

Beyond the Closed Circuit of Modern Tourism: “Wayfaring” and Ecological Connectedness in E. M. Forster’s *A Room with a View*.

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Abstract: This article examines how E. M. Forster transcends the closed experiential circuit of modern tourism by envisioning intimate connections with people and place that emerge through the act of wayfaring. Lucy Honeychurch, initially confined within the homogeneity of English tourists and their limited experiences, temporarily breaks free by getting lost and wandering through the unfamiliar places of Florence. In Forster’s 1908 novel, the loss of guidance, information, and orientation ironically leads to unexpected discoveries and intimate relations, resonating Tim Ingold’s notion of “wayfaring” – an accidental and spontaneous form of movement that fosters interconnectedness. For instance, Lucy’s loss of her Baedeker guidebook – emblematic of the English tourists’ predetermined experience – gives rise to her newfound sense of autonomy as she navigates the world relatively independently. Her impulsive wandering into the Piazza Signoria also draws her into an intimate yet unsettling engagement with the local people and place, destabilizing yet expanding her perception of self and world. Forster’s exploration of wayfaring as an alternative mode of travel, and, by extension, of being, culminates in his reimagining of the Italian landscape as a “fluid space,” where rigid boundaries between entities dissolve. The trope of water used to represent the Fiesole hills transforms the landscape into a site of flux and intimacy, deepening Lucy’s connection with both the natural world and George Emerson.

Keywords: Modern Tourism, Wayfaring, Fluid Space, Ecological Connectedness, E. M. Forster



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Introduction

Forster embarked on an Italian tour in October 1901 with his mother, Alice Clara Whichelo, better known as Lily, after his graduation from Cambridge. Forster's hope was to break away from the middle-class English suburban environment that had constrained him, seeking distance from its values and norms. However, Forster soon discovered himself confined within a closed circuit of English tourists, ironically returning to the very society he had come from. Simultaneously, the prospect of interacting with new people and place on his own terms seemed like a distant ideal. Forster's Italian tour consisted of a series of pensions and hotels occupied by tourists like himself and his mother. One of the hotels where Forster stayed "seemed entirely inhabited by elderly English ladies," making Forster feel as if "he might have been back in Tunbridge Wells" (Furbank 1977, 82). This homogeneous community of English tourists—whose overseas experience is marked by shallowness, passivity, and parochialism—is exemplified by the fictional tourists at the Pensione Bertolini in *A Room with a View*, a place so full of English people that Lucy feels "[i]t might be London" (Forster 2012, 3).

In addition, a systematized form of modern tourism, often exemplified by the Baedeker guidebook, restricts the freedom and autonomy of tourists. As James Michael Buzard notes, "the guidebook had, by Forster's time, already come to stigmatize its bearer in contrast to all that was indigenous, authentic, and spontaneous" by "offer[ing] the structured freedom of choosing their itineraries from within the range of choices covered by Baedeker and Murray" (Buzard 1988, 155). More often than not, Forster found himself traveling within this circumscribed circle, feeling that he merely saw what he already knew: "Forster was filled with the pleasure of recognition, ... [but also with] some disappointment at the lack of surprise ... for he felt 'that I know it well already'. He had done his homework and now 'nothing comes as a surprise'" (Lago 1995, 16). The combination of the systematized tourism and Forster's preparation for the tour encumbers Forster to be a kind of tourist differing from others, going off the beaten track. Forster's own evaluation of his first Italian trip as "a very timid outing" (Furbank 1977, 96) indicates the difficulty he encountered in diverging from the preestablished course to experience new things and establish fresh connections. Regarding Forster's limited experience as a tourist, Furbank writes: "neither he nor his mother had made any Italian friends, nor had they once entered an Italian home; at most they had struck up acquaintance with

an occasional Italian hotel guest or kindly museum-attendant or stationmaster" (Furbank 1977, 96). From his own detached relationship with Italian people and places, Forster experienced firsthand "the extensive power of the guidebooks in determining the kinds of experiences tourists will have at literally every step" (Buzard 1988, 157).

