

subject to the chances, the complications of existence, and saw them vividly, but then had to find for them the right relations, those that would most bring them out; to imagine, to invent and select and piece together the situations most useful and favourable to the sense of the creatures themselves, the complications they would be most likely to produce and to feel.

"To arrive at these things is to arrive at my 'story'," he said, "and that's the way I look for it. The result is that I'm often accused of not having 'story' enough. I seem to myself to have as much as I need - to show my people, to exhibit their relations with each other; for that is all my measure. If I watch them long enough I see them come together, I see them placed [...]"

Henry James, *Preface to The Portrait of a Lady*, 1881.

6 Edward Morgan Forster, on the difference between "story" and "plot":

Let us define a plot. We have defined a story as a narrative of events arranged in their time-sequence.

A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died", is a story. "The king died, and then the queen died of grief", is a plot. The time-sequence is preserved, but the sense of causality overshadows it. Or again: "The queen died, no one knew why, until it was discovered that it was through grief at the death of the king." This is a plot with a mystery in it, a form capable of high development. It suspends the time-sequence, it moves as far away from the story as its limitations will allow. Consider the death of the queen. If it is in a story we say "and then?" If it is in a plot we ask "why?" That is the fundamental difference between these two aspects of the novel. A plot cannot be told to a gaping audience of cave men or to a tyrannical sultan or to their modern descendant the movie-public. They can only be kept awake by "and then ... and then -" they can only supply curiosity. But a plot demands intelligence and memory also.

Edward Morgan Forster, *Aspects of the Novel*,
Edward Arnold, 1927.