

Living Objects on the Periphery of Hungarian Theatre in the Second Half of the 20th Century.

Géza Balogh: *The Nose*, State Puppet Theatre, 1979

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Abstract: In the second half of the 20th century, the State Puppet Theatre emerged as a prominent national institution, offering a diverse program for both children and adults in Budapest and abroad. The founding of the Experimental Studio in the mid-1960s marked a significant turning point in the theatre's evolution. Among its key initiatives, the series of etude-sequences aimed to critically engage with societal issues. One of the most notable productions in this regard was the 1979 staging of Gogol's *The Nose*, directed by Géza Balogh, which incorporated innovative techniques such as Bunraku-style puppets, oversized masks, and dynamic, animated set elements.

The performance was inspired by the short story of the same title, first published in 1836. Nikolai Vasilievich Gogol's fantastical tale about the St. Petersburg official Major Kovalyov, whose nose leaves his face and develops a life of its own, was adapted into a black theatre production featuring masks¹ and

bunraku puppets, based on a concept by director Géza Balogh² at the Experimental Studio of the State Puppet Theatre. After extensive preparations, the production came to life, somewhat diverging from the original concept.³

The State Puppet Theatre and Its Experimental Studio

The history of artistic puppetry in Hungary officially began with the formation of the Mesebarlang troupe, though its members were not initially professional puppeteers. Many of them were later recruited by the newly founded state-run theatre, which had a singular mission: to provide entertainment for children, particularly those of preschool age. The State Puppet Theatre was established in Budapest in September 1949, following the nationalisation of theatres, and became the only theatre institution in Hungary to operate continuously until 1989. It set a record not only for its longevity in Hungarian theatre

¹ Masks and black theatre elements were already used in the performance of Tchaikovsky's *The Nutcracker* in 1978.

² Géza Balogh was hired as stage director and head of the Puppeteer Training Centre at the State Puppet Theatre in 1975. After 1992, he continued working at the Budapest Puppet Theatre and also as a researcher at the Hungarian Theatre Institute until his recent retirement. *The Nose* is considered his most important production, alongside *Rózsa and Ibolya* (1978, 1992) by János Arany and József Gáli; *Master Peter's Puppet Show* (1982) by Manuel de Falla; *King Ubu* (1985), based on

Ubu Roi by Alfred Jarry; *The Jungle Book* (1991) by Rudyard Kipling; *Pictures at an Exhibition* (1993) with music by Modest Mussorgsky; *The Miracle of Saint Nicholas* (1994) by Jean Bodel; *The Big Friendly Giant* (1996) by Roald Dahl; *The Cat with a Giraffe Neck* (1998) by István Kormos; and *Bluebeard's Castle* (2004) by Béla Bartók. He was awarded the Mari Jászai Prize in 1982.

³ Géza BALOGH, *A bábjáték Magyarországon: A Mesebarlangtól a Budapest Bábszínházig* (Budapest: Budapest Bábszínház–Vince Kiadó, 2010), 138.

history but also for the number of productions it staged. In the early years, the theatre quickly grew into a large institution, offering continuous performances for audiences of all ages across the country.⁴

From its founding until 1958, the State Puppet Theatre was directed by the visual artist László Bod, who invited several of his colleagues—many of whom had been marginalized by the art world—to join the company. Among them were Lili Ország, the designer of *The Nose* adaptation, Anna Márkus; József Jakovits; and other members of the group once known as the European School. In this way, the State Puppet Theatre became a refuge for artists struggling to navigate the post-World War II era.⁵ From the outset, it developed a strong artistic identity and a reputation for high artistic standards.

Following the visit of the world-renowned Russian director Sergey Obraztsov and his Moscow Puppet Theatre in Budapest in 1950, the institution came under significant influence from their artistic approach. This encounter led to the introduction of an adult program that included cabarets and operettas while emphasising the grotesque nature of the puppet.⁶ The bold initiative undertaken by the State Puppet Theatre resonated with the Hungarian public's demand for humour, serving as a form of entertainment theatre.⁷ While Obraztsov's work was largely embraced by the cultural authorities, the satirical nature of this new style proved challenging to

reconcile with the socialist ideals prevailing in the 1950s.⁸

Since the early 1960s, the State Puppet Theatre has evolved into a national institution, offering a diverse program both in Budapest and abroad. During Dezső Szilágyi's three-decade tenure, often regarded as the golden age of the institute, significant improvements took place. Following a reorganisation—partly facilitated by the return of members who had previously left for Győr—the company began to expand. In 1960, a two-year Puppeteers' Training Course was established to train the next generation, and by 1965, the company's membership had grown to 50.⁹ Achieving professionalism was also a key priority in developing a unique style for the theatre, one that was deeply influenced by the ideas of its director, Kató Szőnyi.¹⁰ The repertoire was primarily rooted in Hungarian folk culture and tales, alongside adaptations of major stories and legends from world literature.