A Room with a View registers the author's dilemma as an English tourist in Italy, his desire to escape yet being caught in the closed experiential limit of English tourists. Like Forster, the novel's protagonist, Lucy Honeychurch, finds the systematic tourism and guidebook restricting, though she initially identifies as a tourist herself. Despite her desire to transgress and experience what she would consider genuine, her sense of the lack of meaningful events is frustratingly profound: "Here and there a restriction annoyed her particularly, and she would transgress it" but "[n]othing ever happens to [her]" (Forster 2012, 41). Her wandering into the Piazza Signoria, however, inadvertently opens the door to an event: a murder between two arguing Italians, which alters the course of events in an unexpected way. This sequence exemplifies a recurring pattern in the Italian part of the novel: Lucy's unplanned wandering and unexpected encounter with the foreign serve to puncture the closed circuit of the tourist experience, opening possibilities of new relations and experiences. This paper, concentrating on Part I of the novel, seeks to examine the ways in which Lucy's accidental wandering contributes to a temporary escape from the confined tourist experience.

This exploration draws upon Tim Ingold's notion of "wayfaring," a way of experiencing and interacting with the world in an open and spontaneous manner. Ingold, an influential anthropologist, has published numerous seminal works, including *Being Alive: Essays on Movement, Knowledge, and Description* (2011) and *Lines: A Brief History* (2007), both of which explore his idea on what it means to *be* as a living organism in a dynamic and diverse world. "Wayfaring," he argues, is an open and organic mode of being—one that is always in motion and interwoven with the "meshwork" of the world, fostering a vision of cohabitation (Ingold 2011, 148). In contrast, "transport," which closely resembles the system of modern tourism, entails mere existence and movement, devoid of any meaningful connection to the surroundings (Ingold 2011, 150). The fields Ingold's intellectual exploration traverses—ecology, sociology, history, music, and poetry—make his ideas particularly relevant for interdisciplinary studies, including literary analysis. Indeed, several literary scholars have examined Forster's work

through Ingold's vision of the world, highlighting their shared concerns with humanity, materiality, modernity, and ecology. Notably, Nour Dakkak analyzes the dynamic relationship between the human and nonhuman world in Forster's work—the "multisensory interactions between [Forster's] characters and the material textures of the earth"—through the lens of Ingold's anthropological insights and his focus on walking as an embodied engagement (Dakkak 2024, 13). This paper similarly examines the embodied interaction between human and nature through walking. But I specifically situate this within the context of modern tourism, arguing that Lucy's "wayfaring" invites chances, coincidences, and unexpected actions, which are relatively free of a preestablished route of movement, thus allowing room for digressions and detours as well as getting lost and misdirection. Forster scrutinizes practices like wandering, getting lost, and experiencing the landscape, as acts of transgression, forming a thread of escape from and rebellion against the systematized tourism.

Wandering Around, Getting Lost, and "Wayfaring"

While *A Room with a View* is a two-part novel with the first part set in Italy and the second part in the English countryside of Surrey, this paper places its focus on the Italian section of the text to examine the wayfaring's transgressive potential in the context of modern tourism. In Part I, the narrative unfolds predominantly within a sequence of enclosed spaces. Opening with the dialogue among English tourists, including Lucy and the Emersons, within the Pensione Bertolini, the text frequently shows its characters chatting, arguing, or having tea and food within various interiors like pensions, churches, or coaches *en route* to a picnic. Still, Forster explores the power of wayfaring as an agency of unexpected encounters and interactions by structuring the novel in an alternating pattern of interiors and exteriors. While the odd-numbered chapters in Part I mostly take place inside, the even-numbered ones show Lucy's getting lost and wandering around on the unfamiliar streets of Florence and in the countryside nearby, breaking out of her confines.

