



Skylight

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Skylight premiered at the National Theatre in 1995 and then went on to become one of the most internationally successful plays of recent years.

This is the definitive edition of *Skylight*.

Skylight Details

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Author : David Hare

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From Reader Review Skylight for online ebook

Paul LaFontaine says

Young teacher reconnects with the older married man with whom she had a six-year long affair after the death of his wife. They both have to try and deal with how it ended, and each other's judgements.

The manipulative man and the now confident young woman make for an interesting potential as they face off to try and deal with the end of their relationship. They play falls down for me in the nastiness they display toward each other. The man becomes more and more verbally combative and it loses its charm.

Can't recommend.

Grace Leneghan says

Beautifully written, filled with humor and deep sadness. Kyra and Tom's relationship transforms and transfixes throughout the play. Would love to play Kyra when I hit 30.

Nicola says

David Hare expertly captures all of the nuances and complications of class, gender, politics and even generation gaps in the reunion of estranged lovers Tom and Kyra in Skylight.

Not to mention his wonderful meditations on death, grief and forgiveness.

I love when a playwright isn't afraid to fully portray their politics in their writing, and Skylight packs a wonderful liberal punch! I could read Kyra's socially conscious monologues all day and only wish I could ever be so articulate.

Amanda says

After I saw this performed by Carey Mulligan and Bill Nighy (streamed in the movie theaters), I knew I needed to read this play because the script was absolutely fantastic! Over the course of the play, Kyra and Tom go from bluffing about their lives and their pasts to being forced to confront the truth by each other. All the clues and hints at the truth are buried in the dialogue, which neither of them fail to pick up on. This play tackles such topics like, grief, cancer, class struggles, generation gaps and love. It's so spot on and clever - truly brilliant.

Kukkik W says

This is an extraordinary play, and one of the most believable I've ever read. The dialogue captured my attention the whole way through, remarkably witty yet, again, intensely real. It shows how people are just people, nobody's motives are entirely good or bad, and that they are just doing the best with what they have. I find my empathy for each character constantly going back and forth throughout the play, at the end it became such a jumbled confused mess that it made me cry. And I consider a play that can make you cry just by reading and not having to see, a good one.

Yu-Hui Huang says

I read this play about 20 years ago. At that time I was not very much impressed, owing to my personal ignorance as well as my poor imagination. Recently, because of its revival (National Theatre Live is touring to Taipei), I turned the pages again and found I couldn't put it down. Isn't it amazing that all the problems Mr. Hare saw when he penned this work haven't changed a bit these days?

Kelsey says

Has some great monologues in here. But mostly it's a play constructed by monologues. These characters lecture at each other, and that might be the intent by David Hare, but that format just doesn't grab my interest. But will for sure check out his other works - there were some interesting thoughts presented in this play by both characters.

Lorie Kleiner Eckert says

In the play, Skylight, Tom Sergeant and Kyra Hollis are estranged lovers who are thrashing things out after a separation of several years. Kyra left Tom when his wife, Alice, found out about the affair. Prior to that revelation, Kyra had been close with Tom and Alice and with their children. During the years of Tom and Kyra's separation, Alice became ill with - and died from - cancer. At the play's opening, Alice has been dead for a year.

I saw this play performed on Broadway and wanted to read it to answer the question, why did the author name the play *Skylight*? When Alice first became ill, Tom built her an expensive new home and installed a skylight in her bedroom. I think he was trying to give her something pleasant to look at, to swap out the image surely burned into her brain of Tom and Kyra together. But what about Tom and Kyra? Did they likewise need to open the ceiling to the heavens in order to shed light on their relationship as they considered getting back together or staying apart? That would be tidy except that the play is unclear at the end as to the fate of their couple-hood. So what does that title mean? Hmmmm...I still don't know!

Zeynab Babaxani says

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Shawn Aebi says

Clever dialogue keeps the play going but ultimately it's a frustrating journey to watch play out, even for someone comfortable with an unhappily ever after ending. The last scene with the son is particularly odd. Some lines are easily projective to our current times (information overload, bad news prevailing) and so the play continues to get traction. But overall, it's an unsatisfying exploration of a broken relationship.

Richard Smith says

I saw this play with Bill Nighy and Carey Mulligan last week, not at the theatre but on film. It made a powerful impact on me, and I wanted to revisit some of the speeches; so I downloaded it and read it all the way through. I recommend doing this when taken with a play. I've done it once or twice before, usually with Shakespeare.

Carac Allison says

If you're considering reading a David Hare play and don't know what title to start with, allow me to recommend "Skylight". If you find the pace tedious and the slow revelation boring then you likely won't appreciate any of his other works. But if you find the subtle exploration of how a younger woman can have been a friend to a dying woman, a lover to her husband and now a surrogate older sister to that man's child, then you will become a fan of Hare's tenderness and humor.

C

Mark Valentine says

This is Kyra's play; she is the only character of the three who is on stage for the entire play and she is the hub, the center, the core of the narrative arc--it all passes through her--both father and also son. She also controls the ending. Her words seal the closure of the play; thus, when the lights come up, her words (even if sotto voce) resonate the hall.

For Tom, the father, playwright Hare treats as the dinosaur, the Old Guard, the last of the exploiters. His capitalism, his greed, his consumption signify the criminal class of our age--his megalomania, his intelligence, his venality act as his signature. For traditional stagecraft, his arc indicates the villain. If he portrays his lines well, compassion will leak out of his words, but he is still our villain.

And then Edward, good luck, Edward. With a father as distant as the moon and a deceased mother, he is trying to fill the void with what he thinks he should. He is young and his mistakes are still ahead for him.

I believe this is drama as it should be. Played out on stage, the stories that comprise the play create a symphony of discordance that will show us as we live. Its rawness when spoken and enacted sear.

Hamed says

Nothing could be more difficult than elaborating on the very complex human emotions and relationships. A complexity which masterfully has been put to the words in this intense, breathtaking and powerful play.

Ash says

I am a huge fan of Carey Mulligan's, especially her work in *Collateral*, another work of David Hare's. I recently came across *Skylight*, the play she did with Bill Nighy. From the clips I saw, I loved the performances and the writing.

Because I saw *Collateral*, a four episode procedural with Mulligan's character investigating the death of a pizza delivery man, I knew that Hare's *Skylight* was going to be more than former lovers reunited for the first time after six years.

I was right. *Skylight* is about Tom, an older businessman and Kyra, a inner school teacher, meeting again after a six year separation. There's a lot of history between those two as Kyra was Tom's former mistress. Tom's wife has recently died from cancer.

I enjoyed *Skylight*. I like Hare's writing. It's never straightforward. There are always political or socioeconomic issues just beneath the surface. *Skylight* was about guilt, grief, love, complacency, and class.

However, Hare doesn't bombard the reader by shoving it their faces. He never gets out the soapbox to stand on. It happens organically in *Skylight*, using Tom and Kyra as his instruments. These characters start off very superficially, telling each other the stock answers of their lives. As the play progresses, all pretenses are dropped and they are stripped raw.

My only want is that I wish I could have seen the play.
