



Memories from Spain. The Finnish painter Albert Edelfelt's (1854 – 1905) travel pictures as souvenirs

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Abstract

This article discusses two artworks by the Finnish painter Albert Edelfelt (1854 – 1905), related to a six-week-long journey to Spain in 1881: *San Telmo Sevilla – recuerdo de la feria* (San Telmo Sevilla – A Memory from the Feria), and *Remembrance of Spain* (Jewish Girl), also known as *A Memory from Spain*. The approach is theoretical, with the aim to examine how the concept of the souvenir shapes our understanding of the paintings' motifs. The main research questions pertain to how Edelfelt's Spanish artworks refer to the differentiated object that attracted his tourist eye, containing also his experiences. Questions of metonymy and travel pictures' parallels to (tourism) photography are addressed. The methodology is based on semiotics according to D. MacCannell (1999) and J. Culler (1981), with a particular interest in truth markers. An empirically anchored art historical aspect is contextualised within a framework of theories on tourist behaviour, such as Urry's (2002) theory of the tourist gaze. The artworks are defined as souvenirs and analysed from a tourism perspective. The combination of the concept of the souvenir and empirical data as a base for art historical analysis of travel pictures is particularly successful: the pictures' function as truth markers serves as proof of that ephemeral but real experiences have taken place; the artworks' titles refer to the memory function, anchoring the pictures in time and place like truth markers do. This adds to art historical analysis, framing empirical evidence within a broader context of travel behaviour and souvenir production.

Keywords: tourism, art, 19th century, truth markers, souvenirs

Introduction

This article discusses two artworks by the Finnish painter Albert Edelfelt (1854 – 1905), related to a six-week-long journey to Spain in 1881: *San Telmo Sevilla – recuerdo de la feria* (San Telmo Sevilla – a memory from the feria) (fig. 1), and *Remembrance of Spain* (Jewish Girl), also known as *A Memory from Spain* (fig. 3). Edelfelt was perhaps the most influential painter in Finland during the last two decades of the nineteenth century. He stayed for longer periods in Paris where he also studied. His art was prominently French and, in that respect, he was a painter who followed current trends.

In my doctoral thesis (Lundström, 2007), I have studied Finnish nineteenth-century painters in Spain, among whom Edelfelt was the most important study object. Travelling painters can be termed tourists, as defined today, who hardly miss a chance to take pictures of famous monuments, scenery or scenes depicting local people. Edelfelt, due to his behaviour in Spain, corresponds with this definition. In a letter from Seville to his mother Alexandra Edelfelt (Edelfelt, 1881, [Seville] Thursday 21.4.1881), he describes how he had

acted like a *flâneur*, the predecessor of the modern tourist. The concept of tourism is, however, often understood deprecatorily, a possible explanation for that it has not been taken into consideration when discussing painters who performed “serious” work while abroad on study trips. This paper tries to alleviate this shortcoming by examining Edelfelt’s artworks as souvenirs, the direct consequences of his behaviour while he was in Spain. Travel pictures have an ability to concretize, making ephemeral experiences visible, like souvenirs do.

The discussion is tentative, with the aim to examine how the concept of the souvenir shapes our understanding of the paintings’ motifs. The main research questions pertain to Edelfelt’s tourist experience, with particular interest in how his travel pictures relate to tourism and souvenir production. Edelfelt’s two San Telmo paintings (a preliminary study and the final painting), and *Remembrance from Spain* from the year following his journey, serve as case studies; at the core of the investigation are their titles that refer to the memory function, which is why they are selected out of over forty artworks that relate to his Spanish journey.

My approach is predominantly theoretical, focusing on the souvenir as connected to the visual arts. The similarities between souvenirs and Edelfelt’s artworks are explained; both are considered as truth markers, proof of actual experiences. The methodology is based on classical semiotic readings of tourism, Dean MacCannell (1999, 109 ff; 137 ff.) and Jonathan Culler (1981), with a particular interest in said truth markers, in addition to a range of scholarly definitions of the souvenir as a material object (e.g., Harkin, 2002; Hume, 2013).

