

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

the main agents. Time, space and place coagulated and provided an interweaving frame for encounters within both the Ibsen field and the national theatre field. These contact points between the local theatre practitioners highlighted not only those who directly influenced the Romanian Ibsen production through their actual participation in the stagings; they also revealed those who did not participate in any Ibsen staging, yet influenced the further approach to his plays. Ultimately, by assembling the information extracted from this interweaving background by means of graphs, maps, and networks, we identified the coagulation of ephemeral cores for brief periods, only for them to quickly disintegrate. In other words, these cores constituted the patterns of cultural transmission in the Romanian Ibsen production until 1947 analysed in Part Four of this thesis.