



Introduction

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Abstract: The playwright's relationship with sixteenth-century theater is both protean and ambiguous. It impacts all the genres he used, such as tragedy, *La Mariane* and *Panthée* being imitations of Hardy's two homonymous plays. In addition to these direct relationships, there is the common influence of Seneca, as in Corneille and his *Médée*. While he contributed to the revival of theater, Tristan also showed a strong attachment to Renaissance methods.

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