The Fountainhead

INTRODUCTION

BRIEF BIOGRAPHY OF AYN RAND

Ayn Rand was born Alisa Zinovyevna Rosenbaum in Saint Petersburg, Russia. She began writing novels at the age of 10 and was interested in politics from an early age. In high school, she decided that she was an atheist and that she placed her faith in reason. By this time, the Bolsheviks were in power in Russia and confiscated her father's pharmaceutical business, leaving the family with next to nothing. In college, she took on the name "Ayn Rand" as her professional name for writing. Rand came to America in 1926 to visit relatives, and later said that she "cried tears of splendor" on seeing the Manhattan skyline. She decided to stay on in the United States to be a screenwriter and moved to Hollywood, where she met her husband, Frank O'Connor. Though she tried to bring her family from Russia to the United States, they were not granted visas. Rand continued writing screenplays, plays, and fiction, but her first major success was *The Fountainhead*, which was published in 1943 and which she'd worked on for seven years. It brought her fame and financial security, and was also made into a movie in 1949, for which Rand wrote the screenplay. In 1951, she moved to New York and several of her admiring readers met regularly at her house to discuss ideas and politics, a group that was jokingly called "the Collective." In 1957, Rand published *Atlas Shrugged*, which became a bestseller despite many negative reviews, and was Rand's last work of fiction. She expanded the ideas she had explored in her fiction into a philosophy she called "Objectivism," describing its essence as "the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute." She continued to explain and expand on Objectivist principles through lectures at universities and publications in Objectivist periodicals. In 1982, she died of heart failure at her home in New York City.

HISTORICAL CONTEXT

Ayn Rand was born into a well-to-do family in Russia, but the family's fortunes took a swift downturn when the Bolsheviks came to power in October 1917. The Bolsheviks, led by Lenin, seized power in the name of equality and justice for all people, but the new government forced Rand's father to nationalize the pharmacy he owned and the family was left without any of the comforts they were accustomed to. Rand came to believe that the supposed benevolence of socialism was just a cover for the state to seize power and deny people their basic rights. Later, she came to America in 1926 and was very impressed by its progress, which she attributed to capitalism. The 1930s saw collectivist nations flexing their muscles, primarily Soviet Russia and also Nazi Germany. Rand believed that the United States, based on capitalism and the individual's right to the "pursuit of happiness," was naturally at odds with these collectivist nations and undoubtedly their moral superior. Later, in the Cold War era after World War II, Rand would join anti-socialist groups like the Motion Picture Alliance for the Preservation on American Ideals, and she would also testify as a "friendly witness" for the House Un-American Activities Committee, which investigated people who allegedly sympathized with communism.

RELATED LITERARY WORKS

In *The Fountainhead*, Howard Roark, the protagonist, is ambitious, individualistic, and unconcerned with society's opinions. He is part of a literary tradition of Romantic heroes who possess the same characteristics, like the eponymous hero of Mary Shelley's *Frankenstein*, who is determined to find the secret to creating life, despite this being against religion and morality. The striking difference between Roark and these heroes is that the Romantic hero typically regrets his actions at the end of the tale and is brought to realize his folly in rejecting social mores, while Roark never questions himself and is in fact rewarded for his determination. Much of the literature written in the years following World War I expressed disillusionment with the American Dream (like Ernest Hemingway's *The Sun Also Rises)* and critiqued the shallow materialism of post-war America (like F. Scott Fitzgerald's *The Great Gatsby.)* In *The Fountainhead*, Rand's response to these writers seems to be to insist that the American Dream is healthy and well, and will continue to thrive if the dangers of socialism are averted. She continued to develop the themes she'd brought up in *The Fountainhead* in her magnum opus, *Atlas Shrugged*, which explores her philosophy of Objectivism in greater detail, still in the form of fiction. Additionally, George Orwell's novel *1984* paints a picture of a dire world of enforced equality with the Thought Police squashing every independent or disobedient thought. It could very well be the kind of world *The Fountainhead's* villain, Ellsworth Toohey, dreams of building.

