Comprehensive Editorial Methods

to Bring Charles Dickens to Modern Readers:

Analyzing the Norton Critical Edition of *Great Expectations*

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1. Introduction

Great Expectations is still one of the most widely read novels of Charles Dickens. Dickens's "most compactly perfect book" (Shaw 1947: 631) reveals, through Pip's narration of his life story, enduring themes of love, benevolence, wealth, and social class, to name just a few.

However, as the social background and textual elements of the Victorian masterpiece have drastically shifted, things that seem familiar to readers then may be alien to readers today. Thus, the transmission of such a time-honoured work relies heavily on the editor to present it in a way that can sensitize today's readers to some of the information embedded in the text in order to help them understand the work better. In this light, editing literary works is meant to establish an interface between the readers and earlier documents that present the textual works (cf. Eggert 2013: 97).

Exact methods to compile such an interface vary according to different editorial intentions. In the case of *Great Expectations*, it is entirely up to particular editors to decide on questions such as which authoritative early edition (e.g. 1861 book edition or serialization in Dickens's own journal *All the Year Round*) they should base their own version on, whether some of the misspellings in Magwitch's threat to Pip should be rectified, or whether they should specify in the footnote scenes that possibly echo earlier works like *Oliver Twist*. All of these are just a handful of questions editors need to consider in editing and presenting *Great Expectations*.

As a particular type of editorial product, critical or scholarly editions typically attempt to tackle most of the issues above by presenting the work much more comprehensively and inclusively than ordinary trade editions (cf. Eggert 2013: 97). In that sense, traces of editor's mediating may be more prevalent throughout the work. Therefore, we can argue that "every scholarly edition is necessarily an embodied argument about the text or texts of a work" (98).

How should we justify such editor's presence in a literary work? What are the various guiding principles behind such editing? What are the usual means to the editorial ends? The present paper intends to address these questions through an analysis of the Norton Critical Edition of *Great Expectations*. The first part of the paper briefly introduces the development of textual studies and illustrates the rationale for modern scholarly editing. The second part takes a closer look at the Norton edition from three perspectives: (1) the type of critical edition the Norton edition belongs to and its general format; (2) the issue of choosing and adapting the copy-text in the particular version; (3) some typographical features of not only the established text page but also the Norton edition as a book. The final section summarizes the features of the Norton edition and concludes with some downsides of the edition and the possible future pathway to a digital scholarly edition.

2. Theoretical Basis of Critical Editorial Practice Today

Guidelines of critical editing are subject to the development of the theories on textual studies. Two major schools of textual studies are of particular relevance to the focus of this paper: physical bibliography and historical bibliography as the sociology of texts.

According to McKenzie (1999: 9), starting from the early 20th century, physical bibliography mainly focuses on the studies of written or printed words as iconic signs in a document. To physical bibliographers, these signs represent an object. In this light, these textual scholars endeavor to objectively uncover the common features of the signs in an attempt to reproduce the object with most of its original features. Based on this philosophy, the practice of scholarly editing is best conducted in an almost invisible way so that the editorial work can produce "a seamless artifact from which its own traces have been effaced" (Fraistat and Flanders 2013: 1). A typical example of such an edition is the facsimile version of the serialized *Great Expectations* as well as the manuscript of the novel in the

Cambridge Library Collection (see Dickens [1860/61] 2011b and [1861] 2011a). Both editions present the work almost unaltered and with very few editor's annotations.

By contrast, McKenzie (1999: 13–14) proposed that textual studies should take into account not only the physical forms of a text but also the dynamic social and historical elements behind the text. Historical bibliographers need to take a panoramic view to consider a much broader spectrum of factors involved in the production and reception of the text. Specifically, what is well worth studying is topics like the composition, formal layout and transmission of the texts as well as all the agents involved in the process (e.g. author, printer, publisher, reader) (12).

In terms of scholarly editorial work, this line of thought has prompted some textual scholars to argue for "editing the work" rather than merely "editing the text".

