Chapter Three

Street-walking in the City Space

There is an immediate relationship between the body and space, between the body’s deployment in space and its occupation of space. […] each living body is space and has its space: it produces itself in space and it also produces that space. (Lefebvre, 170, emphasis original)

A spatial order organizes an ensemble of possibilities […] and interdictions […] then the walker actualizes some of these possibilities. […] Walking affirms, suspects, tries out, transgresses, respects, etc., the trajectories it “speaks.” (Certeau 98-99)

The well-known world had broken up, and there emerged Florence, a magic city where people thought and did the most extraordinary things. 

(A Room with a View 64)

I. Introduction

Space, as noted in the previous chapter, is no longer a flat and stagnant locus that serves as a passive container. Instead, it is the involved and engaged subject that continues to recreate fluid spatial meanings. In A Room with a View, Lucy as a nomadic traveler is incessantly influenced by the shifting spaces in the course of her journey. Nevertheless, the interrelation between the subject and the space is observed not merely from the rural charm of Italy, but from its urban spatiality as well. Lefebvre also emphasizes that “body’s relation with nature and its surroundings or ‘milieu’” is highly interconnected (40). His concept illustrates that the subjects’
participation is undoubtedly indispensible, and this “bodily lived experience” is constitutive of social space (Lefebvre 40). Michel Certeau agrees with this point of view, contending that “space is a practiced place,” just as “the street geometrically defined by urban planning is transformed into a space by walkers” (117, emphasis original). Indeed, the way that subjects conduct operations to announce one’s “being-there” in the meantime specifies and records the track of the space (Certeau 118). The city is “never one thing [but] rather is manifested and read as a series of contested spaces and representations” (Barker 373). This mutual relationship demonstrates that spatial meanings coexist with the subjects’ lived experiences.

This chapter investigates the inspiration and stimulation Lucy obtains in her street-walking in the cityscape of Florence, which is not the experience that she could possibly acquire in England due to its repression and limitation for women. Her street-walking simultaneously broadens her horizons to encounter the other, and to becoming the other, developing her nomadic self. Following the mainline of spatial influence, this chapter will employ Certeau's concept of walking in the city to examine Lucy’s urban experiences in three parts: her first accidental street-walking, her second deliberate walk, and the incidents and people she encounters during her walk.

II. First Street-walking: From struggle to stroll

A. The Forbidden Lady

The Victorian gender ideology thus conspicuously assigns and segments the spatial domain. Street-walking alone without a companion is a forbidden behavior in the nineteenth century. This prohibition arises from the strict gender division Victorian men imposed upon women. Male and female life is clearly separated: men are responsible for the public sphere and women should be protected within the home, shouldering the role to create a place of peace where man could seek shelter from
daily difficulties. Women must be domesticated in the private sphere as an “angel in the house”\(^1\) whereas men are entitled to dominate the public sphere. The street accordingly “has been the most immediate and crucial spatial indicator of gender segregation, demarcating respectable domesticity from morally dangerous public space for middle-class women” (Chen 40). Accordingly, women who walk alone in the streets inevitably will be equated with unrestrained sexuality as a public prostitute. As this unshakeable boundary “between women of different social classes and physical locations, and between the naturally ordained spheres of men and women” is clearly fortified, the society inexorably categorizes the polarization with an aim to “impose a moral and cognitive order on a highly volatile and incomprehensible geo-political context” (Nava 60).

Consequently, English ladies in Victorian times undeniably must adhere to this gender demarcation even though this classification restrains women’s life and horizon. Given to this regulated social confinement, Charlotte is particularly prudent in dealing with Lucy’s street-walking. Even though streets are considered public space that segregates privatized women, streets are also “a contradictory site” for women by offering “spaces of freedom” (Bridge and Watson 370). In Italy, streets turn out to be a site that offers freedom and possibilities. During their first stay in Florence, Charlotte conjectures that Lucy “would rather go out, as it was her first day in Florence” (A Room with a View 17). Yet, Charlotte will not allow her to walk in the streets alone. She will always look after her cousin similar to a mother taking care of her child. She in fact is “a wee bit tired, and thought they had better spend the

