

Chronology

1892 - 1893

Ivo Andrić was born on October 9, 1892, in Travnik, into the family of Antun Andrić, clerk, and Katarina, housewife. He was entered into the Register of Births of the Church of St John the Baptist in Travnik. He spent only the first few months of his life in Travnik, since his parents moved to Sarajevo where his father found employment.

1894 - 1902

Antun Andrić died of tuberculosis, and his mother was compelled to let her son be looked after by his paternal aunt Ana and her husband Ivan Matkovšik, a police sergeant posted to Višegrad. Andrić went to elementary school in this eastern Bosnian town, with its famed bridge of Mehmed Pasha Sokolović (later to be featured in Andrić's best known novel *A Bridge on the Drina*).

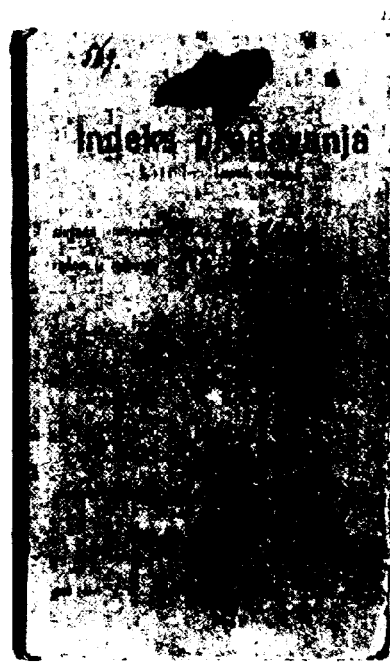
1903 - 1911

Having completed his elementary schooling in Višegrad, Andrić returned to his mother in Sarajevo. In the autumn of 1903 he enrolled in the Great Gymnasium, the oldest Bosnian secondary school. When in the higher classes of the school, he joined the illegal Mlada Bosna (Young Bosnia) political organisation. He was taught his native language by the writer Tugomir Alaupović who very early on recognised the talent of the young Andrić and encouraged him to write. This was

a friendship that was to continue in later years. In 1911 he published his first literary work, the prose poem *In the twilight* in the Sarajevo literary paper *Bosanska vila*. Walt Whitman, Sören Kierkegaard and Goethe had a great effect on his early development as a writer in these years. He learned Slovene and translated Prešeren; he translated Whitman from English, and Strindberg from German.

1912 - 1913

He graduated from high school in 1912 and with a scholarship from



Student's book of the University of Zagreb, where he went to lectures in the Mathematical and Natural Science Section of the Faculty of Philosophy.

Napredak, a Croatian cultural and educational association of Sarajevo, enrolled in the Faculty of Philosophy of Zagreb University, where he studied natural science and mathematics. He got to know Matoš, was friendly with Vladimir Čerina and the circle of young intellectuals who were grouped around this leading figure of Yugoslav nationalist youth.

The next year he moved to Vienna, and studied history, philosophy and Serbian and Croatian literature. However, he was diagnosed as having a pulmonary illness and advised to leave Vienna because the climate did not agree with him.

1914 - 1919

He moved to Cracow, where he continued his studies at the Jagiellonian University in the history section. He continued writing poems and keeping up contacts with his friends in Zagreb. When he had six poems published in the anthology called *Hrvatska mlada lirika*, in the rather lyrical author's note, Ljubo Wiesner introduced him as follows: "The most marvellous of Sarajevans. Without a trace of Turkish atavism. Tender, white and painfully sensitively fragrant of soul, like those white flowers of his that illuminate the sweet distress of his femininely languishing dreams. He has too little energy to write long articles. Short like the passing of adventurous love. A prince without a court, page or princess. In winter he breathes his fill of the air of the cafe, and in the spring takes the cure of breaths of the bloom-

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Andrić (top row, second from the right) with his friends, at the end of his high school years in 1912.