KEY FACTS

- **Full Title:** *The Fountainhead*
- **When Written:** 1935 -1942
- **Where Written:** Hollywood, California
- **When Published:** 1943
- **Literary Period:** Late Modernist
- **Genre:** Philosophical fiction

- **Setting:** The East Coast, primarily New York, in the 1920s and 1930s
- **Climax:** Howard Roark blows up a building he designed because its design was changed without his approval, and defends his actions in court.
- **Antagonist:** Ellsworth Toohey
- **Point of View:** Third-person omniscient

EXTRA CREDIT

Unfazed by Rejection. *The Fountainhead* was rejected 12 times by publishers for being "too intellectual" before finally getting accepted by the Bobbs-Merrill group. Rand—much like Roark when his architectural designs are rejected—didn't give up on her vision for the book, even firing her agent when he asked her to make changes to the draft.

Real-life Inspiration. Rand was inspired by Frank Lloyd Wright while writing the character of Howard Roark, especially while describing his design aesthetics. She tried to meet Wright while writing *The Fountainhead*, but was unable to. Later, when the novel was turned into a movie, the studio approached Wright to have him do Roark's sketches for the houses in the movie, but talks fell through because Wright quoted a very high price that the studio was not willing to spend.

PLOT SUMMARY

In the early 1920s, Howard Roark, a student at a prestigious architectural school called Stanton, is being expelled for refusing to compromise on his design aesthetics. The Dean tells him the board will reconsider the expulsion if Roark would change his designs to include traditional styles, but Roark refuses, saying he has nothing more to learn at the school. He plans to go to New York and work for Henry Cameron, who was once considered a great modernist architect but is now an alcoholic has-been. Roark, who never doubts his own talent or his decisions, is convinced that Cameron is a gifted architect no matter what the world thinks of him.

At Stanton, Roark has lived in a boardinghouse run by fellow student Peter Keating's mother, and the two young men are polar opposites. Keating is graduating at the top of his class, and has won a scholarship to Paris and also has a job offer from a prestigious New York-based architecture firm run by Guy Francon. While Roark pays no attention to the people around him, Keating is extremely self-conscious and constantly seeks social approval. He is very insecure and asks for Roark's help with his architecture work, and also for his advice on whether he should choose the scholarship or the job. While Roark is shocked that Keating would need to ask someone else to make his decisions for him, he does give him helpful advice that leads to Keating choosing the job in New York.

Keating ingratiates himself with the partners at his firm, especially with Francon, and schemes his way to the top, even though he continues to be insecure about his work. When the guilt of his manipulative lifestyle catches up with him, he goes to see his girlfriend Catherine Halsey, whom he loves very much. He is surprised to discover that her uncle is Ellsworth Toohey, a famous architectural critic. Keating is desperate to win a prestigious design competition that he believes would cement his reputation as an architect, and he asks Roark for his help with it. Keating also goes to see one of the partners at the firm, Lucius Heyer, with the intention of intimidating him into retirement so Keating can be named partner. Keating's cruel behavior towards Heyer, who is already in fragile health, causes Heyer to have a stroke and die, leaving Keating feeling like a murderer. He does become partner at the firm and also wins the design competition, which makes him very popular. Keating also courts Guy's daughter Dominique Francon, believing that her beauty and money would add to his prestige, but Dominique coldly refuses him, saying that she would only marry him if she wanted to punish herself.

Meanwhile, Roark has worked for Cameron and earned his respect while also learning a lot from him. Cameron suffers a stroke and retires, and Roark briefly works at Keating's firm before being fired by Francon for refusing to design a building in the classical style. He then works for another firm, but his uncompromising attitude on his design principles leads to him getting fired once again. Roark gets a commission to build a house for the newspaper columnist Austen Heller, who likes his aesthetics, and then opens his own office. However, Roark is eventually forced to close down because he doesn't get many projects after the Heller house—when he almost gets a commission to build a bank if he'll add a classical exterior to it, Roark refuses because it is not his design style. He goes to work at a **granite** quarry in Connecticut to earn his living. There, he sees Dominique Francon, whose father owns the quarry, and the two of them are very attracted to each other. One night, Roark comes over to Dominique's house and forcibly has sex with her, and leaves without even telling her his name. Soon after, he gets a letter from an entrepreneur named Roger Enright who wants to hire him as his architect, and he leaves to New York City. Dominique can't stop thinking about Roark but she discovers that he has suddenly left the quarry and does not know how to find him.

