

The Fountainhead Book Notes

The Fountainhead by Ayn Rand

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Author/Context

Ayn Rand was born Alisa Zinovievna Rosenbaum in St. Petersburg, Russia, on February 2, 1905. She was brought up without religion, as neither of her parents believed in it. Her family was comfortably wealthy - enough to send her through school and college, and she was a bright and successful student. She faced the reality of communism early, when the government, after the communist revolution, nationalized the store that her father owned. Her family, once affluent, was now having trouble getting necessary items like everyone else. Her parents, who had worked hard for their money, were now just as poor as everyone else. This reality disgusted Rand.

Early on in Rand's writing, she began to experiment with the idea of an ideal man, one who lives to fulfill his true potential. This would be a theme throughout her later writing as well. In 1926, at the age of 21, she escaped the communist regime in Russia to come to the United States, knowing she would never return. Alisa Rosenbaum changed her name to Ayn Rand, the last name reportedly coming from a Remington-Rand typewriter, and the first possibly from the German word "ein" which means "one." She began to look for work as a screenwriter in Los Angeles, and she met Frank O'Conner, who became her husband. She always insisted that her protagonists in her books were based on him, but others who knew O'Conner said that he was passive, not very intellectual and nothing like Rand's protagonists.

Rand also waited tables and did odd jobs to pay for living expenses while she wrote her first two works, the novel *We The Living* and the play *Night of January 16th*, both completed in 1933. In 1934, she moved to New York City. Rand's battle with the publication and production of *Night of January 16th* was similar to Roark's struggle in *The Fountainhead* to have his buildings built. Rand got offers for Broadway productions of her play with the stipulation that the producers could make changes, but she refused. Finally a movie was made. Rand signed a contract for a Broadway production that she believed would give her control over the script, but it did not. The producers changed it, and she hated the final product. Not until 1968 was a version published that she was happy about.

During this time, Rand wrote *Anthem*, which was only published in England at first, having been rejected by American publishers. She began to form in more detail her theory about the selfish versus the selfless man. Deciding that the protagonist of *The Fountainhead*, Howard Roark, would be an architect, she immersed herself in the study of architecture for two years, going to work in the office of an architect, Eli Jacques Kahn. *Many publishers rejected the Fountainhead*, but eventually the Bobbs-Merrill Company, at the insistence of Archibald Ogden (an editor), accepted it. Soon after its publication, the movie rights sold, making Rand financially comfortable. She and her husband moved to L.A. and Rand wrote the screenplay for the movie, which would star Gary Cooper and Patricia Neal. Though it received bad reviews, Rand was pleased with it.



In 1951, Rand moved back to New York to begin writing *Atlas Shrugged*, the most complete explanation of her philosophy in novel form. After the publication of *The Fountainhead*, a man named Nathaniel Branden wrote a fan letter to her; he impressed her so much with his ability to see her vision and expand upon it that she asked to meet him; they began a friendship that would last until 1968. *Atlas Shrugged*, when published, was dedicated both to her husband and to Branden. Around Nathaniel and Barbara Branden, his wife and another devoted fan, grew a cult following of Rand; she at times let the small group read parts of *Atlas Shrugged* before it was published to get their ideas.

In the 1960s, Ayn Rand received some recognition, including a Doctor of Humane Letters from Lewis and Clark College, and lectured at several prestigious universities. In 1968, Rand broke with the Brandens; she said that they had profited from the use of her name, creating the Nathaniel Branden Institute to teach her philosophy. It was later exposed that Rand and Nathaniel Branden had been having an affair since 1955; Rand battled with depression after the publication of *Atlas Shrugged*. The break in her friendship with the Brandens came when she wanted to rekindle the affair but Nathaniel had fallen in love with another woman, Patrecia Gullison. Leonard Peikoff, a cousin of Barbara Branden, became the next heir to Rand's theories; in 1985 he would found the Ayn Rand Institute (www.aynrand.com) with the goal of spreading Objectivist theory.

In the seventies, both O'Connor and Rand became ill; Rand developed lung cancer and O'Connor died in 1979 of health problems. Rand died three years later, on March 6, 1982.

In addition to her novels, *We the Living*, *Anthem*, *The Fountainhead*, and *Atlas Shrugged*, and her stage play, *Night of January 16th*, Rand also published several nonfiction books explaining her philosophy of Objectivism: *For the New Intellectual* (1961), *The Virtue of Selfishness* (1964), *Capitalism, the Unknown Ideal* (1966), *The Romantic Manifesto* (1969), *The New Left: The Anti-Industrial Revolution* (1971), *Introduction to Objectivist Epistemology* (1979), and *Philosophy: Who Needs It* (1982, published posthumously).

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Plot Summary

The novel begins as Howard Roark is expelled from Stanton and Peter Keating graduates. They both go to New York City to begin their careers - Keating to a firm with a good reputation, Francon & Heyer, and Roark to work with a man that he knows understands his mission, Henry Cameron. At first, Keating is the successful one; he climbs high in his firm by pushing out those whose positions he wants, and gains commissions for his firm such as the Cosmo-Slotnik Building. He makes his buildings for no other purpose than to please his clients and gain prestige, which he does completely, because not one of his clients is interested in quality. They are just interested in impressing their friends or the public. Ellsworth Toohey, a journalist who seems to be in charge unofficially of many organizations in the city, praises Keating highly. Roark, on the other hand, cannot get work because he refuses to compromise and put useless features on his buildings. His goal is to stick with his own design and strives to make structures more efficient. Broke, he must get a job in a quarry owned by Guy Francon, doing manual labor. There he meets Dominique Francon, his female equivalent, and starts a love affair with her that is painful for both of them; she wishes to destroy him because he represents her "ideal" and no one deserves to have him in their world. Roark cannot ask her to stop. Not only does she get jobs for Peter Keating that might have gone to Roark, she marries Keating, Roark's competitor, and later marries Gail Wynand, and joins his plot to destroy Roark, although their motivations are quite different.

Peter Keating begins to feel empty even though he is very successful. Toohey assures him that to be truly happy, one must do away with the desire to be happy. One must be completely selfless. Dominique meets with Gail Wynand, the owner of a very powerful chain of newspapers, to discuss a building he is planning. She gets the commission for Keating, and in the process marries Wynand, because he is even more an enemy to Roark. However, Wynand is not as shallow as Keating; he knows what is right, but has taken another road for the purpose of gaining power over people. When he decides to build a home for himself and Dominique, he asks Roark to be the architect and finds the one person he could not and would not want to corrupt. The two become friends. Dominique watches from a distance, not allowing herself to get close to Roark, knowing that nothing can change how they feel about each other.

Keating has lost his sense of how to design anything. He asks Roark to design the Cortlandt Homes project for him, and he accepts on the condition that he will have complete control over design and construction. However, the homes are not built as Roark wanted, so Roark dynamites the project as it is being completed. He stands trial and is found not guilty; he and Dominique come together and leave Wynand, giving Wynand a moral issue which he can use to boost circulation of his *New York Banner*, which has all but gone under. He closes the paper anyway, and asks Roark to build the Wynand Building, as they had discussed when they were friends. Howard Roark, the hero of the Fountainhead, triumphs.

Major Characters

Howard Roark: The Fountainhead's hero. His motivation for working and living is his own ego, and he practically ignores the ideas of others. Roark has bright orange hair and an angled, muscular body. Not particularly attractive, Roark has a self-confidence that Dominique finds irresistible. 'The self-sufficient, self-confident, the end of ends, the reason unto himself, the joy of living personified.' Roark is an architect who does not follow the typical path to success--he follows his own ideals rather than the rules of his predecessors or the demands of his employers. He achieves success without compromise.

Peter Keating: Keating is Roark's opposite as an architect. He does everything he can to please others and claw his way up the corporate ladder. He is of a truly collectivist mindset. He could never be as man should be (a true individual), but does not even know it.

Henry Cameron: Roark's mentor, an architect. He tries to be as man should be, as a true individual, but crumbles under the pressure from the mob and becomes an alcoholic. Roark gives him a new hope; he dies telling Roark not to give up.

Ellsworth M. Toohey: Famous critic, writer, and humanitarian. The man who could never have been what man should be, and knows it; so he sets about destroying the essence of man by promoting the image of being submissive, self-sacrificial, and humble. Roark's moral opposite.

Mike: A construction worker and friend to Roark; the embodiment of pride for one's own work.

Austen Heller: A man who recognizes greatness in Roark and struggles to make it recognized by others.

Dominique Francon: The perfect female counterpart to Roark. Tall, blonde, angular and thin. She loves Roark so much that she sets out to destroy him, marrying first Peter Keating and then Gail Wynand. By the end, she marries Roark.

Gail Wynand: He panders to the mob by owning newspapers that tell them what they want to hear; he thinks he rules their minds until he tries writing what he believes. He understands the way the world works and what man should be. Wynand has an equal obsession with both Dominique and Roark.

Steven Mallory: Sculptor and friend to Roark. All his life he has fought 'the beast'--that is, the collectivist mindset. He shoots at Toohey for this reason. He sculpts a statue of Dominique for the Stoddard Temple.



Minor Characters

Mrs. Keating: Peter Keating's mother. A pudgy little woman who wants nothing else from life than to see her son gain wealth and prestige.

the Dean: Expels Roark from Stanton because he cannot and will not base his drawings on the architecture of the past.

Guy Francon: A second-hander who gives Keating fame; he runs his architecture firm only to please the clients.

Shlinker: A classmate of Keating's at Stanton; representative of all of the people who will never be better than Peter, in Peter's mind.

Stengel: Francon & Heyer's primary designer, when Peter starts working there.

Lucius Heyer: Guy Francon's partner; he does not have any real say in the firm; he is just there for the prestige.

Tim Davis: A designer at Francon & Heyer; Peter uses him as the first step in his career by convincing him that he can go home and Peter will cover for him. Peter ends up taking his job.

Catherine Halsey: The girl that Peter has always loved; she is subservient and wants nothing else than to be selfless, as her uncle Ellsworth advises. By the end of the novel, she has absolutely no sense of how she is different from any other person - she has lost all sense of self.

Mrs. Dunlop: A woman who wants to hire Francon & Heyer to build her a home, but Peter convinces her that she should hire Stengel, the primary designer, independently. She does, Stengel leaves, and Peter gets the job.

Gordon L. Prescott: An architect who, although he presumes to welcome the new wave in architecture, really still relies on the past.

John Erik Snyte: The head of an architecture firm employing six architects, each from different 'movements.' He hires Roark as a modernist. His vision is to combine every style - only through cooperation can you get something good.

Ralston Holcombe: President of the Architects' Guild of America; he believes the Renaissance period is the only acceptable style of architecture.

Alvah Scarrett: The editor of the New York Banner. Innocent and fiercely loyal to Gail Wynand but manipulated by Ellsworth Toohey.

Jimmy Gowan: Employs Roark to build a gas station for him. Roark builds an odd yet efficient structure, and people come from miles around just to see it. Jimmy is very happy with the gas station.



Mrs. Wayne Wilmot: At Austen Heller's urging, she asks Roark to build her home, but wants it in English Tudor to impress her guests. Roark thinks she is just a sponge for what others think.

Robert L. Mundy: Wants Roark to build him a home like the mansions owned by people who scoffed at him while growing up.

Nathaniel Janss: Wants Roark to build his office building, but he cannot get it past a board of directors.

John Fargo: Asks Roark to build the smartest store the city has seen. He does.

Whitford Sanborn: Roark builds a home for him, which he initially likes but because of the disapproval of others, abandons.

Athelstan Beasley: Writes a humorous column making fun of Roark.

Roger Enright: Commissions Roark to design the Enright House.

Mr. Weidler: Wants Roark to design the Manhattan Bank Company building; he takes Roark's sketches to a board, who wants to add things to it, and Roark refuses.

Joel Sutton: Wants to hire Roark, but is convinced otherwise by Dominique.

Kiki Holcombe: Ralston Holcombe's wife. Useless and charming. Likes what others want her to like.

Kent Lansing: Wants Roark to build the Aquitania; he fights a board of directors for weeks, and wins.

Hopton Stoddard: A wealthy investor who, at the urging of Toohey, hires Roark to build the Stoddard Temple. He gives Roark free reign, but when he returns from a trip on which he visited the great temples of the world, Toohey convinces him that the Stoddard Temple is awful, and a sign from God that he is not worthy to build a temple. Stoddard sues Roark over the issue.

Jules Fougler: A drama critic for the Banner. Has no mind of his own.

Lois Cook: Writer of The Gallant Gallstone. Made successful by Toohey.

Gus Webb: An architect made successful by Toohey. Eventually leads a group called 'We Don't Read Wynand.'

Lancelot Clokey: A novelist, a member of Toohey's Council of American Writers.

Ike: A playwright; never given a last name, because no one can ever recall it. Writes a horrible play called 'No Skin Off Your Nose,' which is made a success by the reviews of Jules Fougler.

Neil Dumont: Francon & Keating's designer, made partner by Keating when Francon retires.

Sally Brent: One of the most popular writers for the Banner; writes a column about women and home life.

Caleb Bradley: Hires Roark to build a resort in the Monadnock Valley.

Mitchell Layton, Homer Slottern, Jessica Pratt, Renee Slottern, and Eve Layton.: Second-handers who sit around with Toohey discussing everyone else's ideas about freedom and the Banner.



Objects/Places

Architectural School of the Stanton Institute of Technology: School from which Keating graduates and Roark is expelled. It is built on the ideas of glorifying the past in architecture.

Frink National Bank: The last building designed by Guy Francon. It is beginning to rot and turn green, but it brought Francon prestige.

Dana Building: A perfectly logical building built by Henry Cameron; it looks very plain on the outside, but all of its tenants are extremely happy.

Columbian Explosion of 1893: A movement to bring all architecture back to classical times; all architects competed to see who could steal from the best sources.

Melton Building: Built by Francon. Commended for its use of horizontal lines to bring it down to the level of the people.

Benton Department Store: Built by the firm of John Erik Snyte while Roark is a designer there; all five designers draw plans and the best, Roark's, is chosen, then 'improved upon' by using parts of the others' drawings.

Cosmo-Slotnik Building: Peter Keating wins a contest to design this building, but only after going to Roark for help. This building secures his fame.

Manhattan Bank Company: A board of directors decides to give the commission for this building to Roark, but only given that he compromise; he turns them down.

Council of American Builders: Informally led by Toohey, chaired by Peter Keating, and including Gordon Prescott. Designed for the younger generation of architects.

the Aquitania: A hotel commissioned by Kent Lansing and designed by Roark; its construction is halted halfway. Eventually it is completed.

Stoddard Temple: Commissioned by Hopton Stoddard as a temple to whatever Roark deems appropriate; Roark makes it a temple to the human spirit. It is rejected by Stoddard, 'fixed' by other architects and turned into a home for children.

Janer's Department Store: The building in Columbus, Ohio, on which Roark works for months while Dominique is married to Peter.

I Do: The name of Gail Wynand's yacht; a response to all the people in his childhood who told him, 'You don't run things around here.'

No Skin Off Your Nose: A horrible play written by Ike which is highly praised by Jules Fougler and thus made popular.

Monodnock Valley: A resort home built by Roark.

The March of the Centuries: A huge failure of an exposition designed by a committee of architects, including Peter Keating, Gus Webb, and Gordon Prescott.

We Don't Read Wynand: A movement headed by Gus Webb railing against the Wynand papers, declaring Wynand immoral.

Cortlandt Homes: A government housing project; Peter wants this commission badly because his career is slipping, but knows he cannot design it well. He goes to Roark, asking him to do it for him, and Roark agrees; but when it is not built as Roark wants, Roark blows it up.

Wynand Building: The building Wynand has been waiting to build his whole life. The tallest building in New York, designed by Roark.

The Gallant Gallstone: A book glorifying giving up the self. Written by Lois Cook, promoted by Ellsworth Toohey and made a huge success.

The New York Banner: The newspaper run by Gail Wynand that gives the public exactly what it wants; but does not, as Wynand comes to realize, dictate what the people think.

Sermons in Stone: An architectural book written by Ellsworth Toohey that praises architecture that copies the past and makes itself accessible to the public, since the motivation for architects must be to serve.

