

## THE MOSCOW OF PASTERNAK\*

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The City was the main topic of Pasternak's early writing. He had grown up in Moscow and it became a typical representative of the modern city for him. In several poems included in his first book *A Twin in the Sky* he attempted to give a picture of certain parts of Moscow. Commenting in his second autobiographical prose work on his early poem *Railway Station* Pasternak spoke of a whole history of human relations and events related to arriving and departing trains (IV: 326)<sup>1</sup>. In an epic realistic (metonymic, cf. Jakobson 1979b) manner the same topic was developed later in a scene in his *Spektorskij* which deals with train departure and arrival at the Moscow Kursk railway station (I: 350-351). The style in which he rendered his image of the Moscow Byelorussian-Baltic station in the two variants of his earlier poem (I: 55, 433) is avant-garde: a metaphor of a "flaming muzzle of a harpy" refers to a locomotive, the whole life of the author depends on his scarf (the device *pars pro toto* characteristic of a metonymic approach), the bad weather, particularly his favorite snowstorm is included in the technical details of the railroad management. In the first variant written in 1913 the social atmosphere of a train departure was hinted at in a way reminding us of Igor' Severjanin's book *A Thunder-boiling Cup* that had just appeared and influenced the young poet: "the *beau-monde* is somewhat unearthly" (I: 433). His style is similar to an impressionist one. But Pasternak is giving a kind of summing up of impressions of different times. In a way it was close to the method of Marcel Proust: while speaking of a day when Albertine was not with the hero the author creates an overall picture of many different occasions when she went through Paris with a driver in a similar manner. The repetition of the Russian form *by-valo* ("used to") at the beginning of each of the three stanzas of Pasternak's *Railroad Station* serves as a linguistic stylistic device

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1 Here and further on in brackets a reference to Pasternak 1989-1992 is given, Roman numbers refer to volumes, Arabic ones to the pages of this edition.

corresponding to this permanent impressionism: things are described as “instantaneous forever”.

To a poet whose first venture in the art was connected to music, the sound texture of Moscow with the bells of the thousand churches ringing was particularly impressive. The memories of the first sounds of them listened to by a young boy are preserved in such later autobiographical poems as the second variant of *Ballad* (1929) included in the expanded edition of Pasternak’s second book of poems *Above the Barriers*: the octaves of the bells are the only stable reality compared to the illusion of street lanterns, cabs and pavements<sup>2</sup>. In a short period in 1914 when Pasternak was influenced by Khlebnikov’s archaizing futurism<sup>3</sup> he wrote several poems in this peculiar Old-Russian-oriented style (typologically perhaps partly resembling preromantic linguistic experiments of Thomas Chatterton in English in the third quarter of the XVIII century, but containing also a lot of dialectal local forms). In them (as also in some of Khlebnikov’s works) this language was partly motivated by the topic referring to the past of the city. Pasternak “tries to suggest medieval Moscow by word choice” (Markov 1968: 244). One poem speaks of the view of the Kremlin and its temples and belfries and another of the bell tower of Ivan Velikij (John the Great) in the Kremlin. But although the poems spoke of the past of Moscow as it was seen at that time they were also connected to the conditions of the life of the author who was the observer of the ancient part of the city. For several years repeatedly (with some interruptions) Pasternak rented quite a small room in an apartment (7) in Lebiashij pereulok 1 in Moscow with a view over the Kremlin and the Sophia Embankment of the Moscow river. This view of the

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2 On the role of sound images in this poem see in this connection: Bodin 1990: 47.