Back in New York, Toohey praises Keating's work in his column for the *Banner* newspaper, and Keating gets absorbed into a growing **crowd** of Toohey's admirers. Dominique sees pictures of the Enright House and is very impressed by it, but she and Toohey agree that it is too good for the world. Austen Heller invites Roark to a party, saying that it might help him get more clients. While Roark initially refuses, he changes his mind when he finds out that Dominique will be there. At the party, Dominique discovers that the man she'd known at the quarry is

Roark, and that he designed the Enright House that she admires so much. She makes it her mission to destroy him because his work is so good that she worries the world will corrupt it. She begins to throw parties where she hawks Keating as an architect and steals away the commissions Roark might have gotten. Toohey helps her because he wants to destroy Roark, too, since he detests individualism and talent. Despite Dominique's actions, Roark completely understands her motivations and doesn't hold a grudge against her. The two begin to sleep together regularly, though everyone believes they are vicious enemies.

In an attempt to destroy Roark, Toohey plots to have Roark get a commission to build a temple for a religious man named Stoddard. He knows that Stoddard will be unhappy with Roark's vision, so Toohey sends him away on a long vacation, asking him to return only when the temple is complete. Roark builds a temple dedicated to the human spirit, with a statue of a naked Dominique at its center. When Stoddard returns, he is furious because it looks like no other religious building in the world, and he sues Roark. Dominique tries to defend Roark's work in the *Banner*, and ends up getting fired. Frustrated with the world, she tells Keating she is ready to marry him. Keating grabs the opportunity despite knowing they don't love each other. He abandons Catherine Halsey, whom he had promised to marry. Roark has been financially ruined by the Stoddard temple and doesn't get any more projects, with the Great Depression looming.

Gail Wynand, owner of the *Banner*, is looking for an architect and Toohey suggests Keating. Toohey says Wynand should meet Keating's wife, Dominique, before he makes his decision, and sends him the statue of her from the Stoddard temple. When Wynand and Dominique meet, they instantly like each other—they seem to both value the human spirit and share a love for **skyscrapers**. Wynand tells Keating he'll give him the commission in exchange for his wife, and Keating agrees. Wynand and Dominique go on a cruise, where Wynand proposes marriage. Dominique realizes that though she likes him, he runs the *Banner*, which is a despicable tabloid that had a huge role in destroying Roark. She thinks Wynand would be even worse than Keating—so she agrees to marry him. She finds Roark, who is building a store in a small town in Ohio, and tells him about her upcoming marriage to Wynand. Roark tells Dominique that he can never be with her until she stops letting the world affect her so much, and that he'll wait for her until then.

Despite her misgivings, Dominique ends up being happy with Wynand. He shares her aesthetics and opinions of the world, but he is more cynical than even she is. In fact, he has made it his life's mission to prove that no one has integrity by paying off and threatening supposedly honorable people into abandoning their ideals. In the meantime, Toohey is very threatened by the unexpected alliance between Dominique and Wynand, and he is slowly working to bring Wynand down through publications in another magazine called *New Frontiers*. Dominique warns Wynand about Toohey's clout at the offices of the *Banner*, too, but Wynand doesn't take her seriously.

When Wynand wants to build a home for himself and Dominique, he looks around for architects and really likes Roark's work. Wynand has no idea that Dominique and Roark were ever together. He approaches Roark for the project without Dominique's knowledge, and the two instantly hit it off despite Roark expecting to dislike Wynand. Wynand senses that Roark has integrity, and tries to break him into agreeing to never design wonderful, original buildings after building a house for him. He threatens Roark, saying he could destroy his career, but Roark is not intimidated, and the two end up laughing about it. They become friends, and Dominique finds it hard to reconcile herself with this new dynamic.

Keating is struggling as an architect. His firm has lost money and he is considered an old-fashioned classicist while modernism has come into fashion. He is no longer Toohey's favorite, and Toohey even tells him that the only reason he championed him was for his mediocrity. Desperate for prestigious work, Keating is excited when he hears about the Cortlandt housing project, and begs Toohey to help him get the commission. Keating is not confident in his architecture skills and asks Roark for help designing the project. Roark is intrigued by the challenges presented by the project—which has to be constructed on a meager budget—and he agrees to help Keating if he promises to build it exactly as he designs it. When Toohey sees the designs, he praises Keating's work even though he knows at once that Keating did not do it himself. Roark and Wynand take a cruise together, but when Roark returns, he finds that the Cortlandt buildings have been completely changed from the way he designed it. So he blows the housing project up.