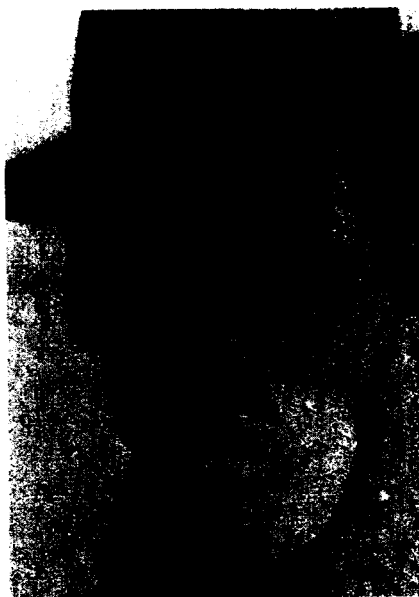
ing meadows. Unhappy like all artists. Ambitious. Sensitive. In brief: he has a future."

After the start of World War I, he took refuge with his friend Vladimir Čerina in Split. At the end of July he was arrested as a leading member of the revolutionary nationalist youth movement. He was imprisoned, first in Šibenik, then in Maribor.

In March 1915 he was let out of prison but interned in the village of Ovčarevo near Travnik. He was friendly with the parish Franciscan, Alojzi Perčilinć, who had studied theology in Rome. He also got to know members of the neighbouring Franciscan monasteries. This experience is reflected in his later creative work, for the Franciscans often come in as heroes in Andrić's prose works.

In 1916 the government moved him to Zenica, and in 1917 he was called up. However, his pulmonary condition meant that he did not go to the war, but to the Sisters of Mercy Hospital in Zagreb for treatment.

In 1918, together with a group of politically like-minded writers (Mašić, Bartulović, Čorović and Crnjanski), he founded and edited the pro-Yugoslav journal called *Književni jug* (*Literary South*) in which several of his literary



Ivo Andrić as a young man

works were to be published. In the 1918 edition his collection of prose poems called *Ex Ponto* appeared; he had begun to write it in prison and internment, and finished it in Krapina where he was convalescing.

In the 1917 – 1919 period he was close friends with a rising literary star, Miroslav Krleža. Krleža had a very high opinion of Andrić's poetry, and published a review of *Ex Ponto* in the paper *Hrvatska riječ* for October 16, 1918. He referred to Andrić as one of "our top writers of vers libre, his verses ringing and having "a colour of their own and their shape fit and true". The *Ex Ponto* collection he considered an exceptionally valuable "document of the suffering and losses of a whole generation". Together with Krleža, Andrić made one of the few public outbursts in his life; in February 1919, at the first showing of a comedy of Petar Petrović Pecija, Andrić and Krleža demonstratively got up and walked out during the show, protesting against the poor quality of the Croatian National Thea-

1913/14 RODOWÓD. Półroczje: II

Imię i nazwisko: Ivo Andrić
 Data i miejsce urodzenia: 1892, Brač, Brač
 Zawód: filozof
 Wykształcenie: Uniwersytet w Krakowie

Przedmiot wykładu: Wykaz odczytów, na które uczelnia uczęszczać zamierza.

Przedmiot wykładu	Wykładowca
Logika i filozofia empiryczna	2. D. P. [?]
Logika etyki	2. D. Sobociński
Logika matematyki	3. [?]
Logika metafizyki	2. [?]
Logika dialektyczna	2. [?]
Logika formalna	2. [?]
Logika filozoficzna	2. [?]
Logika historyczna	1. [?]
Logika społeczna	1. [?]
Logika polityczna	1. [?]
Logika estetyczna	1. [?]
Logika pedagogiczna	1. [?]



Andrić's wife, Milica Babić (1909 – 1968), costume designer

finished in 1919 in Split and Sutivan, where Andrić was recovering from an attack of tuberculosis with his friend Dinko Lukšić. In 1920 he published the story *Put Alije Đerzeleza* with the Belgrade publisher Cvijanović as an independent publication. In February 1920 he left the religion ministry and entered the diplomatic service. He was first of all appointed a vice-consul (3rd class) in New York, but never went there because in March



Evgenija Gojmerac, a friend from Zagreb, who died in 1915, aged 20.

Student paper from the University of Krakow, for the year 1913/1914

tre repertoire. The *Ex Ponto* collection came out in Prague in 1919, translated by J. Pelišek, hinting thus early at Andrić's later world reputation. In October 1919, Andrić moved to Belgrade. His old teacher Tugomir Alaupović had become minister for religion in the government of the Kingdom of the SCS, and employed his erstwhile pupil as a clerk in the ministry. It is interesting that it was only after starting to work for the government that Andrić started writing in ekavian, unlike most of the

Croatian writers of his generation, who accepted ekavian immediately after unification (dropping it during the twenties, especially on the murder of Stjepan Radić).