3 Despite recent objections (Fleishman 1990: 64) Khlebnikov’s influence and even direct borrowing from his works (at that time unpublished, but read and discussed in the futurist circles) is clearly seen in such archaizing innovations in these poems as *Zharodeju-Zhogu* (I: 506) “The Fire-Creator-The Inflamer”, cf. Khlebnikov’s *Mira slavnyj* Zharodej “The glorious Fire-Creator of the World” as an epithet of *Zharbog* “the Fire-God” in a poem on this invented god written in 1908 and probably known to Pasternak through a longer poem of 1911-1912 into the draft of which this previous poem was included (cf. the facsimile with comments: Duganov 1990: 173-4, drawing 16; on the other variants of the poem: Khlebnikov 1986: 44, 663, 680).

river is mentioned in a futurist poem of 1914 *Materia Prima* included in his second book of poems (I: 467). In 1917 he again lived in the same room. A love poem of his next book starts with comments on this repetition. His beloved woman came to see him in this room, their meeting is a plot of the composition (I: 121)<sup>4</sup>. The landscape of an earlier Khlebnikov-influenced poem *Melkhior* (Cupro-nickel) is dominated by the Kremlin, its churches, temples and belfries, the bridges and the surrounding parts of the City, particularly another arm of the Moscow river called *Kanava* (The Ditch) and an island (between The Ditch and the main stream of the river) the main part of which had preserved a name *Boloto* (The Swamp)<sup>5</sup> that is transformed into a corresponding Old Church Slavonic (and elevated classical Russian poetical) form *blat* at the end of the poem<sup>6</sup>. There a tower with a chiming turret clock is compared to a merry story-teller or a wag (*balakir'*)<sup>7</sup> similar in its sound structure to surrounding words.

In the poem on the bell tower the ringing of the bells is rendered by a traditional combination of the Slavonic Church names of the three letters<sup>8</sup> (“*tverdo slovo rcy*”, I: 508 – an expression that can be understood as the names of *t s r* and also “like a firm word” since *rcy* has the meaning “as, as if”). This repeated formula makes a poem trans-rational (*za-umnyj* in Khlebnikov’s sense). The sound of

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4 On the biographical side see: Pasternak E. 1989: 294.

5 Cf. Tikhomirov 1992: 140. A swamp with an island on the place where the city will be built is present already in the half-mythological dream of the prince Danilo in the tale on the origin of Moscow of the XVII century, Tikhomirov 1992: 176-177.

6 Probably *bochag* (“deep pool”, in this sense used also in *My Sister Life*, I: 163) at the end of the second stanza belongs to the same semantic field.

7 A dialectal (Kaluga) word (Sorokoletov 1966: 70) used by Pasternak also in a much later poem in a context referring to himself: “Not a guslee [Russian zither-like instrument]-player and not a wag” (“*ne gusljar i ne balakir'*”, II: 10). The translation of the word in Malmstead 1992: 312 is wrong.

8 In quotation marks in the first edition. They are omitted in the recent editions (I: 508) where the text is based on Pasternak’s corrections in a copy in his friend Shtikh’s archive (Pasternak 1985: 356). I could use a copy of the first edition (Pasternak 1914) in the V.F. Markov Archive, # 2415, Slavic Reading Room, Department of Slavic Languages and Literatures, UCLA. A textual shape of the first publication of the poem and its possible interpretation was studied in a work of Robert Romanchuk 1994. A suggestion of John Malmstead 1992 on a possible parallel found in Lentulov’s painting *Moscow* has not been proven.

the bells is linked to the work of the heavenly “care-takers-scribes” who are described as a “clergy of the birds”. This metaphor as well as the landscape of rivulets (*studency*) makes the poem similar to another one on a similar topic written also in 1914 where the birds are drinking “the chilly lemon juice of masses” (I: 484 and 82). Commenting on the poem in a letter to A.M. Ripellino in 1956 Pasternak explained that he had in mind “the ringing of bells and the belfries rising up into the skies” (I: 647). In this poem Moscow is seen in the light-blue water as the legendary city Kitezh.