\(^1\) Victorian society is preoccupied with the division between men and women, particularly the image and nature of women. The idea of “angel in the house” refers to the model of idealized model women: purity and selflessness. Women should be fully devoted to her husband and family, and always be submissive, well-behaved and ladylike. In the novel, Lucy still cannot avoid this Victorian confinement as Charlotte continues to remind her of her manners, her obligations to support men. As a result, Lucy’s later street-walking could be considered as a breakthrough against this delimitation.
morning settling in; unless Lucy would at all like to go out” (*A Room with a View* 17). Although she is neither intrigued in the cityscape, nor is she in the mood for a walk, Charlotte still decides to accompany Lucy if she desires a walk. Charlotte is firm, “of course she would accompany Lucy everywhere,” for she understands a lady should not walk in the street without a chaperone (*A Room with a View* 17). Despite the fact that they are now in Italy, not in England, Charlotte distrusts the other guests’ assurance of safety. She is apparently unconvinced and “was determined to take Lucy herself, her head not being so very bad” (*A Room with a View* 18). Charlotte’s worry unveils the pervasive influence conventional manners has imposed on ladies. Fortunately, a lady named Miss Lavish appears at this moment and resolves the plight, asking Lucy to spend a long morning with her in Santa Croce, one of the famous sights in Florence. Her invitation resolves the predicament of street-walking, yet initiates another adventure for Lucy.

**B. Walking in the City: concept city v.s. lived city**

As Lucy prepares to walk in the city, she expects to experience the overall perspective of the city. Yet, the image of the city is not a one-dimensional result. The city cannot “represent[s] itself,” but “is represented” instead (Beauregard 60). Those who “speak for the city,” such as the city planners and the city dwellers, “constitute the city as a meaningful object” (Beauregard 61). According to Certeau, urban spatiality is composed of concept city and lived city. The concept city presents the “utopian and urbanistic discourse” that the city planners and designers anticipate. It comprises “rational organization” that “repress[es] all the physical, mental and political pollutions” (Certeau 94). It is the urban reformers’ desire to construct a city “for a perspective both god-like and voyeuristic that can encompass all the diversity, randomness and dynamism of urban life in a single panorama or a neat collection of statistics” (Thompson 435). By means of the perspective and prospective vision, the
authority is convinced that they have the capacity to dominate the development of the
city. Nevertheless, the constructed prospect of the city is only an idealistic surface
form organized by the planners and the government. This city image is designed for
the voyeurs, who gaze down the city in a distance, just as “Icarus flying above […]
with a solar Eye, looking down like a god” (Certeau 92). This traditional
understanding of cities “as bodylike has tended to align itself with the city as seen
from above” (Highmore 4). From the aspect of the voyeurs, they view the city
distantly with an aim to procure a single panorama. Michel Certeau further elaborates
that urban designers are like voyeurs that “make the complexity of the city readable,
and immobilizes its opaque mobility in a transparent text” (92). Yet, he then criticizes
that this panorama-city

is a ‘theoretical’ (that is, visual) simulacrum, in short a picture, whose
condition of possibility is an oblivion and a misunderstanding of practices.
The voyeur-god created by this fiction, who, like Schreber’s God, knows
only cadavers, must disentangle himself from the murky intertwining
daily behaviors and make himself alien to them. (93)

Even though the urban planners harbor a concept city in mind, their persistence may
as well lead to a superficial imagination that neglects the true life experiences of the
city dwellers. As a result, Certeau argues that concept city provides a speculative
dimension that is oblivious to the daily operational practices.

Certeau then contends that concept city can never fully embody the face of the
city, asserting that “beneath the discourses that ideologizes the city, the ruses and
combinations of powers that have no readable identity proliferate […] without
rational transparency, they are impossible to administer” (95). He thus lays claim to
another layer of urban spatiality: the lived city. The city is conceptualized “in terms of
signifying practices,” for it is “the development, play, and interchangeability of
signification” that codifies its production (Liggett 257). As Certeau notes, the lived city functions as a practical dimension that complements the panorama of the city. In so doing, he affirms a diversified, rather than univocal cognition toward the blueprint of the city. This lived city echoes the fact that “any city is always more diverse, more messy and more active than reformers find comfortable and comprehensible” (Thompson 435). By highlighting the importance of life experiences, Certeau points out that “spatial practices in fact secretly structure the determining conditions of social life” (96). Compared with the visual experiences conducted by the voyeurs, urban walkers have the capacity to keep close tracks to the city image and development by virtue of pedestrian acts. The operation of walking creates tactile experiences, which configures the cityscape with “the touch of a single tile,” a bodily memory (Benjamin 264). Whereas the voyeurs interpret the city with fragmentary visual perceptions; the walkers read the city with tangible tactility instead. This “spatial acting-out of the place” implicates “relations among differentiated positions” via pedestrian movements (Certeau 98). Walking is a mobile action that always makes detours and creates new meanings during the process of walking. The physical bodily tactile experiences “transform each spatial signifier into something else” and alternately verifies the city image with different paths and routes (Certeau 98). It is the daily practitioners and walkers that devise their “own spatial meanings, producing urban space in canny and idiomatic ways” (Tonkiss 241).

