

Chapter 1 : Émile Zola (Author of Germinal)

This book is the 18th book in Zola's twenty-novel Rougon-Macquart series. Zola first introduced us to the character Aristide Saccard back in the second volume of the series, La Curée. L'Argent (aka Money) is a much better book than La Curée (aka The Kill), and it is not necessary to read that prior volume in order to understand or enjoy this.

Influences[edit] Zola, with the book of the Rougon-Macquart under his arm, salutes the statue of Balzac. This had a profound impact on Zola, who decided to write his own, unique cycle. In one word, his work wants to be the mirror of the contemporary society. My work, mine, will be something else entirely. The scope will be narrower. My big task is to be strictly naturalist, strictly physiologist. He notably read and mentioned the work of the doctor Prosper Lucas , [2] Claude Bernard , and Charles Darwin [3] as references for his own work. This led him to think that people are heavily influenced by heredity and their environment. He intended to prove this by showing how these two factors could influence the members of a family. In , in the preface of La Fortune des Rougon , he explained his intent: The great characteristic of the Rougon-Macquarts, the group or family which I propose to study, is their ravenous appetite, the great outburst of our age which rushes upon enjoyment. Physiologically the Rougon-Macquarts represent the slow succession of accidents pertaining to the nerves or the blood, which befall a race after the first organic lesion, and, according to environment, determine in each individual member of the race those feelings, desires and passionsâ€”briefly, all the natural and instinctive manifestations peculiar to humanityâ€”whose outcome assumes the conventional name of virtue or vice. Though it was to be modified many times over the years, with some members appearing or disappearing, the original tree shows how Zola planned the whole cycle before writing the first book. The tree provides the name and date of birth of each member, along with certain properties of his heredity and his life: The prepotency is a term used by the doctor Lucas. It is part of a biological theory that tries to determine how heredity transmits traits through generations. Whether the member looks like his mother or his father. Additionally, for members still living at the end of Le Docteur Pascal , their place of living at the end of the cycle may be included. Otherwise, the date of death is included. An early tree showing the heredity. Each family has a color, and each child is influenced by one or more families. The gallery does not include the tree made for La Bête Humaine [7] which included for the first time Jacques, the main protagonist of the book [8] For example, the entry for Jean Macquart on the tree read: Soldat Jean Macquart, born in - Prepotency of the mother - Physical likeness to his father. Some would never be made, others were to be added later on. To study the Second Empire, Zola thought of each novel as a novel about a specific aspect of the life in his time. For example, in the list he made in , he intended to make a " political novel ", a "novel about the defeat", "a scientific novel", and a "novel about the war in Italy ". However, the last idea would never be made into a book. In the first letter to his publisher, he mentioned "ten episodes". Story[edit] Almost all of the main protagonists for each novel are introduced in the first book, La Fortune des Rougon. The last novel in the cycle, Le Docteur Pascal , contains a lengthy chapter that ties up loose ends from the other novels. In between, there is no "best sequence" in which to read the novels in the cycle, as they are not in chronological order and indeed are impossible to arrange into such an order. Although some of the novels in the cycle are direct sequels to one another, many of them follow on directly from the last chapters of La Fortune des Rougon, and there is a great deal of chronological overlap between the books; there are numerous recurring characters and several of them make "guest" appearances in novels centered on other members of the family. She marries Rougon, and gives birth to a son, Pierre Rougon. However, she also has a lover, the smuggler Macquart, with whom she has two children: Ursule and Antoine Macquart. This means that the family is split in three branches: The first, legitimate, one is the Rougons branch. They are the most successful of the children. The second branch is the low-born Macquarts. They are a mix of the other two. They are middle-class people and tend to live more balanced lives than the others. For the Rougon, this manifests as a drive for power, money, and excess in life. View of France under Napoleon III[edit] As a naturalist, Zola also gave detailed descriptions of urban and rural settings, and different types of businesses. Le Ventre de Paris, for example, has a detailed description of the central market in Paris at the time. List of novels[edit] In an "Introduction" of his

last novel, *Le Docteur Pascal*, Zola gave a recommended reading order, although it is not required, as each novel stands on its own.