1920 - 1926

During 1920 he published a new book, a collection of prose poems called *Nemiri*, published by the Zagreb book shop and publisher Kugli. *Nemiri* had also been started in prison and is filled with macabre images and tones. It was

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Andrić in 1920.

he was already on his way to the embassy at the Vatican.

In October 1920 he was posted to the General Consulate in Bucharest, in November 1922 to the Trieste consulate, and in January 1923 to the consulate in Graz.

Since he had never graduated, thanks to the dramatic circumstances of his university days, he found promotion in the diplomatic service difficult. Thus he used his stay in Graz to complete his degree, and in 1924 he defended a dissertation on Bosnian history, devoted to a topic that had come to occupy him more and more in his literary work as well: (in German) it was called *The Development of Spiritual Life in Bosnia during the time of Turkish Rule*. In the second half of 1924 he returned to Belgrade to work in the political section of the foreign affairs ministry. At the same time the Serbian Literary Association published a book called *Tales I*, which attracted favour-



Zdenka Marković, a respected Zagreb Polish scholar, the writer's friend from his student days.



12 Towards the close of World War I – having a good time in Zagreb (Andrić is holding his cap).



With the Benko sisters in Zagreb, 1918.

able reviews and an award by the Serbian Royal Academy. This book confirmed his literary reputation.

On December 15, 1925 his mother died in Sarajevo.

In February, 1926, he was accepted as a corresponding member of the Serbian Royal Academy.

1927 - 1941

At the end of 1926 he once again set off on a diplomatic mission, having been made vice-consul in France, first of all in Marseilles and then in Paris. In April 1928 he was transferred to Madrid as vice-consul. He did research into Spanish history and culture, being particularly interested in the fate and oeuvre of Goya, about whom he was to write an essay entitled *Goya* in 1929. Later, the figure of Goya was used in the text *Conversation with*

Goya (1935) in which he set out his own poetics in the form of this imaginary conversation.

From Madrid he went to Geneva as part of the Yugoslav Permanent Delegation to the League of Nations. In 1931, his collection of *Tales* came out in the imprint of the Serbian Literary Co-operative; this was also very favourably received, and was awarded a prize from the Kolarac foundation.

In March 1933 he was sent back to Belgrade and worked in the Foreign Affairs Ministry as an adviser. In 1934 he gave a lecture at Kolarac University about Njegoš. This was later published as a separate edition under the title of *Njegoš as tragic hero of Kosovo thought*.

In this period of residence in Belgrade he became a member of the editorial staff of the respected magazine *Srpski književni glasnik* (1935 - 1939), to which he had previously made contri-

butions.

In 1935 he was appointed chief of the Political Section of the Foreign Affairs Ministry.

In 1936 a new collection of tales came out: *Tales II*.

In 1937 he became assistant Minister of Foreign Affairs. He did research on historical material connected to his native Travnik, probably collecting material for *A Travnik Chronicle*. He travelled to Vienna to look over reports that the Austrian consul had sent from Travnik to Vienna at the beginning of the 19th century.

In February 1939 he became a full member of the Serbian Academy of Sciences. In April 1939 he was appointed minister plenipotentiary of Yugoslavia to Germany, a highly responsible and sensitive diplomatic mission when the German war preparations and the complexity of German-Yugoslav affairs are taken into consid-

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eration.

1941 - 1944

Because of a disagreement with the Belgrade government, at the beginning of 1941 he asked to be relieved of his duties, but his request went unheeded. He left Berlin with the mission personnel on April 7, 1941, a day after the German attack on Yugoslavia and the bombing of Belgrade. The German authorities sent him first of all to Konstanz, on the Swiss-German frontier, and then deported him at the end of May to Belgrade.

In Belgrade he lived in complete isolation, in the flat of a friend, Brana Milenković. He was granted a pension but refused to receive it from the quisling government. He refused all calls for him to collaborate in a literary way, and was one of the few intellectuals who refused to sign the *Call to the Serbian People*, which condemned armed resistance. He forbade the printing of his works in *An Anthology of Serbian Tales*; he wrote for none of the quisling papers or journals.