When Edelfelt’s pictures are defined as souvenirs and interpreted from a tourism perspective, new interpretations are made possible, when combined with contextual, empirically anchored art historical analysis. The paper’s theoretical discussion on tourism and souvenir production is combined with information gained from written sources that pertains directly to Edelfelt’s experiences while he was in Seville (the San Telmo case) and Spain on a more abstract level. His letters to his mother Alexandra are meticulously written, offering detailed descriptions of what he was doing while he was in Spain (Edelfelt, 1881). The artworks’ formal aspects are discussed only when such analysis contribute to the interpretation, for example when comparing the preliminary drawing and the final version of the San Telmo painting, with particular focus on metonymy. As to *Remembrance from Spain*, a comparative formal analysis is applied, combined with empirical evidence.

The art historical aspect is further discussed within a framework of theories on tourist behaviour, namely John Urry’s (2002) seminal theory of the tourist gaze. He states that tourism sights are consumed because they supposedly generate pleasurable experiences which are different from those typically encountered in everyday life: a set of scenes, of landscape or townscapes. When we go away, we look – or gaze – at the environment with interest and curiosity. The concept of the tourist gaze can, I argue, be expanded also to include artists’ travel pictures, because the act of capturing impressions on a paper or canvas is always preceded by gazing at out-of-the-ordinary attractions, choosing a suitable object

to depict. We gaze at what we encounter, and it is in this instance the painters identify the objects suitable to paint, distinguished by differentiation and contrast (Urry, 2002, 1-15).

Travel pictures as souvenirs – gazing at the extraordinary

In French, the word souvenir means “to come back to one’s mind”, as attached to the memory or reminiscence function. Collecting souvenirs does not mean merely collecting objects, but also memories and experiences (Graburn, 1983). Collecting objects – among them photographic images, which belong to the same category as the paintings discussed here – means giving the destination a symbolic value, which is crucial when recalling specific travel experiences. Paraskevaïdis & Andriotis (2015, 1-2) define souvenirs as reminders of experiences lived during a trip. The souvenir links people with places and memories.

While on holidays, tourists tend to acquire memorable tangible reminders of their special time, in the form of souvenirs and artifacts [...] which do not only function as reminders of the destination visited, but they may also symbolize tourists’ traveling experience, and at the same time represent a particular gaze.

The origin of the souvenir as a material object is located in the 17th and 18th centuries, when Grand Tour participants brought back home miniature replicas of the European sites they visited. This practice grew rapidly during the 19th century, due to Thomas Cook and the beginning of modern tourism (2015, 2).

Susan Stewart (1993, 139-140) elaborates on the souvenir as attached to the antique and the exotic. She divides the souvenir into two types, distinguishing between souvenirs of exterior sights (mostly purchasable representations), and souvenirs of individual experiences. The latter is intimately connected to the life history of an individual (138-139). Stewart’s two-part division suits an analysis of travel pictures. If the images are defined as souvenirs, they fit in both categories: they recall the painter’s individual experiences and function as (fragmentary and) “representational” souvenirs. Stewart’s (x-xiii) notion that souvenirs are dependent on nostalgia, distance and narration can easily be extended to include travel pictures. When Edelfelt depicts Seville, he takes possession of the strange place, making it his own.

The painted image can thus easily be defined as a souvenir, recalling the painter’s individual experiences. The pictures document “reality” and “true life”, the reality effect enhanced by metonymy (likeness). Metonymy, together with the title of the work, is essential for our understanding of travel pictures.

The paintings discussed here are also dependent on metonymy and are in that respect similar to photographs (tourist snapshots can be termed universal souvenirs) (Graburn, 2000, xiv). D. L. Hume (2014, 131) also discusses metonymy in tourist photographs, paying attention to its pivotal significance as to the memory function. John Urry (2002, 127) proposes that tourists democratised the taking of photographs; photography seems to transcribe reality, which is desirable for tourists in general. Urry’s thoughts bring definitions of souvenirs to mind:

The images produced appear to be not statements about the world but pieces of it, miniature slices of reality. A photograph thus seems to furnish evidence that something did indeed happen – that someone really was there or that the mountain actually was that large. It is thought that the camera does not lie (127).

Urry (2002) further remarks that the act of photographing is a signifying practice, that people taking photographs actively make choices. They select, structure and shape that which will be photographed (128) – indeed, in a manner a painter would. The power of the photograph lies, states Urry, in its ability to miniaturise the real. It gives shape to travel, it is the reason for stopping, searching viewing points and places seen in other photographic images. And while away, they stop to record what they already knew was there. The pictures become their versions of the images that they had seen before they set off (128-129). This takes physical form in the shape of preconceived vantage points, selected vantage points (fragments), and the photograph/image as a “miniature world”.