Walking in the city consequently is rather a personal and sensual way to understand the city. The walkers will not be influenced or channeled by the concept city designed and manipulated by the urban planners. Instead, the walkers are able to appropriate the spatial meanings with personal experiences and interpretation. Certeau argues that walking is “a space of enunciation” in that the walkers participate the production of the city, to speak out the meanings of the city rather merely passively
receives the message and impressions imposed by the authority and administers (98). The walkers will discover something fresh and special, somewhere meaningful and significant, and they may either approach the location or choose to keep a distance during their touring. With this selective power of agency, the city is produced with myriads of possibilities. There should be no fixed meaning and images in the city. Certeau thus contends that

To walk is to lack a place. It is the indefinite process of being absent and in search of a proper. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place—an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City. (103)

Walking, therefore, is an act of spacing at the same time. This constant movement not necessarily accords with manipulations of the constructed order. This speech act of walking “creates stories, invents spaces, and opens up the city through its capacity to produce ‘anti-texts’ within the text” and “permits a myriad of unrealized possibilities to surface, triggering emotions and feelings that may lie dormant in many people” (Rossiter and Gibson 440). Contrary to the fixed and stabilized meaning contained in a certain place, walking creates diversified possibilities by always lacking a place. As a result, walking in the city allows the subject to experience and to sense the sentiments of the lived city. By investigating the city through street-walking, the subject is able to have contacts with the customs and culture of the city, which is what concept city cannot represent.

C. Walking from guidance to independence
Just as the concept city provides the city with the official blueprint, tourist
guidebooks likewise give tourists instructions and directions, offering information for
highly recommended sites. To follow the guidebook, in other words, is to read the
image of the concept city. Before Lucy and Miss Lavish start on the street-walking,
Lucy “at once opened the Baedeker, to see where Santa Croce was” (A Room with a
View 18). Her behavior implies that Lucy originally only intends to understand the
city Florence from the perspective of the guidebook. Yet, the use of Baedeker
“determine[s] not only the route but also the reactions of [the tourists]” and lessens
the possible surprises and expectations in the journey (Buzard 156).

Miss Lavish directs Lucy to become acquainted with the other facet of Florence,
which Lucy has never considered before. While Miss Lavish introduces her to the
“true Florentine smell,” Lucy immediately responds “is it a very nice smell?” for she
has “inherited from her mother a distaste to dirt” (A Room with a View 19). Lucy’s
reply indicates that at this moment she is only intrigued with the concept city rather
than the lived, real city. Her binding education and manners impede her from
practically experiencing the city. As Miss Lavish tells her, “we shall have an
adventure […] we shall soon emancipate you from Baedeker. He does but touch the
surface of things. As to the true Italy—he does not even dream of it. The true Italy is
only to be found by patient observation” (A Room with a View 18). Therefore, it is
only when Lucy abandons Baedeker that her street-walking is realized. Lucy as a
consequence gradually liberates herself in the streets of Florence, following Miss
Lavish’s advice: “one doesn’t come to Italy for niceness […] one comes for life” (A
Room with a View 19). Seeing Miss Lavish strolling along the streets “short, fidgety,
and playful as a kitten […] and so cheerful,” Lucy begins to release herself from the
courtesy and begins to admire the city closely (A Room with a View 19). Her state of
mind is then subtly altered.
Lucy and Miss Lavish’s street-walking is not a smooth experience at all, but has unpredictable situations, such as getting lost. Yet, their getting lost is another pivotal point that truly moves Lucy into an urban walker. Even though they have lost the way, Miss Lavish seems to be excited rather than to be depressed. In fact, Miss Lavish looks forward to unexpected encounters, stating that “two lone females in an unknown town. Now, this is what I called an adventure” (*A Room with a View* 20). Lucy, on the other hand, has been following Miss Lavish affirmatively. She has never considered the possibility of getting lost. Since she is terribly eager to see Santa Croce, she then suggests “a possible solution, that they should ask the way there” (*A Room with a View* 20). Her decision reflects her reliance on the guidebook, being preoccupied with the appearance of the city rather than its reality. Miss Lavish objects to her advice, urging her that “no, you are not, not, not to look at your Baedeker. Give it to me; I shan’t let you carry it. We will simply drift” (*A Room with a View* 20, emphasis original). Miss Lavish’s response critically changes Lucy’s attitude to a street-walker. With accustomed states of mind, Lucy learns to simply enjoy the freedom, soaking in the city and observing the streets randomly. Instead of drawing the attention only on the tourist site, Lucy is able to shift her focus to the cityscape:

