

The grotesque is one of arts most puzzling figures - transgressive, comprising an unresolvable hybrid, generally focussing on the human body, full of hyperbole, and ultimately semantically deeply puzzling. In *Bluebeards Castle* (1911), *The Wooden Prince* (1916/17), *The Miraculous Mandarin* (1919/24, rev. 1931) and *Cantata Profana* (1930), Bartok engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body. In a number of instrumental works he also overtly engaged grotesque satirical strategies, sometimes - as in *Two Portraits: Ideal and Grotesque* - indicating this in the title. In this book, Julie Brown argues that Bartok's concerns with stylistic hybridity (high-low, East-West, tonal-atonal-modal), the body, and the grotesque are inter-connected. While Bartok developed each interest in highly individual ways, and did so separately to a considerable extent, the three concerns remained conceptually interlinked. All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bartok was composing.

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