Urry’s (2002) views on photographs captured during travels further strengthen my argument that also painted travel pictures can be defined as souvenirs. Similarly to Urry, Elizabeth Edward (1996, 2015) stresses that behind every photograph stands a person, who has made his or her own choices by framing the object photographed. The act of photographing is always subjective. If a photograph is defined as an engraving of a lived moment, the picture does not mark just the photographer’s but also the presence of that which is before the camera. Photographs are concrete proof of the act when they were taken, how they were experienced by all involved in the act (Edwards, 2015, 241-242). Painted souvenirs have several qualities in common with photographs, both in ontology and in the way they frame and concretize experiences.

Metonymy and iconicity: San Telmo II

Contemporary Spanish life, as seen by foreign painters, necessarily included a differentiating component (Lundström 2007). The titles, which were frequently attached to quickly grasped tourist images, directed the viewers’ attention to certain features of the foreign culture. The motif was given descriptive and anecdotal content. The viewers are told what to see, how to interpret and understand the paintings; there is an implicit message hidden in the images.

Two of Edelfelt’s paintings relate directly to his stay in Seville in April 1888: the preliminary study (fig. 2) and the final painting (fig. 1) of a scene from San Telmo. The two versions of the *San Telmo* can be defined as representational souvenirs, physical objects/souvenirs. The caption in the second version is decisive for our understanding of the motif (fig. 1). The text is found in the lower right corner and tells us what the painting depicts: “*San Telmo, Sevilla – recuerdo de feria*”. The Spanish part of the caption reads in English “a memory from the feria”, or “a souvenir of the feria”, the Spanish word *recuerdo* standing for both memory and souvenir (also memento) in the meaning of a present or a keepsake (Collins Spanish Dictionary, 2021).



Figure 1. Albert Edelfelt (1854 – 1905). *San Telmo Sevilla – recuerdo de la feria*, 1881. Oil on canvas. 43,5 x 58,5 cm. Ostrobothnian Museum/Vaasa City Collection, Vaasa. Photo: Erkki Salminen.

The painting that I call *San Telmo II*, is the second of two versions with the same motif. It depicts a crowd of people walking along a road in Seville in Spain. Below the trees, market stalls with blue and white awnings with red pats are visible in the far background. In the middle background, the Giralda tower of the great cathedral is seen behind the trees against a yellow sky. Our eye is attracted to the two women to the far left, and the two girls gossiping in the immediate foreground. Both women and particularly the girls are dressed in local costumes; pay attention to the colourful dresses and scarfs, the flower in the hair and one of the girl's black mantilla.

It is possible that Edelfelt painted the preliminary study on 24 April 1881. In a letter to his mother, he writes that the promenade by the San Telmo alongside the Guadalquivir had offered the most delightful sight the day before (Edelfelt, 1881, [Seville] 25.4.1881). The gardens of the Duke of Montpensier's palace, Palacio de San Telmo, is close to the spot where Edelfelt most likely painted the scene. In front of the palace, there was an avenue with trees, as in Edelfelt's pictures (Serraller et.al, 1991, 73). The palace is quite close (adjacent) to the location for the actual feria, arranged annually since 1847 at Prado de San Sebastián in the week following Easter. Initially, it was a fair for agriculture and industry but developed gradually into the Feria de Abril in the form that Edelfelt experienced it. In San Sebastián, there were cafés and big *tiendas* (shops), from Puerta de San Fernando games were arranged, fruit and sweets were offered, and a bit further in the El Barrio quarters, you could find shops where *buñuelos* were sold, cheap restaurants and *tavernas*, and cosmoramas. Horse chariots toured the fairground. The women who visited the feria wore colourful dresses

and mantillas, duly noted by visitors from abroad. The festive character developed into the main venue of the feria (Molina & Hormigo, 2000, 20-21). The feria is immortalised in genre pictures, all in which the cathedral with the Giralda tower is visible in the background, and with (striped) awnings in the middle ground, as in Edelfelt's paintings. Women, men and children, all dressed up, dominate the crowded scene. Horses, donkeys and cattle were usually also included (Serraller et.al., 1991, 295-299).