For one ravishing moment Italy appeared. She stood in the Square of the Anunziata and saw in the living terra-cotta those divine babies whom no cheap reproduction can ever stale. There they stood, with their shining limbs bursting from the garments of charity, and their strong white arms extended against circlets of heaven. (*A Room with a View* 21)

When Lucy begins to be conscious of her surroundings, she is surprised to find the arresting charm of Italy, and this seems to be the first time that she really sees Italy. She then unveils the appearance of Italy as a lived city when she puts her persistence on the concept city aside. Lucy is astonished by what has been presented in front of
her. This vivid, living city amazes her and that she thinks “she had never seen anything more beautiful” (A Room with a View 21). With the company of Miss Lavish, Lucy temporarily releases herself and discovers the subtle joy in life. Together they “bought some hot chestnut paste out of a little shop,” and continued to “drift into another Piazza” (A Room with a View 21). Lucy’s first experience of street-walking actually is enlightened and initiated by Miss Lavish, who allows her to recognize the beauty and enchantment of the city, the casualness and freedom of its atmosphere, and the life of Italy. Her rising awareness as a street-walker can be attributed to Miss Lavish, who encourages her to explore the city and to let go of the guidebook and its restrictions.

Miss Lavish’s company is Lucy’s first step toward street-walking. As Miss Lavish leaves Lucy, she unavoidably has to face her being alone in the streets, which is problematic behavior for a lady. Even though Lucy is able to temporarily open herself to the experience, she is not ready to face the city alone. All of a sudden, anxiety and tension seize her as she is unexpectedly confronted with this situation. Alone in the city, Lucy is enmeshed in the overwhelming trifles, “the beggars worried her, the dust blew in her eyes, and she remembered that a young girl ought not to loiter in public places” (A Room with a View 22). She then remembers that her strolling in the street is inappropriate. Humiliated by her condition, “tears of indignation came to Lucy’s eyes,” and her mood for walking in the city vanishes (A Room with a View 22). Her dependence on the Baedeker, and her apprehension in losing direction severely haunt her. Depressed and daunted, Lucy’s leisure vanishes: “her first morning was ruined, and she might never be in Florence again” (A Room with a View 22). In need of guidance and assistance, Lucy “walked about disdainfully, unwilling to be enthusiastic over monuments of uncertain authorship or date. There was no one even to tell her which of [them] […] was the one that was really
beautiful” (*A Room with a View* 22). Apparently it is not until Lucy is left alone that she is forced to recognize her dependence. As she is aware of this fact, she gradually recovers from the emotional chaos and shifts her attention to the streets. Only when Lucy discovers the appeal of Florence by herself is she able to truly accept and embrace this lived city. Her walking alone magically spaces her relation with the city. Miss Lavish’s leaving urges her to clarify her confusion, to observe Florence by heart, and to find her interpretations in her own street-walking.

From Miss Lavish’s company to her solitude, from getting lost to street-walking, Lucy eventually is prompted to acknowledge and appreciate the joy and charm contained in her own experience. It is only when Lucy closely interacts with the city that she finds it significant and meaningful, thus coming to accept street-walking as a direct method to discover and understand Florence. As she adjusts her attitude, she surprisingly perceives “the pernicious charm of Italy worked on her, and, instead of acquiring information, she began to be happy” (*A Room with a View* 23). Interestingly, Lucy then is able to pay attention to the insignificant signs on the streets: “she puzzled out the Italian notices—the notices that forbade people introduce dogs into the church—the notice that prayed people […] not to spit” (*A Room with a View* 23). She seems to depart from the recognition of a concept city and to stroll along the streets. By “collecting and recording urban images, social interactions and social typifications,” Lucy watches the behaviors and appearances of the tourists with “watchfulness of an observer” (Frisby 92). Her transformational mental changes are particularly reflected on her contemplation on the tourists. She begins to ponder the meaning of their behaviors. She now needs no illustrations and instructions from others. Instead, she is capable of figuring out the possible answers and interpreting everything she sees with her own understanding. In so doing, she develops her points of view toward this lived city rather than the image of the concept city. Since the city
“had a personality […] determined by people’s evaluation, choice and attachment to the townscape,” Pile asserts that the “concrete, functional, emotional and symbolic meanings were spatially constituted” by the interpretations of the involved subjects (211). As a street-walker, Lucy creates her own meaning for the city and acquires the perceptions from the city as well.

