

During Lawrence's lifetime his interactions with editors and publishers often led to conflict, involving complex negotiations around revisions and cuts. Sometimes cuts were demanded on aesthetic grounds, and sometimes in response to censorship laws.

Early in his career, the short story 'Odour of Chrysanthemums' underwent three separate stages of revision, ordered by Austin Harrison (1873-1928), then editor of the *English Review*.

The cuts which Edward Garnett made to *Sons and Lovers* were to reduce the length of the novel and remove particular erotic phrases and passages.

Lawrence's English publisher Martin Secker (1882-1978) was particularly skittish where threats of prosecution were concerned. Lawrence called him "an expurgated edition of a man." Lawrence was aware, however, of the need to compromise with his mainstream publishers in order to get his works into print. He made minor alterations to *Women in Love* at Secker's request in response to threats of libel from Philip Heseltine (1894-1930). He also reluctantly agreed to omit the short story 'The Man Who Loved Islands' from Secker's English edition of *The Woman Who Rode Away and Other Stories* (1928) following a similar legal threat from the author Compton Mackenzie (1883-1972), who was offended by his depiction in it. Lawrence allowed Secker to omit 14 of the poems from his collection *Pansies* (1929), and to change others, but he made sure that the poems were all included in unexpurgated form in the edition privately published by Charles Lahr (1885-1971).

Despite his increasing use of private publication at the end of his life, Lawrence never gave up on mainstream publishers, choosing to publish different editions to address as wide a public as possible. The final work he saw through proof stage was *Nettles* (1930), a collection of poems published by Faber and Faber, in which he castigates the prurient British public and has the last word about his censors.