Quotes

Quote 1: "Here are my rules: what can be done with one substance must never be done with another. No two materials are alike. No two sites on earth are alike. No two buildings have the same purpose. The purpose, the site, the material determine the shape. Nothing can be reasonable or beautiful unless its made by one central idea, and the idea sets every detail. A building is alive, like a man." Part 1, Chapter 1, pg. 24

Quote 2: "If you want my advice, Peter," he said at last, "you've made a mistake already. By asking me. By asking anyone. Never ask people. Not about your work. Don't you know what you want? How can you stand it, not to know?" Part 1, Chapter 1, pg. 33

Quote 3: "What these could do, he could do better. He smiled. Peter Keating needed his fellow men." Part 1, Chapter 3, pg. 39

Quote 4: "Were he to be told that this was the best or the ugliest house in the world, he would agree with either." Part 1, Chapter 5, pg. 72

Quote 5: "I have no answer to give them, Howard. I'm leaving you to face them. You'll answer them. All of them, the Wynand papers and what makes the Wynand papers possible and what lies behind that. It's a strange mission to give you. I don't know what our answer is to be. I know only that there is an answer and that you're holding it, that you're the answer, Howard, and some day you'll find the words for it." Part 1, Chapter 5, pg. 76-77

Quote 6: "He had forgotten his first building, and the fear and doubt of its birth. He had learned that it was so simple. His clients would accept anything, so long as he gave them an imposing façade, a majestic entrance and a regal drawing room, with which to astound their guests. It worked out to everyone's satisfaction: Keating did not care so long as his clients were impressed, the clients did not care so long as their guests were impressed, and the guests did not care anyway." Part 1, Chapter 6, pg. 81

Quote 7: "Roark looked at the sketches, and even though he wanted to throw them at Keating's face and resign, one thought stopped him: the thought that it was a building

and that he had to save it, as others could not pass a drowning man without leaping in to the rescue." Part 1, Chapter 7, pg. 90

Quote 8: "He felt a sensual pleasure in giving orders to Roark; and he felt also a fury of resentment at Roark's passive compliance. He continued, knowing that he could continue only so long as Roark exhibited no anger, yet wishing desperately to break him down to an explosion. No explosion came." Part 1, Chapter 7, pg. 91

Quote 9: "Sometimes, he was asked to show his sketches; he extended them across a desk, feeling a contraction of shame in the muscles of his hand; it was like having the clothes torn off his body, and the shame was not, that his body was exposed, but that it was exposed to indifferent eyes." Part 1, Chapter 8, pg. 99

Quote 10: "Keating looked at Catherine. There was no Catherine; there was only a white face dissolving in the sounds of the loudspeaker. It was not that she heard her uncle; Keating could feel no jealousy of him; he wished he could. It was no affection. It was something cold and impersonal that left her empty, her will surrendered and no human will holding hers, but a nameless thing in which she was being swallowed." Part 1, Chapter 9, pg. 109

Quote 11: "Her slender body seemed out of all scale in relation to a normal human body; its lines were so long, so fragile, so exaggerated that she looked like a stylized drawing of a woman and made the correct proportions of a normal being appear heavy and awkward beside her." Part 1, Chapter 9, pg. 111

Quote 12: "The house on the sketches had been designed not by Roark, but by the cliff on which it stood. It was as if the cliff had grown and completed itself and proclaimed the purpose for which it had been waiting." Part 1, Chapter 10, pg. 124

Quote 13: "It doesn't say much. Only 'Howard Roark, Architect.' But it's like those mottoes men carved over the entrance of a castle and died for. It's a challenge in the face of something so vast and so dark, that all the pain on earth-and do you know how much suffering there is on earth?-all the pain comes from that thing you are going to face. I don't know what it is, I don't know why it should be unleashed against you. I know only that it will be. And I know that if you carry these words through to the end, it will be a victory, Howard, not just for you, but for something that should win, that moves the world-and never wins acknowledgement. It will vindicate so many who have fallen

before you, who have suffered as you will suffer. May God bless you-or whoever it is that is alone to see the best, the highest possible to human hearts. You're on your way into hell, Howard." Part 1, Chapter 11, pg. 133

Quote 14: "He studied Roark and the house with the same meticulous scrutiny; he felt as if he could not quite tell them apart." Part 1, Chapter 11, pg. 135

Quote 15: "If I found a job, a project, an idea or a person I wanted-I'd have to depend on the whole world. Everything has strings leading to everything else. We're all so tied together. We're all in a net, the net is waiting, and we're pushed into it by one single desire. You want a thing and it's precious to you. Do you know who is standing ready to tear it out of your hands? You can't know, it may be so involved and so far away, but someone is ready, and you're afraid of them all. And you cringe and you crawl and you beg and you accept them-just so they'll let you keep it. And look at whom you come to accept." Part 1, Chapter 12, pg. 143

Quote 16: "Now, take a human body. Why wouldn't you like to see a human body with a curling tail with a crest of ostrich feathers at the end? . . . It would be ornamental, you know, instead of the stark, bare ugliness we have now. Well, why don't you like the idea? Because it would be useless and pointless." Part 1, Chapter 13, pg. 165

Quote 17: "The twelve faces before him had a variety of countenances, but there was something, neither color nor feature, upon all of them, as a common denominator, something that dissolved their expressions, so that they were not faces any longer but only empty ovals of flesh." Part 1, Chapter 13, pg. 166

Quote 18: "It was a war in which he was invited to fight nothing, yet he was pushed forward to fight, he had to fight, he had no choice-and no adversary." Part 1, Chapter 14, pg. 175

Quote 19: "Keating let himself be carried by the torrent. He needed the people and the clamor around him." Part 1, Chapter 15, pg. 188

Quote 20: "And it made them sit silently, facing each other, in astonishment, in resignation." Part 1, Chapter 16, pg. 192

Quote 21: "She knew suddenly that he was not telling her about himself; he was speaking of her." Part 2, Chapter 1, pg. 208

Quote 22: "Keating discovered that he liked this process of hesitation; he held the fate of two men and of many potential others; their fate, their work, their hope, perhaps even the amount of food in their stomachs. He could choose as he pleased, for any reason, without reasons; he could flip a coin, he could count them off on the buttons of his best. He was a great man-by the grace of those who depended on him." Part 2, Chapter 3, pg. 223

Quote 23: "Let's take two parallel lines. I'm inclined to agree with Euclid, I don't think these two parallels will ever meet. . . .No man likes to be beaten. But to be beaten by the man who has always stood as the particular example of mediocrity in his eyes, to start by the sie of this mediocrity and to watch it shoot up, while he struggles and gets nothing but a boot in his face, to see the mediocrity snatch from him, one after another, the chances he'd give his life for, to see the mediocrity worshipped. . . .well, my little amateur, do you think the Spanish Inquisition ever thought of a torture to equal this?" Part 2, Chapter 7, pg. 268

Quote 24: "You know that I hate you, Roark. I hate you for what you are, for wanting you, for having to want you. I'm going to fight you-and I'm going to destroy you-and I tell you this as calmly as I told you that I'm a begging animal. I'm going to pray that you can't be destroyed-I tell you this, too-even though I believe in nothing and have nothing to pray to. But I will fight to block every step you take. I will fight to tear every chance you want away from you. I will hurt you through the only thing that can hurt you-through your work. I will fight to starve you, to strangle you on the things you won't be able to reach. I have done it to you to today-and that is why I shall sleep with you tonight." Part 2, Chapter 7, pg. 272-3

Quote 25: "You missed the beautiful pride of utter selflessness. Only when you learn to deny your ego, completely, only when you learn to be amused by such piddling sentimentalities as your little sex urges-only then will you achieve the greatness which I have always expected of you." Part 2, Chapter 11, pg. 322

Quote 26: "And so I didn't come here to do you a favor or because I felt sorry for you or because you need a job pretty badly. I came for a simple, selfish reason-the same

reason that makes a man choose the cleanest food he can find. It's a law of survival, isn't it?-to seek the best. I didn't come for your sake. I came for mine." Part 2, Chapter 11, pg. 328

Quote 27: "We are poisoned by the superstition of the ego. We cannot know what will be right or wrong in a selfless society, nor what we'll feel, nor in what manner. We must destroy the ego first. That is why the mind is so unreliable. We must not think. We must believe." Part 2, Chapter 13, pg. 365

Quote 28: "Like the three of us-with me serving as understudy for the hypotenuse, quite an appropriate substitution, since I'm replacing my antipode, don't you think so, Dominique?" Part 2, Chapter 15, pg. 382

Quote 29: "You don't want Stoneridge. You want to sell yourself for the lowest motive to the lowest person you can find." Part 3, Chapter 3, pg. 436-37

Quote 30: "One can't love man without hating most of the creatures who pretend to bear his name." Part 3, Chapter 4, pg. 444

Quote 31: "When I look at the ocean, I feel the greatness of man, I think of man's magnificent capacity that created this ship to conquer all that senseless space. When I look at mountain peaks, I think of tunnels and dynamite. When I look at the planets, I think of airplanes." Part 3, Chapter 4, pg. 446

Quote 32: "She thought how strange it would be if she ever said 'Hello' to him; one did not greet oneself each morning." Part 3, Chapter 5, pg. 461

Quote 33: "They stood straight, facing each other for a moment, as if at attention; it was almost like a military salute." Part 3, Chapter 5, pg. 466

Quote 34: "It was a contest without time, a struggle of two abstractions, the thing that had created the building against things that made the play possible-two forces, suddenly naked to her in their simple statement-two forces that had fought since the

world began-and every religion had known of them-and there had always been a God and a Devil-only men had been so mistaken about the shapes of their Devil-he was not single and big, he was many and smutty and small." Part 3, Chapter 8, pg. 492

Quote 35: "Roark approached and sat down, and they did not notice that they had not greeted each other." Part 4, Chapter 2, pg. 516

Quote 36: "only by the power of its own perfection. Not bars and ramparts-but your talent standing as a wall between us and the world." Part 4, Chapter 2, pg. 519-520

Quote 37: "...for the first time in his life he had spoken to a man without feeling the reluctance, the sense of pressure, the need of disguise he had always experienced when he spoke to people; there had been no strain and no need of strain; as if he had spoken to himself." Part 4, Chapter 2, pg. 521

Quote 38: "She sat at the head of the table, between the two men facing each other at her sides." Part 4, Chapter 4, pg. 540

Quote 39: "Then he sat facing Roark in the study of his penthouse-and he felt no pain; only a desire to laugh without malice." Part 4, Chapter 4, pg. 547

Quote 40: "He shrugged, smiling, when he faced Roark across the restaurant table." Part 4, Chapter 4, pg. 547

Quote 41: "My work done my way. A private, personal, selfish, egotistical motivation. That's the only way I function. That's all I am." Part 4, Chapter 8, pg. 580

Quote 42: "I did hurt you, Katie, and maybe more than you know yourself. But that's not my worst guilt. . . . Katie, I wanted to marry you. It was the only thing I ever really wanted. And that's the sin that can't be forgiven-that I hadn't done what I wanted." Part 4, Chapter 10, pg. 598

Quote 43: "Being with Howard is like being alone with myself, only more at peace." Part 4, Chapter 11, pg. 602

Quote 44: "He walked across the room he had designed for her, he sat down, facing her, then width of the room between them. She found herself seated too, not conscious of her own movements, only of his, as if his body contained two sets of nerves, his own and hers." Part 4, Chapter 12, pg. 612

Quote 45: "Don't allow men to be happy. Happiness is self-contained and self-sufficient. Happy men have no time and no use for you. Happy men are free men. So kill their joy in living." Part 4, Chapter 14, pg. 636

Quote 46: "Everything I said is contained in a single word-collectivism. And isn't that the god of our century? To act together. To think-together. To feel-together. To unite, to agree, to obey. To obey, to serve, to sacrifice. Divide and conquer-first. But then-unite and rule." Part 4, Chapter 14, pg. 639

Quote 47: "Independence is the only gauge of human virtue and value. What a man is and makes of himself; not what he has or hasn't done for others. There is no substitute for personal dignity." Part 4, Chapter 18, pg. 681

Topic Tracking: Architecture

Part 1, Chapter 1

Architecture 1: Roark explains to the Dean his rules: "[w]hat can be done with one substance must never be done with another. No two materials are alike. No two sites on earth are alike. No two buildings have the same purpose. The purpose, the site, the material determine the shape. Nothing can be reasonable or beautiful unless it is made by one central idea, and the idea sets every detail. A building is alive, like a man." Part 1, Chapter 1, pg. 24

Part 1, Chapter 6

Architecture 2: Although Roark treats every building as though it were alive, Peter forgets his buildings: "He had forgotten his first building, and the fear and doubt of its birth." Part 1, Chapter 6, pg. 81

Part 1, Chapter 7

Architecture 3: Roark treats a building as some would treat a person; he cannot see one that needs help without helping: "Roark looked at the sketches, and even though he wanted to throw them at Keating's face and resign, one thought stopped him: the thought that it was a building and that he had to save it, as others could not pass a drowning man without leaping in to the rescue." Part 1, Chapter 7, pg. 90

Part 1, Chapter 8

Architecture 4: Roark's sketches are a part of his self: "Sometimes, he was asked to show his sketches; he extended them across a desk, feeling a contraction of shame in the muscles of his hand; it was like having the clothes torn off his body, and the shame was not that his body was exposed, but that it was exposed to indifferent eyes." Part 1, Chapter 8, pg. 99

Part 1, Chapter 9

Architecture 5: Dominique is compared to a drawing, her lines long and out of place just as Roark's buildings were against the uglier buildings in the city: "Her slender body seemed out of all scale in relation to a normal human body; its lines were so long, so

fragile, so exaggerated that she looked like a stylized drawing of a woman and made the correct proportions of a normal being appear heavy and awkward beside her." Part 1, Chapter 9, pg. 111

Part 1, Chapter 10

Architecture 6: The house which Roark designs for Austen Heller is so perfect for the site that it seems that the earth grew it: "The house on the sketches had been designed not by Roark, but by the cliff on which it stood. It was as if the cliff had grown and completed itself and proclaimed the purpose for which it had been waiting. Part 1, Chapter 10, pg. 124

Part 1, Chapter 11

Architecture 7: Austen Heller compares the house to Roark: "He studied Roark and the house with the same meticulous scrutiny; he felt as if he could not quite tell them apart." Part 1, Chapter 11, pg. 135

Part 1, Chapter 13

Architecture 8: Convincing Nathaniel Janss of his design, Roark compares a building to a human body: "Now, take a human body. Why wouldn't you like to see a human body with a curling tail with a crest of ostrich feathers at the end? . . . It would be ornamental, you know, instead of the stark, bare ugliness we have now. Well, why don't you like the idea? Because it would be useless and pointless." Part 1, Chapter 13, pg. 165

Topic Tracking: Collectivism

Part 1, Chapter 3

Collectivism 1: After starting his new job at Francon & Heyer, Peter Keating is nervous until he realizes that he has more talent than the other men there. The only thing that reassures him is his talent in relation to theirs. "What these could do, he could do better. He smiled. Peter Keating needed his fellow men." Part 1, Chapter 3, pg. 39

Part 1, Chapter 5

Collectivism 2: Peter has no concept of his ability without asking other people whether his work is good or bad: "Were he to be told that this was the best or the ugliest house in the world, he would agree with either." Part 1, Chapter 5, pg. 72

Part 1, Chapter 9

Collectivism 3: While listening to her uncle Ellsworth speak, Catherine becomes completely selfless; it is as if she disappears. "Keating looked at Catherine. There was no Catherine; there was only a white face dissolving in the sounds of the loudspeaker. It was not that she heard her uncle; Keating could feel no jealousy of him; he wished he could. It was no affection. It was something cold and impersonal that left her empty, her will surrendered and no human will holding hers, but a nameless thing in which she was being swallowed." Part 1, Chapter 9, pg. 109

Part 1, Chapter 12

Collectivism 4: Dominique explains to Alvah Scarrett why she cannot love a job or a person: "If I found a job, a project, an idea or a person I wanted-I'd have to depend on the whole world. Everything has strings leading to everything else. We're all so tied together. We're all in a net, the net is waiting, and we're pushed into it by one single desire. You want a thing and it's precious to you. Do you know who is standing ready to tear it out of your hands? You can't know, it may be so involved and so far away, but someone is ready, and you're afraid of them all. And you cringe and you crawl and you beg and you accept them-just so they'll let you keep it. And look at whom you come to accept." Part 1, Chapter 12, pg. 143

Part 1, Chapter 13

Collectivism 5: A board of directors, as Roark discovers, always has a mob mentality; they have no opinions of their own. "The twelve faces before him had a variety of countenances, but there was something, neither color nor feature, upon all of them, as a common denominator, something that dissolved their expressions, so that they were not faces any longer but only empty ovals of flesh." Part 1, Chapter 13, pg. 166

Part 1, Chapter 15

Collectivism 6: "Keating let himself be carried by the torrent. He needed the people and the clamor around him." Part 1, Chapter 15, pg. 188

Part 2, Chapter 3

Collectivism 7: Keating measures his success by counting those that work beneath him, and are thus dependent on him. In reality, he is just as dependent on them: "Keating discovered that he liked this process of hesitation; he held the fate of two men and of many potential others; their fate, their work, their hope, perhaps even the amount of food in their stomachs. . . .He was a great man-by the grace of those who depended on him." Part 2, Chapter 3, pg. 223

Part 2, Chapter 11

Collectivism 8: Keating comes to Ellsworth, unhappy, and Ellsworth tells him that he's being selfish: "You missed the beautiful pride of utter selflessness. Only when you learn to deny your ego, completely, only when you learn to be amused by such piddling sentimentalities as your little sex urges-only then will you achieve the greatness which I have always expected of you." Part 2, Chapter 11, pg. 322

Part 2, Chapter 13

Collectivism 9: Katie is unhappy and asks Ellsworth for advice; he tells her that if she is thinking of her own unhappiness, she is being selfish and egotistical. "We are poisoned by the superstition of the ego. We cannot know what will be right or wrong in a selfless society, nor what we'll feel, nor in what manner. We must destroy the ego first. That is why the mind is so unreliable. We must not think. We must believe." Part 2, Chapter 13, pg. 365

Part 3, Chapter 8

Collectivism 10: Collectivism is the true evil of mankind. Dominique thinks, "It was a contest without time, a struggle of two abstractions, the thing that had created the building against things that made the play possible-two forces, suddenly naked to her in their simple statement-two forces that had fought since the world began-and every religion had known of them-and there had always been a God and a Devil-only men had been so mistaken about the shapes of their Devil-he was not single and big, he was many and smutty and small." Part 3, Chapter 8, pg. 492

Part 4, Chapter 14

Collectivism 11: Ellsworth talks for a very long time to Peter about what is really going on, about what he is doing to make the masses selfless so they can be ruled: "Don't allow men to be happy. Happiness is self-contained and self-sufficient. Happy men have no time and no use for you. Happy men are free men. So kill their joy in living." Part 4, Chapter 14, pg. 636

Collectivism 12: "Everything I said is contained in a single word-collectivism. And isn't that the god of our century? To act together. To think-together. To feel-together. To unite, to agree, to obey. To obey, to serve, to sacrifice. Divide and conquer-first. But then-unite and rule." Part 4, Chapter 14, pg. 639

