

*“Why do I attach importance to reciting verses? Because words in poetry grow in beauty, and thus we can go from soul to soul (Árpád Tóth). We can show our wish to make things better, to change them, morality against mischievous powers. Together, we can give account of our traditions and place in the world and ponder over them. We can live to see the ups and downs of life and purge out our sins by the help of poetry.” (Judit Havas: Confession)*

## *Criticisms about Judit Havas*

*“A tall, brown-haired and blue-eyed woman enters the stage. She is in full command of the situation, and captivates her audience.*

*This was the first time I had seen Judit Havas on stage. Since then she has been all over the world with her programmes — both prose and poetry — arranged by herself. I have heard that after her evening at the Hungarian Embassy in London the audience was sitting in silence for minutes. During a programme in a literary club in Jerusalem her little son asked permission to sit on her lap. She took him and the programme went on. This naturalness was caused by the moment, yet it is very characteristic of her. As are endurance, insistence on everything she considers important in life.”*

*(Valéria Kormos, Magyar Nemzet, 1998)*

*“The gestures, the gentle mimicry, the hesitating lack of fate, the breaking sighs and the sudden snapping voice: the person reciting cannot be divided from the one talked about. An extraordinary moment of a career, the boldness of talent, to be born again after being lost, taking herself in another man without any reserve.”*

*(Anna Jókai: Man from heaven)*

*“Nowadays we rarely read poems, we are accustomed to stronger stimuli; we have neither time, nor strength to halt for a quiet second or two. Notwithstanding, I am filled with happiness that reciters do exist even in our days! (...) A punctual and clever interpretation, wisdom of survived experience, gentle irony, playful taste, the harmony of ripe woman’s beauty make the personality of the reciter full.(...)Judit Havas has not arrived at the stage from the drama, she never wanted to become an actress. She has always wanted just one thing: to give, hand over poems to her audience.”*

*(Ágnes Ujlaki, Szabad Föld, 1999)*

*“The Judit Havas evening organized at the University Theatre illustrated the pole of emotional and literary gravitation, Gyula Illyés’s European range of interest and fidelity. Judit Havas understood and was able to interpret this dual sense of responsibility: one could feel that the evening was not only a commemoration but also a personal confession.”*

*(Béla Pomogáts, Új Tükör, 1982)*

*“It is Marica Földes who speaks on Judit Havas’s voice. (...) This strange walk through Kolozsvár, Szatmár, Tel-Aviv, and Budapest (which I dare say is on a level with world literature) was not loud, showy or absurd, nor was it exclusively addressed to some individuals; it was about the insult against humanity in the 20th century. It did not want to monopolize — thus it became persuasive.”*

*(Lajos Kántor, Népszabadság, 1996)*

*“Judit Havas’s evening of shocking strength centred the history-stricken small man by reciting poems in a self-controlled way, full of feeling. Her cry in the black box contained mostly sorrow, but she could show thousand of tones of the spectrum. She understands and feels Kányádi’s poetry, and the way she unfolds the strata of the poem All Soul’ Day in Vienna could be taught.”*

*(Lajos Szokolczay, Élet és Irodalom, 1991)*