

(Figure 46). However, we were more interested in how the connections between all these contributors were integrated in the larger national theatre field, expanding thus the field of Ibsen production. This helped us to integrate better Ibsen in the national landscape, as well as to understand the cultural transmission dynamics in the Romanian theatre world.

6.4 National network layer

This last layer highlighted the connections that were invisible in the previous layers and, implicitly, in the Ibsen networks, yet were essential to understanding the framework that shaped the activity of the 12 key Ibsen contributors. From this perspective, if the Ibsen network revealed a low degree of connectedness, the national network layer highlighted exactly the opposite. In this respect, the connections between the Romanian theatre practitioners filled in the gaps in the network of Ibsen contributors. In the end, they helped us better understand the emergence of the various patterns in the Romanian Ibsen production.

There are two types of connections in this layer, concerning: 1. the actor training and 2. the institutional affiliation. That is, we considered the mechanisms of cultural transmission both vertically and horizontally.

On the one hand, the vertical transmission is a generational one, based on actors who taught newer generations of actors (Figure 47). On the other, the horizontal transmission is developed on two other levels: individual and institutional. Individually, it took place through the encounter of prestige actors with either less prestigious or younger colleagues, usually during guest performances. Institutionally, the horizontal transmission was enacted in the connection between theatre practitioners working at the same institution.

How did the generational, vertical level emerge in the national network layer? Its most typical form was that of a genealogical tree. This visual pattern helped in reconfiguring the way in which the Romanian actor training was fulfilled through actors in Conservatoires at the Drama and Comedy/Declamation classes. However, the generational actor-training scheme was divided in two. On the one side was the branch of the Ibsen actors trained in Iași by Mihail Galino. These actors were State Dragomir, Aglae Pruteanu and Petre Sturdza, who thus shared a brief period of their careers before Petre Sturdza left Iași for Bucharest. The branch of the actors trained in Iași therefore had weak connections at the generational level with the branch of actors trained in Bucharest. The only real connections existed at the lower, background level, by means of Costache Caragiale, Matei Millo and Mihail Pascaly.

Nevertheless, the actor-training generational tree extended across time. The two teachers relevant here were Aristizza Romanescu and Constantin Nottara. They not only introduced Ibsen to the stage in Bucharest, but also trained most of the future renowned Ibsen actors such as Aristide Demetriade, Ion Manolescu, Nicolae Soreanu or George Ciprian. In this respect, the actor training provided by Nottara dominated the generational landscape. Moreover, the acting techniques taught in Iași by Mihai Galino and in Bucharest by Constantin Nottara were in both cases those of the classical and roman-

tic genres, due to the shared, three-pronged root of the tree represented by Costache Caragiale, Matei Millo and Mihail Pascaly. In addition, Petre Vellescu connected four important contributors in the Romanian theatre field – Aristizza Romanescu, Grigore Manolescu, Constantin Nottara and Agatha Bârsescu – as he was teacher to them all. The scheme showed not only that the Romantic tradition was very persistent on the local stage, but also that it had many ramifications, providing an interactive environment.

On the other hand, the horizontal level, both individual and institutional, revealed complex entanglements between star actors, managers and directors, although the display of the connections differed visually.

For instance, the individual level of horizontal transmission, based on the contribution of the prestige actors, developed linearly (Figure 48). Similar to the generational axis, the base of this level is represented by Matei Millo and Mihail Pascaly. This time, however, the core of the network was constituted by Grigore Manolescu, Aristizza Romanescu and Agatha Bârsescu as the most influential actors. Their impact was mostly visible in relationship to younger actors. For instance, all three actors above contributed to the formation of Aglae Pruteanu, State Dragomir and Petre Sturdza in their early career years at the National Theatre of Iași. Their guest performances put older and younger generations on stage together. In Agatha Bârsescu's case, her influence expanded over the younger actors in Bucharest too, through the same guest performances. Finally, the romantic actors were as central at the individual level of horizontal transmission as in the generational scheme. Generally, these two networks confirmed the power of the star actor.

By contrast, the institutional level of horizontal transmission put Alexandru Davila and Paul Gusty at the network's core (Figure 45). Their achievements dictated the shift from Romanticism to naturalism/realism in the acting and in the staging of a theatre production. Furthermore, their position in the main theatre institutions revealed a national network in-between state and private theatres. Both Davila and Gusty were linked to all the key Ibsen actors except for Aglae Pruteanu and State Dragomir, who worked their entire careers at the National Theatre of Iași. This proved that the National Theatre of Bucharest and the Davila/Bulandra Company were the main institutional cores in the national network. Although the National Theatres of Iași, Craiova and Cluj were also part of the network, their quantitative significance is minor. The examples of Petre Sturdza and Ștefan Brăborescu connecting the theatres of Iași, Craiova and Cluj with Bucharest did not account for a strong institutional impact either. In other words, they could not compete with the large network systems of the National Theatre of Bucharest and of the Davila/Bulandra Company. Undoubtedly, these two institutions dominated the theatre market because of their powerful networks. Finally, the overlapping of actors and directors in the institutional networks proved the strong connection between the state theatre and the private theatre environment.

6.5 Final remarks

Finally, a constant interweaving movement characterised the interaction between the main frames of the complex background of the Romanian Ibsen production. The networks augmented the effects of this interweaving by pointing at the connections between