Chapter 2 : L'Argent - Wikipedia

Money (L'Argent) was first published in , the eighteenth of Zola's Rougon-Macquart cycle, but fourth in the recommended reading order because it follows logically on from The Kill (La Curée) published almost twenty years before in

Saccard is bankrupt and an outcast among the Bourse financiers. Searching for a way to reestablish himself, Saccard is struck by plans developed by his upstairs neighbor, the engineer Georges Hamelin, who dreams of restoring Christianity to the Middle East through great public works: Saccard decides to institute a financial establishment to fund these projects. He is motivated primarily by the potential to make incredible amounts of money and reestablish himself on the Bourse. Furthermore, Saccard, an intense anti-Semite , sees the enterprise as a strike against the Jewish bankers who dominate the Bourse. In order to manipulate the price of the stock, Saccard and his confreres on the syndicate he has set up to jumpstart the enterprise buy their own stock and hide the proceeds of this illegal practice in a dummy account fronted by a straw man. While Hamelin travels to Constantinople to lay the groundwork for their enterprise, the Banque Universelle goes from strength to strength. Stock prices soar, going from francs a share to more than 3, francs in three years. Furthermore, Saccard buys several newspapers which serve to maintain the illusion of legitimacy, promote the Banque, excite the public, and attack Rougon. The novel follows the fortunes of about 20 characters, cutting across all social strata, showing the effects of stock market speculation on rich and poor. Caroline learns that Saccard fathered a son, Victor, during his first days in Paris. She rescues Victor from his life of abject poverty, placing him in a charitable institution. But Victor is completely unredeemable, given over to greed, laziness, and thievery. After he attacks one of the women at the institution, he disappears into the streets, never to be seen again. Eventually, the Banque Universelle cannot sustain itself. At the final collapse, the Banque holds one-fourth of its own shares worth million francs. The fall of the Banque is felt across the entire financial world. Indeed, all of France feels the force of its collapse. Saccard and Hamelin are sentenced to five years in prison. Saccard goes to Belgium , and the novel ends with Caroline preparing to follow her brother to Rome.

Chapter 3 : BBC Radio 4 - Blood, Sex and Money by Emile Zola

Money (L'Argent) The Rougon-Macquart. After a disastrous speculation, Aristide Saccard was forced to sell his mansion and to cast about for means of creating a fresh fortune.