In Chapter 2, "In Santa Croce with No Baedeker," Forster portrays Lucy's getting lost and wandering around as a way out of her comfort zone. By using the trope of "being lost" in a double sense—a situation in which Lucy gets lost on her way to Santa Croce and loses her Baedeker upon arrival—Forster severs the tie that binds Lucy to the conventional route of tourists prescribed

by guidebooks. Getting lost also enables Lucy to navigate her path on her own and become more attentive to the outside world. Inexperienced, Lucy initially feels neither excitement nor freedom, but a sense of disorientation and dispirit- edness: "Accordingly they drifted through a series of those grey-brown streets, neither commodious nor picturesque ... Lucy soon lost interest in the discontent of Lady Louisa, and became discontented herself." (Forster 2012, 19). When she finds herself without her Baedeker, her feeling is equivalent to that of getting lost: "Tears of indignation came to Lucy's eyes ... partly because [Miss Lavish] had taken her Baedeker. How could she find her way home? How could she find her way about in Santa Croce? Her first morning was ruined" (Forster 2012, 20).

One might be tempted to read Lucy's misadventure in the light of Forster's biographical cues. The author was notoriously forgetful during his Italian tour, as Wendy Moffat describes: Forster "missed trains, misread directions, lost his gloves, mislaid guidebooks, left maps behind at every stop. Each day [Forster and his mother's] progress unraveled as they sought to retrieve items misplaced hours before" (Moffat 2010, 59). Nonetheless, Forster goes beyond a straightforward reflection of his experiences by conceptualizing his mistake-ridden way of traveling as a means to become open to the outside world as opposed to the preplanned way of traveling that keeps a tourist within the beaten track and impervious to the external world. Forster's conceptualization of getting lost and wandering around can be situated in the binary opposition between openness and closed- ness that the novel is built upon, as it is "structured throughout on intricately linked antitheses - rooms/views, inside/outside, medieval/classical, the ascetic/ the fruitful, dark/light, lies/truth, earth/sky, blood/water" (Herz 2007, 139). The tension arising from the clash of opposing dichotomy observable in its title itself, as "a room" represents a modern, individual self - interior and enclosed - while "a view," or "a window" serves as an avenue to be open to and connected with the world outside, the world of others. I would like to extend this Forsterian dichot- omy by aligning the experiences of wandering and getting lost with the latter set of values - views, outside, the fruitful, light, and truth - as these experiences offer tourists opportunities to interact with the outside world, gain new perspectives, and undergo moments of enlightenment, where truth briefly reveals itself.

Chapter 2 exemplifies this Forsterian opposition. Its opening signals Lucy's forthcoming encounter with the external world through the image of open eyes and the action of opening windows: "It was pleasant to wake up in Florence, to open the eyes upon a right bare room ... It was pleasant, too, to, fling wide the

windows" (Forster 2012, 15). The following scene unfolds in a way that Lucy's wandering around and getting lost give rise to her exposure to new people and new places. Even though the experience of getting lost initially disorients the young and inexperienced Lucy, the act of navigating without guidance gradually generates the excitement of mapping and charting the place on her own: "Lucy ... became discontented herself. For one ravishing moment Italy appeared. She stood in the Square of the Annunziata and saw in the living terracotta those divine babies whom no cheap reproduction can ever stale. ... Lucy thought she had never seen anything more beautiful" (Forster 2012, 15). This disorienting movement disarms Lucy, prompting her to be attentive to the surroundings and appreciative of their beauty.

The way Forster portrays Lucy's unexpected amazement aligns with what Ingold theorizes as "astonishment" (Ingold 2011, 74). For Ingold, this astonishment, or "the sense of wonder," emerges from a receptiveness to the surrounding world, synonymous with "being able to *see*" the unnoticeable and/or "the perception of a world undergoing continuous birth" (Ingold 2011, 74). Ironically, Lucy's lack of geographical and historical knowledge about the place engenders this seed of "astonishment," enabling her to perceive the hidden beauty of the world around her—a beauty embodied, tellingly, in the image of "divine babies," which vividly represents this "world undergoing continuous birth" (Ingold 2011, 74). Ingold contrasts "the sense of wonder" with the sense of knowing; for him, knowledge restricts the opportunities for open and receptive interactions. Knowing, Ingold writes, is "to 'grasp' [the world] within a grid of concepts and categories," thus "[s]eeking closure rather than openness" (Ingold 2011, 75). Such observation corresponds to Forster's own "disappointment at the lack of surprise" caused by his over-preparation for and pre-knowledge about the Italian tour. Forster tries to counter this sense of disappointment by fictionalizing his travel and reimagining the experience of stepping outside structured travel.