1964 was a landmark year for the adult program, as the adaptation of William Shakespeare's *A Midsummer Night's Dream* introduced a new style of production. Its success paved the way for subsequent adaptations of musical works, including Béla Bartók's *The Wooden Prince* and *The Miraculous Mandarin*, Igor Stravinsky's *Petrushka* and *The Soldier's Tale*, and Zoltán Kodály's *János Hány*. In addition to musical performances, experimental adult productions were featured in the theatre's program.¹¹

⁴ See István Nánay's Editorial Introduction in *Art Limes* 16, no. 3 (2019): 5–7.

⁵ See also the conception of the exhibition under the title *Shelter for Prohibiteds* installed at the Hungarian University of Fine Arts in 2020.

⁶ BALOGH, *A bábjáték Magyarországon*, 72.

⁷ The most referred successes of this period were: *Star Parade* (the first performance designed to adults in 1951) by Dénes Kovács, Albert Vajda and Szilárd Darvas; *The Galoshes of Fortune* (1951) by Matveiev after Hans Christian Andersen; *The King Stag* (1951) by

Jenő Heltai after Carlo Gozzi; *New York, 42nd Street* (1953) by János Erdődy and *Gods in Love* (1955) by Szilárd Darvas and Béla Gábor after *Beautiful Galatea* by Franz von Suppé. See also the article on State Puppet Theatre in the *World Encyclopaedia of Puppetry Arts* at the webpage of UNIMA.

⁸ NÁRAY, [Editorial Introduction], 7.

⁹ BALOGH, *A bábjáték Magyarországon*, 91–92.

¹⁰ Ibid.

¹¹ Various techniques were employed in these performances, including shadow theatre

The establishment of the Experimental Studio in the mid-1960s marked a pivotal moment in the history of the State Puppet Theatre. This development was driven by the integration of various techniques, such as masked acting and the open (puppet) acting style—approaches already in use across Europe—often within a single performance, replacing the previously uniform stylistic approach.¹² Géza Balogh was one of the key directors who advanced these techniques, experimenting with their potential combinations. Through these efforts, the State Puppet Theatre made its debut on the international theatre scene in the early 1970s.

Puppets and Clowns
The Conclusion of a Celebrated Series

In the Experimental Studio Workshop,¹³ etudes were primarily created from the ideas of company members or adapted from classical and contemporary works.¹⁴ This trend was later reinforced by productions of Tchaikovsky's *The Nutcracker* (1978), Stravinsky's *The Firebird* (1982), Jarry's *Ubu King* (1985), and also Gogol's *The Nose* in 1979.

(Örkény: *The Óbuda Twins*), object theatre (Mozart – Urbán: *Little Trivia*), and black theatre (Beckett: *Thirst*).

¹² NÁRAY, [Editorial Introduction], 7.

¹³ About the Experimental Studio and the reform in Hungarian puppetry, see VARGA Nóra, „Szilágyi Dezső és az egyik első magyar bábesztétika: Az Állami Bábszínház felnőtt Kísérleti Stúdiója,” *Art Limes*, no. 3 (2016): 5–9.

¹⁴ For example Samuel Beckett's *Act Without Words* (1966 and 1979); Sławomir Mrożek's *Strip-tease* (1966); Friedrich Dürrenmatt's *An Angel Comes to Babylon* (1967); Benjamin Britten's *The Prince of the Pagodas* (1970).

¹⁵ The only element that materialised from this idea was Lili Ország's stark, Kafka-inspired stage design, her drawing on Kaspar's puppet figure.