It was serialized in the periodical *Gil Blas* beginning in November before being published in novel form by Charpentier et Fasquelle in March. It was translated into English as *Money* by Benj. Tucker in and by Ernest A. Vizetelly in new edition ; reprinted and . The novel focuses on the financial world of the Second French Empire as embodied in the Paris Bourse and exemplified by the fictional character of Aristide Saccard. He is first introduced in *La fortune des Rougon*. He also has two sisters: Saccard is bankrupt and an outcast among the Bourse financiers. Searching for a way to reestablish himself, Saccard is struck by plans developed by his upstairs neighbor, the engineer Georges Hamelin, who dreams of restoring Christianity to the Middle East through great public works: Saccard decides to institute a financial establishment to fund these projects. He is motivated primarily by the potential to make incredible amounts of money and reestablish himself on the Bourse. Furthermore, Saccard, an intense anti-Semite, sees the enterprise as a strike against the Jewish bankers who dominate the Bourse. In a footnote, Ernest A. In order to manipulate the price of the stock, Saccard and his confreres on the syndicate he has set up to jumpstart the enterprise buy their own stock and hide the proceeds of this illegal practice in a dummy account fronted by a straw man. While Hamelin travels to Constantinople to lay the groundwork for their enterprise, the Banque Universelle goes from strength to strength. Stock prices soar, going from francs a share to more than 3, francs in three years. Furthermore, Saccard buys several newspapers which serve to maintain the illusion of legitimacy, promote the Banque, excite the public, and attack Rougon. The novel follows the fortunes of about 20 characters, cutting across all social strata, showing the effects of stock market speculation on rich and poor. Caroline learns that Saccard fathered a son, Victor, during his first days in Paris. She rescues Victor from his life of abject poverty, placing him in a charitable institution. But Victor is completely unredeemable, given over to greed, laziness, and thievery. After he attacks one of the women at the institution, he disappears into the streets, never to be seen again. Eventually, the Banque Universelle cannot sustain itself. At the final collapse, the Banque holds one-fourth of its own shares worth million francs. The fall of the Banque is felt across the entire financial world. Indeed, all of France feels the force of its collapse. Saccard and Hamelin are sentenced to five years in prison. Saccard goes to Belgium, and the novel ends with Caroline preparing to follow her brother to Rome. Saccard is obsessed with money and the building of wealth, to which everything in his life holds second place. Like his great-grandmother Tante Dide, Victor suffers from neuralgic attacks. In *Le docteur Pascal* set in , Zola tells us that Saccard returns to Paris, institutes a newspaper, and is again making piles of money. And although the character of Gundermann was plainly not based on Alphonse, there is no doubt whatever that it was based, with one or two modifications, on his late father James. Gundermann is introduced early on as: He is cool, calculating, dyspeptic a fictional touch , ascetic, workaholic. Saccard, by contrast, is an impetuous young would-be financier with clerical sympathies who dreams of financing projects in the Balkans and Middle East which might eventually lead to the purchase of Jerusalem and the re-establishment of the Papacy there. Once again we enter the thronged offices of the rue Laffitte, where queues of brokers file past the impassive banker, who treats them with indifference orâ€”if they dare to address himâ€”outright contempt; where art-dealers vie with foreign ambassadors for his attention; and where the debt to Feydeau is unmistakable a small boy of five or six bursts in, riding a broomstick and playing a trumpet. Though certainly it would be too terrible and too large a morsel to swallow. All our money is doomed to fall between their crooked claws. The Universal Bank can do nothing more than crumble before their omnipotence â€¦ And he gave vent to his hereditary hatred, he repeated his accusations against that race of traffickers and usurers, on the march throughout the centuries against the peoples [of the world], whose blood they suck â€¦ [bent on] the certain conquest of the world, which they will possess one day by the invincible power of money â€¦ Ah! A Prussian at heart â€¦ Had he not dared to say one evening in a salon that if ever a war broke out between Prussia and France, the latter would be defeated! In the end, of course, Gundermann triumphs: No one could

accuse Zola of having failed to do his homework: That such notions struck a chord in the France of the Third Republic is all too apparent. The character of Rebb Schmoul, like Gundermann, is a German Jew with a distinctively racial gift for financial manipulation.

Chapter 4 : Money (Rougon-Macquart, book 18) by Émile Zola

From the Rougon-Macquart Series: Money (L'Argent): After a disastrous speculation, Aristide Saccard was forced to sell his mansion and to cast about for means of creating a fresh fortune.