The alternating pattern of wandering and discovering is repeated in the same chapter with Lucy's loss of Baedeker. Given that Baedeker symbolizes the systematized modern tourism, its absence signifies a lack of orientation in Lucy's tour, resulting in an intermixture of confusion and spontaneity:

she entered the church depressed and humiliated ... Of course, it must be a wonderful building. But how like a barn! And how very cold! ... She walked about disdainfully, unwilling to be enthusiastic

over monuments of uncertain authorship or date. There was no one even to tell her which, of all the sepulchral slabs that paved the nave and transepts, was the one that was really beautiful, the one that had been most praised by Mr Ruskin. Then the pernicious charm of Italy worked on her, and, instead of acquiring information, she began to be happy. (Forster 2012, 20-21)

In this passage, Forster shows the discordance between the tourist's preexisting knowledge and her immediate impression: while her knowledge tells her "it must be a wonderful building," Lucy's feeling says it is "like a barn". Forster further disassociates experience from knowledge, contrasting feeling "happy" from "acquiring information."

Lucy's loss of Baedeker and wandering in the Santa Croce exemplify how these experiences enable a tourist to step out of the conventional discourse of movement, knowledge, and tourism, and grow through the power of feeling and unmediated interaction with the surroundings. Lucy's initial confusion arises from her loss of her Baedeker guidebook and lack of information, preventing her from identifying which frescoes are by Giotto and which monuments are "most praised by Mr. Ruskin" (Forster 2021, 21). With wandering around without guidance, however, comes a greater sense of improvisational and navigational freedom so that Lucy becomes more attentive to the world surrounding her:

She puzzled out Italian notices – the notice that forbade people to introduce dogs into the church – the notice that prayed people, in the interest of health and out of respect to the sacred edifice ... not to spit. She watched the tourists: their noses were as red as their Baedekers ... Advancing towards [the Machiavelli memorial] very slowly and from immense distances, they touched the stone with their fingers, with their handkerchiefs, with their heads, and then retreated. What could this mean? They did it again and again. Then Lucy realized that they had mistaken Machiavelli for some saint, and by continual contact with his shrine were hoping to acquire virtue. (Forster 2012, 21)

The details in the description of different types of notices and people's actions indicate a heightened level of attentiveness in Lucy. In addition, the narrator's

mocking portrayal of the other tourists with their noses “as red as their Baedekers” differentiates Lucy from those whose selfhood almost merge with their Baedekers. The remainder of the chapter shows how wandering around leads to her chance encounter with the Emersons, who emphasize the significance of an embodied feeling as a way of being alert and alive, thus questioning the intellectualism of Edwardian England. In the Santa Croce, Mr. Emerson tells Lucy: “How little, we feel, avails knowledge and technical cleverness against a man who truly feels!” (Forster 2012, 24). Throughout the novel, Forster explores the way that Lucy can feel more and know less, highlighting the pivotal role of unguided movements.

The transgressive quality of wandering around and getting lost in *A Room with a View* becomes clearer when viewed through the lens of Ingoldian “wayfaring.” Like Forster’s use of spontaneous movement as a means of being in the world and relating with it, Ingold’s idea of “wayfaring” proposes the freely flowing movement as a fundamental way of inhabiting the world. This form of inhabitation goes beyond a mere passive existence on the surface of the world; instead, it involves an active participation in and interaction with the “flows” of the world: “By habitation [I mean that] [t]he inhabitant is rather one who participates from within in the very process of the world’s continual coming into being and who, in laying a trail of life, contributes to its weave and texture” (Ingold 2007, 81).