> To edit the work means to lay out, so as to render analyzable the historical spectrum of material representations of the work. These comprise every materially extant text instantiation of the work. They all go together to constitute the work. (Gabler 2018: 116)

In that sense, such critical editorial practice entails incorporating in a particular edition relevant social bibliographical information. Editors record both the process of a work coming into being and "a further process of being socialized through taking public forms in print" in an attempt to show the textual instability of the edited work (Eggert 2013: 102). It is due to this thorough consideration that many of the modern critical editions rely on an array of editorial apparatus to record the work's textual history over time, which may account for the complexity and bulkiness of these books (97–98). In the case of the Norton Critical Edition of *Great Expectations*, more than half of the book is dedicated to such informative editorial devices. The next part of this paper will introduce its editorial means of presenting *Great Expectations* and discuss the rationale for the editor's mediation in the work.

3. Analyzing the Norton Critical Edition of *Great Expectations*

Similar to many other critical editions, the Norton edition edited by Edgar Rosenberg includes an "authoritative" text produced after a systematic editorial procedure, contextual and source materials about the work and the author, as well as a wide range of interpretations (see Rosenberg 1999: xiii–xix). I will begin the analysis with the categorization of the critical edition and the particular editorial products actualized by this type of scholarly editing.

3.1   Categorization and General Features of the Norton Edition

Greetham (1994: 383) lists a survey of some common types of scholarly editions. Their various formats seem to differ based on the extent of editorial mediation. For instance, on the one hand, a Type Facsimile Edition merely presents an almost unamended text, using the same typeface as the original printing. Although most of the text is reset and some doubtful readings are annotated, most of the original bibliographical features (e.g. letter case, lineation, special marks) are retained (387). On the other hand, a case with more editorial intervention is the eclectic edition. It is established when the editor keys in or records readings from different sources either mostly in the text-page (Critical Edition with Inclusive Text) or in editorial sections separate from the text (Eclectic Clear-Text Edition with Multiple Apparatus) (see 393–400). Another instance is the genetic edition. Unlike eclectic editions, a strong version of that approach may not even have a single editorial basis known as the copy-text but show the various levels of composition with special symbols within a single document (410).

In this regard, the Norton critical edition is a typical Eclectic Clear-Text Edition with Multiple Apparatus. For one thing, the text of this edition is established based on a systematic study of all extant versions of the novel (see Rosenberg 1999: xiii). The editor picked the serial version in Dickens's weekly *All the Year Round* as the basis of his textual editing.[1] However, he did not follow

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[1] The editor's reason for choosing this particular version as the copy text will be discussed later in the paper.

the copy-text in every respect. Rather he adopted many readings from other versions such as the "Wisbech" manuscript and the 1861 book edition based on his own professional judgment. Both the adopted variant readings and the readings not picked by the editor were recorded in the "Textual Notes" part of the appendix (Rosenberg 1999: 367). The edition is eclectic in that it is not a facsimile of the original *All the Year Round* but a clear departure from what the Victorian readers actually read[2]. In that sense, the exact text produced is, so to speak, as much the work of Charles Dickens as that of the editor.

For another, as a type of conventional editorial device, footnotes are adopted here not to record readings from other sources (as in the "Inclusive Text" method) but to provide explanation he deemed necessary for readers today. The editor elaborates on points that strike him as "important features of Regency England but are apt to be lost on the present-day readers" (see Rosenberg 1999: xiv) and explains slang or old English words. Notably, Dickens's allusions to a series of literary figures (Shakespeare, for instance) and his previous works in the novel are also specified in the footnotes (xiv–xv).

Additionally, based on the aforementioned social bibliographical principles, the Norton editor did not attempt to establish a stable text but recorded a wide range of social and historical information about the novel (see Rosenberg 1999: xvi). Specifically, stacked in the back of the book are apparatuses that include readings from different sources, background information about the novel and the author as well as reviews or essays of critics from Victorian times to modern age. Nevertheless, in terms of presenting different readings, the editor did not opt for the "Inclusive Text" method, as he believed that recording "a presumptive change in wording" in this method would be "needlessly cumbersome in the framework of this edition" (368).