Topic Tracking: Competition and Struggle

Part 1, Chapter 5

Competition 1: Henry Cameron describes the struggle which awaits Roark: "I have no answer to give them, Howard. I'm leaving you to face them. You'll answer them. All of them, the Wynand papers and what makes the Wynand papers possible and what lies behind that. It's a strange mission to give you. I don't know what our answer is to be. I only know that there is an answer and that you're holding it, that you're the answer, Howard, and some day you'll find the words for it." Part 1, Chapter 5, pg. 76-77

Part 1, Chapter 7

Competition 2: Always competitive with Roark, Peter Keating delights in having a higher position than him at Francon & Heyer: "He felt a sensual pleasure in giving orders to Roark; and he felt also a fury of resentment at Roark's passive compliance. He continued, knowing that he could continue only so long as Roark exhibited no anger, yet wishing desperately to break him down to an explosion. No explosion came." Part 1, Chapter 7, pg. 91

Part 1, Chapter 11

Competition 3: Cameron explains that he doesn't know what Roark is fighting against, but he knows it's there: "It doesn't say much. Only 'Howard Roark, Architect.' But it's like those mottoes men carved over the entrance of a castle and died for. It's a challenge in the face of something so vast and so dark, that all the pain on earth-and do you know how much suffering there is on earth?-all the pain comes from that thing you are going to face. I don't know what it is, I don't know why it should be unleashed against you. I know only that it will be. And I know that if you carry these words through to the end, it will be a victory, Howard, not just for you, but for something that should win, that moves the world-and never wins acknowledgment. It will vindicate so many who have fallen before you, who have suffered as you will suffer. May God bless you-or whoever it is that is alone to see the best, the highest possible to human hearts. You're on your way into hell, Howard." Part 1, Chapter 11, pg. 133

Part 1, Chapter 14



Competition 4: Roark's fight is one that has no discernible enemy and no ally: "It was a war in which he was invited to fight nothing, yet he was pushed forward to fight, he had to fight, he had no choice-and no adversary." Part 1, Chapter 14, pg. 175

Part 2, Chapter 7

Competition 5: Ellsworth explains to Dominique that he knows what she's doing by building Peter up: she is hurting Roark by letting his mediocre rival win: "Let's take two parallel lines. I'm inclined to agree with Euclid, I don't think these two parallels will ever meet....No man likes to be beaten. But to be beaten by the man who has always stood as the particular example of mediocrity in his eyes, to start by the side of this mediocrity and to watch it shoot up, while he struggles and gets nothing but a boot in his face, to see the mediocrity snatch from him, one after another, the chances he'd give his life for, to see the mediocrity worshipped....well, my little amateur, do you think the Spanish Inquisition ever thought of a torture to equal this?" Part 2, Chapter 7, pg. 268

Competition 6: Dominique tells Roark how she is going to fight against him as strongly as she can: "You know that I hate you, Roark. I hate you for what you are, for wanting you, for having to want you. I'm going to fight you-and I'm going to destroy you-and I tell you this as calmly as I told you that I'm a begging animal. I'm going to pray that you can't be destroyed-I tell you this, too-even though I believe in nothing and have nothing to pray to. But I will fight to block every step you take. I will fight to tear every chance you want away from you. I will hurt you through the only thing that can hurt you-through your work. I will fight to starve you, to strangle you on the things you won't be able to reach. I have done it to you to today-and that is why I shall sleep with you tonight." Part 2, Chapter 7, pg. 272-3

Topic Tracking: Doubles

Part 1, Chapter 15

Doubles 1: Peter confesses that he doesn't know what it is about Roark that disturbs him; and the two men, neither one knowing what to say, are described as "facing each other, in astonishment, in resignation." Part 1, Chapter 16, pg. 192

Part 2, Chapter 1

Doubles 2: When Dominique and Roark first meet, she asks him how he feels every day after working in the quarry; when he responds, she realizes "that he was not telling her about himself; he was speaking of her." Part 2, Chapter 1, pg. 208

Part 2, Chapter 15

Doubles 3: Ellsworth, Keating, and Dominique are having dinner, and Ellsworth says that he is replacing his opposite, Roark: "Like the three of us-with me serving as understudy for the hypotenuse, quite an appropriate substitution, since I'm replacing my antipode, don't you think so, Dominique?" Part 2, Chapter 15, pg. 382

Part 3, Chapter 5

Doubles 4: Dominique visits Roark in Ohio: "She thought how strange it would be if she ever said 'Hello' to him; one did not greet oneself each morning." Part 3, Chapter 5, pg. 461

Doubles 5: While they are saying goodbye at the train station, Roark and Dominique are described as "facing each other for a moment, as if at attention; it was almost like a military salute." Part 3, Chapter 5, pg. 466

Part 4, Chapter 2

Doubles 6: When Roark and Wynand first meet, they both have a strange feeling, one similar to Dominique's thought that one does not greet oneself each morning. "Roark



approached and sat down, and they did not notice that they had not greeted each other." Part 4, Chapter 2, pg. 516

Doubles 7: After their meeting, Wynand recalls, "for the first time in his life he had spoken to a man without feeling the reluctance, the sense of pressure, the need of disguise he had always experienced when he spoke to people; there had been no strain and no need of strain; as if he had spoken to himself." Part 4, Chapter 2, pg. 521

Part 4, Chapters 4-5

Doubles 8: Gail and Howard are described several times as "facing each other," as if they were looking in a mirror:

"She sat at the head of the table, between the two men facing each other at her sides." Part 4, Chapter 4, pg. 540

"Then he sat facing Roark in the study of his penthouse." Part 4, Chapter 4, pg. 547

"He shrugged, smiling, when he faced Roark across the restaurant table." Part 4, Chapter 4, pg. 547

Part 4, Chapter 11

Doubles 9: Wynand remarks to Dominique, "Being with Howard is like being alone with myself, only more at peace." Part 4, Chapter 11, pg. 602

Part 4, Chapter 12

Doubles 10: Dominique and Howard feel as though they are one person: "He walked across the room he had designed for her, he sat down, facing her, the width of the room between them. She found herself seated too, not conscious of her own movements, only of his, as if his body contained two sets of nerves, his own and hers." Part 4, Chapter 12, pg. 612

Topic Tracking: Individualism

Part 1, Chapter 1

Individualism 1: Howard Roark has been expelled from Stanton because he refuses to comply with what other people think of as good; he has his own ideas and does not give merit to others' ideas simply because someone else thought of them.

Part 1, Chapter 2

Individualism 2: Roark does not understand Keating's need for other people to tell him what he wants to do: "If you want my advice, Peter," he said at last, "you've made a mistake already. By asking me. By asking anyone. Never ask people. Not about your work. Don't you know what you want? How can you stand it, not to know?" Part 1, Chapter 1, pg. 33

Part 2, Chapter 11

Individualism 3: When Roark asks Steven Mallory to sculpt a statue for the Stoddard Temple, he insists that he is doing it for no other purpose than his own desire to have the best: "And so I didn't come here to do you a favor or because I felt sorry for you or because you need a job pretty badly. I came for a simple, selfish reason-the same reason that makes a man choose the cleanest food he can find. It's a law of survival, isn't it?-to seek the best. I didn't come for your sake. I came for mine." Part 2, Chapter 11, pg. 328

Part 3, Chapter 4

Individualism 4: Gail Wynand and Dominique agree that looking at nature does not make them feel small. On the contrary, it affirms their powerful place in the world. Gail says: "When I look at the ocean, I feel the greatness of man, I think of man's magnificent capacity that created this ship to conquer all that senseless space. When I look at mountain peaks, I think of tunnels and dynamite. When I look at the planets, I think of airplanes." Part 3, Chapter 4, pg. 446

Part 4, Chapter 8

Individualism 5: Roark explains to Keating that the only way he will work is if it goes exactly the way he wants it to go: "My work done my way. A private, personal, selfish, egotistical motivation. That's the only way I function. That's all I am." Part 4, Chapter 8, pg. 580

Part 4, Chapter 10

Individualism 6: Keating admits both to Katie and to himself that he committed a great wrong when he did not marry her, but for reasons that he had not known until recently: "I did hurt you, Katie, and maybe more than you know yourself. But that's not my worst guilt. . . . Katie, I wanted to marry you. It was the only thing I ever really wanted. And that's the sin that can't be forgiven-that I hadn't done what I wanted." Part 4, Chapter 10, pg. 598

Part 4, Chapter 18

Individualism 7: In his defense in the Cortlandt trial, Roark explains his position: "Independence is the only gauge of human virtue and value. What a man is and makes of himself; not what he has or hasn't done for others. There is no substitute for personal dignity." Part 4, Chapter 18, pg. 681

Part 1, Chapter 1

Howard Roark stands on the edge of a cliff in the coastal township of Stanton, Massachusetts, watching the granite around him and the water below. He dives into the water, then gets out, gets dressed, and returns to his boarding house at the Architectural School of the Stanton Institute of Technology. His boarding house mother, Mrs. Keating, tells him the Dean wants to see him; he has been expelled this morning.

Roark goes to see the Dean. They talk about why he has been expelled; it is because he refuses to look to the classics in his architecture. The Dean says that only the past architecture has merit, and that anything new must draw on the past. Roark disagrees (but doesn't really care to make the Dean agree) and says that he doesn't care about what has been done in the past; he wants to do new and better things for the sake of building, not for the sake of getting clients. The Dean thinks he is dangerous and will never become an architect. Roark leaves and envisions one of his building plans, glass and concrete, with his signature on the edge of the paper.

Topic Tracking: Individualism 1

Topic Tracking: Architecture 1

Part 1, Chapter 2

Guy Francon gives a speech at the Stanton graduation. Peter Keating, a fellow student, realizes that he's the best in the class and everyone is there to see him, but can't remember what his final project was. His thoughts are turned to his competition with Roark and with Shlinker, another classmate. At one time Keating wanted to be an artist, but his mother pushed him into architecture because of the prestige involved. After graduation, Keating stumbles across Roark and asks his opinion on whether he should take a scholarship at the Ecole des Beaux Arts, or a job with Francon; he can't seem to decide which would be best for his career. Roark asks how Peter could possibly want someone else to make this decision for him. Mrs. Keating pushes Peter to go with Francon. Roark says he will go to New York to work with Henry Cameron, who used to be a successful architect but has since become a drunk. Peter decides to take the job with Francon.

Topic Tracking: Individualism 2

Part 1, Chapter 3

It is the first day of Keating's job with Francon and Heyer in New York City, and he is given a set of plans to expand; he does so while wondering why he ever thought he could be an architect. He sees someone else working and finds motivation in the realization that he is the best. After lunch, he's told by a young man that Francon hasn't designed anything in years; all the designs are by Stengel. At Stengel's request, Peter brings a set of plans up to Francon for approval. Francon doesn't remember Keating's name; he calls him Kittredge until Keating corrects him. They talk about the plans, and at Keating's suggestion, decide that they should add an ornamented stringcourse to the structure. Keating leaves the room to send the new plans up to Stengel.

Topic Tracking: Collectivism 1

The Frink National Bank Museum was built by Guy Francon in the classical style with white marble, but because of the dirt of the city, it has turned a greenish brownish rotten color. The Dana Building is quite different; designed by Henry Cameron, it is simple and looks like a warehouse, and every tenant is extremely happy with it because of its openness. When Henry Cameron first became known, he created a stir because he was so different. Other architects wanted to apologize for the height of a skyscraper, whereas he wanted to extend it, working with straight tall lines. Then the Columbian Exposition of Chicago came in 1893 and everything went back to the classics again; architects competed to steal from the best sources. His power had come from being feared, and no one feared him any longer, so he started drinking. Roark goes to see Cameron. Cameron is surprised, but drawn to Roark; he insults him and says he has much to learn. Roark agrees, and Cameron offers him a job.

Part 1, Chapter 4

Francon shows Keating an article written by Ellsworth M. Toohey, one of the foremost critics of architecture. In it, he greatly praises the classical styles put to modern use in the Melton Building, which was built by Francon. He also praises the fact that Francon used horizontal lines to bring the building down to the level of the people. Francon doesn't necessarily understand what Toohey is talking about, but he's happy with the review. Keating has learned a lot about Francon in the time he has spent at Francon & Heyer, and has become intrigued by Francon's daughter who is away at college. Lucius N. Heyer is introduced as a "withered aristocrat;" he does no work for the company, but no one seems to mind.

Everyone in the office loves Peter Keating. His best friend, Tim Davis, is upset because Francon has made him stay late to finish plans, when he had already cancelled several dates with his girlfriend. She said she would end the relationship if he cancels another time. Keating offers to finish the draft for him, promising not to tell a soul, and secretly plans to replace him. He does the plans, leaves the office, and begins to feel lonely. He thinks of Catherine Halsey, a girl he knew at Stanton. He knows she loves him, and he loves her too. He shows up at her door; she is there and acts as if no time has passed. He tells her what he's been doing, and without thinking, blurts out how he really feels about working with Francon. He doesn't deserve the recognition he receives. She talks about her uncle, and says he'd rather she not go to college; we discover that the uncle is Ellsworth Toohey. Peter exclaims that he doesn't want to meet him now, through her, because he doesn't want to use her. He will meet him sometime, and Toohey will make his career, but not now. Peter leaves.

Cameron asks to see Roark in his office; he has not spoken this many words in months. Two of the other draftsmen, Loomis and Simpson, do not like Roark and are sure that Cameron is going to fire him. Cameron had given Roark the task of making plans for a country residence; when Roark goes into Cameron's office, Cameron tells him that his plans represent an ideal that no one will let him build, and fires him. Cameron tells Roark he'll become a nobody if he continues to work for him--he tells him to go to Francon. Cameron asks Roark if he wants to become like him, and Roark says yes. Cameron tells him to go home, he will have a lot of work to do to fix the plans for the house.

Part 1, Chapter 5

Keating has been with Francon & Heyer for a year. Everyone likes him; even Heyer remembers his name, which is rare. He has begun to concentrate on Tim Davis as the first step in his career. Davis has just gotten married last spring, and Keating makes excuses for him, saying his mind's not on his job; Davis is fired and Keating gets his job, but helps Davis find another job. Sometimes he sees Catherine. Peter goes to visit Roark to tell him about everything; they do not connect, and he leaves, vowing never to see him again, but knowing that he will have to eventually.

Keating wakes up in Francon's apartment after another party that Francon has dragged him to. His next step has to do with Stengel; he meets with Mrs. Dunlop, who is planning on having a house built on Long Island. He smoothly convinces her that Francon is merely the name, whereas Stengel does all the designing; as a result she hires Stengel, gives him his opportunity to leave Francon & Heyer, and Keating is promoted to chief designer.

Keating is faced with making his first building and has no idea what to do. He tries to think of what others have done, and hates that he has chosen to be an architect. Finally, he completes his plans, but has no idea what to think of them. He decides to go to Roark. Roark traces the plans and starts drawing and making changes; Keating takes these changes and works on them for another three days before delivering them to Francon, who is pleased.

Topic Tracking: Collectivism 2

Cameron's office is turned down for another building commission, this one for the Security Trust Company. He has been turned down for many jobs, and sometimes comes into work drunk, without feeling any shame. Keating visits Roark and gives him money, offering him a job with Francon. Roark refuses. Roark sees a copy of the *New York Banner* on Cameron's desk. Cameron says that in the three years since Roark came, he has taught him some skills, but some things cannot be taught; some things he just knows. Cameron says he is leaving.

Topic Tracking: Competition 1

Part 1, Chapter 6

Ellsworth Toohey publishes *Sermons in Stone* in January 1925. The book describes the architectural ideal: to bring it to the people. It is a collaborative effort, not the work of one man. The environment and age shape everything, and there is no free will.

Cameron retires in February. In the past year he has gotten some commissions, but not many, and by now they are all gone. Cameron collapses and the doctors tell him that to get up would be a death sentence. His sister takes him to New Jersey to care for him. Before he leaves, Cameron instructs Roark to burn everything in his office except the drawing of the skyscraper, which he wants sent to him. Roark does this. He finds an interview given by Cameron in 1892 explaining what architecture means to him and throws it into the fire. Roark stands in front of the drawing of the skyscraper, looking at it.

Peter Keating is getting to be very well known and respected after three years at Francon & Heyer. He has forgotten that first building he designed and doesn't care about each building as long as his clients are happy. His mother comes to live with him; she asks about Francon's daughter and scolds Keating for not trying to meet her. Keating asks Francon about her; he tells him he would not like her. Francon says he is a failure as a father.

Topic Tracking: Architecture 2

Keating's mother has been trying to discourage him from visiting Catherine, but he does anyway. He finds her organizing fan letters to Toohey; she is distracted by the work, so he takes her on a walk. He asks without excitement if they are engaged; she says yes. He suddenly worries that she might think it's because of her uncle, but she denies thinking this. She says that Ellsworth doesn't approve of marriage anyway, which makes Peter happy.

Part 1, Chapter 7

Cameron's retirement is announced in a tiny column that misspells the names of two of his buildings. Keating declares that he has to have Roark work for him; he asks Francon, and Francon agrees. Keating goes to Roark, who had expected this, and Roark very curtly accepts the offer but says he doesn't want to be friendly and he doesn't want to do any designing. Keating asks why he is always so cold, and why he can't be agreeable or comfortable; Roark refuses to give him a real answer.

Roark goes to work for Francon. He has a difficult time because he sees what the buildings he was working on could be and weren't. Keating asks his advice on several occasions; the pride Keating feels when Roark tells him he's improving is different from the pride he has felt on other occasions. But then he gets an empty compliment from some lady and he forgets about Roark. He satisfies himself by picking on Roark, but Roark never takes the provocation.

Topic Tracking: Architecture 3

Topic Tracking: Competition 2

Roark goes to a construction site to inspect a building and sees an electrician who is doing something the wrong way. He tells him how he should be doing it and the electrician scoffs at him. He despises architects and thinks they don't know what they're doing, and refuses to do what Roark says. Roark gets down and does it himself, correcting the electrician's mistake. Surprised, the electrician, Mike, loves him for it. Roark comes back to the same site another time, and Mike remembers him; they go out for a beer. Mike once worked for Henry Cameron, and is very impressed that Roark did the same.