Ingold’s language in the passage above reflects his view of the world as a “meshwork” – including both human and nonhuman – in which “line[s]” of different organisms coexist and interweave with each other, resulting in an indistinguishable entanglement (Ingold 2011, 63). Wayfaring is a way of such entanglement, being part of and participating in the ever-moving meshwork, which materializes in an “embodied experience of [the] perambulatory movement” (Ingold 2011, 148) or “going around in an environment,” (Ingold 2011, 143). With the idea of “wayfaring,” Ingold stresses the primacy of movement and openness in human perception of and relation with the world, and regards wandering around as one of the material embodiments of wayfaring (Ingold 2011, 75). This Ingoldian worldview of “wayfaring” and “meshwork” is eerily reminiscent of Mr. Emerson’s remark that “all life is perhaps a knot, a tangle, a blemish in the eternal smoothness” (Forster 2012, 28). This shared perspective underscores the importance of mutual receptiveness and interconnectedness, depicted through the metaphor of a knotted texture/tapestry.

In contrast to the idea of "wayfaring," Ingold introduces "transport" as a mode of disconnected movement in which travelers are "carried across from a point of departure to a destination, rather than making their own way as they go along" (Ingold 2011, 17). Transport is "essentially destination-oriented" (Ingold 2011, 150), closing down the doors of interaction and interweaving with the world as a meshwork. Ingold regards the modern tourism as a prime example of transport, as modern tourists merely "[s]ki [m] across the surface of the country ... to admire the view. The embodied experience of pedestrian movement was ... pushed into the wings" (Ingold 2011, 38). The superficial nature of transport exemplified by the modern tourism also resonates with Mr. Beebe's observation of the English tourists: the tourists are "handed about like a parcel of goods from Venice to Florence, from Florence to Rome, living herded together in pensions or hotels, quite unconscious of anything that is outside Baedeker" (Forster 2012, 62).

From his own experience, Forster senses that the experience of traveling, or sightseeing, in the context of modern tourism is closer to the idea of "transport" than of "wayfaring". But he does not simply reflect in his work of fiction his sense of confinement within the discourse of tourism; instead, as Buzard argues, his fictional work registers a series of attempts "to investigate the conditions of existence within the discourse of tourism and the possibilities of circumventing or transcending the obstacles tourism places between the traveler/writer and the true understanding he seeks, both of himself and of the visited place" (Buzard 1988, 159). To Buzard's observation, I would like to add that Forster is particularly intrigued by the possibility of wandering around and getting lost as a material practice of "wayfaring." Such acts of wayfaring invite accidents and coincidences, bending the preplanned route of tourism and opening up possibilities of events and encounters. In addition, Forster does not portray Lucy as actively seeking for such opportunities to participate in the world; instead, the author provides his passive character with chances for wayfaring as an agency of her emotional growth and intimate experience with the outside world, thus questioning the closed circuit of modern tourism centered on acquiring information and seeing sights.

Chapter 4 marks a significant moment in Lucy's break from routine as she accidentally ventures into the unknown. Lucy's wandering is prompted by her conflicts with the values of the older English tourists, narrated as follows: "Lucy does not stand for the medieval lady [Charlotte] ... Here and there a restriction annoyed her particularly, and she would transgress it ... She would really like to do something of which her well-wishers disapproved. As she might not

go on the electric tram, she went to Alinari's shop" (Forster 2012, 41). Interestingly, Lucy chooses to wander around by herself, the act of transgression that "her well-wishers [would] disapprov[e]" while they would prefer "the circular tram" as a safer and more destination-oriented means of navigation. Lucy's choice reflects Forster's notion of wandering as a form of improvisatory wayfaring, contrasting with the modern machinery of the tram, which offers only a predetermined route. But Forster also acknowledges the difficulties of transgression tourists confront, because Lucy's first destination of the evening walk is the souvenir shop that would be visited by other tourists. Reading this scene, Buzard notes that that Lucy remains as a "passive witness" or "sightseer" as "her desires to break through the tourist's boundary manifest themselves in the purely visual terms of postcard, sightseeing, and souvenirs" (Buzard 1988, 164).