One poem of a later (fourth) book *Themes and Variations* seems to refer to the Kremlin in its topographic meaning as the core of the city. It describes a view of the Kremlin in a winter snowstorm seen from a window. As snow and particularly snowstorm in a city are favorite topics in Pasternak’s poetry it is possible that originally a poem simply gave an impression of the Kremlin and a blizzard around it. The first publication of the poem gives a date 1917. This real time of writing of the poem is confirmed by the mentioning of all the bells of the Kremlin churches ringing: that would have been impossible after the Kremlin ceased to be the main religious center of Moscow; the last church service in the Kremlin was at Easter in the spring of 1918 (Palamarchuk 1992: 12-13). The bell ringing ceased at the time when (starting in March 1918) the Bolshevik Government moved to Moscow and made the Kremlin its residence. In a poem from the cycle *Disease* in the same book *Themes and Variations* Pasternak reminds his beloved woman of the ringing of the “former” (*daveshnikh*, I: 193) bells; the date is 1918-1920. In the first year of the Russian revolution before the Bolshevik *coup d’état* Pasternak praised the new Russia for its love for the past personified in the Kremlin (a poem dated 1918, I: 620-621). In the first variant of the poem on the Kremlin in the storm the future year 1919 is a sort of fantastic prediction: the Kremlin is rushing towards this year through the other year (1918) that is not yet realized. But later on Pasternak changed the original date of the poem moving it to the end of 1918<sup>9</sup> and added a *stanza* on the snowstorms that already took place in 1918. That made it

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9 The original date 1917 present in the first publication is considered a mistake by recent publishers (I: 675). Later Pasternak (for political reasons mainly) changed the chronology of his verses of this period (cf. Ivanov 1998: 81, fn. 34).

possible to reinterpret the view as seen by a poet while he was ill at the end of 1918 (the poem is included into the cycle *Disease*). For those who, like Majakovskij who published the new variant of the poem in the first issue of his “LEF” (“The Left Front of Arts”), wanted to see Pasternak greeting the Bolsheviks it became possible to interpret the poem as referring to the Kremlin after the Bolsheviks moved to it. In this completely transformed form the poem became one of few Pasternak works allowed to be reprinted in the Soviet anthologies even at the time when the bulk of his early poetry could not be republished. Had he outfoxed the censorship and also many scholars who wrote about the poem by making this interpretation possible? In any case (different from such later poems as *A Sailor in Moscow*) there are no direct political references in the poem and it preserved features of Pasternak’s early style.

When in his later period Pasternak wrote about the great poets who had influenced him in youth he found in all of them (Blok, Rilke, Verhaeren) what he called “urbanistic mysticism” (IV: 395). In a later poem speaking about his attitude towards the City in his youth he said that it “took the place of Heaven in the dreams of a boy” (II: 32). This neo-romantic vein in the description of Moscow is seen particularly well in his second book *Second Birth*. In a poem describing deserted Moscow at midnight there is a general feeling of fear and being lost reminding us of Blok and Rilke. The poem ends with the statement: “This is a wrong city and a wrong midnight” (I: 76). Romantic attitude leads to fantastic transformation of the city. At the same time the historical dimension seen in earlier poems was developed in this composition as well. From the beginning it is said that the mysterious night scene is happening in a downtown (*V Posade...*, I: 76). The term refers to a civic part of Moscow outside of the Kremlin (Tikhomirov 1992: 25, 137-138). Then several parts of the ancient downtown (such as *Zamoskvo-rechie* – the part on the other bank of the Moscow river) are enumerated. The same combination of postsymbolist romanticism and references to history is typical of the other poems on Moscow in the second book. In a poem *Possibility* (the title was *Fantasy* in the first variant) the largest street, Tverskaja, at night is considered as “belonging to dreams”; it is explained that the shields with advertising titles might have damaged sleep and thus it was ordered to take them away. The distant hint at the city’s history might be seen in the reference to “clothiers” whose Old Russian name *sukonin* i-

