The fixed-layout eBook

- There is no automatic way to get notes to be interactive.

- No conversion of footnotes to popup notes will be found as an option.

- Getting interactive supplementary information to display on the fixed layout ePub page needs extra work

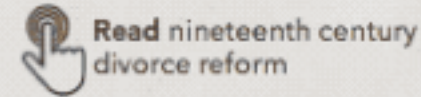- We can use InDesign's buttons and animation feature to achieve this.

What we can achieve with fixed-layout ePub.

Here is the ePub version of Medea, a performance history for the APGRD (The Archive of Performances of Greek and Roman Drama)

Objects can be made to animate onto the page

Legouvé, *Médée* (1856)

However, the New Woman, who emerged at the end of the nineteenth century, did have forebears on the stage, especially in mid-nineteenth-century burlesques. Here the figure of Medea, as the abandoned wife and mother, was adapted to address the debate about divorce legislation (mid-1840s onwards) and to provide a sharp critique of the patriarchal system.

Read nineteenth century divorce reform

Mark Lemon's *Medea: or, a Libel on the Lady of Colchis* and Robert Brough's *Medea: or, The Best of Mothers, with a Brute of a Husband* premiered in 1856, at London's Adelphi and Olympic Theatres respectively.

Both burlesques were in response to a radical feminist French *Médée* by Ernest Legouvé, which was concurrently appearing on the London stage with the Italian actor Adelaide Ristori in the title role.

In the last part of Legouvé's play, there is never any doubt that Medea's love for her children exceeds her hatred for Jason; she is driven to infanticide only when surrounded by a mob of Corinthians determined to kill the children.

FRANCO-HISPANO-AMERICANO

Above: Postcard, by Franco-Hispano-Americano company, showing Adelaide Ristori as Medea, embracing her two children. ©MNAC The Museu Nacional d'Art de Catalunya CC BY-NC-SA

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