The eclectic nature of the Norton version determines that despite the editor's endeavor to establish a seemingly 'all-encompassing' edition, he can only be selective in presenting *Great Expectations*, its variant text, and relevant contextual

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[2] I will later illustrate that most of such "departure" is done on very good grounds.

information. The next part of the paper takes a closer look at the principles behind some of the selective act, beginning with the issue of copy-text.

3.2 The Issue of Copy-Text

Copy-text is defined as an "early text of a work which an editor selected as the basis of his own" (Greg 1950/51: 19). Eclectic editors, according to McGann (1991: 68), adhere to a kind of "textual solar system" with the copy-text standing as the gravitational center of a diversity of relevant texts. However, editing a classic work of literature is never just about following one reliable early edition. Practical issues arise when editors have to decide to what extent they should stick to the copy-text and adopt readings from other versions. In the case of the Norton edition, I shall attempt to answer the following two questions: why did the editor select the periodical version *All the Year Round* as the copy text? How did he establish a clear authoritative text based on that?

The first thing editors should consider in choosing their copy-text is the possible distortion from agents other than the author. Admittedly, in almost every surviving edition of a Victorian work exist distorted readings due to blunders, typos, and misprints produced by agents such as transcriber, printer and publisher. Therefore, eclectic editors usually select the extant text that is supposed to represent most nearly what the author wrote, preferably the first published edition or even the manuscript (cf. Greg 1950/51: 21).

In light of this, the editor of this version of *Great Expectations* opted for the British serial edition[3], as it arguably contains fewer errors than later editions like the "fallible" 1868 edition (see Rosenberg 1999: xiii). Interestingly, Rosenberg did not choose the American serial *Harper's Weekly* as the copy-text even though the novel started to be serialized there one week before the British edition (400). As Dickens's manuscript or possible early proof needed to be transmitted across the Atlantic via an almost week-long steamer voyage, some revisions that were introduced later by the author into *All the Year Round* were absent in the American

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[3] The serialization of *Great Expectations* in *All the Year Round* started in December 1860.

serial edition. Also, probably not very familiar with Dickens's handwriting and compositional style, printers and editors on the other side of the ocean were arguably more likely to misinterpret Dickens's original text, not to mention Dickens himself was the editor of *All the Year Round* (399–402). These two points can justify the Norton editor's preference for one serial edition to the other.

Another point here is that Rosenberg did not select the first book edition of 1861 as the copy-text. That, according to the editor, is mainly due to a comparatively smaller number of revisions Dickens introduced into the first book edition (see Rosenberg 1999: xiii). For this paper, I will not attempt to judge the plausibility of the renowned editor's decision here. As I have pointed out earlier, one scholarly editor's eclectic judgment may not be the reasonable choice of another. There is no such thing as a purely "authoritative" text. Yet critical editions with their inclusive editorial apparatus provide us readers with affordance for our individual interpretation of Dickens's and the editor's work.

The editorial device shows us that the editor inserted into the copy-text 46 corrections that he deemed to be derived from the author from the 1861 book edition. In a similar vein, he adopted as many as 96 readings from the manuscript, 17 from the 1862 edition, and even seven from the presumably "flawed" 1868 edition (see Rosenberg 1999: 361–366). This brings us to the tricky issue of distinguishing in the variant texts substantive readings from the accidental ones when editing the copy-text.

Greg (1950/51: 21) defined substantive readings of the text as those that "affect the author's meaning or the essence of his expression", whereas accidentals of the text are regarded as spelling, punctuation and all the other aspects of presenting the words of a text. As to the Norton edition, all the aforementioned 166 adopted readings from other editions are regarded by the editor to be substantive readings that represent the author's creative intention. After collating the relevant documents, the editor incorporates the substantive readings from "other textual witnesses which are judged to exhibit greater authority than the authority of the copy-text" (McGann 1991: 68). As for the

accidentals, since they are deemed not as the author's intentional expression, a rule of thumb for eclectic editing is usually that in the matter of accidentals, the copy-text should be generally followed (cf. Greg 1950/51: 24).