ki denoting one of the two main categories of medieval Moscow merchants (Tikhomirov 1992: 92, 142) Pasternak makes less archaic by changing the suffix: *sukonshchiki* and introducing a modern commercial abbreviation<sup>10</sup> with its interpretation: *Sukonshchiki, S.Ja., to yest' synovja sukonshchikov* "Clothiers, C.S., that is the sons of the clothiers" (I: 65). Pushkin's monument in this poem is alive and interacting with the street as a human being. A poetical device of making a sculpture alive has been described as important for Pushkin's poetry (Jakobson 1979a). Jakobson ends his essay on the subject with a remark on the way Pushkin's monument is treated in Majakovskij's poem. Here as in many other cases there is a striking similarity in the early poetry of Pasternak and Majakovskij; one might also add Aseev's poem on a comparable subject<sup>11</sup> (to young Pasternak these three names went together in a sort of poetic trinity: "We are few. There are probably three of us", I: 203). The Korovin House (9 Tverskoj Boulevard, see: Loks 1993: 49-50) where Pasternak often visited the Sinjakov sisters is mentioned in another romantic poem about Moscow at the time of twilight. There he and Majakovskij and also Aseev (who had married one of the sisters) met many times.

Another less fashionable part of the city was the place of the first revolutionary battle in Presnja during the revolution of 1905. To this episode that had deeply impressed him when he had been a schoolboy Pasternak dedicated a poem *Ten years of Presnja* included in his second book. The poem is built on a series of concrete details and metaphors described in a classical verse already predicting the late manner of writing. Several lines of a strictly political character were crossed out by the censor just before the second revolution of 1917 and restored in postrevolutionary editions. To his youth memories of the Presnja revolt and the cruelty with which it was crushed by the police and the army troops Pasternak returned several times. In his long poem *The year 1905* written in 1925-1926 there is a final chapter *Moscow in December*. In it

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10 Letter abbreviations of this type appeared in Russian as in other European languages mostly at the beginning of the XXth century particularly in the field of commercial discourse (cf. Polivanov 1927; 1968: 193, 229; Zumthor 1951).

11 On parallels to the poems on the Kremlin found in Aseev's verses of the period (cf. Malmstead 1992; Romanchuk 1994).

different stages of the revolution are described ending in lines speaking of the necessity for Presnja workers to surrender their weapons to victorious zarist soldiers. The first draft of a novel that later on received the title *Doctor Zhivago* was written in the years before the Second World War; it was published posthumously as *Patrick's Papers*. In it the events of the revolt of December 1905 in Moscow are shown mainly through the eyes of intellectuals who did not participate in the struggle although sympathized with the workers and tried to help them to hide after the defeat. In the final text of the novel the events of December 1905 are described mainly from the point of view of Lara who considers the revolutionaries to be boys playing dangerous games.

In the second book of Pasternak's poems there is also a half-romantic half-historical view of another city: St. Petersburg. In Pasternak's vision this city is always connected to the image of its creator, Peter the Great. Two poems were dedicated in this book (both to him and to the city that he had built). Pasternak visited St. Petersburg twice: first as a young boy whose immediate vision of the streets rushing towards the port might have inspired a poem with this image. His second visit coincided with Majakovskij's stay in the city that Pasternak (in *Self-Conduct*) later considered to be Majakovskij's main subject uniting him with great predecessors: Dostoevskij and Andrej Belyj. The futurist revolutionary view of the city and of a king that created it in a sort of hallucination is a topic of the two poems of the second book as well as of a prose piece called *Petersburg* written in 1917 (published posthumously). For Pasternak Petersburg has remained a literary and historical romantic image and it never acquired the concrete details characterizing Moscow starting with the first at Pasternak's attempts to write about it. But both Moscow and St. Petersburg as some other cities (Marburg in the same second book and its later variant that both can be interpreted as an illustration of his approving the historicity of the Marburg philosophical school as described in *Safe Conduct*; Tiflis in a poem of a later period) are shown from a predominantly historical point of view mixed up with direct lyrical impressions of the author<sup>12</sup>.