San Telmo II is the sum of several Spanish stereotypes during the nineteenth century when travel pictures like this one were abundant. This painting is Edelfelt's most famous picture from Seville. The stereotypes affect our interpretation of the pictures due to earlier markers, i.e., pictures with similar motifs that point at what to expect, and hence recognition. As Culler remarks, following MacCannell, a marker represents the sight to the tourist and is any kind of information or representation that creates the sight as a sight (Culler, 1981). Hundreds, if not thousands of similar genre pictures were everywhere. For Edelfelt, it must have been easy to recognize the motif, understand its significance, and make the decision to paint it.

I define *San Telmo II* as an inscribed souvenir; if inscribed with a text, such as time and place, souvenirs are akin to travel pictures, tangible memories. They are artefacts saved as reminders of a particular heightened reality. They provide proof of extraordinary experiences and can concretise, to make tangible what was otherwise only an intangible state. Its physical presence helps locate, define and freeze in time a fleeting, transitory experience, and bring back into ordinary experience something of its quality. Souvenirs and travel pictures with their captions/titles, help us remember and prove that an extraordinary experience has taken place (Gordon, 1986, 144-145).

The question of metonymy is relevant for the following discussion since metonymy often is crucial for our understanding of travel pictures, i.e., souvenirs. Hume (2014, 131) presents one way to explain the iconic status of the objects. He uses the term "iconofetish", which has to do with both visibility and narrative. The picture, the souvenir, which I argue functions like Urry's gaze, turns into a "place" for the narrative, as attached to simple reference to place: people and place, and people and/or places. This attribute is authorised, or not, "through the collective gaze of the tourist" (131). It is concerned with the socio-historical nature of the narrative.

Hume (2014, 131-132) refers to Erwin Panofsky's iconography, a seminal art historical approach for interpreting the meaning of paintings, the subject matter of the artworks as opposed to their form. Hume states that the iconic status is established in the representative category of the souvenir, in my opinion in the same way that Edelfelt's pictures are representations of Spain. Hume argues that all tourist destinations contain at least one iconic feature. (Compare Roland Barthes seminal essay on the Eiffel tower effect.) Hume refers to photographs, the kind of souvenirs that are the most obvious representational and iconic souvenirs in this context. I argue that iconicity, as in metonymy, is present in Edelfelt's pictures as well: beautiful Spanish ladies in colourful dresses, and the Giralda tower, just to mention two. It is clearly due to metonymy that we can understand what they depict on an

iconographical level: without it, we cannot determine what Edelfelt gazed at.

Elizabeth Edwards (1996, 200) follows a similar line of argument. Because of the dominant concept of reality within tourism studies, she states that so many elements in tourist expectations are parallel to the photograph, that photography seems to be the natural icon for the tourist experience. According to Christopher Pinney (2011, 66), the iconicity of photographs determines its attraction: likeness and iconicity manifest the success of most photographs because they look like that which is their referent. When they do not, it mostly has to do with a technical mishap, the picture might turn up blurry. This diminishes the picture's iconicity, its likeness, but it does not become less indexical; indexicality is not dependent on recognition.

Through iconicity and metonymy, a strong connection between travel pictures and souvenirs is established. Edwards (1996, 200) also points out that photographs always are framed (comp. MacCannell, 1999) and hence fragmentary – another direct parallel to the souvenir. She draws attention to the nature of photography and its ability on fragmenting both space and time, mirroring the tourist experience, “an experience which, from beginning to end, revolves around images” (Edwards 1996, 201). These traits can be found in Edelfelt's San Telmo picture, and together, they make a strong case for considering and interpreting his painting as a souvenir.

San Telmo I and San Telmo II: truth markers in action

Several of Edelfelt's Spanish pictures have titles suggesting remembering. *San Telmo II*'s capture functions as a reference for Edelfelt's time in Spain, and its caption is a souvenir in its own right. Such captions can be defined as truth markers, which locate certain imagery in time and place. Without the marking, it would be hard for the layman to determine what Edelfelt's painting depicts based on appearance only. A marker is a piece of information that may take many different forms, ranging from guidebooks and travelogues to slide shows. The marker's function is to make a certain sight or object distinguishable (MacCannell 1999, 137-141). As Rickly-Boyd (2012, 274) points out, truth markers are created in touristic discourse and contribute to a socially constructed reality. In this case, it is achieved by adding the text, which functions similarly to a label at an art museum, where the paintings' motif could be hard to identify without it (Culler 1981). Its value as a truth marker is heightened by what it is written in Spanish, which enhances the picture's exoticism, stressing the otherness of the motif. As a result, its value as a souvenir increase. Out of Edelfelt's travel pictures, *San Telmo II* is his most obvious allusion to the memory function.