However, Lucy's wayfaring eventually leads to unexpected turns of events, disrupting the circumscribed circle of the tourist experience. The following sequence of Lucy's drifting into the Piazza Signoria, encountering a murder scene, and engaging with George Emerson, exposes her to the world unknown to her. The entrance to the square marks the threshold of Lucy's experiential limit, and her act of crossing it flings open "the gates of liberty [that] seemed still unopened" (Forster 2012, 41). In the square, Lucy witnesses two Italians arguing about a debt, a confrontation that escalates into in a murder, an event Lucy becomes intimately and physically involved:

[Two Italians] sparred at each other, and one of them was hit lightly upon the chest. He frowned; he bent forwards Lucy with a look of interest, as if he had an important message for her. He opened his lips to deliver it, and a stream of red came out between them and trickled down his unshaven chin. That was all. A crowd rose out of the dusk. It hid this extraordinary man from her, and bore him away to the fountain. Mr George Emerson happened to be a few paces away, looking at her across the spot where the man had been. How very odd! Across something. Even as she caught sight of him he grew dim; the palace itself grew dim ... and the sky fell with it. (Forster 2012, 42)

Although some rightly criticize this portrayal of the Italian for reproducing "the stereotypical image of the Italian as a fountain of uncontrollable and sudden

passions" (Buzard 1988, 163), Forster's emphasis also rests on Lucy's encounter and engagement with the unknown, which lies beyond the structured contours of typical tourist experiences. Lucy's wandering around offers a transgressive experience with the actualities of the city off the beaten path of the tourist route. It is Lucy's "wayfaring" – her improvisational and indeterminate line of movement – as opposed to the "transport" of the circular tram that exposes her to the series of unexpected events.

The quoted passage above is worth scrutiny, for it suggests key aspects of Lucy's transgressive wayfaring. First, Forster's representation of Lucy's wayfaring stresses the physical intimacy of her engagement, distinct from the experience of a distant witness. When Lucy becomes entangled in the murder, the victim leans towards her, pouring his blood on her body and postcards. The physicality and fluidity of the contact suggest that tourists' intimate relation with a new place and people can only be possible when it extends beyond the solid surface of the visual. It unfolds as an embodied saturation in the flow of otherness rather than as a detached observation of aestheticized images. In addition, Lucy's loss of her sight and consciousness implies that entanglement with others is not solely a visual or conscious process. This stands in contrast to the discourse of modern tourism, which often equates travel experience with "sightseeing," thereby prioritizing visual observation over the tourists' affective and embodied experiences. Similarly, Buzard reads this scene as emblematic of Forster's use of embodiment as a deep engagement in contrast to the shallowness of modern tourism: the "representation of foreign cultural authenticity by means of an irrepressible human body is a characteristic Forsterian act of metonymy: bodies assert themselves and their materiality throughout Forster's work, in opposition to the falsely spiritual and romanticized experience that is tourism's stock in trade" (Buzard 1988, 162). I would add that Forster's exploration of irrepressible physicality and its fluidity reaches its peak when Lucy's Italian travel culminates in her encounter with George Emerson within the "fluid space" of the Italian landscape.

"Fluid Space," Ecological Connectedness, and Intimacy

Ingold's concepts of wayfaring and meshwork are multidimensional, but one aspect is an ecological perspective they provide. By framing "wayfaring" as a form of habitation, forming the "*meshwork* of entangled lines of life, growth, and movement" (Ingold 2011, 63), Ingold emphasizes the vitality and interconnectedness

of living organisms over the mechanized modes of non/human existence, the latter exemplified by the act of transport and the practice of modern tourism. Similarly, Forster's exploration of wayfaring's transgressive potential culminates in his ecological vision of the fluid lifeworld that allows Lucy to transcend solid boundaries and form intimate connections. At the climax of Lucy's Italian tour, Forster reshapes the Tuscany landscape into a site of interconnection and transformation, resonating the Ingoldian version of the environment as "fluid space" where human and nonhuman beings overflow and intermesh (Ingold 2011, 64).

In disrupting the closed circuit of the tourist experience, Forster once again employs the trope of getting lost, leading to unexpected entanglements of relationships and turns of events:

the little god Pan ... presides over social contretemps and unsuccessful picnics. Mr Beebe had lost every one, and had consumed in solitude the tea-basket which he had brought up as a pleasant surprise. Miss Lavish had lost Miss Bartlett. Lucy had lost Mr Eager. Mr Emerson had lost George. Miss Bartlett had lost a mackintosh square. Phaethon had lost the game. (Forster 2012, 71)

In this cobweb of losing partners and possessions, Forster locates Lucy's transformative moment in which she forms intimacy with the foreign landscape and the strange person from a different social background, George Emerson.

