Leonard Bast’s Adventure: “Looking for a Real Home”

It is not a controversial statement to say that E.M. Forster’s Leonard Bast, the aspiring, Cockney clerk of *Howard’s End*, is the least successfully rendered major character in the novel. As the novel is concerned with the social realities of its day, it would seem that the failure to convince readers of the reality of Leonard Bast is a serious flaw, although Forster deserves some credit for making the attempt. Margaret and Helen Schlegel’s efforts to establish a friendship with Leonard Bast despite class barriers is a parallel action, in the novel, to the author’s attempt to include Leonard Bast in the novel as a serious character on a level with Margaret and Helen. Forster is able to portray intelligently the problems the Schlegels have in their endeavour and the reasons for the problems both within Margaret and Helen and within Leonard. But the reader cannot help but notice that Forster is unable to portray Leonard as anything else than other, again, paralleling Margaret and Helen’s own inability to accept Leonard as more like themselves than different. Forster’s attitude seems fatally divided, yet Leonard Bast’s role in the novel is crucially important. His journey towards death, if studied closely, throws light on the most fundamental questions the novel explores, “questions about the way in which reality may be known” (Bradbury 130).
The narrator shows that idealism can only grow on the islands of money and gives a similar insight to Leonard himself: “the real thing’s money, and all the rest is a dream” (236). Having identified Leonard as “inferior” and having him “shattered” by “too much anxiety” (309), there seems little alternative to killing him off. No future can be envisaged for him, so the future is deferred to his son by Helen. The heroic rhetoric that surrounds his death seems a dressing-up of the brute fact that Leonard dies young, not knowing he is to be a father, in poverty, and leaving a wife to certain destitution.

Neither Margaret nor the narrator goes along entirely with Helen’s effort to absorb Leonard into her heroic vision. Helen is seen critically, even as her vision seems partially shared by the narrator. The narrator says that “Leonard built up a situation that was far enough from the truth” (308), and it seems that Helen has done the same:

Helen loved the absolute. Leonard had been ruined absolutely, and had appeared to her as a man apart, isolated from the world. A real man, who cared for adventure and beauty, who desired to live decently and pay his way, who could have travelled more gloriously through life than the Juggernaut car that was crushing him. . . . She and the victim seemed alone in a world of unreality, and she loved him absolutely, perhaps for half an hour. (308)

The narrator links Helen’s love of the absolute with irresponsibility, a world of unreality, and a romanticized vision of Leonard. Later, the narrator will again enter partially into Helen’s way of seeing, but passages such as this one reveal a concurrent tendency to undercut this vision and help to make the rhetorical passages ring hollow. We can see Leonard as Helen does, but, equally, we cannot. The narrator seems only able to approach


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