

tempted to say the same about George Ciprian, Aurel Athanasescu and Nicolae Soreanu, this is hardly the case. Although they were all renowned actors, they were not stars. In addition, these three actors had a balanced presence in Ibsen productions in both leading and secondary roles.

This forces us to look at the actors who had most performed secondary roles too. The most obvious was that there were few actors with a consistent contribution in secondary roles. Only six out of 238 actors in secondary roles performed in at least five Ibsen events. Some of them were also noticeable leading role contributors, such as George Ciprian, who ranks high on both lists. The remaining five actors performed only secondary roles. One of them, Ion Crețu, was part of Petre Sturdza's tour in 1907–1908. Yet, given the dominant role of the latter, I did not pursue an analysis of Crețu's contribution. As for the remaining four – Ana Luca, Ion Morțun, Ion Livescu and Victor Antonescu – they statistically compete with the star actors in leading roles.

Thus, we are left to wonder why few actors had a statistically consistent contribution in secondary roles and how the two statistics on leading and secondary roles are interconnected. The two productions in which these actors were mostly cast, namely *A Doll's House* (1921–1932) and *The Wild Duck* (1920–1928) provide the answers. More specifically, they starred the eight actors highlighted by both leading and secondary roles statistics: Agepsina Macri, Aurel Athanasescu, George Ciprian, Nicolae Soreanu, Ana Luca, Ion Morțun, Ion Livescu and Victor Antonescu.

Finally, the evidence tells us that the star actor still dominated. Agepsina Macri-Eftimiu in the *A Doll's House* production is the most striking example. Yet, the ties between the actors indirectly suggested by the statistics indicate that the ensemble gained similar importance to the star in the interwar period. Moreover, actors performing in both leading and secondary roles strengthened the idea that ensemble-based productions became more and more important in the Romanian Ibsen tradition. Finally, these productions maximised the interactivity between contributors and provided a balanced interaction between them.

6.1 Three layers

The network analysis was based on the three layers: 1. An Ibsen network layer; 2. A Romanian Ibsen key contributors layer; and 3. A national network layer. The connections and interweavings of these layers were indispensable in understanding Ibsen's impact upon the Romanian theatre, as they helped us visualise the interaction between the key contributors.

6.2 Ibsen network layer

This layer was based on SQL queries. The networks of this layer were exclusively contributor-based: Contributor-event, Contributor-play, Contributor-venue, Contributor-organisation. What do they indicate?

Firstly, the contributor-event network indicated a low degree of connectedness and a landscape marked by fractures and fluidity. Many events were isolated, so that the network highlighted the high degree of decentralisation in the Romanian Ibsen landscape. In other words, the network indicated the lack of a dominant pattern in the Romanian Ibsen tradition until 1947, pointing instead at brief moments of coalescence shortly followed by fracturing.

Secondly, the contributor-play network pointed at main characters and, implicitly, plays in which the Romanian actors performed most often. Naturally, if the most performed Ibsen plays were *A Doll's House*, *Ghosts* and *An Enemy of the People*, their main characters, namely Nora, Oswald, Mrs Alving, Dr. Stockmann, were performed most often. However, there were clear differences between the three contributor-character networks. For instance, the network of Nora had many nodes connected to the role, and hardly pointed to any actress that could have claimed ownership for this role, except for Agepsina Macri-Eftimiu. As far as the Mrs Alving and Oswalds are concerned, the respective networks indicated the actors with a consistent contribution in these roles much more clearly: Agatha Bârsescu, Mărioara Voiculescu, Aristide Demetriade and Ion Manolescu. Finally, the network with Dr. Stockmann at its core indicated Petre Sturdza as the strongest contributor.

Thirdly, the contributor-venue network pointed at those contributors with the largest dissemination potential in the early Romanian Ibsen production and identified the cores associated with either touring or guest-performances. In this network, the most important contributors were Agatha Bârsescu, Aristide Demetriade and Petre Sturdza.

Fourthly, the contributor-organisation network linked the contributors with the institutions to which they belonged. On the one hand, the network highlighted the most important institutions in the Romanian Ibsen production. Also, it presented the actors and the directors as elements connecting the Romanian theatre institutions that staged Ibsen. On the one hand, the institutions that dominated the Romanian Ibsen field were the National Theatres of Bucharest, Iași, Cluj and Craiova, and the private theatre company Bulandra. On the other hand, actors such as Ion Manolescu, Mărioara Voiculescu and Petre Sturdza were equally connected with National Theatres and private theatre companies, whereas the remaining most important actors and directors were connected with the National Theatres alone.

Finally, the networks confirmed the lack of a dominant tradition in the Romanian Ibsen production, and the coexistence of different traditions. They highlighted institutions, characters, actors, directors and dissemination trajectories, all of which were useful in identifying the main interweaving patterns in the early Romanian Ibsen history.

6.3 Romanian Ibsen key contributors layer

This layer consisted of the 12 main contributors selected based on IbsenStage statistics. The main connections in this layer concerned the participation of at least two of the key contributors in the same Ibsen event. The connections thus identified were between: 1. Aglae Pruteanu and State Dragomir; 2. Paul Gusty, Agepsina Macri, Nicolae Soreanu, George Ciprian and Aurel Athanasescu; 3. Paul Gusty, Petre Sturdza and Nicolae Soreanu