Part 1, Chapter 8

Keating leaves to oversee the building of a museum in Washington. While he is gone, Francon asks to see Roark. Roark enters, and Francon tells him that they have a client who wants a building like the Dana building. The client has already rejected three drawings from other designers, and Francon asks Roark, since he has worked with Cameron, to design a building almost identical to the Dana building. Francon only wants minor changes to be made to the façade so as not to embarrass the firm. Roark pleads with him to let him design it as he wishes, refusing to design it as Francon described. Francon takes offense and fires him. Roark goes to see Mike and Mike is upset by the news.

Keating returns from Washington. Francon rambles on about a girl named Lili Landau whom he wants and how Gail Wynand (of the *Banner*) has set out to impress her. He tells Keating nonchalantly about what has been going on in the office, including Roark being fired. Peter is satisfied but not surprised, and says he will not try to convince him to bring him back. Peter is slightly relieved that he may be able to forget Roark.

Roark looks for work. He goes to the firms he hates the least first. People either pity him, hate him, or are indifferent; no one wants to hire him, after seeing his drawings and knowing he was expelled from Stanton and fired from Francon & Heyer. He thinks he may have found someone who might hire him when he reads "Make Way for Tomorrow" by Gordon L. Prescott. Roark goes to see him; although in the article Prescott talked about giving creative young architects a chance, he blows Roark off, saying he doesn't have enough talent. Prescott shows him a drawing of a building (a modern copy of the Parthenon), and describes it as genius. Roark begins to think he may never build anything in the city.

Topic Tracking: Architecture 4

Part 1, Chapter 9

John Erik Snyte gives Roark a job right away, declaring his work radical but remarkable. He is the head of a firm where he employs (along with Roark) five designers, each from a different period- classic, gothic, renaissance, miscellaneous, and modern. Every job is a contest; they all design a building, and then he picks the best one and adds to it with pieces of the other four. Roark creates a design for the Benton Department Store, and it is chosen, then "improved upon" by adding things from the other periods. Roark is happy for the experience, but knows he'll never see his own building built in this firm.

Meanwhile, trade unions of builders are striking against the contractors erecting the Noyes-Belmont Hotel. This is creating tension in Francon's office; the designers are idle for a while. The Wynand papers support the contractors and urge them not to give in; Wynand indirectly owns the Noyes-Belmont Hotel. Keating is getting restless; he bumps into Heyer and yells at him for it. One evening he calls Catherine Halsey. He tells her not to talk about the strike or her uncle (Toohey has been writing a column in the *Banner* for six months, and is rumored to be on the side of the strikers and to be speaking at a meeting of strike sympathizers this evening). Keating goes to visit Catherine after dinner, but she is gone. He knows she must have gone to the meeting, which upsets him. He goes to the meeting and sees her handing out pamphlets; he makes her go inside. The first speaker is Austen Heller. Next, Toohey speaks, and he gets such a powerful reception that it seems to hit Keating on the back of the head. He asks Catherine to leave; she agrees. She is unhappy that she missed her uncle's speech, but says that she would rather have been with Keating. It is rumored that Wynand gave Toohey a raise the next day instead of firing him for speaking at the meeting.

Topic Tracking: Collectivism 3

The strike has ended and everything has gone back to normal in Francon's office, until one day when Keating notices that Francon is a little on edge. He sees several draftsmen reading the *Banner*, and notices a woman asking to see Francon. When she goes in, the receptionist tells him that the woman is Francon's daughter, Dominique Francon. She is incredibly captivating, physically. He is told to read the *Banner* to find out what is creating the tension in the office; there is an article that Dominique Francon wrote, in which she reviews the latest Francon & Heyer creation, designed by Keating. The review makes fun of all the little ornamentation he has in the building. Soon he forgets the article and remembers only Dominique; he gathers sketches so he can go into the office where she is, but thinks better of it. He is glad that he will finally be able to meet her, even though he feels that it might be better if he didn't.

Topic Tracking: Architecture 5

Part 1, Chapter 10

Ralston Holcombe, president of Architects' Guild of America, believes that the Renaissance period is the only one from which modern architects should draw. He designs a new Capitol building and has a reception in his house to celebrate. Keating makes the rounds, talks to Ralston's wife Kiki, spends just enough time in certain places so he isn't rude, and is about to leave when he spots Dominique Francon. Guy Francon comes up behind him and starts talking to him until he notices Keating looking at his daughter, he reluctantly introduces them and then disappears.

Dominique cautions Peter that he will declare himself in love with her, but tells him not to do it now. They talk about why she made fun of the building he designed, and why she gave high praise to the Capitol, even with all its faults, and about the Wynand papers. Then they discuss Ellsworth Toohey. While they talk, Peter thinks of Catherine as vulgar and heavy in comparison to Dominique. Dominique absolutely adores Toohey, and tells him so; then she tells Keating she likes him, and will tell her father so, although this might not be to his advantage. Prescott interrupts them and she waves him off, but then leaves Keating to go talk to someone else. He wanders around the party. Later, he offers her a ride home. She declines, and Francon drives him home. In the car, he and Guy talk about Dominique. Francon says Keating might be the man to handle her.

In Snyte's office, he tells his designers that the new client, Austen Heller, has come to their firm after two other offices whose drawings he didn't like. He wanted a building for his home that would mean something. Snyte takes the designers out to look at the property, and Roark becomes fixated on it. He visits it several times, and works late every evening to finish the sketches. His drawing is chosen, but it is given parts of the other drawings as well. Snyte shows the finished product to Heller, who doesn't like it because it lacks unity of style. All of a sudden, Roark, who has been listening in the drafting room, gets up, goes to the drawing, takes his pencil, and crosses out all of the additions, drawing it again as he first envisioned it. Snyte fires him right away, but Heller takes the drawing invites Roark to lunch, where they discuss plans for building his home. Roark says it will take eight months to complete; Heller gives him a check for five hundred dollars to cover the expense of starting up an office, and makes the check out to "Howard Roark, Architect."

Topic Tracking: Architecture 6

Part 1, Chapter 11

After opening his new office, Roark goes back to Snyte's office to get his things. Snyte tries to intrigue him back by apologizing and raising his salary, but it doesn't work. Peter Keating visits Roark at his new office, looking for a sign of weakness or insecurity, but finds none. He tells him how hard it will be to be out on his own; even he, who is far more established in the field, won't do it. When asked if he will join the Architects' Guild of America, Roark says no.

Roark visits Cameron the day after signing the contract to tell him the news; Cameron has no real response, except to ask him to take snapshots of his design, but later tells him to never mind. Roark comes back shortly to give him pictures; Henry exclaims that he's lived to see it. He tells Roark what he's getting himself into, and tells him he's noble for doing it.

Topic Tracking: Competition 3

Roark visits the Heller house as it is being constructed. He runs into Mike, who got put on this job on purpose, to see Roark. Roark has had trouble finding a contractor who would do the job, but finally found a small company who needed the money and charged way too much because they doubted it would stand. Austen Heller and Roark talk about how the house has integrity; every part is there for a reason, as opposed to most houses that have fake façades and columns for the sake of impressing others. Many architectural publications come out in the following months and not one mentions the house; architects find it to be a joke, thinking it will not last and Heller will come to his senses and re-design it in a nice Colonial style. The Heller home becomes famous because everyone makes fun of it. Ellsworth Toohey makes no comment about the house in his column.

Topic Tracking: Architecture 7

Part 1, Chapter 12

Alvah Scarret, editor-in-chief of the Wynand papers, runs an exposé on the slums which causes the landlord sharks to sell, finally, to a real-estate company which no one can prove belongs to Wynand. As part of the exposé, he assigns Dominique Francon to live in the slums for two weeks and investigate the living conditions, which she does expertly. Once she is back in her apartment, Scarret visits her and offers her a job as head of a new Women's Welfare Dept., which she declines. They talk about what she wants; Dominique refuses to care about anything in particular - a job, or a person, because then she'd have to be afraid of everyone. She reasons that everyone and everything is somehow connected, and therefore anything she cares about is at risk of being lost. So, she resolves to care for nothing. She talks about a statue she had once which she threw down an elevator shaft and broke on purpose, because she didn't want anyone else to see it.

Topic Tracking: Collectivism 4

Guy Francon sometimes thinks he hates his daughter. But when he does, an image of her as a child jumping over a hedge that he thought would be too high for her, sticks in his mind. He thinks for some reason that she needs to be protected. From what, he doesn't know. He thinks Keating might be just the man to protect her. He invites the two of them to lunch, and departs after half an hour, leaving the two alone. Keating knows that he "disliked her violently" but somehow is still captivated; she invites him to take her to the theater that evening, and he accepts. He tells Francon about this and Francon hints that he wishes she would get married (although says that it's not an invitation). He then mentions that Heyer probably won't be able to work soon, implying that Keating could have his position as partner.

Keating sits at home with his mother while she asks him questions about Dominique. Katie comes to the door in a panic; she has been working at home with her uncle and suddenly felt this great rush of fear, and left. She asks Peter to marry her right away. He tells her they can get the marriage license tomorrow. After Katie leaves, Mrs. Keating cautions Peter about marrying her; if he does, then he will not be in favor with Francon, and could lose a potential partnership. She is in favor of him marrying Dominique. The next morning, Peter goes to see Katie and asks her to postpone the wedding for a few weeks. She says she had been thinking the same thing, especially because her uncle had laughed when she told him she was getting married. Peter leaves, and Katie realizes that she was hoping he would try to convince her to marry right away.

Part 1, Chapter 13

Jimmy Gowan asks Roark to build his gas station; he has seen the Heller house and figures it would be an asset to conduct business in a building that people talk about. The station is built, Gowan is extremely happy, and Roark goes back to "months of idleness." He talks to Heller, who asks why he can't go out and find clients and convince them to trust him. Roark replies that he's not that kind of person, and he doesn't know how to handle people. He admits that he needs people to give him work, but doesn't have any people skills. Heller tells him that although he is the coldest person he's met, he's also in a way the most life-giving.

Mrs. Wayne Wilmot asks Roark to build her house because she is a great fan of Austen Heller. She wants the house done in English Tudor. Roark determines she isn't her own person, and like a sponge, just soaks up what others think. He refuses.

Mr. Robert L. Mundy comes to Roark to build a house that he has wanted since he was young. He wants it built exactly like the mansion owned by the people who scoffed at him while he was growing up. Roark refuses.

Mr. Nathaniel Janss comes to Roark to build his office building. At first, Janss is skeptical, but Heller convinced him to meet Roark. They talk about what he wants and Roark convinces him; he goes to the board of twelve men to decide, and they turn him down. Roark thinks of these men's faces as "empty ovals of flesh."

Topic Tracking: Architecture 8

Topic Tracking: Collectivism 5

John Fargo wants Roark to build "a store newer and smarter than the city has seen." He came to Roark because he had seen the gas station, asked Gowan about it, and then went to see Heller's house.

Mr. Whitford Sanborn comes to Roark to build his house because Cameron had built an office building for him many years ago. He had wanted Cameron, but Cameron wrote a ten-page reply to him about Roark. His wife is vehemently opposed, but Mr. Sanborn wants Roark to go ahead with the design. Roark does, and Sanborn loves it-but their friends do not. Roark gets Mr. Sanborn to sign the plans, and they start to build. During construction, Mrs. Sanborn convinces Roark to change several little things. Roark decides he wants to change an entire wing, and Mr. Sanborn agrees as long as he doesn't have to pay extra money. Roark decides to pay for the changes himself. After the house is finally built, Mrs. Sanborn refuses to live in it; only the son ends up living in the house. An item in the bulletin of the Architects' Guild of America calls it "an eloquent witness to professional incompetence."

Part 1, Chapter 14

Lucius recovers from his stroke and returns to the office, refusing to die. Keating has no patience for him and is rude to him; Lucius told Francon to get rid of Keating. There is a competition for the Cosmo-Slotnik Building, a huge skyscraper in the middle of New York that would be the home to forty floors of offices and a movie theatre. Judges for the competition included a professor from Stanton, Holcombe, and Toohey. Keating is essentially promised partnership by Francon if he wins. He chooses the style of Renaissance because it is Holcombe's preference. When he finishes the design, he can't decide whether it is good or horrible and decides to visit Roark and ask him to look at the plans. Roark makes many changes, and Keating uses all of these changes, redraws the plans, and submits them.

Meanwhile, Roark is running out of money and has no work to do. His rent and telephone bills are overdue. John Fargo, whose store Roark designed, went under, and everyone blames the building, although his business had been declining for a long time. Athelstan Beasley writes a humorous column making fun of Roark. Roger Enright looks for an architect to design his home. Roark gets an appointment with his secretary, who looks at his sketches and turns him down. Mr. Weidler of the Manhattan Bank Company comes to him about a commission and says he will bring Roark's plans to the board to decide.

Topic Tracking: Competition 4

Henry Cameron has a relapse and asks for Roark to come to him; he does, and stays there for three days. Cameron tells Roark that it is Wynand he will have to fight. He dies soon after.

Keating sees Catherine frequently; he tells her he will marry her when he wins the contest. He also spends more time with Dominique; he wants her, forgetting at times that she is Francon's daughter. After a ball one evening, he goes with her up to her apartment where he kisses her and finds her to be completely frigid. She says she's never been in love, even though she wants to be with him. He asks her to marry him, and she replies that if she ever wants to punish herself for something terrible, she will marry him.

Part 1, Chapter 15

Keating starts to fear that he won't win. He plans to force Heyer out and become partner before the winner is announced and tries to blackmail him into retiring by revealing a letter which proves that Heyer charged way too much on a commission some time ago. Heyer has a stroke and dies. His will leaves everything to Keating. Keating is filled with guilt. He realizes that he's selfish, but then so is everyone else. Later, he finds out that he won the contest.

Keating becomes a star. His young age, good looks, and talent bring celebrity: photographs, newspaper ads, and interviews. He spends a few hours with Catherine and happily imagines what it will be like when they are married. He sees Dominique, and she congratulates him but made no mention of the contest in her column; she tells him she's leaving to go to Connecticut for the summer.

Keating likes hearing about himself in the news, but doesn't like hearing about his building; it reminds him that much of it was Roark's design. He makes an appointment to see Roark.

Topic Tracking: Collectivism 6

Roark has been waiting to hear from the Manhattan Bank when Peter comes to visit him. Peter tries to prove he is not afraid of Roark, but ends up insulting him. Peter asks Roark why he doesn't he give in, and act like everybody else. He has the potential to be successful. Roark asks why his personality disturbs Peter. Keating offers Roark some of the award money, but Roark gives it back and asks Peter never to tell anyone that he had any hand in creating the award-winning building. Keating screams at Roark and admits that he hates him, then leaves.

Topic Tracking: Doubles 1

Weidler calls Roark to the office to tell him the good news; he has been given the commission-on one condition, that they add a Doric portico, a cornice, and a Greek ornament. They say it adds dignity. Roark explains why he cannot do that: it would destroy the integrity of the building. He asks to speak to the board and explain himself, but they refuse. He turns down the commission.

Roark goes to Mike and asks him to arrange a job for him. Mike finally agrees to get him a job in Francon's quarry in Connecticut. Roark leaves two weeks later.

Francon & Heyer has become Francon & Keating. There is a reception in honor of Keating, where there seems to be a great air of brotherhood. Holcombe makes a speech welcoming a new generation into the field of architecture.

Part 2, Chapter 1

Roark has been working in the granite quarry for three months. He occupies his time fighting against the granite; here he is able to detach himself from the pain, and even laughs at it.

Dominique has spent the summer in her father's house in Connecticut by the quarry, completely isolated. She enjoys the solitude, as opposed to the loneliness she feels when she surrounds herself with people. One day she decides to visit the quarry, the thought of seeing the men working with granite both revolting and exciting. The first man she sees working is Roark, and she doesn't know who he is. She suddenly feels like she has been hit; his face, to her, is both beautiful and spiteful. He stares at her, and she stares back. She comes to the quarry several times to see him, but says nothing. The thought of him makes her weak with pleasure and boiling with hatred. One day, Dominique runs into Roark on the path and asks him why he always stares at her. He responds that she stares at him as well. She asks him what it is like to work in the quarry, and he responds with what she wants to hear - he is always tired at the end of the day. She leaves.

Topic Tracking: Doubles 2

Part 2, Chapter 2

Dominique cannot stop thinking about Roark. One night she attends a party and a young poet drives her home. He starts kissing her and she is filled with revulsion; usually when a man advances on her, she feels indifferent. She stays in her house for several days, thinking its walls will keep her safe. Then, she goes to Roark and asks him to help her remove a broken piece of marble from her house (she had scratched it herself). He agrees. When he comes to her house, without a word, he goes to the marble fireplace in her bedroom, strikes it with a chisel and looks at her, saying "Now it's broken and has to be replaced," apparently knowing what she has done. She watches him work; he comments that it's an atrocious fireplace. When he is done removing it, he will order the right kind of marble and install it as soon as it arrives; she waits restlessly for it to arrive, and when it does, she sends for him. He sends another worker instead to do the job. She is angry and upset, knowing she still yearns for him. When she sees Roark, she asks him why he didn't come, and he calls her on it: he says he didn't think it would matter-or did it? She slashes him across the face with a branch she is holding.

Dominique is alone in her bedroom when Roark comes in, holds her down and violently rapes her as an act of scorn. She enjoys it immensely, and knows that if he had shown tenderness, she would have been indifferent. He leaves without a word, and though she thinks everything will be better if she takes a bath, she cannot bring herself to wash the traces of him off her body.

Roark wakes up and thinks of the night before and how it is similar to building. He reads an article about Roger Enright in the paper. He has turned down several top architects. One week later, Roark receives a letter which has taken a long time to reach him (it had been forwarded several times) from Enright asking Roark to meet with him. A half hour later, Roark leaves to go to New York.