Admittedly, it is always complicated to draw a clear line between substantive and accidental readings. Editors often need to make their choice based on individual cases. In this light, Greg (27) argued against a "mechanical" approach to copy-text. He thought that instead of conforming to the copy-text as much as possible, editors should have their own judgment and determine the authority of certain parts of the copy-text. A case in point is the editorial change of the spelling of certain words in the copy-text.

Among the adopted readings of the Norton edition, the editor intentionally restored multiple irregularly spelled words from the manuscript. Such spelling is prevalent in the quoted speech of Joe or Magwitch, who were projected to be almost illiterate and spoke a slang variant of English. For instance, in chapter seven, 41.4–5[4] of the Norton edition, Joe said: "they used to be obleeged to have no more to do with us [...]" in the manuscript, while the reading of *All the Year Round* is *to be obliged to*. Here the later reading might be derived from the corruption from the printer or typesetter, thus corrected in favor of the earlier substantive readings. Similarly, in chapter 84, 222.14, Wemmick's aged father addressed Pip, that his son "would soon be home from his arternoon walk [...]" in the manuscript. But in the copy-text, it reads *his afternoon's walk*. Here again, the spelling of the manuscript was adopted as the substantive reading. Also, contractions were restored in some cases, as in 160.18 *his defiance of 'em* (manuscript reading), to show the characters' colloquial style of speaking (see Rosenberg 1999: 361–363).

The restoration of manuscript spellings notwithstanding, there is at least one case in which the Norton editor modernized the original spelling. In a section of the appendix called *A Note on Accidentals* (465), the editor noted three words

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[4] The first number stands for the page number, and the following number stands for the exact line. The same numeral system applies throughout this paper.

(*befal*, *recal*, and *downfal*) in the copy-text whose spelling he considered worth modernizing. By doubling the terminal *l*, he attempted to make the text an easier read for modern readers, for these spellings look like typos and "have a way of interfering with our reading habits" (465). In other words, as the original spellings would attract a degree of attention the author never intended them to attract, these accidentals in the copy-text were not followed. Clearly, the editor is rather eclectic in making his own reasonable editorial choices.

However, the Norton editor's judgment does not always seem that plausible. There is a point in the editor's adaptation where he might have mistaken an accidental of the manuscript for substantive reading. In chapter 15, 92.24, Orlick growls at Pip's sister, "*I*'d hold you, if you was my wife. I'd hold you under the pump[...]" in the established Norton text (Rosenberg 1999: 362). Manuscript reading of the sentence is presented in figure one below.
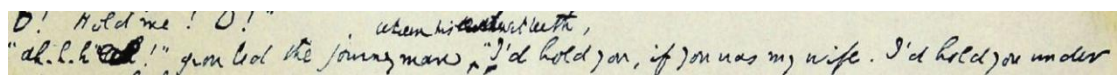

Figure one: extracted from Dickens ([1861] 2011a: 66)

Presumably, by italicizing the first pronoun, which was printed in normal font in *All the Year Round*, the editor deemed the first *I* seemingly marked with a black dot as an intentional act of Dickens (substantive reading), as the latter *I* is free from such marks. An eclectic editor is free to select his substantive readings. Yet the Norton editor did not provide in the footnote or appendix the rationale for his adaptation, nor did Dickens himself provide any explanation here in the manuscript. Then how could the editor exclude the possibility of the dot being just a blot? In that case, the manuscript reading may very well be accidentals not worthy of the editor's trouble, unless of course, he selected the manuscript as the copy-text. Surely, it is likely that after a thorough analysis of Dickens's compositional style, the editor regarded the black dot as Dickens's unique emphatic code. If that were the case, the editor might as well adopt the original

dot rather than italicize the *I*.[5] At least, he could have articulated the historical evidence (from Dickens's work note, for instance) that could support the adaptation here.