Further, Lucy's interaction with the landscape and encounter with George stem from miscommunication and misguidance, both resembling the notion of getting lost, one geographically and the other linguistically. When Lucy leaves Miss Lavish and Miss Bartlett to search for Mr. Beebe and Mr. Eager, her (mis)communication with an Italian coachman—complicated by her limited proficiency in Italian—leads to a misunderstanding, resulting in the coachman guiding her to George instead of Mr. Beebe. This misdirected climb up the hill, like her unguided wandering to the basilica, leads to Lucy's intimate encounter with the surroundings: "In the company of this common man the world was beautiful and direct. For the first time she felt the influence of spring" (Forster 2012, 54).

While the discourse of tourism and guidebook underlines knowledge and information, subordinating the role of spontaneity in a tourist's experience, her guide, "the common man", does not teach and preach about the beauty of nature or the history of the place. Without the mediation of traditional knowledge, Lucy

becomes able to feel the landscape "beautiful and direct." Forster's choice of the word, "the common man," also indicates the author's preference for the common experience over the cultured, educated perspective of Italy, exemplified by Baedeker and John Ruskin. While climbing further up, Lucy is unaware and uncertain of where she is headed, but this not-knowing intensifies the wayfarer's attentiveness and openness to the surrounding environments: "She was rejoicing in her escape from dullness. Not a step, not a twig, was unimportant to her" (Forster 2012, 69-70). Being mis/guided and mis/understood enables Lucy to break away from the established tourist path and engage intimately with the landscape. In this context, every fragment of the lifeworld, even the smallest elements like "a step" or "a twig," takes on newfound importance, leading to "astonishment."

As briefly mentioned above, Forster's vision of the interconnection between the English tourist and the Italian landscape aligns with what Ingold refers to as "fluid space." Ingold proposes fluid space as a site of intermixture or "symbiotic connection" (Ingold 2011, 83) between living organisms and environments, or between lifelines and lifeworld:

In fluid space there are no well-defined objects or entities. There are rather substances that flow, mix and mutate, sometimes congealing into more or less ephemeral forms that can nevertheless dissolve or re-form without breach of continuity. Every line – every relation – in fluid space is a path of flow, like the riverbed or the veins and capillaries of the body (Ingold 2011, 86).

Ingold's understanding of both organism and environment as flowing and intermixing challenges the conventional Western thought built upon "the absoluteness of the boundary between organism and environment" (Ingold 2011, 86). Ingold's ideas of wayfaring, meshwork, and fluid space encapsulate the fluidity and interconnectedness of lifeworld, that is, "the openness of a life ... that overflows any boundaries that might be thrown around it" (Ingold 2011, 83).

Ingold's concept of the entanglement of organism and environment aligns with contemporary phenomenology, which increasingly emphasizes the embodied nature of ecological engagement. Rather than a detached observation, this engagement resembles a perambulatory movement within the landscape. Arnold Berleant exemplifies this trend in ecological phenomenology, by exploring the embodied, "kinesthetic" aspect of what he calls the "landscape experience":

[L]ooking at a landscape is not the complete experience and, indeed, looking is but one aspect of the experience. What may happen as the experience develops is rather a dynamic interplay between viewer and landscape as we extend ourselves into the landscape, looking not *at* but from *within* the landscape, feeling its physical magnetism as it works with our bodies from every direction, and a kinesthetic sense of the landscape as something to be entered, engaged with and worked through, embraced physically, perhaps rather like swimming in the landscape (Berleant 2012, 56).

Berleant understands the landscape not as a distant object to be looked at, but as the fluid material “to be entered, engaged with and worked through, embraced physically, perhaps rather like swimming.” In doing so, Berleant underscores the physical and reciprocal aspect of the landscape experience. The trope of fluidity seems to be an appropriate rhetoric that encapsulates the “kinesthetic sense of the landscape [experience],” as seen in Berleant’s passage, but also in Forster’s narrative.