Dominique has accepted that what she felt was pleasure, and a certain joy from the violence of the previous night. She decides she wants to see Roark again, and goes to the quarry, only to find out that he has left. She almost asks the foreman what his name was, then thinks better of it; if she knew, she'd be on her way to New York.

Part 2, Chapter 3

Keating reads a story in the newspaper about Ellsworth Toohey, who inherited \$100,000 and gave it to the Workshop of Social Study. Keating is still annoyed that he has yet to meet Toohey. He thinks of the matter of the Cosmo-Slotnik building. The owners have been trying to choose a sculptor for the statue in the entryway. Steven Mallory was the choice, but it turns out that his sculptures are too violent and severe. It is left up to Keating to choose another. As Keating decides on whom to pick, he finds he is pleased that the fate of other men's lives rest in his hands.

Topic Tracking: Collectivism 7

He reads an article left on his desk for tomorrow's paper called "Keating." The article praises the design of the Cosmo-Slotnick building for its selflessness, proof of Keating's talent. Accompanying the clipped article is a note from Toohey asking Keating to drop in one day. He makes an appointment with Toohey, thinking that he had never thought of the symbolism in his building, which Toohey wrote about.

Keating comes back from lunch to hear that Ellsworth Toohey had been shot at; his first reaction is "will the article still be printed?" He finds out that the shot missed, and the assailant was Steven Mallory. He is disturbed that he will never know the motive.

Keating goes to see Toohey, and is impressed by his intellect and gaiety. Keating tries to bluff his way though talking about the design of his building. Toohey had interpreted more from the design than Keating had, but Keating goes along with his analysis. He senses that Toohey knows he is bluffing-and did not in fact design it-but approves anyway. They share a bond of fear and Keating knows that he likes Toohey more than any other man he's met. Toohey tells Keating that he wants him to meet Lois Cook, a writer who would like her home designed. Then he asks about Catherine and the engagement, seeming to be very amused by it all.

Part 2, Chapter 4

Keating reads a book by Lois Cook, and reasons that it must be very deep indeed, since he doesn't understand it. He talks to his friends about the book, calling it brilliant. He opens the paper to a drawing of the Enright House by Howard Roark, which looks like crystals rising out of rock, not a building.

Keating visits Toohey to have brunch with him and Catherine. When the conversation shifts to Roark, Toohey asks many odd questions about him, not about his work. Keating and Catherine go for a walk; Keating starts to become annoyed with her.

Keating meets with Lois Cook. She makes him uncomfortable; he tries to compliment her on her book, but she replies that it's tiresome to be understood by everyone. For her house she wants something ugly, simply for the sake of going against what is thought to be beautiful. Keating tries to object, but takes the commission. When it is built, Toohey refers to it as "a cosmic joke."

Part 2, Chapter 5

Dominique returns to New York. She wanders the streets as if she is searching for something. She likes watching the people in the streets because she feels impervious to their hatred; they cannot hurt her. She decides to quit her job, and tells Alvah, but when he asks her why, she says she was joking, wondering what he'd say. She admits to herself that either keeping her job or leaving it would be for the man from the quarry, and keeping it would be harder.

Dominique talks to Ellsworth about how she doesn't quite fit at the newspaper; he says he wants her to stay anyway. They talk about Roark (she is unaware that Roark is the workman from the quarry) and his drawings for the Enright building. She says he should commit suicide for designing such a building. It is too perfect, and it would only be defiled by people looking at it, touching it, or talking about it.

Steven Mallory is sentenced to two years, which is suspended because of Toohey's insistence on leniency. The first meeting of the young architects club takes place. It is chaired by Peter Keating, along with Gordon Prescott and several other unknown architects, and called the Council of American Builders. Ellsworth, acting as an advisor, tells them how noble their profession is. Dominique comes into the meeting, implying but not saying that she doesn't like what they're doing. When Toohey asks Peter why he didn't invite Roark, he replies that he doesn't know him. Peter asks Dominique if she knows him, and she says no, she has only seen his sketches. When asked what she thinks of them, she replies, "I don't think of them." In the cab ride home, Keating kisses Dominique's wrist, and senses revulsion, not indifference. He asks her who did this to her, and she replies that it was a workman at the quarry. She tells him they must never see each other again, because he is everything she despises in this world, although she is quick to say it is through no fault of his own. He says he will keep trying.

Part 2, Chapter 6

People don't like the way Roger Enright acquired his wealth; he said no one ever got in his way because he never counted on anyone. He spent six months looking for an architect, and when he found Roark, he decided on him after a half-hour interview. He finds out about the secretary who had dismissed Roark and fires him, giving him only ten minutes to leave the office.

Roark reopens his office and hires several draftsmen to help him; they think the office is cold and soulless. Roark explains to Heller that he is only natural when he's working. He purposely does not look for Dominique, because it amuses him to think how unbearable it is for her to wait. Roark is asked to meet with Joel Sutton, who is thinking of erecting a building. He likes Roger Enright and trusts his judgement, so he calls for Roark. He hesitates in giving him an answer. Heller asks Roark to go to a party at Mrs. Holcombe's; she has asked him to bring Roark. Heller adds that it would help seal the deal with Sutton, but Roark agrees only when Heller mentions that Dominique will be there.

At the party, Ellsworth chats with Mrs. Kiki Holcombe about how useless, but still charming, it is for a woman to make a profession out of entertaining. He then says that arguing is neither charming nor useful. All traffic in the house seems to be centered on Keating at one end and Toohey at the other. Toohey insults several people and is called witty and courageous. He talks to Keating about Dominique; he says it will be an extraordinary man who will capture her favor, and that whoever it is, he will have Keating beat. Keating goes to talk to Dominique, who is wearing a gown the color of glass, but after a few minutes he leaves because she doesn't seem interested in the conversation.

Roark and Heller enter. Mrs. Holcombe praises Roark on the Enright House, saying it's not to her taste, but it's a wonderful building, and one must have an open mind. Roark says he has never had an open mind. She wanders off, and Heller sees Dominique. They go over and Heller introduces Roark to her. They chat about people they know, but neither mentions what has happened. Dominique thinks Roark is deliberately mocking her, making her be the first to speak about it. Snyte drags Roark away, trying to be nice to him, and Heller drags Snyte away, and leaves Roark with Sutton, who promises Roark the commission but is very disappointed that Roark does not play badminton. He was hoping they could play while the building was being erected. When he leaves, Peter Keating, who has heard the conversation, congratulates Roark and tells him that he should have pretended to know all about badminton, but understands he would never do that. Many people are introduced to Roark and compliment him, saying that he might be the next Ralston Holcombe or that his building is almost as good as the Cosmo-Slotnik building.

Toohey has been watching Roark all night with a curious fascination. He asks who he is, and when he finds out, and is asked whether he wants to meet him, he declines. Kiki and Dominique are talking about Roark; Dominique says to Kiki that she doesn't like

Roark, even though he has a beautiful face. She suddenly realizes that not everyone sees this about Roark, and she has given something away. Toohey hears her and tells her he sees it as well. They engage in a vague conversation - Toohey says they are both useful to each other, and that Dominique has already made a mistake. Dominique leaves and Kiki wonders why they were talking of such things. Toohey talks about the importance of a man's face - one can know everything from a man's face. She asks him to interpret her, but he walks off in mid-conversation.

Part 2, Chapter 7

Dominique writes an article in her column about the Enright house; she says that it will make the other buildings around it seem meaningless and false, and suffer for it. Toohey comes to her office and asks her about the article; says he can read between the lines. He asks her if she knows the story of Peter Keating's life, that she should get to know him, that she should like him. He tells her the parallel story of Keating and Roark - that Keating is Roark's greatest enemy, and she screams at him to get out because of what he is implying.

Topic Tracking: Competition 5

Joel Sutton calls Dominique to ask her if she meant what she said in the column; he was sure about Roark, but he values her opinion. She asks him to have lunch with her tomorrow. At lunch, she convinces him that Roark wants to build this building for reasons other than for his soul, or his health. Sutton wants to have the same architect that many other people have trusted - Peter Keating. Afterwards, Sutton meets with Roark and tells him he intends to hire Keating, noting that Dominique was the one who convinced him.

Dominique comes to see Roark that evening; he has been expecting her. She tells him what she wants, at his request. She wants to sleep with him, to destroy him, to be possessed by him. Every time she hurts him through his work, as she has done today, she will come to him to be owned by him. He tells her to take off her clothes, and she does, indifferently, and they have sex. Afterwards, he tells her that he wants her- he would not want her if not for her desire to destroy him-he tells her to fall asleep at his place and he will make her breakfast in the morning. And afterwards she can destroy him again.

Topic Tracking: Competition 6

Part 2, Chapter 8

Ellsworth comes to see Dominique. She has been giving dinner parties and being nice to people (strange behavior for her) and praising Keating to everyone she meets. Dominique has already landed him four commissions. Ellsworth makes it clear that he knows what she's doing, and says in order to be allies they need not have a common aim, just a common enemy. They agree to be allies, neither one demanding the other's reasons, and Ellsworth tells her to stop mentioning his name in her column so often and to make sure that he doesn't get the commission for the Gilbert Colton factory. The scene ends with the two looking out the window on the city.

Dominique has learned to associate with people and "accept self-torture as an endurance test" in order to destroy Roark. Often she comes to his room; their sex is always like an act of violence. Once she sees a copy of the Banner open to an article she had written about him in Roark's apartment. This angers her - although she wants him to read everything she writes, she also wants it to hurt so much that he chooses to avoid the articles. Later, during sex, seeing the article brings her to a new height of passion. People talk about the hatred between Miss Francon and Mr. Roark; it becomes almost a fabled rivalry. Austen Heller comes to see her about it, and calls her an irresponsible bitch; she doesn't deny it. Roger Enright comes to see her, and takes her to see the Enright House, so that when she writes, her column isn't based on stupidity and ignorance. Roark is there, and he shows her around, giving her a tour as if she were any other person. When she writes about it in her column, she says that a bomb should blow it up; the inhabitants will only degrade it further. Roark tells her later that Roger is baffled by it; he says she should stop handing him such praise, because somebody might see it.

Dominique enjoys seeing Roark at gatherings where he must call her Miss Francon; she likes watching him from across a room; she can own him there better than anywhere else.

Peter Keating is baffled by her newfound devotion to his career. Francon keeps asking him how he does it, and he avoids the question because he doesn't know. Everyone but he thinks she's in love with him. He has tried to get her alone to no avail. Finally, he runs into her at a restaurant, and asks why she has refused to see him, but she doesn't give him a straight answer. She won't tell him if she thinks he's a good architect, only saying, "You sell like hotcakes. Isn't that proof?" Keating frequently attends the meetings of the Council of American Builders; Prescott often speaks, but nothing really gets accomplished. One night after a meeting, Keating and Toohey walk together and Toohey tells Keating that kindness is the greatest virtue.

Part 2, Chapter 9

Seven-year-old Ellsworth Toohey sprays Johnny Stokes, a bully, with a garden hose. He does it apparently to avenge an injustice, and he is sent to bed without dinner. Somehow he tacitly rules the house, even though his father, a shoe store manager, doesn't willingly participate in being ruled. His mother adores Ellsworth because he is frail and weak, and she thinks being willing to love him raises her spiritual stature.

In school, Ellsworth works hard and is a model student; he does what people expect better than anyone else. The other kids don't quite know what to do with him, and they keep their distance. His mother is very proud of him on two specific occasions. The first, was when Ellsworth was invited to two birthday parties, one for a boy who was popular, and the other for a boy who was unpopular. Ellsworth was the only one who was invited to both and accepted the unpopular boy's invitation. For weeks, the popular boy was teased because of his choice. The second, was when one of the best students in the class offered Ellsworth a bag of jelly beans in return for looking at his test. He agreed, but then a week later went to the teacher with the jelly beans and confessed. He did not tell her the name of the other boy, which cast suspicion on all of the smartest boys in the class.

Ellsworth's mother dies and his aunt comes to live with them. When he is older, he becomes interested in religion; boys who are ill or suffering in some way come to his house for comfort - he is able to convince them that suffering is good. Soon he discovers socialism, and in studying it develops a gentle demeanor, and people start to like him more. When he goes to Harvard, he preaches that people should forego their egos, and give up their souls so that they can be truly selfless. He has a large following of rich boys. When he graduates, he goes to New York and does a variety of things, including vocational counseling (where he counsels young people to give up the things they are passionate about) and book reviewing (where he has high praise for plot-less hero-less books that deal with suffering or the masses).

In 1921, Catherine Halsey, his niece, comes to live with him. In 1925, he publishes *Sermons in Stone*, which makes him famous and leads him to write a column, titled *Once Small Voice*, in the *New York Banner*. His column preaches selflessness, kindness, pity, and equality. He starts a club of Wynand employees, as well as the Council of American Writers, the Council of American Builders, and the Council of American Artists. No one believes him to be dangerous at all; he smiles and says he's the most dangerous man they've ever met.

Part 2, Chapter 10

Enright holds an informal ceremony to celebrate the opening of the Enright House. A young photographer sees Roark looking up at the building. He is reminded of the feeling of awe one gets in a dream, but is not sure exactly why this feeling takes over. He takes a picture of this and shows it to his editor, who throws it away because no one wants a picture of the architect. The Enright House is rented quickly and the tenants are very happy, although others talk about how horrible it is. A reader writes to Toohey asking his opinion; Toohey responds in a letter, saying his column doesn't have time for trivial things. Roark continues to get work: the Norris House, and the Cord building. Roark's staff loves him, though they wouldn't use that word; his office breeds self-respect because the draftsmen know they are valued for the work they do and nothing else.

Dominique remains in the city. One day, she takes the ferry to Staten Island but can feel New York pulling her back; when she gets back, she walks halfway across Manhattan to Roark's apartment. She wants to demonstrate her power over him but finds it impossible because he is so open about how she controls him. It becomes redundant for her to affirm it.

Kent Lansing comes to Roark to do the Aquitania Hotel; Roark warns him that no board has ever hired him. Kent understands, and says boards don't actually exist - they are just mindless people whose minds can easily be swayed. He fought the board for weeks and finally won; Roark signed the contract.

Dominique visits Ellsworth's office for the first time. He is reading in the paper about the Aquitania contract. He asks why she came; she indicates the article. She says it makes her so happy she could sleep with Kent Lansing. She asks Ellsworth what if they were wrong about the world? But she says she will keep trying to destroy Roark.

Ellsworth thinks about Hopton Stoddard, a wealthy investor who admires Toohey because he doesn't care about money. He thinks that this makes him a saint. Stoddard finds relief in religion, and often switches, seemingly on a quest to find the true faith. He has wanted an interfaith temple to be built for some time, but Toohey has continuously told him he should build a home for subnormal children instead. Toohey goes to Stoddard and tells him he had been right, and that he should build the temple. Stoddard is delighted and listens, agreeing with everything Toohey has to say. He is to hire Roark. Toohey tells Stoddard all about Roark - that he doesn't believe in God (although he is profoundly religious and you can see that in his buildings). He tells Stoddard to let Roark do whatever he wants, and to keep the project highly secret. Stoddard will build a wall around the construction site so there can be a grand unveiling when it is finished. First, he intends to take a trip around the world looking at temples to different religions.

Toohey goes to Dominique, tells her that the Stoddard Temple is being built and that he was the one who told Stoddard to hire Roark. She asks why; he says he's going to make Roark famous.

Stoddard goes to Roark with the proposal; he has carefully planned what to say. Roark is surprised and skeptical that he would give him free reign; he tells him he does not believe in God, and Stoddard replies with what Toohey has told him - that Roark is a profoundly religious man, and one can see it in his buildings. He tells Roark to put his own spirit into it and it will be what Stoddard wants. Roark's doubt is removed, and he accepts the commission.

Part 2, Chapter 11

The Cosmo-Slotnik building opens in December. Keating feels bored and unhappy at the opening. Ellsworth takes him to a restaurant and tells him this sort of thing is the best life has for him. The only interest Keating shows is when Toohey tells him he will look good in the newsreels. Toohey says it's too bad Keating isn't married, and says Dominique would be a good person to have for a wife. Keating says he doesn't love her. Ellsworth responds that the reason Keating isn't happy is that he hasn't accepted that he is the least important part of the night. Once he realizes the joy of selflessness, he will achieve greatness. He says personal love is bad because it favors one person, and that all are equal. This comforts Keating because it reminds him of an unnamed man we (the reader) know is Roark.

Topic Tracking: Collectivism 8

At the Arts Ball, the architects dress up as their best buildings. Roark was invited, but doesn't show up.

While working on the Temple, Roark tells his secretary to get Steve Mallory's phone number. He is difficult to reach, but she finds an address without a telephone for him. Roark writes a letter to him asking him to call the office, and about a week later, he does. They arrange a meeting. Mallory doesn't show up, and Roark goes to his apartment to find him; it is a dirty small apartment. Mallory is drunk. Obviously disillusioned, Mallory asks him why he's really here, not accepting the reason Roark gives (he likes his work). Roark convinces him. He finally accepts what he's been trying to believe was impossible-and cries. Roark asks him to talk about what is important to him-and he does-no one had ever cared what was really important to him.

Topic Tracking: Individualism 3

Mallory comes into Roark's office. When he starts planning, there is no uncertainty; he holds up his drawing to the street out the window, and says that it isn't possible that the two could exist in the same world. Roark is making that possible. He tells Roark that he knows it's horrible when people don't see things, and it's even worse when they see it and don't want it. He asks if Roark understands, but he doesn't. He declares Roark too innocent to understand, and talks about his worst fear - a beast destroying the world. Roark asks why he shot at Toohey. Mallory says he doesn't like to talk about it, but it was the right question to ask. Roark explains what he wants for the sculpture, and suggests Dominique as a model; Mallory agrees right away that she would be perfect.