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12 A historical view of Tiflis has remained important for Pasternak until his last days: on returning from his last trip to this city in the beginning of spring 1959 Pasternak told me of the plot of his future prose book the heroes of

The general notion of a city as a whole world with inherent human relations is rendered in a long poem *City* written in 1916 and first published in 1920. The form of the composition is similar to Verhaeren's works. In this poem different urbanistic images and references to such writers as Dostoevskij, Balzac, Flaubert, Maupassant are combined to create a picture of a city and its inhabitants. Although the title and some statements in the poem tend to speak of some general idea, still there are several indications pointing to Moscow as a chief representation of this abstract notion. But the poem has remained rather a sort of a *manifesto* of urbanistic literature than a description of any particular city. It seems characteristic of Pasternak that birds and trees participate in his urban landscape to a degree comparable to that of buildings if not exceeding it. While talking of *City* he still remains a poet of Nature.

In the third (and main) poetical book of early Pasternak *My Sister Life* there are two poems describing events of the revolutionary spring of 1917 in Moscow. The poem *Spring Rain* renders the poet's impression of the Theatrical Square (in front of the Bolshoj Theatre) on the day of a concert in honor of Kerenskij, at that time the minister of defence of the Temporary Government. The concert took place on May 26, 1917<sup>13</sup>. Pasternak with his beloved woman, Elena Vinograd, visited the place at that time. The musicians going to the theatre and the crowd crying out greetings to Kerenskij are described from the point of view of an observer standing on the square. Another poem (which follows the one describing the Theatrical Square in the book) has the title *Whistles of Militiamen*. Its topic is a strike of yardmen that took place at the end of May 1917 (Polivanov 1992). In the first longer variant published in 1919 with the title *The Street Scene* the park of Sokol'niki is mentioned (in the final version only its metaphorical designation *Tivoli* has been preserved). In this park the Moscow militia took

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which would be archaeologists. The juxtaposition of different historical periods should have become the main device of the book as it was in the early poem on Tiflis (I: 408).

13 The concert was in the daytime; according to the information in a newspaper it started at 2 p.m. (I: 658). But the poem mentions the moon and the moonlight several times, twice the night is said to be the time described in it. Either there was a repetition of the concert in the evening (not mentioned in the newspaper) or Pasternak and Vinograd came to the square after the concert had finished.



measures against homeless people (that are mentioned in the poem stating: "There is a homeless in everybody", I: 659). But the poem speaks not so much about the Moscow militiamen but about their whistles being compared to fishes. The lower social layer of the population that participated in the strike drew Pasternak's attention as might be seen in the image of a yardman in *Doctor Zhivago*.

As E. Vinograd to whom the whole book *My Sister Life* was dedicated spent the summer of 1917 in the South of Russia, most poems were connected either to the places where Pasternak visited her or to his journey to her in a train. Moscow is seen as the place from which he goes away or returns after his visits. Its name goes together with a railway station. In poem *At Home* Moscow is designated by a traditional historical reference to the *Seven Hills* on which the city had been built. Using a metonymic device that was characteristic of his early poetry (Jakobson 1979b) Pasternak makes the City (and not the poet) so tired after the journey that it is necessary to go to bed immediately without taking a bath. The image of a curtain that strides like a freemason in the same poem seems to refer to the house of Pasternak's childhood (Ivanov 1998: 25). As mentioned in later autobiographical works of Pasternak this former house was a salon for freemasons.

Among the love poems of the third book one is called *Vorobyev Mountains* (I: 142). At that time it was a suburb of Moscow (The University of Moscow was built there in the last period of Pasternak's life). As said in the poem, *Here the rails of the city trams end*. The poetry begins where the city ends.

Similar is the role of the Moscow park called *Neskuchnyj sad* in the next (fourth) book of poems *Themes and Variations*. But only few poems of the whole cycle to which this title was given refer to this concrete place. In the first poem of the cycle it is said that each person has a similar park in his soul. In many other poems of the cycle some forests and parks are described that definitely were outside of Moscow.

Places that are situated relatively close to Moscow but still are not inside it such as Podol'sk<sup>14</sup> are mentioned in Pasternak's fourth book (I: 177). In the third and fourth books of poems Mos-

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14 It seems interesting that Podol'sk is also mentioned in connection to the train movement towards the city and birds flying near the city in the early variant of the poem *City*, I: 512.

cow is present mostly in its parks and borders: the city in its interaction with what might be opposed to the city.