Forster represents Lucy’s landscape experience on the Fiesole hillside in the trope of fluidity. Lucy’s wayfaring redefines her experience of the surrounding environments, transforming them into a fluid space in which every organism overflows its boundaries:

The view was forming at last; she could discern the river, the golden plain, other hills ... At the same moment the ground gave way, and with a cry she fell out of the wood. Light and beauty enveloped her. She had fallen onto a little open terrace, which was covered with violets from end to end. ... From her feet the ground sloped sharply into the view, and violets ran down in rivulets and streams and cataracts, irrigating the hillside with blue, eddying round the tree stems, collecting into pools in the hollows, covering the grass with spots of azure foam. ... Standing at its brink, like a swimmer who prepares, was the good man. (Forster 2012, 70)

If Forster adhered to the conventional representation of the Italian landscape, he would portray a panoramic version of the static landscape, observed from a fixed vantage point and resembling the typical postcard rendition. Instead, Forster mediates his representation through Lucy’s pedestrian movement

through, and gradual discovery of, the landscape. The consequence is a portrayal of Lucy slowly plunging into the fluid landscape that overflows its circumscribing frame. In the perception of the moving body, the solid ground and plant life mutate into the all-encompassing watery flow, turned into "rivulets and streams and cataracts, irrigating the hillside with blue." Forster's reimagination of the green, violet hillside into the blue, azure pool signals the dissolution of rigid boundaries. This transfiguration signifies the emergence of a fluid space, facilitating intimate interactions between human and nonhuman entities, and between man and woman—Lucy and George—across their differences.

Furthermore, this passage indicates Forster's intent to tackle the conventional idea of "view" and, by extension, the practice of sightseeing. In this quote, Forster refers to the landscape as a "view," yet his portrayal aims to contest the cultural convention that limits the landscape to being merely a "view,"—a fixed, framed-in visual representation often depicted in paintings and postcards. The first sentence, the "view was forming," serves as a gesture of resistance by suggesting that the view is not a fixed, static entity. Rather, the landscape, as Berleant describes above, always engages in "a dynamic interplay" with the perceiver, constantly forming and fashioning itself in relation to them. As suggested in the title, Forster seeks to redefine the view, not as a symbol of a static object, but as an embodiment of openness towards the others and the outside. This imagination finds its powerful expression in Lucy's "landscape experience" that places its emphasis on openness, fluidity, and intimacy. The narrator's critical stance on a Renaissance painter, Alessio Baldovinetti, reflects the author's desire to break away from the conventional perception of the landscape primarily as a view to be looked at from the removed vantage point: "It was this promontory ... which had caught the fancy of Alessio Baldovinetti nearly five hundred years before. He had ascended it ... possibly with an eye to business, possibly for the joy of ascending. Standing there, he had seen that view of the Val d'Arno and distant Florence, which he had afterwards introduced not very effectively into his work" (Forster 2012, 66). The Italian painter's experience of the landscape is primarily a distant observation, depicted as an expansive, panoramic vista. In contrast, Forster emphasizes the embodied aspect of the landscape experience, highlighting how the landscape forms and flows in response to the tourist's physical movements and emotional responses.

Forster's interlocution with the discourse of modern tourism proposes the act of getting lost, wandering around, and experiencing the landscape as a way

of “circumventing or transcending the obstacles tourism places,” as articulated by Buzard in the earlier quote (Buzard 1988, 159). These material practices prioritize the spontaneity, authenticity, and fluidity of human experience over the closed circuit of modern tourism and the confining conditions of modernity, anticipating Ingold’s conceptualization of “wayfaring.” Forster’s attraction to and belief in wayfaring, however, gradually dwindle as his fictional investigation of the condition of modern world progresses. The failure of Leonard Bast’s solitary wandering in *Howards End* (1910) represents intensified restrictions due to material and socioeconomic constraints on wayfaring. The uncanny environments of the Marabar Caves in *Passage to India* urge Foster to imagine a kind of landscape experience where the ideal of intimate interaction disrupts and dismantles human subjectivity. This contingent nature of wayfaring in Forster’s later works presents an area for further research. It is expected to offer deeper insight into the closed circuit of modernity and the potential strategies for negotiation within it.

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