¹⁶ See the interview of Viktória Szántó with Géza Balogh about the work in the Experimental

The initial concept was to present Gogol's *The Nose* and Peter Handke's *Kaspar Hauser*¹⁵ in a single performance—two parallel parables designed to explore how one can adapt to the existing order. Reflecting on his original vision for the main character, the director explained, “The idea behind combining these two works was that both protagonists desire to be someone else. Gogol's Kovalyov wants to return to his former self before his nose disappeared, while Handke's Kaspar longs to be like other people—a copy, a duplicate, a man of mass production, lacking individuality, the socialist archetype.”¹⁶ However, this concept was abandoned after a private preview,¹⁷ during which *Kaspar Hauser* was deemed unsuitable.¹⁸

Gogol's highly improbable story was eventually presented by the State Puppet Theatre as part of a performance featuring six pantomime plays with music titled *Puppets and Clowns*. András Kenessey's report in *Magyar Hírlap* highlights the contradiction: While the title suggests light-hearted content, as is often the case with the adult productions the Puppet Theatre has regularly featured in its program for over ten years, “these plays are

Studio of State Puppet Theatre on the webpage of the Hungarian Theatre Institute.

¹⁷ In a discussion at the Theatre Arts Association meeting, the ministry representative initially opposed the staging of experimental works but ultimately gave approval, with the condition that the number of performances be strictly limited.

¹⁸ The reason was that works by Peter Handke were not welcomed for stage adaptation at the State Puppet Theatre. This was not the first time a performance had been altered for political reasons at the theatre. The Experimental Studio's first etude sequence, titled *Puppets and Men*, originally included an adaptation of Eugène Ionesco's play *The Bald Soprano*, which was later replaced by Wolfgang Weyrauch's *Japanese Fishermen*.

simultaneously intensely serious and absurdly ridiculous. The methods of realisation differ from play to play—each one unique—and all contribute to the performance's success."¹⁹ The lineup included two of Samuel Beckett's *Act without Words*, Frigyes Karinthy's short story *Circus*, and morality plays. One of these featured two Pierrot plays, also directed by Géza Balogh, while the other, titled *Spheres and Cubes*, was based on ideas by Róbert Bánky, who also performed a role in *The Nose*.²⁰

The opening lines of the *Puppets and Clowns* show leave no doubt that the State Puppet Theatre is pursuing a clear mission: to hold a mirror up to society. The earlier works, referenced in the review under the title (*To the Stage*) *Translated Meaning* as the precursors to the 'and' series²¹, "were built around a central theme and presented, through various scenes, the relationship between man and the reality surrounding him. They portrayed the different forms of behaviour that arose from his aspirations and conflicts—even revealing his true nature through the puppet bodies and disguises he assumed. [...] Man [...] dons the clown's costume and

disguise; he enters the external world, using the circus spotlight to cast light on his contemporary image."²²

Puppets and Clowns, which also featured a staging of *The Nose*, was part of a series within the State Puppet Theatre's adult program. The Experimental Studio made its debut in 1966 with *Puppets and People I*,²³ a set of three one-act plays. This was followed by *Puppets and People II*²⁴ in 1972, which included seven puppet etudes, then *Objects and People*²⁵ in 1975, and *Faces and Masks*²⁶ in 1976. After these four productions, a sequel had to wait three years, despite rehearsals for *The Nose* already having begun in 1977.²⁷ Nevertheless, this remarkable series seems to have been a growing success among a generation of young people searching for new directions in contemporary puppet theatre, with the 1979 production—including *The Nose*—marking the series' conclusion.

From Synopsis to Final Script:

The Extended Journey of a Brief Presentation

In the absence of available recordings, the analysis of the performance can only rely on

¹⁹ KENESSEI András, „Bábuk és bohócok”, *Magyar Hírlap*, 12 May, 1979, 6.

²⁰ BALOGH, A *bábjáték Magyarországon*, 229. *Puppets & Clowns*, premier on the 20th of April in 1979; Bánky: *Spheres and Cubes*, Balogh: *Two Pierrot Plays*, Gogol – Balogh: *The Nose*, Beckett: *Act Without Words I-II.*, Karinthy – Szilágyi: *Circus*.

²¹ ISZLAI Zoltán, „(Színpadra) átvitt értelem,” *Élet és Irodalom*, 5 May, 1979, 13.

²² Playbill to the etude-sequence. Országos Színháztörténeti Múzeum és Intézet, Báltár. Inventory nr: 5-9-C

²³ *Puppets & People I. – three one-act plays by the Experimental Studio*, premiered on the 7th of March in 1966; Weyrauch: *Japanese Fishermen*, Beckett: *Act Without Words*, Mrożek: *Strip-tease*.

²⁴ BALOGH, A *bábjáték Magyarországon*, 226–228. *Puppets & People II (seven puppet-*

grotesques by the Experimental Studio), premiered on the 14th of January in 1972; Kosztolányi: *The Monster*, Itallie: *Motel*, Urbán: *Composition*, Beckett: *Act Without Words*, Örkény: *The Óbuda Twins*, Gyárfás: *Small Sample Play*, Ligeti – Szilágyi: *Aventures*.