III. Second Street-walking: Crossing the Boundary

In the novel, Lucy’s first street-walking is pivotally significant to her. She breaks through the confinement that Victorian values have imposed on her. No longer bound by the rules of a lady, Lucy becomes conscious of her boundary-crossing. She has undergone a drastic transformation to experience Florence and moved from the concept city to the lived city. Even though her first street-walking occurs accidentally, she is still given the opportunity to speculate the meaning of her walking alone, and to observe the city from another perspective. Nevertheless, this first experience of transgression still gives her a sense of uncertainty. Lucy has been adhering to the rules for a long time, yet she is unexpectedly inspired by her spatial interaction with the city in her first street-walking. As she experiences joy from it, she is equally confused, doubting whether she has unconsciously repressed and disguised her true nature and desires. Lucy’s spatial experiences and her encounters subtly influence her, urging her to reconsider her original life. Returning from the first street-walking, Lucy becomes perplexed and chaotic.

A. Music as an outlet of mental space

While Lucy is troubled and bewildered by her conflicts over values, she chooses music as an outlet to express her growing emotions. For Lucy, her piano-playing is a faithful and effective means to clarify her inner desires, repressions and “release the unconscious” (Sullivan 181). Music provides Lucy a relieved space unconcerned with manners or courtship, in which no disturbing secular limitations
Music always “reveals Lucy’s unconscious thoughts and hidden motives— even when she is lying to herself” (Fillon 267). As a result, Lucy used to resort to music when she “found daily life rather chaotic,” and then “entered a more solid world” (*A Room with a View* 33). It is in her piano-playing that Lucy finds the rebellious spirit of passion she has buried and covered in her mind. Cavaliero analyzes that “Lucy’s one great form of self-expression is the piano; it is through her playing that we, and certain characters in the book, can sense what she is truly feeling” (98).

After her first street-walking, Lucy continuously feels upset and needs music to appease her anxiety. Her confusion arises from conflicts between values and desires. Music demonstrates her feelings naturally and directly, thus she has no need to feign her nature. Music is a medium for Lucy in that “like every true performer, she was intoxicated by the mere feel of the notes; they were fingers caressing her own; and by touch, not by sound alone, did she come to her desire” (*A Room with a View* 34).

Music always reflects and indicates the condition of her states of mind. When she holds back her desire, she plays Beethoven to “inwardly respond” to herself (Cavaliero 98). For Lucy, Beethoven’s music provides “an explanation of her own personal experiences” (Lucas 94). As an audience in the lobby of Pension Bertolini, the clergyman Mr. Beebe closely observes and expects Lucy’s interpretation on Beethoven’s Opus III. Lucy chooses this tragic sonata of Beethoven, playing it with triumphant victory. As “Beethoven is so usually simple and direct in his appeal,” Mr. Beebe perceives and detects Lucy’s entangled emotions and feelings beneath her music (*A Room with a View* 35). In the mean time, as she seeks an emotional outlet through her music, she clarifies her desire, which impels and motivates her to start on another street-walking.

Unlike her previous accidental walk through the city, her street-walking is her own decision. Street-walking alone is a daring transgression for a lady, yet Lucy
further chooses to go out “in the declining sun,” regardless of the rules and the lurking danger (*A Room with a View* 43). Even though the guests in the Bertolini “look grave” and oppose her, she is still persistent, maintaining that “I think I should go out” (*A Room with a View* 43). Confronted with Lucy’s insistence, Mr. Beebe acutely concludes, “She oughtn’t really to go at all […] I put it down to too much Beethoven” (*A Room with a View* 44). Yet, it is more accurate to say that it is Beethoven’s music that urges her to be determined in dealing with her desires. As Mr. Beebe ascribes Lucy’s behavior to the power of music, Lucy recognizes music as her means to certify herself, realizing that she “never knew her desires so clearly after music” (*A Room with a View* 45). Staying in Bertolini listening to tedious conversation bores her, and “she wanted something big” (*A Room with a View* 45). Music spurs her to be “conscious of her discontent,” a new awareness for her, which accounts for the reason why Lucy’s mother “disapproves of music, declaring that it always left her daughter peevish, unpractical, and touchy” (*A Room with a View* 47). For both Mr. Beebe and Mrs. Honeychurch, music is so enchanting that it obscures Lucy’s rationality. Yet, music only functions as an outlet and medium that helps Lucy express and admit her emotions and eagerness.