That being said, Rosenberg, through a thorough comparison of various reliable sources, did an excellent job in establishing an "authoritative" text while recording variant readings for his readers' reference. Whatever their sources, most of the adopted readings seem superior to their counterpart in the copy-text. On the one hand, as I have illustrated before, many manuscript readings were rightfully restored due to possibly "corrupted" copy-text readings. On the other hand, the editor also took into account the revisions the author most likely introduced into editions after the copy-text (e.g. 1861 book edition). For example, in chapter 26, 165.8, when Pip first met the housekeeper in Mr. Jaggers's house (The lady later turned out to be Estella's mother.), he thought of her "older than she was" in *All the Year Round* (see Rosenberg1999: 364)*.* That reading was corrected into *younger* in the 1861 book edition and was adopted by the Norton editor as the established text. Such revisions were usually attributed to Dickens, as words like *older* and *younger* look too different to be mistaken for each other and typesetters of new editions then were very unlikely to change the author's wording on their own authority (cf. Eggert 2013: 105).

Greg (1950/51: 34) argued that no matter which edition editors select as copy-text, they should not only restore the original readings but also incorporate the author's corrections. This appears to be the principle the Norton editor observed. Shying away from undue deference to the copy-text, the editor presented his own editorial reasoning in the Dickens's work. Notably, he expressed his "embodied argument" (see page one of this paper) not just through the text of the work. The next part will introduce how the editor mediated in the author's work on good grounds through typographical means.

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[5] For reasons of space, Dickens's specific compositional style is not the focus of this paper.

3.3 Typographical Features of the Norton Edition

As to the means of presenting a work of literature, McGann (1991: 70) famously observed that "every literary work that descends to us operates through the development of a double helix of perceptual codes". They are "the linguistic codes" and "the bibliographical codes". The former is mainly concerned with the verbal outcome of the work, including spellings, punctuation and other linguistic means, whereas the latter refers to the "physique of the document", including a wide range of typographical features from elementary forms (ink colours, typeface, spacing, and illustrations, etc.) all the way to general ones (book volumes, serial instalments, etc.). Similar to the issue of copy-text, the physical presentation of a text can also be made to serve substantive functions. At least, authors and editors alike can exploit the typographical features for aesthetic effects (70–72).

One interesting issue arises when we look at the general typographical features of the present version of *Great Expectations*. Although the Norton editor presented Pip's story as a book consisting of three parts (just like the 1861 book edition), he capitalized on certain bibliographical codes to manifest the periodical nature of the novel initially presented in *All the Year Round*. Printed on the top of right-hand pages are a set of Roman numerals that indicate the weekly instalments of the copy-text (see Rosenberg 1999: xviii). For instance, a *V* on the top of a right-side text page means that the present chapter originally appeared in the fifth weekly of *All the Year Round*. In a similar vein, a printer's mark "   " was employed at the end of specific chapters to indicate the end of each weekly. Such coding methods are intended to resemble (or at least to reflect) how the author originally presented the work to his serial readers.

In this regard, the editor seems to have gone one step further in reconstructing the author's intention. According to Rosenberg (396), Dickens's initial plan was to publish *Great Expectations* in monthly instalments. Due to a sharp decline in the circulation of *All the Year Round*, he decided to publish his new work instead weekly in the magazine to fix the dire financial situation of his

journal business (Fielding 1965: 208). Rosenberg (1999: 403) argued that Dickens seemed to have made the decision reluctantly, as he was clearly aware of the difficulty in composing a long serial story and uncertain whether his readers would be able to see the full view of his design. In light of this, the editor employed another set of Roman numerals (in brackets) on the top of left-hand pages to indicate the monthly instalments (xviii). Interestingly, the trace of monthly instalments is nowhere to be found in the copy-text. This can be regarded as another instance of the editor being eclectic, though this time not in text adaptation but in establishing typographical forms when presenting Dickens's masterpiece.