²⁵ BALOGH, A *bábjáték Magyarországon*, 228–229. *Objects & People* premiered on the 16th of April in 1975; Balázs: *The Easy Man*, Buzsati: *Crescendo*, Shaár – Szilágyi: *Chair History*, Gyárfás: *Drops*, Mrożek: *Strip-tease*, Mozart – Urbán: *Little Trivia*.

²⁶ *Faces and Masks (four musical grotesques)*, premiered on the 5th of March 1976; Sztravinskij: *The Soldier's Tale*, Ligeti – Szilágyi: *Aventures*, Prokofjev: *Classical Symphonie*.

²⁷ GRÉCZI Emőke, „Jakovits sárkánya, Ország Lili orra: Avagy képzőművészek a bábszínházakban,” *Art Magazin* 12, no. 9 (2015): 40–47.

contemporary press coverage and a handful of photographs. However, a significant part of the conceptual development—indeed, the entire preparatory process, from initial conception to final realization—can be traced through the various versions of the script, as well as the puppet and set designs preserved in the Budapest Puppet Theatre Archive. These documents offer a glimpse into a much richer creative vision than what was ultimately conveyed in the performance itself, which was rooted in the realistic world of Gogol's protagonist. There is little doubt that the creators were particularly focused on this, as evidenced by Balogh's own translation, accompanied by the director's instructions, which was published in 1978²⁸, a year prior to the premiere of *Puppets and Clowns*.

Reading the first synopsis, dated January 1976, it is evident that certain ideas were successfully realised. However, it also highlights the extent to which changes had to be made during the production's preparation, even though the core elements of the original director's concept remained intact.

Initially, the play was conceived as a compact puppet pantomime, incorporating only a brief moment of dialogue and short monologues. The director remained open to the potential of masked performance, not the fusion of these two genres, which ultimately formed the basis of the final production. Furthermore, the noises, sound effects, musical interludes, and human voice all functioned as equal components within a unified auditory composition. Third, the protagonist of *The Nose*, who in the original short story bears a resemblance to the protagonists of Franz Kafka's novels (the shared 'K' is no mere

coincidence), is more explicitly connected to the characters from *The Trial* and *The Castle* in this adaptation. Fourth, the weight of Kovalyov's suffering, which ultimately leads him to despair, is accentuated by the unconventional set elements designed by Lili Ország,²⁹ notably the towering doors and labyrinthine structures.

Regarding the characters, Pelageya Grigorievna, the daughter of Madame Alexandra Grigoievna Podtochina, was given greater prominence in the play than in the short story. As the only female character, she made a strong impression on stage in the initial script. This thirty-page version, written in 1977, began with a ball scene (instead of the street scene originally envisioned in the synopsis) and featured several dialogues, the length of which was significantly shortened by the time the script reached its final, approved version. The extracted dialogues predominantly occurred in the advertising office, the police chief's office, and the Collegiate Assessor's home, where he was visited by the doctor (scenes six to eight) – locations that were likely intended to enhance the atmosphere of Kafka's bleak, bureaucratic world.

The final version also excluded the two dog figures that appeared and sniffed around Kovalyov. These animal characters, crafted to be notably human-like, partook in a noisy and dramatic love affair. Their voices would have been heard constantly—at times singing a duet, at others yelping and whining. Beyond the scripts, the blueprints indicate that they were meant to be a dominant presence on stage, in stark contrast to the more subdued figures of the clerk, policeman, and doctor.

²⁸ *Attikai sóval-borssal. Két klasszikus komédia / Arisztophanész: Lüsizisztraté*; translation: Devecseri Gábor & Gogol: *Az orr. Grotzeszk játék*; translation: Balogh Géza. Népművelési Propaganda Iroda, Budapest, 1978. (*Színházok kiskönyvtára*)

²⁹ Internationally known Hungarian painter Lili Ország, who had worked in the Atelier of

the State Puppet Theatre for more than a decade, was given the opportunity to design the scenery for *Japanese Fishermen* by Wolfgang Weyrauch in 1966, based on her own ideas. This production was also staged at the Experimental Studio. After her exhibition in Tel Aviv in 1977, she was hired as a designer at the institute.