He lived apart, and wrote constantly. In spring 1942 he finished work on *A Travnik Chronicle*; in 1944 he finished his second long novel, *A Bridge on the Drina*.

1945 - 1962

The socialist government wanted to win Andrić over, and he agreed to work with them. He became a member of the Bosnia and Herzegovina parliament, and was vice-president of the society for culture collaboration between Yugoslavia and the USSR. During 1945 he published three novels. Prosveta published *A Bridge on the Drina*, the Yugoslav State Publishing House brought out *A Travnik Chronicle*, and Svtetlost of Sarajevo issued *Miss (The Woman from Sarajevo)*. In 1946 he was elected chairman of the Yugoslav League of Writers. In the post-war years he made trips to Russia and gave many lectures round Yugoslavia, and undertook various ceremonial duties related to his social position.

Several books of selected tales were

published, in Sarajevo, Zagreb and Belgrade, while Belgrade's Kultura published his book of *New Tales* (1948), stories that had been written during the 1944 - 1948 period.

Although he was not yet a member of the Party, he did take part in the Fifth Congress of the CPY as a representative of Yugoslav artists and writers.

He also met writers from the rest of the world. In Belgrade he met Louis Aragon, and in April 1949 took part in the World Congress of Supporters of Peace where he met Picasso, and, once again, Ehrenburg and other leftish world writers. In the same year he was re-elected chairman of the League of Writers back home.

In 1951 he was elected a corresponding-member of the Yugoslav Academy in Zagreb. At Graz in the same year, Rosa Mayer defended the first doctoral dissertation ever in a foreign language on the works of Andrić.

He took part in founding and editing the magazine *Nova misao (New thinking)* in which, just before his political fall, Đilas attempted to get together all the well-known writers of the Yugo-



Sarajevo, Princip's Bridge, named after Gavrilo Princip (1894-1918), one of the leaders of the youth movement called Mlada Bosna (Young Bosnia): he carried out the assassination of Archduke Francis Ferdinand in Sarajevo on June 28, 1918.

slavia of the time by championing the idea of the liberalisation of the Yugoslav socialist system.

Since his term of office in the Yugoslav League of Writers had run out, in 1953 he was elected chairman of the Serbian League of Writers. In the same year, a German translation of his novel *A Bridge on the Drina* came out in Zurich, the first translation of one of his works in the west. In the next seven years, all the most important of his works were to be published in German, four novels, and selections of tales.

As well performing as all his social obligations, Andrić kept on writing. In 1954 Matica Srpska in Novi Sad published his short novel *Prokleta avlija*, which with its allegorical and symbolic semantics and complex narrative structure was to be a real challenge for literary critics. The Belgrade film company Avala Film filmed a version of one of his tales, *Anikina vremena*, directed by Vladimir Pogačić. In the same year, Andrić finally accepted the invitation to join the Party. In his literary work, private life and even public activities he was still a representative of classical bourgeois virtues, and was linked with the revolutionary ideology only by a sense for social justice and solidarity.

In 1956 Andrić made his name in France. Two novels were translated, *A Bridge on the Drina* and *A Travnik Chronicle*. In spring, he went to Paris, made contacts with Slavic scholars, publishers, critics, helped in the reception of his works. In the second half of the year he spent a month in China. In 1958, in his sixtieth year, Andrić (who had not been spared rumours about intimate relationships with women, in spite of his introvertedness) married Milica Babić-Jovanović, a costume designer at the National Theatre. He moved with his wife into a flat in Ulica proleterskih brigada 2 (today, Andrićev venac), where the Andrić museum is currently kept.

His *Selected Works* (four volumes) were published by Prosveta (Belgrade) and Svjetlost (Sarajevo). That same year the Writers' League proposed Andrić and Krleža for the Nobel Prize

for literature.

At last Andrić made it into the English speaking market, his *A Bridge on the Drina* coming out in both London and New York. He travelled to London to launch this new translation. There he met a friend of his youth, Miloš Crnjanski, who had emigrated to England after the war.

After the death of Alexander Belić in 1960 Andrić was offered the position of president of the Serbian Academy, but refused. In that year, he was on the short list for the Nobel Prize.