**B. Street-walking of her own**

Lucy’s second street-walking is her deliberate transgression against convention. She has always been taught that most sensational and ambitious achievement is “unladylike” (*A Room with a View* 45). Since her last walk subtly aroused her discontent toward her current life, she will not be satisfied by a life lived only to inspire and to support men. She attempts to escape from the “spatial control” and “social control” that “confine[s] women to the domestic sphere (Massey 179). As a result, even though Lucy knows that “she would be first censured, then despised, and finally ignored” if she breaks through these boundaries, this time she attempts to try
something different (*A Room with a View* 46). In spite of convention, Lucy will not imprison herself under trivial rules.

Lucy does not stand for the medieval lady, who was rather an ideal to which she was bidden to lift her eyes when feeling serious. Nor has she any system of revolt. Here and there a restriction annoyed her particularly, and she would transgress it, and perhaps be sorry that she had done so. This afternoon she was peculiarly restive. She would really like to do something of which her well-wishers disapproved. (*A Room with a View* 46)

Lucy obviously is tired of the binding restrictions. She considers herself neither deferential nor condescending. Yet, she is determined to go walking regardless of any other prevention or opposition. With an intention of exploring the beauty of the world, and the expectation for something sensational to happen, Lucy deliberately seeks a special and unforgettable experience from her walking. Lucy’s first walk allows her to have the primary understanding of the lived city. She realizes that concept city fails to embody the life style and the character of the city. The complete concept city is unreachable, and the city “on the surface” and the city “under the surface” inevitably coexist and go hand in hand (Stallybrass and White 205). In her second walk, Lucy further discovers that the city is not merely composed of “metaphorical or allegorical” ideas but also of “flesh and blood,” since the streets “are also constitutive of desires and disgusts” (Pile 234). In addition to the joy and beauty of the city, Lucy touches on its darkness and danger which complement the full image of the city.

During her second walk, Lucy yearns for sensational passion and unexpected events. She aims to experience something she would not usually have if she is in England. Harboring this anticipation in her walking, Lucy buys some photos of Botticelli’s “Birth of Venus,” which carries the symbol of love and passion. Later she
walks into the piazza, looking at the surrounding scenes and buildings that seem unreal in the twilight, she “desired more” and “wistfully” finds that her expectation appears to be unattainable (*A Room with a View* 47). Lucy’s wish soon realizes: something does happen. She accidentally runs into a murder scene, witnessing two men first sparring with each other. The men had a fight and then “a stream of red came out between them and trickled down his unshaven chin” (*A Room with a View* 48). Just as Lucy “complained of dullness” she coincidentally beholds “one man who stabbed, and another held her in his arms” (*A Room with a View* 48). This event occurs in front of Lucy all in a sudden so that she is extremely terrified and then faints, and her photographs are stained with blood. George Emerson happens to be on the spot and witnesses this scene, rushing over to see Lucy. This case gives Lucy another shocking impact. Sullivan explains that “Venus spattered with blood is an appropriate symbolic extension of the violation of Lucy’s naked but imprisoned self momentarily liberated: ‘She thought that she, as well as the dying man, had crossed some spiritual boundary’” (183, *A Room with a View* 49). Instead of arbitrarily judging the Italians as vulgar and barbaric from the murder scene she sees, Lucy by contrast turns to ponder the mental impact that has been foist upon her. She realizes that “it was not exactly that a man had died; something had happened to the living” (*A Room with a View* 52). The horrifying murder seems to be catalytic in arousing Lucy’s self-consciousness. She does not merely walk in the city, but walks through her inner conflicts and discontents. She soon recovers from the “horror of blood,” rising “without [George’s] assistance, and though wings seemed to flutter inside her, she walked firmly towards the Arno” (*A Room with a View* 50). Lucy implicitly crosses over her boundary in this walking by facing and contacting with this lived and ongoing city. The concept city obviously is not enough to present its panoramic view, since “the city is not a product, but a process” that changes together with inhabitants’ life experiences (Pile 236).
Lucy’s two experiences of the street-walking in turn lead her to inspect the city Florence from divergent senses and perspectives. In her first walk, she learns not to read the city simply from the guidebook and the instruction of the other, but to experience the life of the city. She has the capacity to discern the Florentine smell, which is “spatially ordered and place-oriented,” providing “a more direct and less premeditated encounter with the environment” and provoking “an unmediated sense of the surrounding townscape” (Urry 393). Observing the city visually, Lucy notices the signs and monuments in the streets, the appearance and actions of the tourists. She absorbs the atmosphere of freedom that unveiled in the Florence streets, reading and interpreting the city with her perceptions. The murder scene further prompts her to contemplate that the city is not only composed of joyful liberty and attractive stimulation, but also of various unforeseeable events. Nevertheless, owing to her street-walking, she is able to understand the city not just as the role of a voyeur, but a walker. With tactile experience, Lucy is capable of constructing and interpreting her impression rather than passively receives the superficial image designed from the concept city. Overall, Lucy rebuilds the city with her visual, olfactory and tactile senses. It is her personal experience that “tell[s] spatial stories that cannot be read,” and actualizes the spatial order in another form of representation (Tonkiss 241). By practicing this selective power, Lucy’s street-walking is the embodiment of her own agency. Her walking in the city exposes her to a world that she has never been experienced before, which opens her to interact with Italy not only from the rural but also from the urban influence.

