



Lawrence became keenly aware of the oppressive climate of censorship early in his career.

His publisher demanded changes to his first novel, *The White Peacock* (1911), his mentor Ford Madox Ford (1873-1939) warned him that his second novel *The Trespasser* (1912) was “pornographic”, and writer and editor Edward Garnett (1868-1937) cut 10 per cent of *Sons and Lovers* (1913) to make it acceptable to the circulating libraries.

When he became a full-time professional writer, Lawrence experienced the full force of legal censorship. *The Rainbow* (1915) was prosecuted under the Obscene Publications Act of 1857 just six weeks after its publication. His contracted North American publisher refused to publish the novel, but a bowdlerised edition was eventually published in the USA by Benjamin Huebsch (1876-1964). *Women in Love*, which was completed in one form in 1916, was rejected by several British publishers and only published in the USA in 1920. It was eventually published in Britain in 1921. His American publisher, Thomas Seltzer (1875-1943), successfully fought a legal case brought against the novel by the New York Society for the Suppression of Vice.

Lawrence responded angrily to such encounters, and he looked for alternative routes to publication. He briefly considered publishing *The Rainbow* in France, and then conceived an unfulfilled scheme to publish it privately by subscription. He also considered publishing *Women in Love* in Russia. In the early 1920s the American market proved more accepting of his works, and more lucrative. In the last five years of his life, Lawrence experimented with private publication to get his more controversial works such as *Sun, Lady Chatterley’s Lover* and his paintings into print.