At the time when Pasternak lived in Berlin in 1923 he wrote the poem *The Storm as a Butterfly* in which his memories of the apartment where he had lived with his parents in his youth and of the “former Mjasnickaja street” in which their house had been situated were revived<sup>15</sup>. Since that time Pasternak in several works returns to the description of this building that in the beginning of the century had been A School of Painting, Sculpture, and Architecture and after the revolution became VKHUTEMAS – High Art-Technological Studios aptly called “a Moscow Bauhaus” (Schlögel 1984: 50). The prerevolutionary years when the great composer Skrjabin visited the Pasternaks in this house are mentioned in a chapter of the poem on the year 1905 (visits of Skrjabin and places in Moscow connected to him, to the performance of his music and also to Majakovskij were described several years later in an autobiographical prose work *Safe Conduct*). Pasternak returns also to the description of the building and its yard as well as to some other places of Moscow familiar to him since his childhood and youth in two large autobiographical compositions of the second half of the twenties: a long poem *Spektorskij*, and a prose story, *A Tale* (*Povest'*). The poem opens with a statement in which the author declares that he is interested not so much in a hero as in the environment in which he is seen. Describing the latter Pasternak speaks about the “umbrellas of slantwise Moscow street lamps” in rain as also about (I: 339) another type of lantern (*ploshka*) typical of the old Moscow where street children enjoyed them (Bogoslovskij 1987: 113-114). The space of Moscow and its different parts might be considered the true heroes of the poem. *A Tale* contains a description of those parts of Moscow, particularly Tverskie-Jamskie, that had impressed Pasternak as a small child when his parents had lived there before moving to Mjasnickaja. In his second autobiography *The People and the Situations* Pasternak told how his feeling of sympathy (or maybe empathy) for suffering women arose in these early years when first he saw harlots. In *A Tale* Serezhka, the hero and the *alter ego* of the author visits a harlot, Sashka, and walks across these parts of the city which were connected to

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15 For a detailed analysis of the poem and related writings by Pasternak on Moscow see: Ivanov 1998.

this early traumatizing experience. Other different parts of Moscow (as Nikitskaja and surrounding passages) are not only important for the plot, but constitute also a subject of conversations of Arild with Seryozha who tries to find out what she has learnt about the city. Probably this work has remained a summit of Pasternak's prose in which his hidden impulses have been expressed sincerely and with the authenticity of stylistic devices.

In the poems of the early thirties collected in the book *A Second Birth* Moscow is viewed with *nostalgia* by the author who spends a summer and a fall in the Caucasus as described in *The Waves*. Here Moscow is declared to be connected not only with the everyday work of the poet, but with his future: addressing Moscow, Pasternak speaks in a prophetic manner about the time when it will "learn me by heart as a poem, remember me as a true happening" (II: 376). In this connection construction work in Moscow is mentioned. Comparison to the other writings mentioned above leads to a conclusion that Pasternak remembered and described several times such prerevolutionary constructing work that was in the Mjasnickaja region and in the yard and a building of the School of Painting. In *The Waves* contemporary Moscow appears only in some impressionist landscapes such as the one describing Jamskoe Pole at the morning dawn (I: 398). The image of the high posts (*tumbami*) in this poem makes the landscape similar to the Moscow of Pasternak's early childhood when such posts (the reason for which escapes a careful observer) were seen on every street (Bogoslovskij 1987: 113).