Equally noteworthy is how the editor still conforms to some typographical features of the copy-text. A case in point is the spacing in chapter LIII of the established text. As we can see from an excerpt below from *All the Year Round* (see figure two), there is a clear wide gap before "After a blank".

Figure two: extracted from Dickens ([1860/61] 2011b: 376)

The Norton editor retains the formulaic feature and explains in the footnotes the importance of the spacing (see Rosenberg 1999: 319). According to the author's instruction in the manuscript (see figure three), Dickens went out of his way to instruct his printer in brackets to leave "two white lines here".
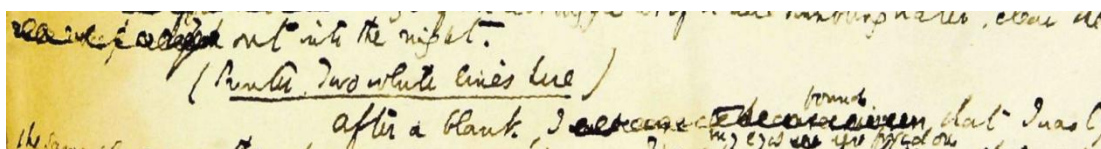

Figure three: extracted from Dickens ([1861] 2011a: 244)

Clearly, Dickens attempted to achieve a particular aesthetic effect and probably

help his readers to visualize Pip's sudden blackout. Here spacing has become a literary device through which the author achieved substantive functions. However, if we refer to some other early versions of the novel such as the 1861 Tauchnitz edition (see Rosenberg 1999: 248), such a literary device seems to be neglected by other editors. In that sense, the Norton edition excels in keeping the author's intentional typographical design.

Nonetheless, in terms of the typographical design, it is almost impossible for the Norton edition as a printed book to conform precisely to the formulaic features of its serial copy-text. Despite choosing *All the Year Round* as the copy-text, the editor still wanted the novel to be read as a book. For one thing, the two-column page format of the journal was discarded in favour of a one-column text page, which is supposedly more familiar to book readers. For another, it is common practice for scholarly editors to reproduce the title page of the copy-text and present it at the very beginning of the literary work. However, the Norton editor selected as his title page the facsimile of the title page in the 1861 book edition (see Figure four below), while merely putting the opening page of the serial in *All the Year Round* at the back of the book (see Dickens [1861] 1999: 425).
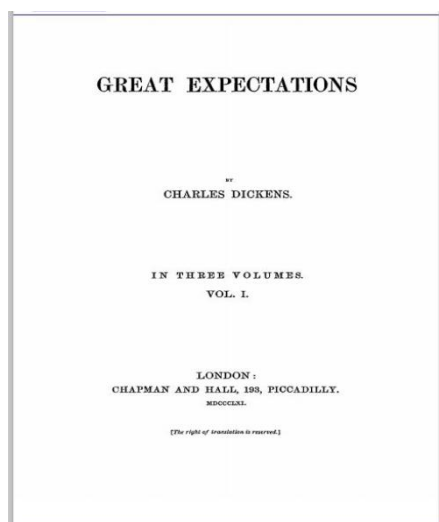

Figure four: extracted from Dickens ([1861] 2011c: v)

Notably, even with a recent facsimile version of the serialized *Great Expectations* as in the Cambridge Library Collection (see Dickens [1860/61] 2011b), today's readers will still read the novel in a way completely different from the Victorian readers of *All the Year Round*. Patten (1996: 1) argued that journal serialization

could alter features of a book fiction (single authorship, the genre of long fiction, etc.). With regard to this, serialization of the novel did, in a way shape how the novel is later received by book readers, thus considered important in scholarly editing. Nevertheless, it makes no sense for the editor to reproduce the experience of reading in *All the Year Round* due to the drastically changed social conditions. What the editor can do is to present the work with combined features from different "reliable" versions and record as many typographical and textual variants as possible to show the history of the work.