Chance made him acquainted with Hamelin, an engineer whose residence in the East had suggested to him financial schemes which at once attracted the attention of Saccard. With a view to financing these schemes the Universal Bank was formed, and by force of advertising became immediately successful. Emboldened by success, Saccard launched into wild speculation. This is not surprising, as the book deals with a subject of great interest to every civilized community. And with regard to this English version, it may, I think, be safely said that its publication is well timed, for the rottenness of our financial world has become such a crying scandal, and the inefficiency of our company laws has been so fully demonstrated, that the absolute urgency of reform can no longer be denied. More info about the Rougon-Macquart series at Wikipedia. For the ways of the speculator, the promoter, the wrecker, the defaulter, the reptile journalist, and the victim, are much the same all the world over; and it matters little whence the example may be drawn, the warning will apply with as much force in England as in France. The time for prating of the purity of our public life, and for thanking the Divinity that in financial as in other matters we are not as other men, has gone by. It is becoming more and more impossible to burke the issue. It stares us in the face. Even if the various measures of political and social reform, about which we have heard so much of recent years, should yield all that their partisans declare they will, it is doubtful whether there would be much national improvement. For the rottenness of our social system must still remain the same; the fabric must still repose upon as unsound a basis as it does now if the brigands of Finance remain free to plunder the community and to pave their way to ephemeral wealth and splendour with the bodies of the thrifty and the credulous. One may well ask why this freedom should be allowed them. There cannot be two moralities, although a distinguished Frenchman, the late M. Nisard, once tried to demonstrate that there were, and was laughed to scorn for his pains. And it should be borne in mind that the harm done to the community at large by the thousands of bookmakers disseminated throughout the United Kingdom is as nothing beside that which is done by the half thousand financial brigands who infest the one city of London. It may, I think, be safely said that more people were absolutely ruined by the crash of the Liberator group than by all the betting on English racecourses over a period of many years. There have been, I believe, over 2, applicants for relief to the fund which has been raised for the benefit of the sufferers of so-called Philanthropic Finance, and among the number it appears there are nearly 1, single women and widows. Some of the victims have committed suicide, others have gone mad. Thousands, moreover, who are too proud to beg, find themselves either starving or in sadly straitened circumstances, with nothing but a pittance left them of their former little comforts. This is a specimen of the work done by the brigand of Finance. Of course there are reforms urgently needed in the very organisation of the Stock Exchange; and reforms needed with regard to the conditions under which public companies may be launched. Why should men be allowed to ask the public to subscribe millions of money for the purchase of properties which are literally valueless? And surely the time has come for the proper auditing of accounts under Government supervision. Some institution of the kind will doubtless be founded in time to come; and, meanwhile, if all that is told us of the purity of our public life be true, I fail to see why a series of measures directed against the brigands of Finance should not promptly receive the assent of both Houses of Parliament and become law. I am not against public companies. Let us have them; let us have as many good ones as we can get, but let them be honestly founded and honestly administered. It is through the multiplicity of public companies that we may eventually attain to Collectivism, which so many great thinkers of the age deem to be the future towards which the world is slowly but surely marching. And when that comes, perhaps, as Sigismond Busch, one of M. Sigismond Busch is a Karl Marxite, a believer in the universal fraternity of humanity, a fraternity which he regretfully admits is still far away from us. Of a very different stamp to him is M. Saccard is one of M. It has often occurred to me that in sketching this daring and unscrupulous financier M. Indeed, the history of M. The latter was solemnly blessed by the Pope, and in a like way M. Zola shows us the Universal receiving the Papal

benediction. It should be remembered, however, that these remarks are the remarks of M. He had to portray certain Jew-haters, and has simply put into their mouths the words which they are constantly using. This statement is not unnecessary, for M. But such is not the case. Zola is remarkably free from racial and religious prejudices. And, after all, I do not think that any Hebrew reader can take exception to the portrait of Gundermann, the great Jew financier, the King of the Money Market, who in a calm methodical way brings about the ruin of Saccard and Hamelin. Gundermann, moreover, really existed and may be readily identified. And there are other characters in the story who might in a measure be identified. Then the Viscount de Rohan-Chagot is strangely suggestive of a Rohan-Chabot, whose financial transactions brought him before a court of law during the latter period of the Second Empire. Zola may pretend to the contrary. In Huret we are presented with a specimen of the corrupt Deputy, and in this connection it may be pointed out that the venal French legislator by no means dates from the Panama scandals. Only, in those glorious Imperial times, anything approaching a scandal was promptly hushed up, and more than once the Emperor himself personally intervened to shield his peccant supporters. It is notorious that Morny made millions of money by trickery and fraud; and that the Emperor himself was well aware of it was proved conclusively by the papers found in his cabinet at the Tuileries after the Revolution of Roguery being thus freely practised in high places, a considerable number of Deputies undoubtedly opined that there was no occasion for them to remain honest. Whilst proving that money is the root of much evil, it also shows that it is the source of much good. It does not merely depict the world of finance; it gives us glimpses of the charitable rich, the decayed noblesse striving to keep up appearances, the thrifty and the struggling poor. Further, it appears to me to be a less contemplative work than many of M. The plot, too, is a sound one, and from beginning to end the interest never flags. If they desire to have verbatim translations of M. And now, by way of conclusion, I have a request to make. Their shareholders had no desire to gamble; they only expected to obtain a fair return from the investment of their hard-earned savings. Their position is therefore deserving of all commiseration. In complying with this suggestion they will be doing a good action. And I may say that nothing would afford greater pleasure either to M. Zola or myself than to learn that this book had in some degree contributed to alleviate so much undeserved misery and hardship.

Chapter 5 : The Rougon-Macquart Cycle - Public Library of Cincinnati and Hamilton County - OverDrive

The eighteenth novel in Zola's Rougon-Macquart series, Money has many contemporary resonances, with a financier for its central character and a plot that involves a banking crisis, illegal practices, manipulation of the press, politics, sex, and power.