In the first variant of the *Artist* (published in 1936) Pasternak returns to the image of the ancient stone walls of the Kremlin to praise Stalin who lives there (I: 619-620). The poem was not reprinted after the period of Stalin's terror. It started just at that time and among other people whom Pasternak cherished killed also Bukharin on whose instigation this hymn to the tyrant had been written (it was first published in the governmental newspaper "Izvestija" which was edited by Bukharin)<sup>16</sup>. Thus the theme of the Kremlin touched upon in the early poems is developed in the ambivalent and politicizing way hinted at already in the second variant of the poem included in the cycle *Disease*. In a later note Pasternak stresses the fact that while writing these verses about Stalin

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16 Cf. comments in Fleishman 1990: 194-196.

he had been quite different from the person who wrote *Zhivago*. An optimistic view of Moscow and its youngest population is included in the book of poems *On Early Trains*. But most of the verses in this book, as also in the last cycle *When the Skies Clear* describe the countryside near Moscow and the coming of the poet arriving by train. The description of the city as seen from the difficult conditions of the village winter refers to the personified logs to which Moscow appears as it did to the young poet (see above on this part of the poem): the love towards the City is considered to belong to the psyche of an adolescent.

In the verses and parts of a poem *Nightglow* written at the time of the war Moscow appears with its symbolic value of a capital. The use of some older names of the parts of the city landscape (*zarechye*, II: 51, such as the Old Russian designation of the place “beyond a river”, Sreznevskij 1958, I: 945; see also on the word as the ancient synonym of later *Zamoskvorechie*: Tikhomirov 1992: 138, 145) seems to continue in a new way the references to the past of the City characteristic of the early poems.

The particular value of the novel *Doctor Zhivago* as well as of the later autobiography *People and Situations* consists of a systematic commentary to the earlier work. *Zhivago* is described (in his own words) as a poet of City *par excellence*, although as the author remarks only his *Hamlet* seems to belong to the category of urbanistic poems about which he wrote theoretically. To some extent a similar remark might have referred to Pasternak himself and to his poems about Moscow. The poems from the collection as if composed by *Zhivago* that deal with Moscow describe the prerevolutionary way of life in the “Moscow private residences” (III: 534) that are also depicted in *A Tale*. These private houses (*osobnjaki*) constituted the main difference of the old Moscow of the time of Pasternak’s early childhood from a later period where the multi-storey houses were being built (cf. Bogoslovskij 1987: 107-108).

The action of many parts of the first book of the novel *Doctor Zhivago* as also of its final (fifteenth) part takes place in Moscow. There we meet different regions of the city known from Pasternak’s biography and from his poetic and prose writings of preceding periods. In the second part Lara and her mother first live in the dangerous parts of Moscow to which Pasternak’s early childhood was linked. Lara is associated with some of those images that belong to the traumatic experience of Pasternak’s first memories.

Some of the symbols that appear in Lara's story are borrowed from the subconsciousness of the poet. To them the image of the stuffed bears in the Karetny rjad belongs as well as some other symbols that kept reappearing in Pasternak's poems and prose<sup>17</sup>. Lara's affair with Komarovskij is located on the Petrovskie linii that are described as a "Petersburg corner in Moscow" (III: 46). Komarovskij himself lives in the fashionable region of Kuzneckij and Petrovka. The Christmas tree party at Svetsitys' takes place in the Kamergerskij where also near the Arts Theatre Evgraf would rent an apartment for Yura in the final chapter; Zhivago's death is connected to a tram going on the Nikitskaja street. The Gromeko family occupies a house on the Sivcev Vrazhek. Those heroes that belong to a lower social layer and would actively participate in the revolution are associated with the Brest railroad (the same one that is shown in the early poem on a railroad station). In the final part before moving alone to Kamergerskij Zhivago lives with Marina in Spiridonovskij and Gordon is their neighbor. Thus the city of Moscow and Pasternak's experience in its life are divided between several groups of heroes and their life attitudes.

The poetical parting of Pasternak with life (after a heart attack which he survived) and his appeal to God are described on the background of the Botkinskaja hospital (not called by name in a poem expressing these feelings from *When the Skies are clear*). This hospital was the aim of the last journey of his main hero of the last novel interrupted by his heart attack and death.

Pasternak's life, death and his hope for immortality were intertwined with Moscow that had remained the main space of his creativity.

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17 See for more details: Ivanov 1998: 119-122.

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