Illustration is another type of "bibliographic codes" that authors and editors capitalize on to present a literary work. The original *All the Year Round* does not include illustrations of any kind. Also, unlike Thackeray or Blake, Dickens himself did not design his own illustrations for the book editions. Yet clearly aware of the value of presenting his novel as "works of composite art", he collaborated with professional illustrators and oversaw their creative process to make sure what was presented in his book fit his intention (McGann 1991:71). In a similar vein, for aesthetic effects, the Norton editor inserted into the copy-text two illustrations produced respectively by two famous Victorian illustrators F.W. Pailthorpe and Marcus Stone (see Rosenberg 1999: ix).

Interestingly, only one of the illustrations "On the Marshes by the Lime-Kiln" by Marcus Stone was produced during Dickens's lifetime (from the 1862 Library Edition), while the illustration by Pailthorpe was extracted from an 1885 book edition (Victorian Web 2014). As it is highly likely that only the illustration from the 1862 edition was sanctioned by the author himself, the editor's selection of Pailthorpe's work seems to be purely of his own accord. Additionally, there are altogether eight illustrations in the 1862 edition (Victorian Web 2014), but only one is presented in the present scholarly edition. Since the editor did not specify the reason for his choice of the image, it can be argued that he made the choice based on his own aesthetic judgment.

Additionally, the editor's preference for Pailthorpe's work can also be revealed from the cover page of the Norton edition. As can be seen from Figure

five, the screenshot on the left side is the cover page of the Norton edition, which also contains a slightly modified Pailthorpe's work titled "Leaves the Village", whereas the one on the right is the cover of the original 1885 book edition.
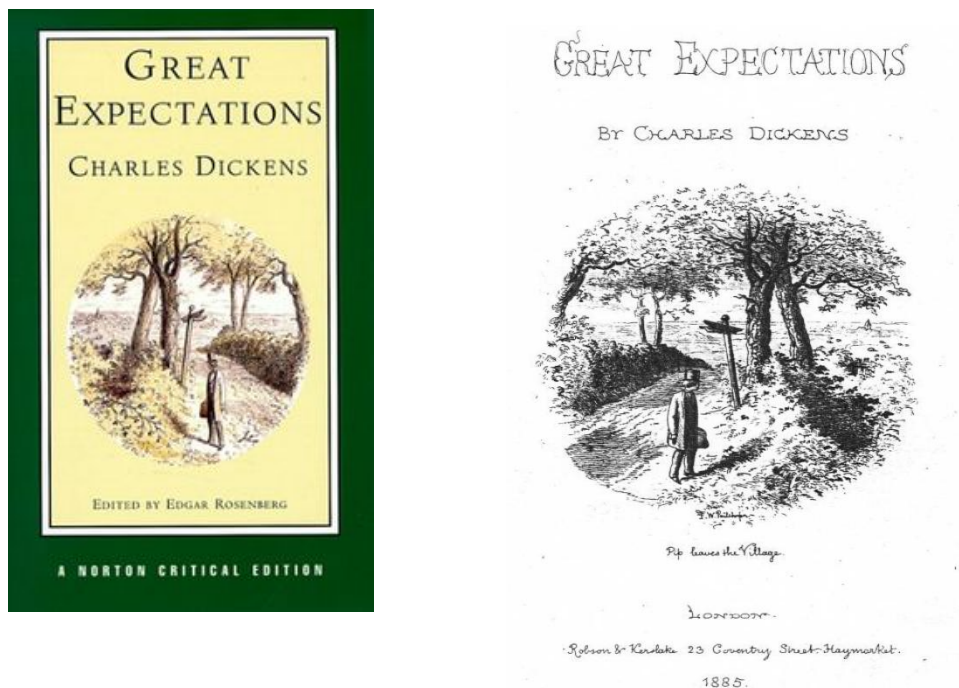

