

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 Alvings 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

(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 Mihail Galino and in Bucharest by Constantin Nottara were in both cases those of the classical and roman-