A scandal ensues, and while Wynand tries to defend Roark in the *Banner*, he finds that Toohey has completely taken control. He fires Toohey, and as a result, he loses most of his staff, who quit in support of Toohey. Wynand tries to keep the paper going with a skeletal staff and Dominique's help, but he soon gives up and issues a public apology to Toohey. Dominique is disappointed in Wynand. She finally agrees with Roark that the world does not have any power over them, and she seeks him out so they can finally be together.

Roark faces trial for blowing up the Cortlandt homes. While Toohey's supporters attack his selfishness and egotism, Roark defends himself and speaks movingly about artistic integrity and the American belief in the pursuit of individual happiness. He is acquitted.

Roger Enright buys the Cortlandt property and hires Roark to build it once again. Wynand hires him to build a skyscraper in Hell's Kitchen that will symbolize the heights of human

potential. Roark and Dominique marry, and she visits him at the construction site, where he stands victoriously atop the steel framework of the skyscraper.

CHARACTERS

MAJOR CHARACTERS

Howard Roark – Howard Roark, the protagonist of *The Fountainhead*, is a talented young architect and a self-sufficient individualist. In his work, he breaks away from traditional ideas of architecture and design, and in the way he lives his life, he redefines the meaning of love and success by focusing on his own personal happiness rather than on the standards set by society. Roark exemplifies independence and rationality, and he derives a deep sense of joy from his work. He holds himself to high personal standards, and neither seeks the approval of others nor is affected by their criticism. This is why most people immediately dislike him—they can sense that he doesn't need them. Others, like Peter Keating, admire him for this but also hate him for so easily achieving what they know is almost impossible for themselves. Roark has a small band of admirers who value his talent, integrity, and kindness—these include Dominique Francon, Gail Wynand, Mike Flannigan, and Steven Mallory. Roark makes an enemy of Ellsworth Toohey, who seeks power over a world of mediocrity and dependence. Toohey knows that Roark will always refuse to be dependent, and that he can therefore never be ruled. Roark is an embodiment of Ayn Rand's Objectivist ideals that value reason, integrity, and personal happiness. In most fiction, characters grow and change, but Roark doesn't. As a selfish individualist, he is perfect from the very first page of the novel, and as the novel progresses, Rand demonstrates why and how he embodies perfection. While Roark doesn't change, his circumstances do—at the beginning of the novel, he is expelled from architecture school for his nontraditional design ideas and uncompromising attitude, but by the end, these very traits are respected and are seen as strengths. At the conclusion of the novel, Roark is building the tallest **skyscraper** in New York, which is a symbol of human heroism and establishes Roark as a hero. So, though Roark doesn't grow as a character, Rand implies that the world around him changes for the better by understanding his worth.

Ellsworth Toohey – Ellsworth Toohey is the villain of *The Fountainhead*. He is extremely intelligent and has a deep understanding of human nature, and he uses this to exploit people and gain power over them. While Toohey is physically diminutive and seems genial at first, he has a way with words and is described as having "the voice of a giant" which he can use to "prove anything." Unlike Roark, who ruffles feathers wherever he goes, Toohey has popular appeal and charms his way into various social circles. Because he stands with **unions** and supports workers' rights, the working class loves him, and since he is witty and influential in the art world, he is welcomed into drawing rooms and fancy parties. Toohey's message to the world is the glorification of the collective and the erasure of the individual. He makes a splash with his first book on architecture, called *Sermons in Stone*, in which he praises architecture as an art form that is "anonymous." This lands him a contract at a popular newspaper, the *Banner*, to write a daily column called "One Small Voice," which Toohey uses to disseminate his socialist opinions and attack those who do not fit into his plans, like Howard Roark. Toohey is a canny villain who has no illusions about the nature of his power. He admits to Peter Keating that while he preaches selflessness in order to gain power over people, he understands that he is the most selfless of them all. By building his identity on the power he holds over others, he has no self. Yet, he is ready to pay this price for power. While he professes to love people by preaching equality and selflessness, he in fact detests humanity and wants to enslave it by robbing people of their individuality. He has no respect for human beings, and unlike Roark, who admires human heroism, Toohey sees humanity as base and servile. Through Toohey's character, Ayn Rand asserts that religious and socialist ideas of equality and service hamper the human potential for greatness.