Last one left unread though I intend to re-read *Au bonheur des dames* in French!! So far I know the following: Pauline Quenu is orphaned when her mother, Lisa Macquart see *Le ventre de Paris*, dies, closely followed by her father. She is 10 years old and endowed with the accumulated wealth of her avaricious shopkeeping family. The honest bourgeois cousins of her father, les Chanteau, with whom she is placed in Normandy, slowly and subtly and despite their own best intentions begin to devour her inheritance under the rubric of a projected marriage to her cousin Lazare Chanteau. Lazare is a bright but ineffectual dreamer whose engineering projects crumble repeatedly to ruin, taking with them tens of thousands of francs. He eventually leads the starving coal miners on strike. Zola gives us a tragic love story, a story rife with political and personal betrayal, a panoply of memorable characters marching across the pages of a chronicle of desperate need and flaming passions. Although many of the economic abuses described in the book had already been reformed by the time of its writing, *Germinal* is the most stirring working-class novel of the cycle. In the course of this novel, Zola incidentally and almost imperceptibly teaches us most of the contemporary technology and economics of coal mining, having toured the mines extensively preparatory to writing *Germinal*. Returning as a young man and accomplished painter to Paris, Claude successfully helps found modern French art but is unable by reason of his family heritage of mental illness to complete his own masterpiece or to savor love and home life in a normal fashion. He settles in rural France where he falls in love. His betrothed stands to inherit her portion of land, thus breaking up smallholdings coveted for re-unification by more powerful members of her extended family. The stage is set for a tragedy of greed and betrayal. This novel was both praised for its portrayal of the peasant life and mentality, and condemned as offensive to the peasant class as a whole. Zola, as was his wont, spent many months travelling and interviewing subjects in preparation for writing it, and stood by his work against all criticism. His critique of the status of the peasantry has echoes today, French agricultural protection of inefficient small tenure having preserved to the present day certain elements of the lifestyle Zola described 12 decades ago. She is given up for adoption but mistreated, so she runs away, collapsing in the early hours of Christmas morning on the steps of a provincial cathedral. A childless couple who are the hereditary holders of a tenancy adjacent to the cathedral and who craft splendid garments for the rich and sacred garments for the church rescue her, raise her, teach her their art at which she excels and ultimately adopt her. She knows that one day her prince will come. And he does come, but their love is forbidden by the aristocratic father of the prospective groom. This father became a priest on the death of his wife. Angelique kisses the groom, then collapses and dies on the steps of the church. Unlike those modern authors who portray as vile that which they condemn, Zola demonstrates great artistry in his sympathetic depiction of people whose will and vitality erode as they succumb to the soporific perfume of the Catholicism of the time. It might be termed an "attractive miniature" in the Rougon Macquart cycle. One might have thought that Zola was running out of energy and ideas, but he was to follow this minor work with two of the most striking books of the cycle: *Jacques Lantier* was left behind, the story tells us, when his teenaged mother Gervaise fled to Paris. Somehow maternal abandonment has left him with a wellspring of uncontrollable rage against women Zola thus anticipating later work of his contemporary Sigmund Freud, which bursts out when he sees their bare flesh. Up to the time of the novel, he has managed to keep his impulses under control. Interestingly, much of the action takes place in Normandy. The following was submitted by Rhoda Koenig, who was kind enough to write about this novel before I had gotten around to reading it myself: This novel is about an express train, and it goes like one. There is a real engine, whose driver, Jacques Lantier, loves it as passionately as if it were a woman, until it is replaced in his affections by Severine, the wife of a stationmaster who bores and disgusts her. But the engine is a metaphor as well--for the Second Empire and, beyond that, for the terrifying world that was born in the nineteenth century,