It is (thus) the capture that determines how to understand the motif. The text is pointing backwards to the actual moment when the painting was born, bringing together the actual encounter and the ephemeral moment, immortalised in the painting. Inscriptions refer to memories, and painted souvenirs' perhaps most important feature is the written text. The text magically takes on the quality of the place. The written words, symbols in themselves, transform or sacralise the object – the painting – giving it a power it would not

have without them. These inscriptions become memory-triggers, filled with association (MacCannell, 1999, 138).



Figure 2. Albert Edelfelt (1854 – 1905). *San Telmo Sevilla – recuerdo de la feria*, preparatory study, 1881. Oil on cardboard. 27 x 32,5 cm. Ateneum Art Museum/Beatrice Granberg Collection, Helsinki. Photo: Finnish National Gallery/Jenni Nurminen.

The preliminary drawing for San Telmo (fig. 2) is quite similar to the later version but differs in several important ways: the preliminary drawing has no text written on it, it is considerably smaller and less metonymic. The preliminary study is painted quickly, like a snapshot, similarly to a modern tourist photograph; few tourists (or more serious travellers for that matter) fail to take a selfie before a famous monument, or photographing local people, buildings, and environments. Culler remarks that when tourists encounter the sight, the markers are particularly important. One even can engage in the production of further markers by writing about the sight, as Edelfelt did in his meticulous letters to his mother (Edelfelt, 1881), or photographing it (Culler, 1981).

In the preliminary study, Edelfelt has seized the moment, like a photographer would. It is related to the plein air painting of the time, which emphasized direct observation of Nature. But “direct observation” also involves translating (the memory of) the view onto the canvas, as in tourist art and in ethnographic genre painting. Furthermore, the sketchy painting technique suited the mobile and itinerant *plein air* painter perfectly, who was obliged to travel with light luggage and without the means of a studio. The impressions were indeed to be seized quickly, like a snapshot since the traveller had to move on to the next site. Its sketchy character enhances the authenticity since such preliminary studies can be thought of as “proof” that direct observation has occurred.

Edelfelt's letters allow for a better understanding of the preliminary study, a reference to what he had experienced. Edelfelt arrived in Seville the day after Easter Monday, after a ten-days stay in Granada. He wrote from Granada to his mother, that he was about to embark on a 15-hour long journey by train to Seville. He was excited, but he had learned that the weather was terrible there (Granada, Easter Monday [18.4.1881]). He had fretted about the rainy weather in Andalusia and the flooding of the Guadalquivir in Seville even before his journey, while he was still in Paris. Two hours before his departure for Madrid he complained that he probably could not visit Seville due to the flooding (Edelfelt, 1881, Paris 7.4.1881). A couple of days later, safely in Madrid, he learned that the Easter festivities had been cancelled in Seville due to the particularly violent flooding; according to him, the river was considerably broader, and the water reached the first floor of the houses by the shores (Edelfelt, 1881, Madrid 9.4.1881).

The weather in Seville improved to the extent that the feria could take place as usual during the week after Easter. It is possible that the weather affected the colours in Edelfelt's paintings. They differ from the usual bright palette in stereotypical, similar paintings from Spain that circulated outside Spain. There is no sunshine, and the colours are subdued particularly in the preliminary study. The colours are slightly enhanced in the signed, second version, which was painted in oil on canvas and is almost twice as big as the smaller card-board. The signed *San Telmo II* is not a truth marker in the same sense as the preliminary study, which is evidence of Edelfelt's first-hand experiences of a rainy day in Seville. The second version needs the caption to convince the viewers of the painting that at least some degree of "direct observation" had occurred.