Peter Keating – Peter Keating is the antithesis of Howard Roark, and his life demonstrates the dangers of basing one's identity and happiness on societal approval. Roark and Keating begin their journeys in the novel at the same place—they are both students of architecture at Stanton—but they take very different paths. Keating has no real interest in architecture—he only pursues it because he thinks it will earn him money and fame. He graduates with highest honors and goes to work at the highly reputed architectural firm of Francon & Heyer. Roark, on the other hand, loves building but is expelled from the college and chooses to work under Henry Cameron, an architect who is considered a has-been by the architectural community. Roark admires Cameron and is immune to others' opinions of him. Keating has no faith in his own architectural ability and coasts by on his good looks and social skills. He slowly makes his way to the top of the firm by lying to and manipulating the people around him. He even stoops to causing Lucius Heyer to have a stroke so he can take his place as partner. Despite all this, Keating's success doesn't last, and he ends up a sad disappointment to himself while Roark thrives in their field, carried through by his love for his work. The only genuine thing that Keating wants for himself is to marry Catherine Halsey, whom he loves very much. However, he doesn't have the courage to follow through with this and instead ends up marrying Dominique Francon for the prestige it will grant him. Thus, he sacrifices his opportunity for happiness and falls in with Toohey's circle. Since Keating parrots popular opinions and lives for making good impressions on those around him, he exemplifies a person who has no integrity or sense of self. Towards the end of the novel, Roark

feels pity for the first time in his life when he understands there can be no redemption for Keating.

Dominique Francon – Dominique Francon is Howard Roark's soulmate. The two feel an instant connection when they first see each other at Dominique's father's **granite** quarry, where Roark is a laborer. Her demeanor is often described as "cold" in the novel, and Roark seems to immediately see through this to her integrity—she admires talent, hard work, and honesty, though she is too afraid of the world's pettiness to pursue any of these things herself. She works as a journalist at the *Banner*, but she is indifferent to the job. She says she would never chain herself to a job or person she actually likes, because then the world could step in at any moment to snatch it away. Her fear of loss and pain prevents her from fully engaging with life—until she meets Roark. Dominique desires Roark from the moment she sees him, even though she thinks he is just a quarry worker. He walks into her room one night and rapes her, supposedly because he understands that she seeks humiliation from her lover, and she can't stop thinking about him afterwards. When they meet some months later at a party, Roark is now an architect whose work Dominique admires fervently. Because she thinks the world doesn't deserve his great work, she teams up with Toohey to destroy his career. Roark understands her motivations and tries to help her see that the public's reception of one's work is irrelevant. He attempts to teach her that the world does not really have power over him, or her. In her journey to understanding this, Dominique marries Peter Keating and then Gail Wynand as acts of self-flagellation, since she wants to hurt herself rather than let the world hurt her. Only when she helps Roark blow up the Cortlandt Homes does she truly understand that the source of Roark's happiness is his work, and that the world cannot make him compromise his standards. He will seek his happiness, no matter the consequences. Dominique is inspired by him to seek her own happiness with him, finally understanding that the world cannot touch them.

Gail Wynand – Gail Wynand is the owner of the *Banner*, a newspaper that is much-reviled by Roark and Cameron for pandering to its readers' base desire for sensationalism. Before Roark meets Wynand, he is determined to dislike him, so he surprises himself when he immediately takes to him, perhaps sensing Wynand's potential for heroism. Dominique, too, has a similar reaction to Wynand. When they marry, she is surprised that their marriage is a happy one. Wynand is an orphan from Hell's Kitchen who makes his way to the top with grit and his sharp mind. Along the way, people disappoint him and he becomes cynical, and is convinced that integrity can exist only in art, never in people. Whenever he meets a person who supposedly has integrity, he takes great pleasure in using his money and contacts to destroy that person's self-respect. Wynand is power-hungry, and his position at the *Banner* has him thinking that he is invincible. While Wynand has the potential for greatness, he never quite fulfills it. He does not realize that by basing his identity in the power he has over people, he has in fact lost his self since the **world** is crucial to him. The other character in the novel who is obsessed with power is Toohey, but unlike Wynand, Toohey is aware that power lies in other people, which makes him "selfless" for seeking it. Wynand doesn't realize this, and so he loses himself without knowing he is doing so. Wynand is certainly not the independent individualist that Roark is. When Toohey, the union, and the board take control of the *Banner*, Wynand compromises on his integrity by accepting the terms they dictate in order to keep the *Banner* going. Still, Wynand values the heroism that he sees in Roark and Dominique. He accepts their relationship with each other, even though it hurts him deeply, and hires Roark to build a **skyscraper** for him. Like Roark, Wynand has a deep capacity for pain, since he too has a core of happiness that stems from his work. Unlike Roark, however, he doesn't have the courage to follow through with his convictions.