Guy Francon, Peter Keating, and Ellsworth all express their displeasure with Dominique's decision to pose for Roark's sculptor. Ellsworth says that Roark's choice of Mallory (being the man who shot at Toohey) was not a coincidence. Dominique reminds him that it was he who convinced Stoddard to hire him.

During the winter Roark works on three projects. In March he stands at the site of the temple, looking at it. It is composed of horizontal lines, indicating the strength of one's own spirit rather than to heaven. He goes to Mallory's studio where Dominique is posing for him; things hadn't been working yet, and they took a break. Mallory says they are done for the night, but Dominique takes off her robe, goes to the stand, and poses as she was doing before, but this time she is more alive. Mallory rushes to his board and starts working, while Roark watches Dominique.

During April, Roark, Mallory, Dominique, and Mike often stay after hours talking and drinking coffee, enjoying each other's company.

Construction stops on the Aquitania because of stock market problems; Kent Lansing assures Roark they'll finish it, although he knows it won't be soon. Ellsworth calls it the "Unfinished Symphony," and Dominique uses that name in her column. Soon everyone is calling it that, even people who don't know the story. After a few weeks, Roark makes himself forget about the Aquitania.

A few weeks before the opening of the temple, Roark and Dominique walk there; the harmony between them in the presence of the building makes speech unnecessary.

Part 2, Chapter 12

The Stoddard Temple was to open November 1st, but Stoddard comes back on October 31st, is met by Toohey, and declares that there will be no opening. Toohey writes about it in his column as a great mockery of religion, glorifying the ego of the architect, a structure not worthy of a temple. He declares Roark, as an architect, is dead. Stoddard sues Roark for damages for breach of contract, and wants enough money to have another architect fix it.

It had been easy for Toohey to convince Stoddard. Stoddard had returned from his voyage scared that he was going to hell, having seen nothing but promises of damnation in the temples he visited. He looked at Roark's temple and it was so different from anything else that he didn't know what to think, and looked to Toohey for guidance. Ellsworth said it was obvious that it was a sign from God that Stoddard was unworthy to create a temple; he had thought Roark would do something good but had been wrong; it was Stoddard's fault, not his own. He reminded Stoddard that he had promised not to tell anyone who had told him to hire Roark. He told him to sue Roark, and said that the temple, with some alterations, could be fit to be the home for subnormal children that he had previously wanted.

The Temple becomes a public issue; everyone from a famous actress to a college professor to Kiki Holcombe writes letters to the editor saying how the temple is blasphemous. The A.G.A denounced the temple as fraud, as do the Councils of American Builders, Writers, and Artist (Toohey's groups). The Banner makes the issue its crusade; it calls for essays on "Why I Go To Church," and runs articles on the history of religious buildings and sculpture. Stoddard opens the Temple while he awaits the suit and people flock to it and vandalize the sculpture. A few people appreciate it; Heller writes an article in its defense, but is quickly forgotten.

Roark does nothing but say that he hopes every man who is interested visits it and describes it in his own words. His statement was switched around in the paper so he looked like a man hungry for publicity who thinks the public knows nothing.

Despite Heller's protests, Roark decides to represent himself in the suit; Holcombe can change the temple anyway he wants. At first, Mallory refuses to talk about it, but then asks Roark if he remembers the beast Mallory was talking about. He says he shot at Ellsworth because he thinks Ellsworth knows everything about the beast.

Dominique comes to see Roark the night that Stoddard announces the lawsuit. He tells her that what she's thinking is much worse than the pain he feels. It doesn't hurt that much that they're destroying the temple, what matters is that it existed. She says that the reason she was taking all the other commissions away from him is that they have no right to live in his buildings.

Dominique goes to Ellsworth and asks what the point of the lawsuit is - it'll all be forgotten soon. He tells her that's exactly the point; everyone will have forgotten the

temple and Stoddard, but Roark will remain as the architect who botched a building and had to be sued. It'll be a dead issue and no one can talk out of a dead issue. She says nothing. He tells her not to try to buy Stoddard out, even though she has already tried. It won't work. Then he asks her if she will testify as an architectural expert for the plaintiff, and she agrees.

The case opens in February. Steven Mallory, Mike, Kent Lansing and Heller sit together. Mike and Mallory talk about what they have to keep themselves thinking about during the trial; for Mike, it's the granite quarry.

Roark sits alone for the defense. The crowd has come expecting to pity him, but ends up hating him; he is calm and impersonal, not defiant or defeated as they had expected or hoped. The plaintiff's opening statement was that although Stoddard had given Roark freedom, the commission was for a temple, which the building was not, by any known standards. Roark waived his right to an opening statement.

Ellsworth is the first witness; he makes a long speech about the history of religious temples and concludes by saying that the characteristics of a temple are a sense of awe and a sense of man's humility, and Roark's temple has neither. It goes against what every man on the street, and in the courtroom, stands for. He gets applause; Roark has no questions for him.

The next witness is Peter Keating. At first he seems uncomfortable. He answers the questions posed to him. He had gone to Stanton with Roark. Roark was expelled because he had no talent. Roark worked for him at Francon and Heyer, but had no real career, and didn't care what the client thought. It becomes clear, though, that Keating is drunk when he starts to ask why it is so bad to want to be liked by people. He gives a rehearsed monotone statement of exactly how the temple is bad. Roark has no questions; this is the end of the first day of trial. That night Mike, Mallory, Lansing, Enright, and Heller came to Roark's room to cheer him up, but he cheers them up instead. He, as Mallory put it, was supporting his supporters.

Several more expert witnesses are called: Prescott, Snyte, Holcombe (who says that it served Stoddard right, for he did not ask for Renaissance style). The last witness is Dominique. She asserts that Roark's goal was to create a temple to the human spirit, glorifying the human soul. Ellsworth thought it was professing a hatred of mankind. She says that we should destroy the temple, not to protect us from it, but to protect it from us. Roark has no questions; the plaintiff rests. Roark gives ten photographs of the building to the judge, and the defense rests.

Part 2, Chapter 13

Stoddard wins. Dominique wants to print her entire testimony in her column, but Scarett won't let her. He cables Wynand, who cables back saying, "Fire the bitch." Ellsworth comes to her office and gives her the cable, which he has obtained. He tells her that she was the only person who had ever proven him wrong. She goes to Scarett, shows him the cable, and while he is apologizing, she says that she's been made a martyr, which she's tried her whole life not to be.

Katie Halsey goes to Toohey to ask his advice; it is something she does often, but usually she tries to be as unobtrusive as possible. This time, she comes directly to his office. She tells him she has been very unhappy in her job as a social worker. She is trying to be selfless and devote her time to helping the poor, but has only succeeded in hating the poor. Furthermore, she sees the same hate in the people she works with - she can't think of a single selfless person who is happy, except for her uncle. He begins by telling her that the answer is in the speech that she has just given; she is obviously too concerned with herself, and with her own happiness. Only when one renounces the desire to be happy can one truly be happy; one must do everything for someone else and nothing for oneself. Acting on individual desire is selfish and evil. We must not think, only believe and have faith. She leaves convinced that she is worthless, but it doesn't matter.

Topic Tracking: Collectivism 9

Keating comes to see Katie. It has been six months since she's seen him; he looks awful and has been drinking, though he says that's over. He tells her that he can't take any more and so he came here, where he most wanted to go. He has done something awful; he won't tell her what, but he asks for forgiveness. He says he thinks someone who can never forgive him has forgiven him. He tells Katie that he wants to get married right away; he'll take off work for a month, and she'll quit her job. She says yes to everything. When he has left, she sobs on her bed, without caring; Toohey walks in and asks what Peter has done, and she tells him, I'm not afraid of you, Uncle Ellsworth. She doesn't understand, but he does.

Part 2, Chapter 14

Keating is packing for his trip tomorrow to marry Katie when Dominique visits him. Cutting to what she wants, she asks him to marry her. She tells him he has to say yes or no because her car is downstairs and they have to do it now, if at all. Knowing what he wants, Peter accepts. They go downstairs, drive to a judge, marry with the judge's wife and a neighbor as witnesses, and drive back. During the ride back, Keating realizes that he wants her physically, and is finally allowed to have those thoughts now. Dominique says they will live in his apartment, and she will have her things sent there tomorrow. She drops him off, and drives to Roark.

Roark hasn't seen Dominique since the trial. She smiles at him; they go to each other and spend the night making love. In the morning, she sees that he is drained and they seem to have exchanged energies. She tells him she loves him and then tells him that she married Peter Keating. She explains why; she has to make herself miserable in the world because otherwise she'd be desecrating the fact that Howard exists. He asks her what she would do if he told her to annul the marriage to Keating and marry him; she says she would obey. He tells her that's why he couldn't ask her to do that, because then he would become her life and they would end up not loving each other anymore. He tells her he loves her selfishly and that's the only way he would want to be loved. He says that the world won't destroy her, and that someday she will come back to him.

Part 2, Chapter 15

The morning Peter is supposed to pick Catherine up and marry her, he has forced himself to forget her. Dominique comes to his house; she greets his mother correctly. Mrs. Keating says that she will be moving out; Dominique assures her that she doesn't want to disrupt Peter's life as it is. Peter goes to the office to talk to Guy Francon; Francon implies that once he retires Peter will have the firm to himself. Peter tells Guy not to talk about such things. Guy tells Peter that he wants him to be proud of him, that he wants to make sure it was all worth it. This makes Peter mad, that Guy still doesn't know if it was worth it whereas Roark knows already. After dinner, many guests drop by Peter's apartment to wish the couple well; when they go to bed, Dominique allows him to have sex with her. She is unresponsive, and afterward he asks her, "who was he?" She answers Roark, but he doesn't believe her. She tells him he can do it as often or seldom as he pleases.

Ellsworth sends Dominique flowers to congratulate her; she invites him for dinner. The three dine. Peter calls attention to the fact that he had thought Dominique and Ellsworth didn't get along. Ellsworth says that the three of them make a good group, and that he is a replacement for his antipode (Roark) in the threesome. Peter gets a phone call and goes into the other room to give orders to a draftsman, while Ellsworth and Dominique talk. He tells her that he has suspected for some time that she was in love with Roark, and he wouldn't give her the time of day. She says she overestimated him. Peter comes back and Ellsworth mentions the Stoddard project.

Topic Tracking: Doubles 3

The Stoddard building is to be rebuilt by a group of architects chosen by Ellsworth, all members of his Council of American Builders: Keating, Prescott, Snyte, and Gus Webb. The Council has grown and the A.G.A. is beginning to fear Toohey as a man who can make a client sue, and invite him to speak at a meeting of theirs. His speech incites several members of the A.G.A. to join the Council of American Builders. The architects rebuilding the Stoddard place enjoy great comradery between them. To create a unified effect in the building, they decide not to use any historical period in its true form, but parts of one with parts of another. The home opens, and only the hopeless cases are admitted. Every month there is an inspection from the sponsors, and they are so pleased with what Toohey is doing, that they give him both praise and money for his other endeavors. Catherine Halsey is put in charge of the children's therapy, and throws all of herself into the work. Toohey has bought Dominique's statue, but no one knows this.

Because of the depression, there is very little work to do and no one wants to take a chance on Roark because of the stories. He does small jobs every so often. He saved some money and pays Mallory's rent, not for Mallory, but because he wants to buy Mallory's time and take him away from what the world wants him to do. He wants Mallory to work, without asking anyone what to work on. Heller says it's amusing to see Roark in the role of altruist; Roark tells him not to insult him. What he doesn't

understand, though, is why with all the suffering of people like Mallory the people who are concerned with altruism (an unselfish regard for others; self-sacrifice) don't do something about helping them, instead of less important things.

Roark goes to see the reconstructed Stoddard temple. He sees Ellsworth, who wants to talk to him. Ellsworth says he understands Roark's work better than anyone, with the possible exception of Dominique. He asks Roark what he thinks of him; Roark says he doesn't. Seemingly defeated, Ellsworth walks away, and Roark is left looking at the building.

Part 3, Chapter 1

Alone in his apartment, Gail Wynand raises a gun to his temple, but feels nothing, not a sense of dread or terror, so he lowers the gun. His day today has been like usual; he went to the office, watched people work there, went late to a board of directors meeting, left the meeting mid-sentence, and did some work in his office. He is to build a development community on Long Island, called the Stoneridge Development, and has not chosen the architect yet. He calls Alvah and asks him about a book called *The Gallant Gallstone*, which has been mentioned many times all over his paper. Alvah reveals that it was Toohey who first mentioned it. Gail tells Alvah to have it stopped.

Toohey comes to see Wynand to sell Peter Keating as the architect for Stoneridge. He says that Mrs. Peter Keating can sell him better than Toohey can, and he would like Wynand to meet her. Wynand refuses, but Toohey says when he gets home there will be a gift there which will change his mind.

At home in his penthouse, Wynand is dining with a beautiful woman; unexpectedly, he ends their romance and gives her a diamond bracelet as commemoration. She leaves, and he sees the gun and decides that he will end his life tonight.

The story flashes to a twelve-year-old Wynand, living in Hell's Kitchen. He is the youngest member of a gang, and is waiting for the other gang members to attack him. Wynand disagreed with the gang leader that a looting should happen at daybreak instead of the middle of the night. He anticipates the other gang members' moves and jumps at them, winning the fight and becoming the gang leader. The looting is executed perfectly, at daybreak.

He works selling newspapers for a while on the street corner, until he is fired for making the suggestion that they should deliver the papers to the reader's door. He has several other jobs, and his bosses all end up telling him that he doesn't run things here. Having never gone to school, but always learning things from those around him, he goes to public school at the age of thirteen, and finds he already knows the answers. Eventually, he leaves because he knows everything they try to teach him. He realizes that the only real difference between the rich people on Fifth Avenue and the people who live in Hell's Kitchen is that the rich people read books. So, he sets about reading everything he can get his hands on.

One day he gets a beating from a longshoreman; he is conscious after the beating, and drags himself using only his arms to the door of a saloonkeeper and knocks on the door. The saloonkeeper opens the door, sees him, and goes back inside. Later, Gail Wynand remembers the saloonkeeper, bankrupts his business, and drives him to suicide.

When his father dies, Wynand decides what he will do with his life; he goes to a newspaper and asks for a job, but they say they don't have any openings. He tells them he'll hang around, and they can use him when they need him. Ten days later, he

becomes a salaried employee. He becomes a reporter in six months and an associate editor in two years.

During his time as an editor, the police captain, Pat Mulligan, was framed for a crime. This outraged Wynand because Mulligan was the only honest man he knew. He clips an editorial tribute to integrity that he found written in a major newspaper and goes to see the writer. Wynand plans to fight the powers that ruined Mulligan, but finds that the writer doesn't believe a word of what he wrote in his own editorial. From then on, Wynand feels contempt for integrity, and thinks of himself and Mulligan as suckers. He writes an editorial blasting Mulligan. At 23, he gets a rival political gang to buy the Gazette and make him Editor in Chief. Later, he exposes them for crimes and sends them to jail. He changes the paper's name to *The Banner* and gives the public what they want in a newspaper: sensationalist stories with morals with which no one will argue. When there was no news to report, the Banner made news. Wynand got paid only his living expenses, but paid his workers extravagantly and spent incredible amounts of money on *The Banner*. He gives his life to the public, appearing in his newspaper more than celebrities do. The only part of his life kept private is his art gallery, on the floor below his penthouse apartment. No one is admitted except the caretaker.

After Gail turns forty-five, he begins to have a new passion: breaking those with integrity. He buys people who have high ideals and convictions, and brings them to work for him, to write columns about unimportant things.

Wynand decides that since he feels nothing at the thought of death but feels some fear at the thought of living, he will not kill himself, not tonight. He finds Toohey's gift, the statue of Dominique from the Stoddard Temple. He calls Toohey and asks the name of the sculptor, not the model. Toohey tells him that he forgets the name of the sculptor, but the model is the young Mrs. Keating. Gail agrees to see her, and tells Toohey he doesn't understand how he could part with a statue as beautiful as this.

Part 3, Chapter 2

Dominique and Peter have just returned from a party at Vincent Knowlton's house, and they talk about how correctly Peter behaved. He reprimands Dominique for laughing at theosophy, something Mrs. Marsh believes in, and tells her she should have worn her emerald bracelet. He realizes that she has never initiated a conversation with him. He talks about *The Gallant Gallstone* and paraphrases a review of it as his own opinion. Dominique easily agrees with him. He realizes that she always agrees with him and that she has been, throughout the twenty months of their marriage, completely indifferent to him. He had expected marrying her to change his life completely, but found that she just fit herself into his existing life, which is exactly what he would have desired her to do, but somehow he feels lacking. His mother has moved out of the apartment, exasperated with Dominique's polite indifference. Peter feels as though he doesn't exist when he's with her. Fed up with her agreeing with everything he says, he bursts out and tells her he wishes she would express an opinion. In response, she asks whose opinion he'd like her to express. He comes to the realization that she has no soul, and asks where her "I" is, and she counters with "Where's yours?" She explains that he never wanted her to be real, only to reflect his own desires. Peter confesses that he has always hated Roark, and tells Dominique that she should not have taken her revenge on Roark by marrying him.

Dominique says that it was never her intention to ruin him, though she probably has. Peter tells her that she has changed him; he will never go back to the way he was. After sitting for a while together in silence, the phone rings and Peter returns to his former manner, speaking to Ellsworth and inviting him to come over. Ellsworth comes, and he and Peter talk about how *The Gallant Gallstone* proves there is no free will. The discussion turns to the Stoneridge commission; Peter says that if it were any other commission, he would already have it, but since it is Wynand's, it is more difficult. He admits that he would give his soul for it. Ellsworth tells them that Wynand has agreed to see Dominique who would attempt to convince him to hire Peter. Despite the rumors that Wynand only does favors for beautiful women if they sleep with him, Peter is enthusiastic about Dominique going to see him. Peter leaves the room to get drinks, and Ellsworth tells Dominique that he thinks her marriage is only half a failure. The successful part is that he has Peter exactly where he wants him; the failure is that Peter has not destroyed Dominique. He believes Wynand might do so - he has wanted Wynand to meet Dominique for some time. Ellsworth, knowing Roark is the man she loves, tells Dominique that he knows she would sell herself only to get a commission for Peter Keating, and never for the man she loves or herself. Keating returns and toasts to Gail Wynand and *The Banner*.