Figure five: extracted from (Dickens [1861] 1999; The Victorian Web 2014)

Clearly, the illustration of the Norton edition is just a mirror image of Pailthorpe's work. To make things even more interesting, the latest printing of the 1999 Norton edition, which is the exact same book but for the new front and back cover, uses a modified cover page (see Figure six), but this time the editor (or the graphic designer) rotated the picture back to its original position.
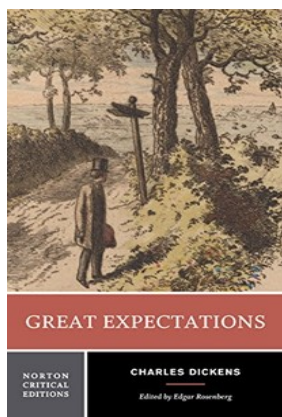

Figure six: extracted from (Dickens 1999)

It is hard to tell whether the selection of a right-bound or a left-bound path to

London makes any difference to Pip's life with great expectations. Unfortunately, the editor did not provide us with an answer in the book. Presumably, this is another example of the editor achieving aesthetic effects through his almost random (perhaps only in this case) selection of typographical codes. Also, more importantly, it illustrates again how editors can be eclectic in selecting the textual and bibliographical materials to be presented in the book, thus making it both the work of the author and that of the editor.

4. Conclusion

As a product of social bibliographical studies, the Norton edition of *Great Expectations* can be regarded as a miscellany of the novel in its most "authoritative" form, the editor's apparatus that records variant readings of the text and the rationale for his adaptation, along with some other contextual information about the history of the book. Here the edited product is no longer a "final work" of the author but something that gives its readers an insight into the creative process of the work as well as a comprehensive means to interpret it differently.

The way that the editor brought together a wide range of handpicked materials about the novel indicates the eclectic nature of modern scholarly editing. According to a simile McGann famously made, the responsibility of a critical edition editor is similar to that of a gallery curator. Both serve as a mediator between an artistic work and its readers or viewers, and both are constrained by gallery or edition to present the artistic work "under a special kind of horizon" far from the one under which the writer or artist originally worked (McGann 1991: 72–73). In light of this, instead of being "the author's executor" (Gabler 2018: 115), the editor is entitled to make his own decision regarding the textual (in its narrow sense) and typographical presentation of the work.

However, a scholarly edition of this kind does not come without its downside. One particular disadvantage is that the established clear text cannot actually reveal

Dickens's original compositional process on the manuscript. Aspects such as which words Dickens crossed out and which words he added later are kept from readers, except for those that the editor deemed necessary to specify in the separate lengthy editorial analysis (see Rosenberg 1999: 427). Naturally, as I have illustrated above, different printed critical editions have their own unique features.

In response to that, a digitized critical edition or platform is an ideal way to incorporate features of various scholarly editions. McGann (2013: 276–283) envisioned a kind of "digital critical machinery" that served not as a means for delivering information but a seamless integration of a wide range of our paper-based inheritance. Such machinery, with its huge potential of establishing hyperlinks, may be able to present a literary work even more comprehensively than a printed book in revealing the muti-dimensional social and historical information embedded in the text.

Lastly, I consider it necessary to identify a slip of the pen of the Norton editor in the "Adopted Readings" (Rosenberg 1999: 365). He allegedly adopted the first book reading of *My right arm* in 308.37, but that reading is nowhere to be found on the corresponding page. Given that the same error still stands in the latest printing of the book, this can be another item of supporting evidence for the creation of a digital scholarly edition. After all, with its interactive interface and rigorous setting, such an error could be spotted and rectified more easily in a digital format.

Admittedly, this paper is far from revealing the whole picture of the great editorial work. In addition to the issue of digitizing the work, other topics such as the editor's principles in annotation, the criteria of the selection of critical essays about the novel, as well as a comparison of the Norton edition with other scholarly editions remain to be explored in future bibliographic studies of the book.

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