Catherine Halsey – Catherine Halsey is Peter Keating's longtime girlfriend. Though she is not as good-looking or popular as the girls he is used to dating, Keating feels a connection with her that is deep and genuine. Catherine, too, loves Keating, and accepts him completely. She is not troubled by his posturing and his insecurities, and is never upset with him even when he disappears on her for months at a time. Catherine is very gullible and falls under the sway of her uncle, Ellsworth Toohey, and his belief in altruism and selflessness. She begins helping Toohey in his work and professes great admiration for him. Yet, she has moments when she clearly sees that Toohey's vision is a monstrous one, and at one such time, she goes running to Keating to ask him to marry her so they can both escape Toohey's vision. Later in the book, when she and Keating make plans to go away and get married, she triumphantly tells Toohey that she is not afraid of him. Toohey always discourages their relationship because he says that romantic love is too selfish. What's more, he knows that happy people cannot be ruled, so it's in his own best interest to discourage them. Most of the time, however, Catherine listens to Toohey and tries to live a life of selflessness. She throws herself into her job as a social worker, and tells Toohey that despite living a selfless life, she is becoming bitter and angry. Toohey explains this away as growing pains. Years later, Keating runs into Catherine in the street and discovers that she harbors no resentment towards him for abandoning her and marrying Dominique. Catherine doesn't behave like she and Keating ever had a personal connection, and Keating realizes that now, "she has no self." While Keating's character demonstrates a loss of self through living through other people, Catherine's character shows the reader that continuous self-denial also results in the loss of one's self.

Guy Francon – Guy Francon is a partner at Francon & Heyer,

the most prominent architecture firm in New York City. Like Keating and Roark, he graduated from the Stanton Institute of Technology, and he is its most famous alumnus. By the time Keating joins the firm, Francon is coasting by on his reputation while leaving the actual designing to others. He spends his days on business luncheons and his evenings at social events. He immediately takes to Keating, and appreciates his schmoozing despite detecting his insincerity. He is convinced of Keating's talent, and decides to make him partner after Lucius Heyer's death. Guy Francon is also Dominique Francon's father, and he has always found his daughter to be difficult and incomprehensible. He thinks that Peter Keating might make her happy and sets them up, but when he visits her after they are married, he senses right away that she is suffering. He feels real tenderness for Dominique and comes through to support her at the end, offering her a home after her divorce from Wynand and supporting her through Roark's trial. While Francon is a traditionalist who profits in a world of mediocrity, he comes across as having a stronger value system when compared with many others in his field. At the Stoddard trial, he refuses to testify against Roark despite disliking the temple he built because Francon doesn't think that those opposing Roark were "behaving like gentlemen." Also, when he is getting ready to retire, he confesses to Keating that he doesn't feel like he is leaving him anything of worth. He seems to have realized that his years of following the **crowd** haven't given him any satisfaction. This perhaps helps him see the positives of living like Dominique, and to understand why she would be happy with Roark.