Part 3, Chapter 3

Dominique visits Wynand in his office. Each shares information that had been kept from the other by Toohey: Wynand tells Dominique that Toohey gave her the statue, and Dominique tells him the name of the sculptor, Steven Mallory, and that the statue was originally in the Stoddard Temple. Dominique tells him that the Stoddard story had cost her the job with the Banner; Wynand had not realized that Mrs. Keating was Dominique Francon. He wants her to ask for her old job back, but she turns the subject to Stoneridge. She tells him frankly that she is prepared to sleep with him in exchange for the commission for Peter. Wynand tells her that he understands her motive: "You don't want Stoneridge. You want to sell yourself for the lowest motive to the lowest person you can find." Part 3, Chapter 3, pg. 436-37. He tells her that he accepts her offer; they will take a two-month cruise on his yacht, after which the commission will be Peter's. As she is leaving, he remarks that the difference between her statue and herself is that the theme of the statue is exaltation, whereas her own theme is suffering.

Wynand orders a private showing of Mallory's work, and buys several pieces. He tells Toohey that so many people try to kill him that he cannot remember their names.

Wynand, Dominique, and Peter have dinner the following Monday. Peter is thankful they are in a public restaurant so that they can be seen. Wynand tells him he doesn't have to be afraid, since the commission is already his. Wynand begins to describe Dominique's beauty, implying to Peter the deal that has been made; Peter refuses to believe that people do that sort of thing. He becomes disoriented and leaves the table, leaving Dominique and Wynand behind.

Two days before they sail, Wynand brings Dominique to his art gallery on the floor beneath his apartment. She realizes that no one ever sees this gallery. When they leave, she asks him why he brought her here, since it will probably make her think worse of him; he replies that he just wanted her to see it.

Part 3, Chapter 4

As they are about to get on the yacht, Dominique asks Wynand what the words on his boat, I Do, mean. He replies that they are an answer to everyone who declared he didn't run things (while he was growing up). He shows her to her cabin and exits into his own, leaving her alone until dinner, at which point she tells him that she doesn't need to get used to the idea of being here, that she has been used to it since before she went to his office. They talk about what it means to be a true hater of mankind: to accept and love anything and everyone equally. He says, "One can't love man without hating most of the creatures who pretend to bear his name." Part 3, Chapter 4, pg. 444. They talk effortlessly. After dinner, she waits for what she knows will happen, but they sit for quite some time, talking, until he suggests they go on deck. They talk about how neither one has ever felt small while looking at the ocean, or the planets, or the sky; they only feel more certain about man's greatness. Wynand asks what it is that the people who love to proclaim how small they feel really fear. Dominique says that if she knew the answer, she would make peace with the world. He asks her to marry him, telling her that it would be only a tool of her self-destruction, and that he loves her. She accepts. He says that he wants their marriage to be important, so he won't touch her until they are married. Wynand kisses her goodnight, and she goes to her cabin.

Topic Tracking: Individualism 4

Part 3, Chapter 5

Dominique returns to Keating after only a week on the yacht. He is upset, thinking he won't get the Stoneridge commission; she assures him that he will, and that Gail wants to see him that evening. Peter tries to convince Dominique that he refuses to be hurt, and that he is going to use both of them, but is unconvincing.

Peter visits Wynand. Wynand tells him, briefly, that he will marry Dominique, that she is leaving for Reno the next day, and gives him a check for \$250,000 along with a signed contract for Stoneridge. Keating goes to visit Neil Dumont, his new designer, and they go out drinking with Vincent Knowlton and Gordon Prescott. Peter keeps asking them for reassurance that they are friends.

Dominique visits Steven Mallory, as she does once in a while, though she has not seen Roark in twenty months. Since making her statue, they have become very close, and he is always happy to see her. Without her having to ask, he tells her that Roark is in Clayton, Ohio, making a building for Janer's Department Store. She does not tell him about Wynand but says that she is going to Reno for six weeks and that he won't like what she's going to do when she gets back. He starts to tell her about Wynand buying his pieces, but she says she knows already. In response to her questions, Steve tells her that Roark has never asked about her and that Steve has never told Roark that she comes to visit, for Roark's sake. They have tea.

Dominique leaves in the morning for Reno without waking Peter. He goes through the day without emotion, then visits Toohey, needing to see him very badly. Peter gives Toohey a check for ten thousand dollars to give to whatever cause he wants; Peter begs Toohey for reassurance that the only way to live life is to live it for others, that he is unimportant. He tells Toohey that Dominique is to marry Wynand, and Toohey is surprised and upset. After he calms down, he says to Peter that it doesn't matter, that he's only human.

Toohey goes to Alvah Scarret to tell him the news. They both think that Dominique is not someone they want to influence Wynand, and while they can do nothing to stop the marriage, they can take steps to protect the paper. Ellsworth tells Scarret to fire Jimmy Kearns, a promising drama critic with a mind of his own, and replace him with Jules Fougler. Scarret doesn't understand why this is something he should do, but Toohey tells him that eventually he will understand.

Scarret tries to convince Wynand not to marry Dominique, and that her image is not what the public wants for the wife of Gail Wynand. When he sees Wynand is getting angry, he suggests that Dominique write a column about home life for the paper, so she can gain some respect from the women. Wynand refuses and tells Scarret to find all the pictures of Dominique and destroy them. There are to be no stories written about her or about their marriage.

Dominique takes a train to Reno that stops in Clayton, Ohio; she has carefully planned this. She gets out of the train, feeling as though the city and every object in it possesses her, and goes to the site of Janer's Department Store. Though she had not wanted to see Roark tonight, she finds him there. Without taking the time to greet each other, he grabs her elbow and leads her to a place where they sit down and she speaks. She asks him questions about what he does every day, who sees him, what kind of places he goes. She tells him that she is marrying Wynand; he admits that this is worse than Peter Keating. She asks him to tell her in detail about the room where he's staying, and asks to stay with him tonight. He refuses. She tells him that she wants to live with him here, forever, that she wants him to take a meaningless job and give up architecture. He refuses again, saying if he did, she would beg him to go back soon enough. He walks her to the train station, and she leaves.

Topic Tracking: Doubles 4

Topic Tracking: Doubles 5

Part 3, Chapter 6

Lois Cook, Jules Fouger, Gus Webb, Ellsworth Toohey, Lancelot Clokey, and Ike gather informally to discuss Ike's latest work. He proclaims that it's the worst play you'll ever hear. The others agree that it's awful. Jules Fouger, the Banner's new drama critic, says that it's a great play, however, and it will be a success. He explains, because some of the men don't get it, that the greatest achievement he could have, as a drama critic, would be to praise a horrible play and as a result have the public love it.

Toohey starts to support new architecture; that is, the school of architecture which is rising in popularity in Europe, which is buildings consisting of four walls and a flat top. He writes a column about modern architecture, saying that Henry Cameron was one of the forefathers of this style, although even Cameron was bound by beauty and ornamentation. The new architecture was to have no beauty, ornamentation, or theme. Peter reads this and is disturbed, asking why Ellsworth didn't mention him in the article, only Gus Webb. Toohey then speaks at a luncheon and says that this style has always been moving forward; he does not apologize for his Classical buildings, but that now is the time for more modern buildings.

Keating turns the Stoneridge building over to his designers, Neil Dumont and Bennett, and Francon announces his retirement. The firm becomes Keating and Dumont.

Part 3, Chapter 7

Gail meets Dominique at the train station, even though she has told no one of her return from Reno. She feels that he is familiar and needed. As they drive, he tells her that they are going to get a marriage license and then to a judge to get married. She says that she wants a real Wynand wedding, and he puts her up in a hotel for a week while he arranges things. She comes to miss him during the week. They are married at the Noyes-Belmont Hotel in front of six hundred people; she watches him endure the ceremony, and thinks of Roark, who would act similarly. Once back at his penthouse, Dominique thanks Wynand for banning the photographers from the wedding. When they go to his bedroom, she tries at first to remain indifferent to him, but soon she cannot, and she submits to the force of him.

Toohey and Scarret talk about how every paper in the city is blasting Wynand for marrying a divorcee and being ashamed even to let his papers write about it. Scarret asks if Ellsworth is loyal to *The Banner*, telling him that the *New Frontiers*, for which Ellsworth writes, has been very particularly funny about Wynand recently. Ellsworth had given money to someone who had given money to the *New Frontiers*, right before it was about to go under, but he manages to convince Alvah that he is completely loyal to *The Banner*.

Part 3, Chapter 8

For two weeks after the wedding, Dominique and Gail do not leave the penthouse; they are completely disconnected from the world of the city below them. Even once he returns to work, she never leaves, and once he returns in the evening, they continue their isolation from the world. That is, until she begins to like the isolation. At once, she begins inviting guests and going out. Gail begins working harder than he ever has, surprising everyone. Only Ellsworth understands that this is the worst thing that could have happened to Gail.

Sally Brent, one of the most popular writers for *The Banner*, decides to write a piece about Dominique. In their interview, Dominique tells her everything she wants to know; Sally gives the copy to Gail, and she is fired. She then writes a piece about his life in the *New Frontiers*.

Gail gives Dominique a diamond necklace. She comments that although a particular story in *The Banner* about a Bronx housewife who murders her husband is sordid, the public's curiosity about the story is more so. Public curiosity made it possible for her to wear the diamond necklace. She says that she is proud to wear it. Gail says another way of looking at it is that he took something as sordid as that story and turned it into diamonds.

Dominique and Gail go to see *No Skin Off Your Nose*, the play which everyone has been raving about. Jules Fouger has said that only the very fine can understand and appreciate it. They get back to the penthouse and Dominique thinks about the fact that *The Banner*, the same force that destroyed the Stoddard Temple, made this play possible. Things are either exalted or destroyed; there is no middle ground. Gail asks her what is wrong, and she goes on sarcastically about how this play is his crowning achievement; he tells her that although this was much worse than the story of the Bronx housewife, it is still better than offering a good play to be ridiculed. He says that the kind of pain that comes from this only goes down to a certain point. Dominique suddenly stops him. This is what Roark feels. Gail wants to know what it was about those words that disturbed her, but she will only say that he doesn't have the right to speak them.

Topic Tracking: Collectivism 10

Part 3, Chapter 9

On their yacht for the summer months, Gail and Dominique discuss the subject of integrity. Gail says he hates the concept, and explains that the reason he appears so differently to Dominique than to the rest of the world is because he loves her. He says God help her if she were a man, because although he is indifferent to people who simply follow the crowd, anyone with a mind of his own he will set out to destroy, just to prove that he can.

One night Gail and Dominique stand on the roof garden of their penthouse, looking at the city. He tells her that he has always dreamed of the day he would build the Wynand building, but he is not ready for it, yet. She senses that the time is right, and asks him to fire Ellsworth. She tries to explain that he's dangerous, that he's looking for control of the Wynand papers as means to control the world, but Gail refuses to listen, thinking Ellsworth too small. He tells her to leave the papers to him.

For a few weeks, Gail and Dominique do not speak when alone together - not out of resentment, but out of a mutual understanding. One night, Gail goes to Dominique as she sits at her dressing table, and watches her. She apologizes for marrying him, because she does not love him but wants to stay with him. When she figures him out, she will understand herself. He says that it does not matter that she doesn't love him - what matters to him is his love for her, his possession of her.

Part 4, Chapter 1

A young man, fresh out of college and looking for meaning in life, wonders why everything meaningful must be in nature. He cannot understand why people can't feel full of awe in front of things that are made by man. Riding through the countryside of Pennsylvania, he finds a collection of buildings all built on the same theme, made of fieldstone and glass. It makes sense to him; he sees Roark, and asks if they are real; Roark says it's a resort, which will open in a few weeks. The boy thanks him for building them and leaves, with a new sense of purpose and courage.

Roark goes to see Caleb Bradley about the Monadnock Valley resort project when he hears about it, not expecting to get the job. Bradley calls a few days later and arranges a meeting with the board; he tells them what he told Bradley, that for a summer resort for the middle class, the best thing would be to create privacy. Each house, pool, tennis courts, etc. should be hidden from each other in the hills. He signs a contract to build the resort, making sure that Bradley initials every drawing he makes.

During the last twelve months of the project, Roark and his builders set up shacks on the construction site and live there. They see it as a crusade; they know that no one can beat Roark, not the whole world. Mallory gets the feeling that it's the Stoddard Temple all over again, and says this to Roark. Roark agrees, but admits he doesn't know what they're after.

Kent Lansing sends Roark a wire from New York telling him that the Aquitania has been completed, and Roark goes to see it. He has been very busy in the past two years; commissions have been coming from all over the country. Mallory asks him why Bradley has been so quiet about the whole project; there has been almost no publicity since the construction began only ads that basically say that you will be bored to death if you come to Monadnock Valley. From its opening, though, the resort is full, and soon it is booked a year ahead of time. One day, Mallory comes to see Roark to tell him why there had been no press. Bradley and his company had sold two hundred percent of it. They had made money off wealthy people and expected to go bankrupt. They had chosen Roark as the architect most likely to fail. This enrages Mallory, seeing it as a cruel reality that the people who ordered Monadnock to be built had believed it was the worst thing that could be built, but Roark laughs, and says that Mallory feels the same way that Dominique used to feel.

Heller writes an article praising Roark and his buildings, and within a few months Roark is famous; everyone is talking about him, though most don't understand. Toohey writes an article about the resort and calls it a fraud and accuses its patrons of bad taste. In 1936 Roark is asked to be part of an eight-architect committee to design an exposition called "The March of the Centuries" at a World Fair. He says that he will design it, alone, and will not work on a committee. Peter Keating takes control of the committee.

Roark moves his office to the top floor of his Cord Building, from which he can see the Fargo store, the Enright House, the Aquitania, and the Dana Building. His secretary tells

him that Gail Wynand has arranged to meet with him at Wynand's office the following day.

Part 4, Chapter 2

Feeling as close as he can to hatred for Wynand, Roark goes to the New York Banner to speak with him. From the moment he walks in, the two look at each other as if they are slowly taking in exactly who the other is. Wynand tells Roark that he'd like to build a house for himself and his wife, completely different from the things he's built for his public. Roark says, and Wynand does not disagree, that the reason Wynand has not built anything for himself yet is that he has been unhappy. He says that now, with his wife, he is happy. He wishes to build a sort of prison for her, but "only by the power of its own perfection. Not bars and ramparts-but your talent standing as a wall between us and the world." Part 4, Chapter 2, pg. 519-520. Roark leaves and Wynand buzzes for his secretary to find out everything she can on Roark.

Topic Tracking: Doubles 6

Topic Tracking: Doubles 7

Alvah goes to Ellsworth with the news that Roark was in Wynand's office. They do not know why, they do not know of anything Wynand is planning on building, but they are disturbed because it seems that lately Wynand has been slipping. Alvah says he hopes Wynand brought Roark there to break him; if he does, it will bring him back to the way he used to be. Ellsworth says that no matter what, if it came to a showdown between them and Wynand, they would win.

A boy brings Wynand what he requested - all the clippings on Roark he could find. He reads through all of the things *The Banner* has said about Roark, from the Stoddard Temple to the picture of Roark looking up at the Enright House with the caption, "Are you happy, Mr. Superman?" After reading these, he sits still for a long time.

Part 4, Chapter 3

Wynand takes Roark to the estate where he'd like his house built. After two hours of wandering around the grounds, Roark tells Wynand where he would build the house, and Wynand agrees. Then Wynand tells Roark that he read about the Stoddard Temple. Wynand does not apologize for what the papers said, and Roark does not seek an apology or forgiveness. He has gotten over it, whereas Wynand has not. They talk about both of their humble beginnings, and Roark offers to help Wynand with his past, in part by building this home. They drive back to the city; Wynand drops Roark off at the Cord Building, and tells him to get in touch when the first drawings are ready.

Roark finishes the first drawings and goes to see Wynand; when he enters, Wynand is cordial without a trace of the familiarity with which they had talked earlier. He tells Roark that he has a deal for him: he will build Roark's house, exactly as he has drawn it, on the condition that he be Wynand's sole architect for the rest of his life, designing every building he erects, in whatever style the public demands. Roark happily agrees, grabs a sheet of paper and a pencil, and quickly draws Wynand's house, but with several additions in different styles. He throws the drawing at Wynand, which breaks him, and he laughs. Wynand admits that he was curious to find out about Roark's life, and that he found out everything except the women in his life, which Roark says are few. Wynand asks him to dinner at his house, because he wants him to meet with Dominique.

Part 4, Chapter 4

Dominique stands in the penthouse looking out the window; Gail comes home feeling light, and thirty years younger, he tells her. He has a present for her, that their house will be completed during the summer. He takes her into the study to see the drawing. As soon as she sees the drawing, she knows it is Roark's. She feels somehow violated by the presence of his drawing in front of her and Gail, but she knows it was inevitable. Gail asks her why she hated Roark, why she wrote what she did in *The Banner* about him. She replies that she didn't hate him, that it was a long time ago. He tells her that Roark is coming for dinner, and Dominique says she will get dressed.

Roark arrives for dinner. He and Dominique pretend not to know each other well; he and Wynand talk about how when a person sees something and says "yes" to it, in a way they own it; when Wynand sees a building made by Roark and says "yes," he owns part of it. Dominique has difficulty seeing him in her apartment with Wynand.