when science began to give man powers that outstrip his judgment and self-control. From the first chapter, when a train at a Paris station "asks" for a place with its bleating noises and a husband becomes mindlessly, reflexively brutal when angered, we see the machines behaving like people and the people behaving like machines. Those who are not motivated by sex are obsessed with money: A minor character who repeatedly tries to poison his suspicious wife for her hidden wealth finally succeeds, in a uniquely repulsive and ingenious way. There are many sympathetic, even tender, passages in the novel, but for the most part this intense, at times lurid, work is not so much about sex and violence but sex AS violence: Although Zola leaned towards pathos, he was far from humorless: There is disaster, but no real tragedy, and in the end, the scoundrel absconds under the protection of his cabinet minister brother to thrive and swindle another day. Corporal Macquart mentors a young bourgeois private named Maurice. Maurice at first disdains the barely literate peasant corporal, but under the rigors of war bonds with the generous Macquart and ends up being drawn across class lines into the uprising of the Paris Commune. Zola intended to conjure up again the emotions which had been felt by the French in their defeat by means of this novel written twenty years after that defeat. Zola was, however, committed to fairness even to his opponents, and exercised a journalistic rigor and self-discipline unknown to Moore. Zola never imputed to political leaders and historical figures deeds for the occurrence of which he did not possess sound documentary evidence, and often treated his enemies with sympathy and presented profound psychological insight into their very human motivations. In particular, in *The Debacle* a minor didactic theme is the debunking of the centuries-old myth of the French people that every defeat of their army throughout French history can only have been the result of treason by the generals. Zola finally writes himself into the story as the aging Dr. Pascal Rougon has laboriously chronicled the lives of his fellow descendants of Tante Dide who herself lives on silently in a mental hospital, over one hundred years old. Clotilde is religiously devout and mystical, and believes Dr. But Clotilde is awakening not only as a woman but as an intellectual, and becomes devoted to Dr. Essentially all the Rougon-Macquart descendants figure in the story. *Le docteur Pascal* has been called the meta-novel which recapitulates the "social and natural history" of the Rougon-Macquart family, closing the book on the dark chapters and personalities and raising up a torch of hope for the future in the person of one last newborn descendant of Tante Dide.

Chapter 6 : Money : Emile Zola :

Les Rougon-Macquart is the collective title given to a cycle of twenty novels by French writer Émile Zola. Sex and Money by Emile Zola.

Introduction This site is intended as an introduction to the characters that populate the Rougon Macquart series of novels. The series consists of 20 novels set in the period of the second empire. The action in them stretches from to with flashbacks to periods before then to round out the characters. They were written between and I have included various family trees where this helps and these are grouped by novel. I have not yet included a full Rougon Macquart family tree as my web skills do not stretch to completing it yet! It is set out on a piece of paper so I will get there. Zola had planned the series before even publishing the first novel. He describes this work as.. Zola is a great storyteller and describer of contemporary French life. Anyway, as you can tell this does not set out to an academic site so if this is what you are after you will have to look elsewhere. What it is, I hope, is my take on a great series of novels and the characters which populate them. The basic layout of the site consists of the names of the novels in publication sequence. Then for each novel I include details of English translations I am aware of, and similarly for film. Then a list of characters with links to details about them. I have also included details of the translation I have used and how I acquired it. Some are a lot easier to get hold of than others! There is a section on Zola Resources covering both life and works of Zola, and some background resources on the second empire. A few caveats and apologies: This is a work in progress. Some of the novels I am reading for the first time and so want space to enjoy them. These pages are based on English translations. Alas, my French is not good enough to read in the original. I have tried to include all major characters and some extras but apologise for any omissions. For any errors I apologise. If you spot any please help me improve the site by emailing me at the address below and I will put it right. Above all I hope the site adds to your enjoyment of the work of a great author. For Progress to date on this site [click here](#).

Chapter 7 : Rougon-Macquart | Arlington Public Library

Introduction: This site is intended as an introduction to the characters that populate the Rougon Macquart series of novels. The series consists of 20 novels set in the period of the second empire.

