

5. <i>1912–1916: Austria-Hungary and the 'Ultra-Modern'</i>	191
Vienna and the new 'anarchists of art'	193
Rumours and Spectres of War	195
Prague: <i>Skupina</i> versus <i>Mánes</i>	199
Prague Art Life in Wartime: Realignment and Disorientation	204
Cracow and Lemberg: The Polish Encounter with 'Ultra-Modernism'	207
Galicia as a Battlefield and a Refuge	210
Budapest 1913: Hosting the 'Ultra-Modern'	212
The Hungarian Contribution	213
The New Dissent in Budapest: Lajos Kassák's <i>A Tett</i> and the Artists of <i>A Fiatalok</i>	215
News from Elsewhere in Pre-War Zagreb	218
Tradition and Innovation in Croatian Art: The <i>Hrvatski Proletni Salon</i>	221
6. <i>1917 and Beyond: Reinventing Central Europe</i>	225
Vienna: Accommodating the End of Empire	227
Prague in Transition: From the <i>Tvrdošijni</i> to <i>Devětsil</i>	232
Cracow: Expressionism, Formism, Futurism	238
Budapest: The Artists of the <i>Ma</i> Circle, 1917–19	245
Revisionism and Traditionalism in Budapest; The Hungarian Avant-Garde in Vienna	251
'Southern Slav Art': The Promotional Exhibitions of 1917-19	254
Zagreb: Innovation and Competition	257
Ljubljana: Slovene Expressionism	260
<i>Postscript</i>	267
<i>Notes</i>	275
<i>Check-list of associations, periodicals, etc.</i>	287
<i>Select Bibliography</i>	289
<i>Index</i>	293
<i>Photographic Acknowledgements</i>	306