IV. Walking in the City and Encountering the Other

Lucy’s street-walking in the city empowers her to have spatial interactions with the cityscape. In addition to her mental transformation acquired from her spatial practice, Lucy’s walking experience is highly connected with her encounters with the
other. In her two walks, Lucy respectively has two encounters, one with the Emersons and the other is with George. Her encountering with the other impels her to reconsider her original values and viewpoints. As a nomadic traveler, Lucy has transitory experiences and perspectives along with every stage of her transformation. Lucy is not the only character that has contact with the other. Nevertheless, she is the only one that truly encounters the other\(^2\) and becoming-other in her journey. Her two street-walking experiences are enlightening because Lucy goes through her confusion and conflicts, accepting the differences from the other. Lucy’s street-walking on the one hand spatially inspires her. On the other, it helps develop her nomadic self via these encounters. Without her attempt to cross over the boundary that Victorian sensibilities have created, she would not be able to initiate her becoming and her encounters. As a result, not only is her street-walking constitutive of her transformative changes, but her encountering the other is also crucially influential to her.

\textbf{A. Encountering the Emersons}

Lucy’s first streetwalking truly starts when she is left by Miss Lavish. This critical experience urges her to recognize how she lives under a confinement that restrains her freedoms and horizons. This is the first time that she is reminded of how she feigns her emotions and nature under the disguise of ladylike manners and behaviors. As she walks the lived city and observes the life of people, she still considers herself an objective passer-by traveling through the city. It is not until her encounter with Mr. Emerson that she begins to be puzzled and then reconsiders her

\footnotesize{\textsuperscript{2} Hereby the concept of “encountering the other” does not refer to the superficial meaning of meeting the other in the journey. Instead, it refers to the capability of becoming-other proposed by Deleuze and Guattari, which is explicated in the previous chapter. Since Islam argues that travelers could be classified into two kinds, the sedentary and the nomadic, Lucy apparently is the nomadic one that will have a journey in depth by establishing understandings and interactions with the other. In her street-walking, Lucy’s becoming is particularly evident.}
life and personality for her first time.

Before she encounters the Emersons, Lucy has already heard of many rumors and discussions about them, most of which are negative. Yet, Lucy still reserves her judgment, refusing to label them as weird or vulgar people. Her street-walking grants her close contact and conversation with them, and mostly with Mr. Emerson. When Lucy walks in the city alone, she notices an injured child whose legs “had become as melting wax,” (A Room with a View 24). She soon “stiffened the little boy’s backbone and imparted strength to his knees” out of impulse (A Room with a View 24). Noticing Lucy’s behavior, Mr. Emerson praises her that she “[h]as done more than all the relics in the world,” congenially expressing his kindness toward Lucy (A Room with a View 24). In spite of Mr. Emerson’s amiability, Lucy’s defensive manner cannot be disarmed in such a short time. Just as Charlotte is skilled at delicate and civilized conversation, Lucy also deals with people in the same manner. While she intentionally remains at a distance while interacting with the Emersons, she speaks with politeness, but “[t]akes refuge in her dignity” (A Room with a View 25). Interestingly, Mr. Emerson directly penetrates her disguise, telling her that

I think that you are repeating what you have heard older people say. You are pretending to be touchy; but you are not really. Stop being so tiresome, and tell me instead what part of the church you want to see. To take you to it will be a real pleasure. (A Room with a View 25)