The effect of direct observation is enhanced by the preliminary study's freed brushwork. With *plein air* and impressionism, the painters became exaggeratedly obliged to experience (and depict) authenticity, which is also the ultimate goal for all tourists. The *plein air* technique increases the travel pictures' souvenir function. The directness of the motif suggests first-hand knowledge, which is a truth marker in its own right; the motif does not need a caption. Academic composition is set aside in favour of a more haphazard arrangement that shows an apparent careless grouping.

The composition in *San Telmo I* resembles a snapshot from a Kodak camera, at that time a new way to frame the sight. Framing is central in MacCannell's widely cited concept of staged authenticity (1999, 91 ff.). The painting is a framed memory of an impression, a tangible reminder of what Edelfelt had experienced. But in order to fully understand the motif, the caption of the second version has to be taken into account. Thompson, Hannam & Petrie (2012) states that "[...] it is not, however, the form of the souvenir that ascribes the location, but instead their imagery and caption." The actual meaning of Edelfelt's two *San Telmo*-paintings becomes clear through the memory-triggering caption of the second version.

A Memory from Spain

About a year after his return from Spain, Edelfelt painted *Remembrance of Spain* (Jewish Girl) (fig. 3). The title refers directly to his memories of Spain. The pastel was painted in Helsinki in October 1882. Here we see the profile of a Jewish girl with an olive-coloured complexion, holding a white fan and wearing a white mantilla of lace over her dark hair and a pink rose. Edelfelt was a diligent user of paraphernalia (props) – the fan, the mantilla and the flower in the hair are such props. These can be considered metonymic fragments that are able to represent the whole (Gordon, 1986, 139), i.e., they function in the same way as souvenirs do. The props can be interpreted as truth markers, thus establishing an interesting connection with souvenirs (comp. MacCannell, 1999).



Figure 3. Albert Edelfelt (1854 – 1905). *Remembrance of Spain (Jewish Girl)*, also known as *A Memory from Spain*, 1882. Pastel on paper. 60 x 45 cm. Ostrobothnian Museum/Karl Hedman Collection, Vaasa. Photo: Erkki Salminen.

The practice of using Jewish models for Spanish paintings was common since Spaniards were much harder to get to pose. Andalusians and Jews were at that time considered “exotic” people of “ancient” cultures, thus connecting to Stewart’s (1993, x-xiii) definition of the souvenir as attached to nostalgia and the exotic. We learn that the girl was called Eva Slavitzkij/Haffki, from a letter written by the Finnish painter Helene Schjerfbeck, who was active around the time when Edelfelt painted this portrait: “Edelfelt painted her as a Spanish type, fan and mantilla” (quoted in Lundström, 2007, 285), she wrote in a letter in 1929, and mentions also other painters whom the girl had posed for. Edelfelt’s use of a Jewish model for his Spanish portrait emphasizes the topic’s exotic character.

Edelfelt naturally used Spanish models during his journey, painting several genre portraits of Romani girls and young Andalusian women. His most famous painting with a Spanish topic is *Gitana Dancing* (1881), the model was a 14-years-old Romani girl in Granada. From a letter to his mother, we learn that another of his models was a ten-year-old child called Marcellina Mateos y Campos, according to Edelfelt she had a “fine and lively appearance” (quoted in Lundström, 2007, 285). I would like to think that it was the memory of little Marcellina that Edelfelt has captured in *Remembrance of Spain*, as Edelfelt remembered her.

The title of *Remembrance of Spain/A Memory from Spain* connects it to the memory function of the souvenir. The topic is based on his real experiences, which are brought into proximity with it, such as its title. The physical object itself does not need to be located in a specific place or event, but the words locate it in time and place. The title becomes a memory trigger, filled with association (MacCannell, 1999, 41).



Figure 4. Albert Edelfelt (1854 – 1905). *Andalusian Dancer* [Andalusian Woman], Seville April 1881. Watercolour, 28,7 x 21 cm. Private Collection.

