

The Voysey Inheritance (Cottesloe) could be renamed Serious Edwardian Money. The Voysey firm got rich slow; it took generations of corrupt dealings to make the firm its money. When Edward Voysey discovers that his father is a swindling solicitor, he resolves that as soon as he inherits the family firm he will do the right thing. Granville Barker's unwieldy play is, in part, a debate about what the right thing should be. Truth cannot be easily accounted for.

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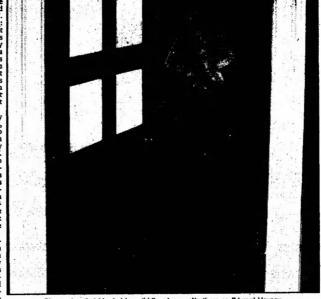
The part of Edward Voysey is played by Jeremy Northam, a young actor who looks, to judge from the photograph in the programme, satisfyingly like Granville Barker himself. When Edward is first forced to listen to his father's self-justification, presented as advice, Northam makes, his head and shoulders look wonderfully like a hanger from which the rest of his body dangles. In the second half, once in command, he moves back into his suit and sits on the powerful side of the desk.

This production gives a con-

This production gives a convincing sense of Bdwardian life: the longueurs during which after-dinner bores, inspired by port, talk on; it also shows how frankness upsets formality. At the funeral tea Edward announces to the company—the indignant, the deaf and the weeping — 'There will be no money.' The great dramatic moment of the play turns out, perhaps unintentionally, to becomic.

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Barbara Leigh-Hunt is wonderful as Mrs Voysey, deaf as a
post, larded in black jet. Alice
(Stella Gonet) is a gilded,
singular figure getting her
kicks out of Edward's plight,
ordering him to crack nuts,
propose to her, go to jail for
her sake. Suzanne Burden is
powerful as Beatrice Voysey,
the bookish wife with 'strong
ideas and a weak husband,
Hugh (Crispin Redman) — a
velvet-suited artist who
believes in a Bohemian version
of the right thing. Michael
Bryant's Peasy, a manservant
bribed to keep his peace,



Discovering that his dad is a diddler: Jeremy Northam as Edward Voysey.

sounds mild but isn't. He brings out the line 'I want the money' in a husky animal hiss. William Dudley has designed a plausible solicitor's office with views of Lincoln's Inn and an agreeable dining room, all decanters and damask, with a portrait of a Voysey ancestor in a propup-the-mantlepiece pose — a favourite family attitude. There is much leisure in which to ponder the effect that a desk

either a desk or a dining table in the way. The play itself resembles a huge mailor gany dresser which can't be moved easily and hasn't been dusted for years. But Richard Eyre polishes it diligently and respectfully and makes its lim-ited virtues shine.

seat on top of the scatfolding.

In this inventive production, surprises come thick and fast. Adam and Eve crash into the world naked, black and wrapped in cling-film. When Noah puts his ark up, he brings the house down. When a giraffe pokes its neck through a porthole, Noah sternly instructs it to 'sit'.

In the first half the world is

In the first half the world is created, flooded and saved. The second half of the Northern Mysteries cannot compete, focused as it is on visiting time at the manger.

Kellaway on Voysey

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