Gustave Courbet, "The Painter's Studio" (c.1855)

Per Courbet, "It's the whole world coming to me to be painted."

Right: "Shareholders" – including friends, coworkers, supporters

- Collector Alfred Bruyas (bearded); Proudhon is behind him; critic Champfleury is seated on a stool; Baudelaire is reading; couples shown reference "art lovers" (foreground) and "free love" (background)

Left: "The other world of everyday life" ("masses, wretchedness, poverty, wealth, the exploited and the exploiters…")

- Priest; merchant; hunter; unemployed/begging figures; the male model is said to reference the Art Academy and "tradition"

- Those closest to the artist at his easel are "benevolent" (including a female "muse," child, and cat)

Edouard Manet, portrait of Emile Zola (c.1867)

Zola was an admirer of the artist, having described Manet as "one of the masters of the future" within the *Revue du XXe siècle* (this resource is visible on the table [blue cover])

Other items are show to reflect Zola's "personality, tastes, and occupation":

- Reproduction of Manet's "Olympia," an engraving of Velazquez's "Feast of Bacchus," and a Japanese print by Utagawa Kuniaki II; a Japanese folding screen is also visible at

the left