Topic Tracking: Doubles 8

Wynand comes to Roark's office unannounced. He tells Roark that he has been thinking about the fact that they had had similar beginnings. He says that when he thinks about the awful things that happen and are written in *The Banner*, he thinks about Roark and how he is so untouched by all of it, and this comforts him. Wynand calls Dominique to tell her that he and Roark will be dining out tonight, and she thinks about how many times she has wanted to go to Roark's office, where her husband is now, but feels that she doesn't have the right.

Wynand calls Toohey into his office to tell him, quite plainly, that he is not to write about Roark in his column - not one word, not one picture. Toohey agrees, for the present, and leaves.

Part 4, Chapter 5

Wynand thinks about Roark as he reads *The Banner*, feeling better about everything as he does so. One day, he asks Roark to lunch, just because he has had his picture taken with Lancelot Clokey and wanted to get it out of his system. He frequently shows up unannounced to Roark's home or office. As spring comes and Wynand visits the site of his new house frequently, he becomes more content with life than he ever has before. One day, he watches Roark at the site of the building, standing strong and tall, and thinks that an unfinished building is the perfect setting for Roark. Roark tells him that although he is still in love, his love for buildings is much greater.

Dominique accepts that she must be patient, act only as a beautiful fixture of Wynand's home and let Wynand have Roark. She sees it as the greatest punishment possible; but if it is what Roark wants, she will do it. Wynand believes she doesn't like Roark; but he says that it's possible, knowing Roark has enabled Wynand to love Dominique more.

Part 4, Chapter 6

A group of people, Mitchell Layton, Homer Slottern, Jessica Pratt, Renee Slottern, and Eve Layton, along with Toohey, sit around discussing the nature of freedom. The only true freedom comes from doing what is good for others. They quote what people such as Lois Cook and Lance Clokey have to say about the social situation in the country. The conversation turns to *The Banner* and how it has been slipping recently. There is a group called We Don't Read Wynand, led by Gus Webb, that goes around telling people that Wynand is a dictator, and some are beginning to listen. Layton and Slottern are thinking about taking their advertisements out of the paper. While wandering home, Toohey thinks of Dominique, and how he would have liked to share this evening's conversation with her; he laughs at the thought of this, and a policeman stops him and asks him what's funny. He says that if the policeman is protecting the innocent, he should arrest him.

Part 4, Chapter 7

Keating has known for a long time that his firm was going under; the March of the Centuries was a failure, and although most of the other architects involved in it were not affected, Keaton & Dumont was losing money quickly, especially because of the Depression. Toohey was mentioning only Gus Webb in his column favorably - he had called Keating "old-fashioned." His mother comes to live with him again, and suggests that he marry Catherine Halsey; he brushes the comment aside. Several times a month he goes to a shack in the mountains to paint, without telling anyone where he is going. Dumont suggests that the building trade is going to the government and that they should get in on it by building post offices and other government buildings, like Gordon Prescott. There is a housing project, Cortlandt Homes, for which the architect is unofficially being chosen by Toohey; Keating agrees to see Toohey and ask him for the commission.

Keating finds Toohey relaxing in pajamas. Toohey tells him that he has gotten fatter; Keating hints that he hasn't changed since he made the Cosmo-Slotnik building. Toohey guesses that Peter is there to discuss Cortlandt Homes, and turns the discussion to Stoneridge and Wynand. This prompts Peter to ask why Toohey has dropped him from his column. Toohey explains that he promoted Keating for the purpose of leaving the profession free for the future Gus Webbs; he wanted to keep it out of the hands of people, like Howard Roark, who would become irreplaceable. Peter points out that Roark is successful, and Toohey tells him that he has missed the point, that he does not deal with specific people, only principles. He says that you can spend your time picking out every single weed, or you can cultivate soil that will be beneficial for certain plants and deadly for weeds or whatever other plants you wish to eliminate. Keating asks Ellsworth to give him the Cortlandt commission because he needs it so badly; Ellsworth replies that if he can build homes that are economical enough, then the job is his.

Keating works throughout the next day and night on the Cortlandt project, and failing to do what he needs to do, he calls Roark. Although he hopes that Roark will not see him, he is given an appointment for the next afternoon.

Part 4, Chapter 8

Peter goes to see Howard Roark, and explains very plainly that he has been a parasite all his life, never adding anything new to the buildings he designs and copying what others have made. He asks if Howard will design the Cortlandt Homes for him and let him take credit. He expects Howard to refuse, but he doesn't, asking Peter to come to his house the following day.

Howard explains the conditions under which he will do the Cortlandt Homes for Peter. Peter offers to sell his soul; Howard tells him that it is much more important and difficult that he keep it. He says that he has been working on the problem of low-rent housing for years, and explains that his motivation for doing this is never the clients, it is always the work itself; it has to be. He says that if Peter can offer him his own work built the way he wants it, he will accept. He has drawn up a contract outlining these terms exactly, and says that he will make it public, taking away any prestige Peter has left, if the houses are not built exactly as Howard has drawn them. Howard is delighted when Peter tells him that he understands that he is getting less out of the bargain than Howard is. Before Peter leaves, he shows several of his paintings to Roark, asking for his opinion and telling him that he hasn't shown them to anyone. Roark responds that it's too late, and after Peter has left has the sickening feeling of pity.

Topic Tracking: Individualism 5

Part 4, Chapter 9

Dominique has been living in the house Roark built for one month. Gail comments to her that the house was made for her so perfectly, exactly how he had wanted it. Lying on the hill below the house, Roark says he is tired from working; Gail asks him to sleep at the house and go for a swim in the morning at sunrise. Dominique wants Roark to refuse, but he accepts.

Peter shows the plans for the Cortlandt Homes to Ellsworth; they will rent for ten dollars per unit. Ellsworth calls Peter a genius.

Wynand sees the Cortlandt plans and confronts Roark; Roark pretends not to understand. Wynand says that he will run a story about how Roark designed the homes, but Roark threatens to sue. When Wynand asks Dominique who she thinks designed the plans, she simply says, "Of course."

Gail has noticed a slant in his papers against anything individualist or capitalist. He knows about the "We Don't Read Wynand" movement but could not worry about it. He has started to plug Howard Roark at every opportunity in his paper, tastefully, not sensationally, calling him a genius and an artist. Austen Heller tells Roark that the publicity in the Wynand papers is hurting his reputation; Roark agrees but will say nothing more.

Wynand takes Roark to Hell's Kitchen, where he grew up, and shows him the houses that he bought when he first had enough money to buy real estate. He wants Roark to design the Wynand Building, which he has always known would be here. Wynand knows that just as he has waited for this building all his life, so has Roark.

Part 4, Chapter 10

Peter wanders around the city after a rainfall, and runs into Catherine Halsey. She has been working in Washington and is just in town for a business trip. She seems to have lost all sense of self; Peter tells her he is unhappy and she says that many people are unhappy. He asks her how she felt when she found out that he married and she says she felt as any other young person would feel in such a situation. He tells her he would apologize to her but it seems beside the point; he says that the greatest wrong he committed was not doing what he wanted to do, which was to marry her. She leaves, and tells him she will call him when she comes into town again.

Topic Tracking: Individualism 6

Part 4, Chapter 11

Wynand takes Roark on his yacht for a several-month cruise so he can relax; he has been working too hard. The Cortlandt plans have just been completed and Roark has visited the construction site, as an anonymous onlooker. Wynand had told Dominique that he just wanted some time with Roark, and that he was grateful to him if he could make Dominique jealous. She couldn't say why she was jealous.

Topic Tracking: Doubles 9

Wynand tells Roark that now that he has discovered possession, he is a horrible miser when it comes to Roark and Dominique. He wonders if Toohey knows that Wynand is the embodiment of his selfless ideal; he has put his life into giving the public a paper that expresses all of their wishes and none of his own. Roark says he has been thinking about the Dean, and the concept of selflessness behind him that is destroying the world. People don't think selflessness actually exists, but it does - in such people as Peter Keating and other "second-handers:" people who do what they do so they can have money-not for personal gain, but for prestige in others' eyes. The greatest evil is to live life to please other people. Roark says he would not live for Gail, but he would give his life to save him; he likes Gail, because he was not born to be a second-hander.

Part 4, Chapter 12

Roark returns from his trip with Wynand and happily goes back to his office. He reads in the newspaper an article about the Cortlandt Homes; Gordon Prescott and Gus Webb are mentioned as associate designers. He goes to the construction site and sees that the skeleton of his building is still there, but with horrible, unnecessary additions.

Keating has fought hard to get Roark's plans to be built as they are, but his influence was not strong enough. As a result, the costs go up and Prescott and Webb are allowed to make additions that make no sense. Keating goes to see Roark, asking him what he's going to do, and telling him that he tried. Roark acknowledges that it was partly his fault for giving Keating a task he could not do. He tells Keating he won't do anything to him, and Keating leaves.

Roark goes to see Dominique, and asks for her help. He wants her to go the following evening to the Cortlandt site, on the way home from an appointment, have her car run out of gas in front of the home, and ask the night watchman to get help from a gas station that's a mile away. She is then to leave her car and hide in a trench until she knows she can go back to the car. Roark tells her that her condition must match the condition of her car. She agrees, knowing that he could do this without her help, but wanting to be part of it.

Topic Tracking: Doubles 10

Dominique drives away from a dinner party at which she was the happiest and most entertaining guest they ever had. She notices how perfectly polished the leather car seats are, and how fitting this is for the car's last night.

As the night watchman walks away from Dominique, she gets out of the car and goes to the trench to wait for the explosion. When she has heard it end, she gets up and runs back to the car, gets in the car and uses the broken glass in the car to cut up her body, making it look like she was in the car when the explosion happened. The police come and find her unconscious.

Part 4, Chapter 13

Dominique is back in the penthouse after several days in the hospital. Wynand tells her she should have been more careful "playing the innocent bystander;" she would be questioned by the police and would have to be more convincing. He knows what she has done for Roark, and is glad. He tells her Roark is out on bail and there to see her; he calls Roark her lover and tells her if she ever decides to make that true he will kill them both. He leaves.

When the police found Roark, he was standing by the plunger used to set off the dynamite, and told them to arrest him. Gail bails him out of jail, and tells him he can have any lawyer he wants; Roark says he's not going to use a lawyer.

Roark visits Dominique and tells her it was a trap he set for her, so that if he is convicted she cannot be with him. If he is convicted, he wants her to stay with Wynand. She says that it won't matter if they don't ever let her see Roark again, that it will only hurt down to a certain point. He leaves.

The public is outraged about the Cortlandt explosion. Toohey writes in *New Frontiers* that Roark should pay for it with his life, and others talk about how the egotism of one man has robbed thousands of people their homes. Peter Keating writes a statement saying he doesn't think Roark is guilty and people should leave Roark alone. Wynand writes a string of editorials condemning the society that would condemn a man like Roark, and tells his papers to sell Roark to the public, and to stop the lynching. Dominique and Roark acknowledge to each other that Gail doesn't know that although he is risking everything to save Roark, if Roark is saved, Gail will lose Dominique. As Gail is fighting for Roark, the Wynand papers are steadily decreasing in popularity and the public begins to rally against him. Ellsworth tells Alvah Scarret that he thinks this is the time to take over the Wynand papers. Scarrett and Gus Webb both tell him it's a bad idea.

Part 4, Chapter 14

Ellsworth visits Peter, who is hiding from the newspapers, and asks him to tell him the whole story so he can land Roark in jail. Peter tries not to give in to him, but eventually gives him the crumpled contract he and Roark signed together. For one moment Ellsworth wants to burn the piece of paper, but says that tomorrow he will give it to the district attorney. He tells Peter that what he's always wanted is power; he has never denied it, no matter how many people weren't able to hear what he was saying. He wants to rule the world. He outlines his ways of doing this: make man feel small; kill man's sense of values; don't let men be happy; and kill anyone who cannot be made to feel small, to lose his sense of values, or to be made unhappy. He says that collectivism is the best governing system; without any sense of self, people will have to serve. When he is finished talking, Peter doesn't know what to do except ask him to stay. Ellsworth laughs; this demonstrates his point.

Topic Tracking: Collectivism 11

Topic Tracking: Collectivism 12

Part 4, Chapter 15

Ellsworth Toohey writes in his column in *The Banner* that we must destroy Roark; he mentions the contract that has fallen into the hands of the district attorney. Gail reads this column and goes to the Banner building. He asks Scarrett who was responsible and tells him to fire all four of them, including Toohey. Wynand sets to work, writing an editorial to counteract everything and ask forgiveness from anyone who has ever read *The Banner*. Toohey comes in, and tells Wynand that he will be back to run the paper. Wynand tells him to get out.

Most of Wynand's workers, except for the old men and the young copy boys, go on strike, demanding that the men who were fired be rehired and the newspaper change its position on Cortlandt. Acts of violence are committed on people who advertise in *The Banner*, loyal employees, even delivery truck drivers.

Dominique comes one night to the Banner office and tells Gail she would like her old job back. He puts her to work, in complete understanding, filling in wherever she is needed. She never becomes exhausted, and even cleans the building when necessary.

Gail goes to see Roark; he has not seen him since the protests began. He admits that his paper is killing Roark's reputation, but Roark says he wants him to stand his ground. The circulation of *The Banner* keeps decreasing, and the number of returns grows.

Part 4, Chapter 16

The board of directors of *The Banner* call a meeting to discuss what to do; they tell Gail to give everyone but Toohey back their jobs and change the Banner's position on Cortlandt. Feeling as he did when he almost pulled the trigger to end his life, he agrees.

Wynand has given control of *The Banner* to Alvah until he returns. He wanders the New York City streets, contemplating the fact that every anonymous faceless person has been his master; he has sold Howard Roark for the price of a newspaper. He sees that tomorrow's Banner has come out; he reads the front page editorial, which renounces the Banner's position on Roark and condemns him along with the public. He wanders through Hell's Kitchen and realizes that he never really escaped from there; he doesn't run things, he just adds to the things that are being run by the people. He doesn't even have an excuse, because he was not born to be a second hander.

Part 4, Chapter 17

Roark goes to see Wynand both at his home and his office, but is told that Wynand never wants to see him again. He writes Wynand a letter telling him that he can start over, that change is possible, and that if Wynand can't forgive himself, Roark would like to offer his forgiveness.

Dominique, in the house designed by Roark, contemplates the beauty of the leaves of a tree in the yard. The earth is only a background, but it is not owned by anyone, as she had previously thought. It is beautiful because it cannot be owned by anyone.

Roark has been renting a house in Monadnock Valley. He is not surprised when Dominique comes to see him. He asks her to wait until Gail has recovered, but she says he will not recover. She has made her decision, and he tells her he loves her. This is what she needs to do, and he understands that, just as the Cortlandt explosion was what he needed to do. They kiss passionately, filling the void that has been present for seven years. She tells him however he wants it, she will from now on be completely his, whether as his wife or mistress.

The next morning, Dominique dresses in Roark's pajamas and phones the police to tell them that her star sapphire ring which Roark gave her (there is no such ring) has been stolen from his home. The sheriff and two reporters show up; she has ensured that the story will be all over the papers, and that she and Roark, adulteress and convict, will be linked. Now Gail is free to smear her in his papers as well; she tells Roark that she is now completely free and completely happy.

Alvah asks Gail what to do with the story; he tells him to print it, in whatever way he wishes. Alvah tells Gail he should divorce Dominique right away, and Gail consents.

Gail returns home to Dominique. She tells him about Roark, about when they first met and how he raped her, and that she has given him a story that will raise circulation.

Guy Francon calls Dominique and tells her she should stay with him until the Cortlandt trial. She agrees, goes to his home, and realizes that he will not question or reproach her. He tells her that Roark is the right man for her and can visit any time he wishes.

Alvah starts a crusade to clear Wynand's name by blaming everything on his disloyal wife, and it works. Circulation goes up again, and Gail gives Alvah free reign to do whatever he thinks will work.

Part 4, Chapter 18

The Cortlandt trial begins. Dominique, Mike, Heller, Enright, Lansing, Mallory, and Guy Francon sit with the defense. Toohey, Cook, Prescott, Webb, Clokey, Ike, Joules Fougler, Sally Brent, Homer Slottern and Mitch Layton are in the crowd. Roark has picked a jury with hard faces, and the prosecutor has agreed to it. Keating is the first and only witness for the prosecution, and testifies blankly that he did not design the Cortlandt Homes, that Roark did, and that he objected to the changes made by Webb and Prescott because he was afraid of Roark.

Roark testifies on his own behalf. He talks about the difference between creators and second handers, about how selflessness is the true evil, about egotism as the true good, and about the Cortlandt house. He had the complete right to dynamite it because it would not have existed without him and it had already been destroyed by the additions made by Prescott and Webb, two second-handers. The jury comes back quickly with a not guilty verdict.

Topic Tracking: Individualism 7

Part 4, Chapter 19

Enright buys the Cortlandt site from the government and hires Roark to rebuild it as it should have been built. Wynand is granted his divorce and lawful innocence. Toohey wins the case against Wynand and is reinstated; he goes to *The Banner* at ten to nine in the evening, as Wynand's secretary has instructed him, and sits down at his desk while Wynand watches him. At nine o'clock, the presses stop, and Wynand tells Toohey that *The Banner* is now shut down, and he is out of a job. Toohey goes to work for the Courier.

Wynand's secretary phones Roark to ask for an appointment; Roark goes to his office the next day. Wynand gives him a contract for the Wynand Building, to be built as they discussed previously, but Roark is to have no contact whatsoever with Wynand. Gail tells him to build it as a monument to what Roark is-and what Gail could have been.

Part 4, Chapter 20

Dominique, now Mrs. Roark, goes to the construction site of the Wynand building. She sees the words "Howard Roark, Architect" on a plaque on the fence surrounding the building. Looking for Howard, she goes up the elevator of the unfinished building, past all of the smaller buildings in the city, to the top, where she finds nothing but Howard and the sky.