In 1961 *A Travnik Chronicle* came out in English in London. Frequent translations into major foreign languages, particularly into English, good reviews and a high reputation in academic circles were now making him look like a very serious candidate for the Nobel Prize. And in fact, on October 26, 1961 it was announced that the Nobel Prize for literature for that year had been awarded to Ivo Andrić. At the beginning of December he travelled with his wife to Sweden, receiving the prize on December 10.

1962 - 1975

1962 was passed mainly in a celebratory mood. Although he had generally shunned publicity, Andrić had to reply to various journalists who wanted statements and interviews from him, had to take part in conferences held in his honour. He gave half of the money from the prize to the Republic of Bosnia and Herzegovina to improve the national libraries. He travelled to France, Greece and Egypt. All this exhausted him, and he had to go for treatment to the Military Hospital in Belgrade. He thus had to refuse an invitation to visit the USA, and spent the summer in Herceg-Novi.

During the year, dozens of translations came out in various languages. At the end of the year, there was a dramatisation of *Prokleta avlija* performed at the Yugoslav National Theatre (Jovan Ćirilov did the adaptation, the director was Mate Milošević).

Most of 1963 was devoted to the writing of the novel *Omer Pasha Latas*,

which he was not able to complete in the following 12 years; it was published incomplete, posthumously, in 1976. The Polish director Andrzej Wajda discussed filming Andrić's works, though nothing came of the idea.

In 1963 his *Collected Works* came out, published in Belgrade, Sarajevo, Zagreb and Ljubljana.

In March, 1964, he journeyed to Italy, where he met Quasimodo, Moravia and other Italian writers. In April he went to Poland to receive an honorary doctorate from the Jagiellonian University where he had once been a student.

In July 1965 he took part in the Pen Congress in Bled, meeting many of the famous writers at the meeting.

His health was constantly deteriorating, and he spent more and more time in his house in Herceg-Novi, where his friends came to visit him. He would take on no more social obligations, not even those connected with Bosnia and Herzegovina, for which he still had a special feeling. In 1967 he refused the offer of Zenica to be its delegate in the Cultural and Educational Council of the Yugoslav Parliament. That year he received the AVNOJ award, the highest decoration in Yugoslavia at that time.

On March 24, 1968, his wife Milica died in Herceg-Novi. After her death, Andrić's health deteriorated rapidly, and he was unable to sleep, tormented by states of melancholy. He had insufficient energy to end *Omer Pasha Latas*, and mainly wrote short meditative pieces.

A long time friend and assistant Vera Stojić was particularly useful to him in putting his manuscripts in order; ever since the thirties she had typed his texts, kept his correspondence and looked after his financial affairs.

In 1970 he travelled to Sweden for treatment of his glaucoma. In the last years of his life he was mainly friendly with Milan Đoković, Gvozden Jovanić, Ljubo Jandrić (later to issue a book of conversations with Andrić), Aleksandar Vučo, Meša Selimović and others. He spent most of his time in Belgrade

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and Herceg-Novi, often spending the summer in Soko-banja.

The Mostar publisher Prve književne komune published a book of lyric pieces dedicated to Herzegovina called *Na kamenu, u Počitelju*. He was working on a book of tales, *Kuća na osami*, in which, alongside older, less frequently published tales, he also included several new ones. This collection came out posthumously, published by Srpska književna zadruga, and in a new edition of his collected works. Vera Stojić helped him to put together for the press a book of short meditative writings called *Signs along the way*, also published posthumously in his *Collected Works* of 1976.

Feeling the end approaching, on December 5, 1974 he invited his friends Gvozden Jovanić and Milan Đoković to his flat and communicated them his wishes about his copyrights and bequests. He left his estate and future royalties to the Ivo Andrić Foundation (Vera Stojić giving the bequest he had left her to the foundation as well). The purpose of the foundation was to publish, promote and study Andrić's works, to help young writers and talented students, and to help foreign scholars to research on Andrić's works and Yugoslav literature in general.