Remembrance of Spain has obvious connections to smaller studies from Spain, particularly a watercolour signed “Seville avril -81”, dedicated to his friend Paul Etter. It depicts an Andalusian woman (fig. 4), seen in profile and dressed in a white mantilla draped quite similarly, including the flowers in the hair. These details, fragments, adds to the perception of Spanishness, creating recognisability. The signature anchors the painting in time and place, was signed only after the journey. The text is a strong truth marker. And like souvenirs, it is fragmentary in character. Michael Harkin brings forth the fragmentary character of souvenirs, which he considers as fragments with the ability to represent a much larger

entity. The tourist experience is fundamentally fragmentary, and therefore so are souvenirs (Harkin, 1995, 658; Stewart, 1993, x-xiii). *Remembrance of Spain* collects Edelfelt's memories in a representative alas fragmentary manner, and the painting's function is strongly connected to its ability to gather Edelfelt's individual experiences in one single picture. The title's function as a truth marker strengthens the painting's symbolic authenticity, which allows him to decide for himself what is authentic and what is not. Semiotically, constructivism according to Culler justifies authenticity based on stereotypical images, expectations, and cultural preferences (Rickly-Boyd, 2011, 272).

In pursuit of the Other: closing remarks

Both tourists and souvenirs are messengers of the extraordinary. Gazing at out-of-the-ordinary attractions differentiates them from ordinary life, and the gaze identifies potential souvenirs. It is Edelfelt's encounters with the Other but based on preconceived vantage points. He had learned how and when to gaze; it is the gaze that produces the souvenir. Hence, his souvenir paintings are markers in their own right.

Like many before me, I agree that the line between tourists and other kinds of travellers is highly exaggerated. Edelfelt's trip to Spain, like any painter's journeys abroad for other than educational reasons, is similar to tourism. However, he travelled for work, searching for inspiration and new motifs. Urry (2002, 5) asserts that the places gazed upon should not be directly connected with paid work, but in Edelfelt's case, it still offered some distinctive contrast with his ordinary work. It was a short-term journey, with the clear intention to return home within a relatively short period of time. In his discussion on tourism as a pilgrimage (a sacred journey), Graburn (1973) builds his argumentation around the notion that it is not only the journey itself that counts but also the return.

As established above, Edelfelt being a tourist in Spain is supported also by how he behaved during his stay, particularly in Seville. Walking in his footsteps, you have to be very diligent to squeeze in all the attractions he managed to see in just four days: as an example, he visited the great cathedral, Alcazar, and Casa de Pilatos in just one afternoon, at the same time enjoying the feria and later saw a bullfight (Edelfelt, 1881). These attractions were marked as sights in advance in abundance in travel literature, guidebooks, other pictures and the like, which promoted ways of seeing (Culler, 1981). Paradoxically, tourists demand eyewitness observation, but they have learned how to look and when in advance. (Urry, 2022, 4). My interpretation is that it is then the tourist gaze is produced, and hence the birth of the souvenir, alas the painting. Certain objects are indeed extraordinary through differentiation. The tourist gaze is constructed through signs, and tourism involves the collection of signs. As Culler (1981) remarks, tourists are interested in everything as a sign of itself. Edelfelt was, like a semiotician, in constant search of signs of Spanishness. Tourists are pursuing signs of the authentic – and hence the Other.

To conclude, Edelfelt's Spanish artworks refer to the differentiated object and thus reveal what he gazed at. Souvenirs, like Edelfelt's travel pictures, are intended for those who view them (Culler, 1981; MacCannell, 1999); the travel pictures show which experiences he

regarded exotic enough to gaze at and to paint. By defining his travel pictures as souvenirs and as truth markers, we learn what he considered interesting enough to paint and to show others. But for the layman to understand what the pictures represent, they needed to be presented with informative texts, like in *San Telmo II*. In the case of *Remembrance of Spain*, the connection to Edelfelt's Spanish journey would be lost without the title. Its details – which also can be understood as truth markers – the fan, mantilla and the rose – might still help us to decode the work.

I suggest expanding the scope of this article by including other travel pictures and by subjecting them to semiotic tourism analysis. A souvenir is a sign of itself, and like Edelfelt's pictures, they are most often presented with titles or captions. In combination with a metonymic motif, the pictures can be interpreted and deciphered semiotically as truth markers. This adds to art historical analysis since it frames empirical evidence within a broader context of travel behaviour and souvenir production.

LIST OF ILLUSTRATIONS

1. Albert Edelfelt (1854 – 1905). *San Telmo Sevilla – recuerdo de la feria*, 1881. Oil on canvas. 43,5 x 58,5 cm. Ostrobothnian Museum/Vaasa City Collection, Vaasa. Photo: Erkki Salminen.
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