Mr. Emerson encourages Lucy not to stand on ceremony and shift her focus on experiencing the life of the city. Mr. Emerson’s advice bewilders her, for she has never thought of her manners as pretense. In her street-walking, Lucy’s getting lost brings her to encounter the Emersons. And Mr. Emerson subtly directs her to face her true nature. Given a tour by Mr. Emerson in the church, Lucy indeed is more relaxed. She even “felt like a child” while she is with the Emersons (A Room with a View 30).
Mr. Emerson further suggests Lucy should spend more time with his son George, stressing that Lucy should not repress herself and cater to the conventions that she does not approve of, saying,

I am sure you are sensible […] let yourself go. You are inclined to get muddled. […] Let yourself go. Pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you. (A Room with a View 30)

Upon Mr. Emerson’s statement, Lucy knows that she “ought to have been furious,” yet she finds his advice “extraordinary” so that she “could not get cross” (A Room with a View 25, 30). Apparently, Lucy gradually accepts Mr. Emerson’s viewpoints as she has more interactions with him. Her encounter with Mr. Emerson discloses her veiled nature, albeit she still fails to embrace this fact. This old man no longer alarms her even when “he touched her gently with his hand,” which infers that she slightly transforms through deeper understanding (A Room with a View 31). Lucy’s encounter with Mr. Emerson is the impetus for her to reevaluate her original values.

B. Encountering George

In her second street-walking, Lucy’s state of mind becomes increasingly independent and rebellious. Her last walking experience enables her to overcome her worry about walking alone in the city. Her encounter with Mr. Emerson urges her to clarify her repressed inner desires. Owing to this stimulation and inspiration, Lucy gradually liberates her mind and transforms herself. Her encounter with George further mobilizes her to lower her defenses and be true to herself.

Lucy has close interaction with George in her second street-walking. The accidental murder shocks her, yet brings her closer to George. Unlike other people
who judge this event as sympathetically “disgraceful” or “unacceptable,” Lucy and George naturally express their direct feelings and emotions toward this incident (*A Room with a View* 59). When Lucy asks George to help find her missing photographs, George finds it tainted with blood, thus throwing them into the river with panic. He admits to Lucy that “I don’t know what to do with them,” with his voice like an “anxious boy” (*A Room with a View* 50). Lucy is surprised at his childish frankness, and “her heart warmed towards him for the first time,” for his undisguised nature touches her (*A Room with a View* 50). He is a man that will not conceal his emotions and considerations, which is opposite to Lucy’s habit and manner. Therefore, by encountering George and trying to understand him, Lucy indeed undergoes changes, just as Mr. Emerson has foreseen. George’s sincerity, albeit awkward, impresses Lucy. Tact and civility may be useless when interacting with such a man. Nevertheless, his direct earnestness captures her. He is definitely different from those pretentious people surrounding her.

It struck her that it was hopeless to look for chivalry in such a man. […] he was trustworthy, intelligent, and even kind; he might even have a high opinion of her. But he lacked chivalry; his thoughts, like his behavior, would not be modified by awe. (*A Room with a View* 52)

Lucy realizes that George acts like a simple child rather than a chivalrous knight. As his characteristics mysteriously attract Lucy, she is slightly influenced as well, feeling that “Childhood enters upon the branching paths of Youth” when with him (*A Room with a View* 52).

Lucy’s two encounters with Mr. Emerson and George more or less influences her. Mr. Emerson’s advice reminds Lucy of her repressed nature and George’s frankness invigorates her to dismantle her disguised behaviors. To some extent, she establishes mutual understanding in her street-walking experiences, which displays
her becoming-other. If it were not for her spatial practice in the city, she would very likely to be delimited by the traditional conventions of an English lady. Lucy challenges the convention and transgresses the boundary, with a view to seeking adventure and satisfying her desires. Even when she encounters an unexpected situation or suggestion, she will not be confined by her original education, but becomes capable of facing and dealing with the situation in a straightforward manner. She will always adapt herself no matter what situation or person she encounters. In the course of her street-walking, Lucy’s ongoing transformation is accordingly ostensible.

V. Conclusion

The spatiality of city is definitely much more complicated and divergent than one can possibly imagine. Other than the concept city that was presented on the surface, the subject ought to explore the lived city to fully understand the life of the city. By means of spatial interaction, the subject will be enlightened and comprehend the life of the city in depth. In *A Room with a View*, Lucy’s two walks respectively endow her with different stimulations. Although Lucy at times is perplexed from her exposure to different cultures and values, she unconsciously transforms herself to becoming-other in her encounters.

By crossing over the boundary to street-walking, Lucy experiences mental conflicts and gradually unveils her true self in the interactions. The ensuing chapter will investigate how Lucy brings her transformed nomadic self back to England, demonstrating the result of the spatial enlightenment—the ceaseless process of becoming-other.