Early life[edit] Zola was born in Paris in 1820. Four years later, in 1824, his father died, leaving his mother on a meager pension. Zola started to write in the romantic style. He also wrote literary and art reviews for newspapers. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. November Learn how and when to remove this template message In 1846, Zola was naturalized as a French citizen. She stayed with him all his life and was instrumental in promoting his work. The marriage remained childless. Alexandrine Zola had a child before she met Zola that she had given up, because she was unable to take care of it. When she confessed this to Zola after their marriage, they went looking for the girl, but she had died a short time after birth. In 1851, he took up photography and obtained a near professional level of expertise. Zola fell in love with Jeanne and fathered two children with her: Denise in 1853 and Jacques in 1855. In November Alexandrine discovered the affair, which brought the marriage to the brink of divorce. The discord was partially healed, which allowed Zola to take an increasingly active role in the lives of the children. November Learn how and when to remove this template message Zola early in his career During his early years, Zola wrote numerous short stories and essays, four plays, and three novels. With the publication of his sordid autobiographical novel *La Confession de Claude* attracting police attention, Hachette fired Zola. The series examines two branches of a family—the respectable that is, legitimate Rougons and the disreputable illegitimate Macquarts—for five generations. As he described his plans for the series, "I want to portray, at the outset of a century of liberty and truth, a family that cannot restrain itself in its rush to possess all the good things that progress is making available and is derailed by its own momentum, the fatal convulsions that accompany the birth of a new world. *Germinal* in 1885, then the three "cities"—*Lourdes*, *Rome*, and *Paris*, established Zola as a successful author. His works, inspired by the concepts of heredity *Claude Bernard*, social Manicheanism, and idealistic socialism, resonate with those of *Nadar*, *Manet*, and subsequently *Flaubert*. The headline reads "I Accuse! In September 1894, French intelligence found information about someone giving the German Embassy military secrets. Anti-semitism caused senior officers to suspect Dreyfus, though there was no direct evidence of any wrongdoing. *Georges Picquart* came across evidence that implicated another officer, *Ferdinand Walsin Esterhazy*, and informed his superiors. Rather than move to clear Dreyfus, the decision was made to protect Esterhazy and ensure the original verdict was not overturned. Major *Hubert-Joseph Henry* forged documents that made it seem as if Dreyfus were guilty and then had Picquart assigned to duty in Africa. The government refused to allow new evidence, and Esterhazy was tried and acquitted. Picquart was then sentenced to 60 days in prison. Rather than go to jail, Zola fled to England. Without even having had the time to pack a few clothes, he arrived at Victoria Station on 19 July. After his brief and unhappy residence in London, living at Upper Norwood from October to June 1895, he was allowed to return to France in time to see the government fall. Although he was clearly not guilty, he chose to accept the pardon. Zola said of the affair, "The truth is on the march, and nothing shall stop it. Zola died on 29 September of carbon monoxide poisoning caused by an improperly ventilated chimney. *Alfred Dreyfus* initially had promised not to attend the funeral but was given permission by M^{me} Zola and attended. Expressions of sympathy arrived from everywhere in France; for a week the vestibule of his house was crowded with notable writers, scientists, artists, and politicians who came to inscribe their names in the registers. They are the story of a family principally between the years 1820 and 1890. These 20 novels contain over major characters, who descend from the two family lines of the Rougons and Macquarts and who are related. To an extent, attitudes and value judgments may have been superimposed on that picture with the wisdom of hindsight. However, the following novels see the individual titles in the *Livre de poche* series scarcely touch on life in Paris: Even the Paris-centred novels tend to set some scenes outside, if not very far from, the capital. To him, each novel should be based upon a dossier. It was important to Zola that no character should appear larger than life; [23] but the criticism that his characters are "cardboard" is substantially more damaging. Zola,

by refusing to make any of his characters larger than life if that is what he has indeed done , did not inhibit himself from also achieving verisimilitude. Although Zola found it scientifically and artistically unjustifiable to create larger-than-life characters, his work presents some larger-than-life symbols which, like the mine Le Voreux in *Germinal* ,[citation needed] take on the nature of a surrogate human life.

Chapter 8 : Les Rougon-Macquart - Wikipedia

'The irresistible power of money, a lever that can lift the world. Love and money are the only things.' Aristide Rougon, known as Saccard, is a failed property speculator determined to make his way once more in Paris. Unscrupulous, seductive, and with unbounded ambition, he schemes and manipulates.

Chapter 9 : MONEY: EMILE ZOLA NOVEL | Cambridge Forecast Group Blog

Les Rougon-Macquart subtitled "*Histoire naturelle et sociale d'une famille sous le Second Empire*", that is, "*The social and natural (e.g, anthropological, genetic) history of a family under the Second Empire*".