

Double space throughout the entire essay.



Elizabeth McCann

Professor Kirk

English 4100

March 30, 2010



This information is in place of a title page.

All pages are numbered at the top right corner. Including the last name is optional.



McCann 1

Use 1" (2.54 cm) margins and black 12 point Times New Roman font.

Leonard Bast's Adventure: "Looking for a Real Home"



The title of the paper is centred.

It is not a controversial statement to say that E.M. Forster's Leonard Bast, the aspiring,

Book titles are italicized in both the text of the paper and in the Works Cited list.

knave 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).



Quoted material is acknowledged with author's last name and page number right after close quotation. Note the punctuation follows the citation.

Indent new paragraph five spaces.



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”

For the primary text of an essay, in this case *Howard’s End*, the author’s name is only necessary for the first citation. Thereafter, the page numbers only is sufficient.

36). 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:

A block quotation starts a new line and each line is indented by 5 spaces. No quotation marks are needed. Maintain double spacing.



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)

At the end of a block quotation, put a period, one space, and then the parenthetical citation.



The narrator links Helen’s love of the absolute with irresponsibility, a v

The ellipsis dots (. . .) indicate some words have been omitted. As this ellipsis ends a sentence, a period, the fourth dot, is included.

and a romanticized vision of Leonard. Later, the narrator will again enter

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

Sources are listed in alphabetical order by the author's last name.



Works Cited ←

Centre the title, Works Cited or Work Cited.

Born, Daniel. "Private Gardens, Public Swamps: *Howard's End* and the Revaluation of Liberal Guilt." *Novel: A Forum on Fiction* 25.2 (1992) 141-159. JSTOR. Web. 28 Feb. 2010.

The first line of an entry is flush to the left margin. Subsequent lines are indented 5 spaces.

Bradbury, Malcolm. "*Howard's End*." *Forster: A Collection of Critical Essays*. Ed. Malcolm Bradbury. Englewood Cliff, N.J.: Prentice, 1966. Print.

Forster, E.M. *Aspects of the Novel*. 1927. London: Arnold, 1974. Vol. 12 of *The Abinger Edition of E.M. Forster*. Ed. Oliver Stallybrass. Print.

List multiple works by the same author in alphabetical order by the title of the work.



Double space all entries.

Forster, E.M. *Howard's End*. 1910. Ed. David Lodge. London: Penguin, 2000. Print.



Turner, Henry S. "Empires of Objects: Accumulation and Entropy in E.M. Forster's *Howard's End*." *Twentieth Century Literature* 25.2 (2000) 328-345. JSTOR. Web. 25 Feb. 2010.