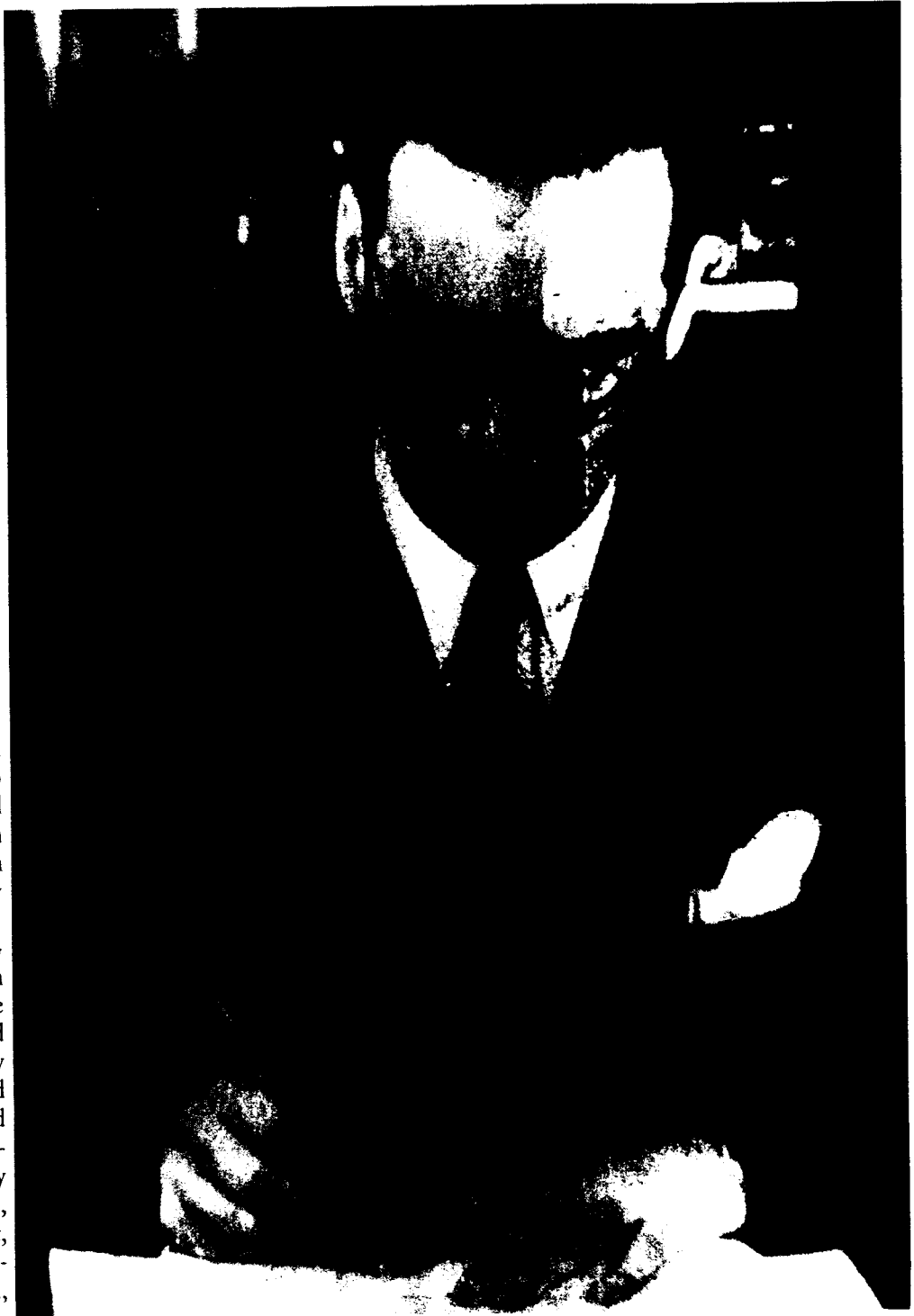
On December 17, 1974 Andrić fell ill, and was taken to the cardiology unit of the Belgrade Interne B clinic, and the next day to the Military Hospital. He was diagnosed as having damaged blood vessels in the brain, and problems with heart and kidney function. For some time, Andrić was kept alive, but, according to the communique of the Military Hospital,

he died on March 13, at 01.15, there having been a failure of all the major functions of the organism, resulting in death. He was buried on April 24,

1975 in the Avenue of Meritorious Citizens in the New Cemetery in Belgrade.

Velimir Visković

Translated by Graham McMaster



In Berlin in 1940.