It is also significant that the barber Ivan Yakovlevich, a key character in the short story, was entirely absent from the original conception of the adaptation. Instead, the focus shifted to the comedic love story and the compelling presence of the dominant female figure, emphasising the struggles that the narrow-minded, submissive man was powerless to overcome.

Despite the omissions, press reviews from both daily and weekly outlets unanimously highlight the 'brilliance' of adapting Gogol's short story *The Nose* into a masked pantomime, deeming it the highlight of the 1979 production.³⁰ In Balogh's adaptation, Major Kovalyov returns to his bed after the ball scene, and then his nose "undergoes a transformation according to the more fantastical principles of black theatre."³¹ While the absence of the nose became a vivid reality in the narrative, on stage it was represented by the nose puppet, which took on an independent life through the bunraku technique.³²

However, the framing device remained intact: after the main character's triumphant dance upon regaining his nose, the replacement nose vanished again, and terrifying gates flooded the stage, finally overcoming the nose-less Kovalyov. During the performance multiple noses appeared: nose-puppets that represented subordinates in the nose-dominated world, converging into a mass before the increasingly powerless protagonist. The show, "with excellent rhythm, full of tension"³³, saw "the surprises [...] deliberately build upon each other, culminating in ever more complex forms"³⁴, leading to a sarcastic conclusion.

Unconventional Staging: Masked Performance and Set Animation

The surviving images of *The Nose* present a grotesque, nightmarish, dreamlike world, where characters wear oversized masks and navigate through immense objects. The sets appear almost alive, all designed to torment the protagonist as he traverses a labyrinth of doors and gates. However, the most striking element is undoubtedly Platon Kuzmich Kovalyov's colossal, animated nose, which, in the words of Péter Molnár Gál, "is a masterpiece. It has clinical origins, yet it is far from repulsive. It resembles a prehistoric nose—a prehistoric artifact."³⁵

The performers' acting was also widely praised, with unanimous recognition for the silent actors' skill in synchronising their movements with the sounds, making it appear as though they were speaking the words themselves. Their grotesque, oversized masks "played a peculiar game with proportions: Kovalyov's increasingly desperate love interest, Pelageya Grigorievna, was portrayed by a man of considerable stature, while the protagonist was played by a delicate woman".³⁶

Although Péter Molnár Gál, reflecting on the performance decades later, described the pantomime movements, dominant in the acting, as "deaf and dumb,"³⁷ this comment implies that, in the absence of a choreographer, the movements lacked a cohesive system and were likely performed by actors without formal dance training. According to the critic from *ÉS*, among the "puppeteers performing and manipulating the puppets in an extraordinarily complex manner",³⁸ Ildikó Kazinczy and János Vanyó stand out. They are described as "large-headed human puppets, creating a chilling illusion of being mere movable

³⁰ ISZLAI, „(Színpadra) átvitt értelem,” 13.

³¹ MOLNÁR GÁL Péter, „Bábszínháztörténet,” in *Bábszínház 1949–1999*, ed. BALOGH Géza (Budapest: Budapest Bábszínház, 1999), 59.

³² Ibid.

³³ KENESSEI, „Bábuk és bohócok,” 6.

³⁴ ISZLAI, „(Színpadra) átvitt értelem,” 13.

³⁵ Ibid.

³⁶ BALOGH, *A bábjáték Magyarországon*, 139.

³⁷ MOLNÁR GÁL, „Bábszínháztörténet,” 59.

³⁸ ISZLAI, „(Színpadra) átvitt értelem,” 13.

structures, manipulated from behind by invisible figures in black velvet, breathing life into the objects."³⁹

Like most critics, the director highlights the crucial role of the dynamic stage spectacle: "The sets came to life, with the hero—helpless, nose-less, tormented, and broken—trudging through his calvary before our eyes. But the true protagonists were the doors and gates. Amidst a labyrinth of all kinds of doors—collapsed room doors, prison cell doors, and grand palace gates—Platon Kuzmich Kovalyov wandered through his hopeless journey."⁴⁰

Lili Ország's recurring theme of the labyrinth, in her final theatrical work, was not abstract but vivid and unsettling—a representation of bureaucracy and an alienated world. The designer "discovered Kafka within Gogol's nightmarish tale, infusing the production with her own tortured, painterly vision. It encapsulated [...] the overwhelming anxiety of a man at the mercy of his utter helplessness, a fear that refuses to cease."⁴¹ The unsettling horror of the everyday nightmare was softened by the serenity of Tchaikovsky's *Serenade for Strings in C Major* (Op. 48), which served as the central musical motif of the etude. This piece was featured twice in the performance—during both the opening and final ball scenes, where Pelageya and Kovalyov danced. All sources acknowledge the significant contribution of composer János Decsényi who received an award for his work on *The Nose* adaptation.

