech Prostor

Peace or War

Russia and the West – A Path to Understanding

A unique insight into a foreign, mysterious country nearby. Is there a reason to fear Moscow? Could Russia have any reason to distrust the West? How are the tensions between East and West fuelled — and could they be solved?

The award-winning writer Mikhail Shishkin shares his understanding of Russia and the West — and the contrasts and tensions that have been exacerbated over several years. With his deep knowledge of Russia, the writer explores how the epoch of peace and a supposed end of the East–West confrontation could lead to the current crisis. Shishkin's love for Russia is uncompromised, yet he sharply criticizes Putin's authoritarian rule and the politics of the Kremlin. Personal insights, sharp political analyses, and historical overviews make this a crucially important book in difficult times.

From the author: "This book is a collection of essays about Russia, written specifically for the Western reader. Having lived in Europe for so many years helped me recognize the general misconceptions about Russia and Russians that Western people often nourish.

This book is for the reader who refuses to accept clichés and platitudes as ultimate truth. It answers some of the most important 'Russian questions.' Why do 21st-century Westerners travelling the world write about my country as if it were another planet? What is wrong with my country, and why?

What is this whole notion of 'Russianness'? Why do revolutions and attempts at democratic reforms only lead to new dictatorships? Why can't the West and Russia reach understanding after centuries of war and peace? What does it mean to love Russia? Can one still believe in Russia, as Tyutchev once bequeathed?

The essays are devoted to such eternal topics as 'the mystery of the Russian soul' (here is a spoiler: there is no mystery, only the lack of knowledge that adds to a mysterious glare); patriotism and tyranny; 'Live not by lie' (but neither by the truth); 'Neither the church nor the tavern'; 'Russian universality' and hybrid wars; writers and power, and many others.

The future is a glove, and the past is a hand. This is a book about the future of Russia. Therefore, it contains a lot of history. I explain to the Western reader its underwater, deep currents — invisible from the outside, yet determining its course. Without this, the present of my country cannot be understood. The last two chapters are devoted to what awaits us in the coming years and in the not-so-distant future."

Selected quotes

Pleitgen and Shishkin, both sharing a deep knowledge of Russia, duel in a pointed exchange of views of both internal and external sides of things.

Kölner Stadtanzeiger

The long-time ARD reporter in Russia and USA and a Russian writer who won every important literary award in Russia, search together for possible ways of handling relations between the West and the East.

Tagesspiegel

The mysterious Russia: in his book, Mikhail Shishkin explains the nation that the West fails to understand.

L'Union Sarda

From as back as the 19th century the West have considered tsarist Russia as a "prison of people". In his emotionally charged book, Mikhail Shishkin, revisits this concept and discuss it from the actual modern angle.

La Repubblica

Premio Strega Europeo 2022

Shortlisted for the Leipzig Book Fair Prize 2013

The Big Book Award 2011

Haus der Kulturen der Welt International Literature Award 2011



Elena Shubina Publishing (AST)

Novel, 2010
412 pp*Translation rights*

World English Quercus
Italian Lettera 21
German DVA
French Noir sur blanc
Spanish Lumen / Random House Mondadori
Japanese Shinchosha
Dutch Querido
Finnish WSOY
Finnish audioplay YLE
Norwegian Oktober
Swedish Ersatz
Danish Batzer & Co
Faroe Sprotin
Icelandic Bjartur
Serbian Paideia
Croatian Naklada Ljevak
Macedonian Antolog
Czech Vitrné mlýny
Slovakian Slovart
Polish Noir sur blanc
Lithuanian Vaga
Latvian Jumava
Estonian Varrak
Bulgarian Fakel
Romanian Curtea Veche
Hungarian Cartaphilus
Simplified Chinese Hunan People Publishing House
Arabic Arab Scientific Publishers
Albanian Fan Noli
Turkish Jaguar
Hebrew Kinneret

Complete
English translation
available

Letterbook

The internationally prize-awarded writer Mikhail Shishkin presents a beautifully sad and bewitchingly lucid epistolary novel. The stories of two lovers, told through their love letters across continents and epochs, intertwine in an elaborate text about the mysteries of life, the acceptance of death, and, ultimately, the grasp of eternity.

This latest novel by Mikhail Shishkin is deceptively simple. A man. A woman. Their love letters. A summer house, the first love. Vladimir, Vovka-carrot-top, and Alexandra, Sashka; he goes to war, she stays at home, living an ordinary life. Two people writing to each other about just about everything: their childhood, families, trifles of life, joys and sorrows. What could be more normal? Until we realize things are not what they seem. The deeper readers delve into the writing, the more obvious it becomes that time has been disunited, dissected, and tossed together as in a children's nonsense rhyme.