The production's power stemmed not only from its striking visual elements but also from the innovative director's concept, which incorporated surrealist features. A central

innovation lied in Iván Darvas voicing all the roles himself, achieving "astonishing transitions and brilliant execution."⁴² The director's aim was to convey that "there is no clear distinction between inside and outside; everything unfolds within the consciousness—or rather, the subconscious—of a single subject."⁴³ As Veronika Darida observes in her study titled "Bábmenedék – Ország Lili az Állami Bábszínházban", while this approach allowed for the stage to embody dreams and the subconscious, the dream sequences diverged from surrealist traditions in their lack of instinctive action. "Instead, they expose human vulnerability and the anxiety inherent in every social order—individual fears that uphold an illusory structure, one that can be shattered at any moment."⁴⁴

A Cherished Memory from the Early Days of Hungarian Artistic Puppetry

Critics universally regarded the production as on par with the novel itself, deeming it worthy of Gogol. Zoltán Iszlai offered high praise, highlighting the contributions of the creative team: "János Decsényi, the composer, whose precision and boundless imagination were unmatched; Lili Ország, the mask and set designer with an exceptional affinity for her craft; Iván Darvas, who brought the text to life through his distinctive vocalisations—sneezing, cooing, singing, and more—all captured on a tape recorder with a captivating, dissonant rhythm; and Géza Balogh, who directed the entire production with a sleepwalker's

³⁹ Ibid.

⁴⁰ BALOGH, *A bábjáték Magyarországon*, 139.

⁴¹ BALOGH Géza, „Ország Lili falai,” *Critikai Lapok*, 2003,

https://www.criticailapok.hu/index.php?option=com_content&view=article&id=33918

⁴² KENESSEI, „Bábuk és bohócok,” 6. The adaptation of Sławomir Mrożek's *Strip-tease* (1966)

was also a mask play, featuring just a puppet and two actors, with their dialogue voiced by a third actor. See BALOGH, *A bábjáték Magyarországon*, 134.

⁴³ Ibid., 139.

⁴⁴ DARIDA Veronika, "Bábmenedék: Ország Lili az Állami Bábszínházban," *Art Limes* 17, no. 1 (2020): 5–15.

certainty... each of them more than met the task."⁴⁵

Despite the positive reception, the show had a short run. Regrettably, due to incomplete administrative records at the State Puppet Theatre, a detailed history of its performances has not been preserved. Nevertheless, the fact that productions from the Experimental Studio were typically not kept on stage for extended periods offers a plausible explanation. The show reappeared in a mid-1980s revival of *The Nose*, which featured a re-staging of previously performed etudes.

This production, titled *The Masquerades*⁴⁶, reintroduced the Experimental Studio's most successful works: a musical puppet show by György Ligeti, *Adventures*, Ferenc Liszt and Gyula Urbán's *La Campanella* and *Love Dreams*, as well as two etudes from the *Puppets and Clowns* series—two textless scenes by Beckett and the morality plays *Spheres and Cubes*. Surprisingly, *The Nose* was not included among the productions that toured abroad. This omission can likely be attributed to the prominence of the textual elements and the logistical difficulty of transporting its substantial set.

Details of the Production

Title: The Nose (Puppets and Clowns). Date of Premiere: 23 April, 1979. Venue: State Puppet Theatre, Budapest. Director and Dramaturg: Géza Balogh. Author: Nikolai Vasilyevich Gogol. Translator: Imre Makai. Set and costume designer: Lili Ország. Composer: János

Decsényi. Sound designer: István Horváth. Voice: Iván Darvas. Company: Ildikó Kazinczy (Kovalyov), János Vanyó (Pelageja Grigorjevna), Gyöngyi Blasek, Ildikó Meixler, Róbert Bánky, Péter Bognár, Miklós Dörögdy, Attila Magyar.

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⁴⁵ ISZLAI, „(Színpadra) átvitt értelem,” 13.

⁴⁶ *Masquerades*, premiered on the 15th November, 1986; Bánky – Dubrovay – Maros: *Spheres and Cubes*; Beckett: *Act Without*

Words I-II., Ligeti: *Adventures*, Liszt – Urbán: *La Campanella*, Liszt – Urbán: *Love Dreams*, Gogol – Balogh: *The Nose*.