Time is indeed out of joint, and only these letters bind it together, restoring the world's order. She lives in the 1960s, he goes to the Boxer Uprising in China at the turn of the twentieth century. He dies in the very first battle of this half-forgotten war of his own choosing ("What war? Doesn't matter. A war has always been.

And will always be. And people get injuries and killed. And death is real."), but his letters continue to arrive. She gets married, carries and loses a child, and keeps writing to him as if these letters exist in a parallel universe, as if time doesn't matter, and neither does death.

This is a novel about the mysteries of life and the acceptance of death.

Shishkin is loyal to articulating his principle: the written word is the key, and so is love. "To exist you have to live not in your own mind, which is so unreliable... but in the mind of another person, and not just any person, but the one who cares if you exist."

Shishkin's sophisticated language and intricate style have won him major international literary awards and comparisons to the greatest authors of our time, and Letterbook firmly confirms this well-deserved reputation.

Selected quotes

Shishkin is arguably Russia's greatest living novelist... his writing is richly textured and innovative and his themes are universal: love and death, pain and happiness, war and peace... Shishkin's writing is both philosophically ambitious and sensually specific, evoking the rain on a dacha roof, the smell of blossoming lime trees, or the stink of human corpses.

Phoebe Taplin
The Guardian

Whatever the secret of the time scheme, and however magic-realist or metaphysical it might be, it contributes to the book's powerful treatment of love and the vividness of being alive, underscored by the reality of ever-present morality — Shishkin is a writer with a compelling sense of the skull beneath the skin.

Phil Baker
The Sunday Times

There is a lyrical, poetic quality to much of Shishkin's writing... This is certainly the most complicated, protean book I've ever reviewed and one jammed with cultural allusions and ideas.

Tibor Fischer
Standpoint Magazine

Shishkin's prodigious erudition, lapidary phrasing and penchant for generic play are conspicuous components of his art... These characteristics do indeed ally him with Nabokov, as he does have faith in the written

word... And yet, unlike Nabokov, Joyce and many of their postmodern acolytes, Shishkin is unabashedly and unironically sentimental.

Boris Dralyuk
Times Literary Supplement

Mikhail Shishkin is the Ian McEwan of Russia. A prize-winning writer who enjoys stunning commercial and critical success, he's also a literary celebrity in a country that still knows how to celebrate its author-heroes. His latest novel, *The Light and the Dark*, in its brilliant translation, is striking proof that great Russian literature didn't die with Dostoevsky. A wonderful book: it is filled with wonder.

Monocle Magazine

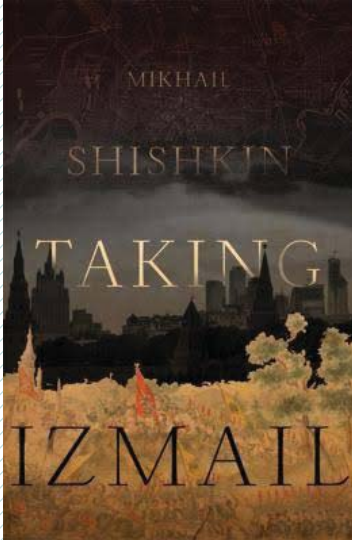
It really does not matter if the lovers have ever met in person. The only witness who counts is the author — or, more precisely, his prose.

Anna Aslanyan
The Independent

Striking... [Vladimir and Alexandra's] tales cohere into a portrait of Russians growing up too soon, enlisted in causes not their own, exemplified by Sashenka's belief in a second, disobedient self who lives out the dreams she can't.

Publishers Weekly

Russian Booker Prize 2000

**Vagrius**Novel, 2001
460 p*Translation rights*French Fayard
Italian Voland
German DVA
Romanian Curtea Veche
Macedonian Ars Lamina
Swedish Ersatz
Turkish Jaguar
Serbian Paladeia
Chinese CIP
Estonian Koolibri**Full German and
French translations
available**

Taking Izmail

A groundbreaking novel from Russia's most prominent contemporary writer. In this 1999 work, Mikhail Shishkin displays in full force the writing talents that have won him international recognition for books such as *Maidenhair* and *The Light and the Dark*.

The Izmail of the title is a border fortress town, taken and lost by Russian forces numerous times in history.

Here, it serves as a metaphor for the task of mastering life itself, and the scope of that task is conveyed through a masterfully interwoven panoply of scenes from different times and settings in Russia. In this tour de force of structure, style, and scholarship, the interaction of the scenes creates a genuine sense of the complexity of life.

As Mikhail Shishkin's father says to him in the autobiographical chapter Conclusion: "This life, Mishka, has to be taken like a fortress!"

Among other things, *Taking Izmail* is a young writer's own brilliant storming of that fortress.

One of the most prominent names in modern Russian literature
— Publishers Weekly