Steven Mallory – A talented young sculptor, Mallory gains infamy when he tries to shoot Toohey and then refuses to divulge to anyone why exactly he did it. Toohey pleads for clemency on Mallory's behalf, stating that he wants to make no martyrs, and Mallory is released. He leads a life of poverty and hopelessness because he gets no commissions, until Roark hires him to make a statue of Dominique Francon for the Stoddard Temple. Mallory respects Roark immensely, and remains a loyal friend to him. He tells Roark that he shot Toohey because Toohey represented the end of individualism and the rise of the collective, which Mallory likens to an unthinking monster. Roark is pleased when Mallory gets back on his feet and encourages him to keep sculpting since he is very talented. Mallory is very protective of Roark and rages against his misfortunes. Roark tells him that like Dominique, Mallory, too, must learn that the world has no power over them. When Wynand is introduced to Mallory's work by the statue of Dominique, he is so impressed that he buys all of Mallory's other work, which leaves Mallory with a tidy sum of money. Mallory represents the talented young artists who suffer at the hands of the unthinking collective. He gives up on himself until Roark inspires him to be strong, and he ends up seeing success.

Henry Cameron – Roark's mentor, Henry Cameron used to be one of the most admired architects in New York City. He built the highest **skyscrapers** as well as several other buildings with strong engineering and a focus on the comfort of inhabitants, rather than on mere decorative flourishes. Roark appreciates Cameron's work and wants to work with him, despite the fact that Cameron has fallen out of style and has no prestige and barely any current work. Cameron notices Roark's talent right away and desperately wants to see Roark succeed, but is afraid that he will be beaten down by the **world**, just like Cameron was. He initially tells Roark that the battle he will fight against the world is not worth it and that he must give in rather than struggle pointlessly. However, he changes his mind on his deathbed, telling Roark that he must succeed in his fight and thereby fulfill the dreams of all the independent-minded thinkers who came before him. Cameron treasures the drawing of a skyscraper he always dreamed of building but never got the opportunity to undertake. At the end of the novel, when Roark is building a skyscraper, Rand suggests that Roark has won this battle and has fulfilled Cameron's dream.

Lucius Heyer – Lucius Heyer is Guy Francon's partner at Francon & Heyer. Francon chose him as a partner only because he came from a distinguished family and had social connections. Heyer does not do much work and barely comes into the office. While Heyer ignores most employees, Keating ingratiates himself with Heyer by faking an interest in old porcelain, Heyer's hobby. When Heyer has a stroke, Francon insinuates that Keating might be the next partner. However, Heyer returns to work and refuses to retire, and Keating gets impatient. He digs up some old information on some minor financial fraud that Heyer committed years ago, and threatens Heyer that he will reveal the information. By this time, Heyer is somewhat senile and panics at the threat, and ends up having a second stroke that kills him. Keating feels like a murderer, but when he later learns that Heyer has left all his money to him, his first thought is to wonder how much money it is. Heyer seems to have led a sad and lonely life that was defined by grasping desperately at attention and companionship.

Mrs. Keating – Peter Keating's mother, Mrs. Keating is a poor widow who runs a boardinghouse in Stanton to make money for Keating's education. She relishes the idea that she has sacrificed so much for her son, and stresses to him that he must earn prestige and money for her sake. She follows him to New York, even though Keating doesn't want her to, and dissuades him from marrying Catherine Halsey. She insists that Dominique Francon will be better a better wife for him for the sake of his career. Later, when Keating is a sad, broken failure, his mother worries about him and Keating knows that she is hurt and guilty about playing a part in making him what he is.

Austen Heller – The first project that Howard Roark works on as an independent architect is a house for Austen Heller, a wealthy activist. Heller, like Roark, values independence, and he also shares Roark's design aesthetics. After the Heller house is

built, most people find it atrociously nontraditional and stop to stare and laugh when they pass by it. Heller isn't bothered by these things, and completely loves his house. He remains a faithful friend to Roark, and he constantly tries to get Roark more commissions and comes to Roark's defense when he is attacked in the papers. As an activist, Heller preaches independent thinking—as opposed to Toohey, who praises **collective** thinking and work.

Roger Enright – Roger Enright starts off as a coal miner but ends up making millions in the oil industry. He wants to build some apartments, and looks for months without finding the right architect for the job. He finally discovers some of Roark's previous work and hires him within minutes of interviewing him. Roark establishes himself as a major architect in New York by landing the contract for the Enright House. Enright is very pleased with his choice, and he is delighted when the building is completed. When Dominique Francon attacks Roark's work in her column in the *Banner*, Enright takes her to see the apartments to try and convince her of Roark's talent. At the end of the novel, Enright buys the land that the Cortlandt housing project stood on and hires Roark as the architect to rebuild it. Enright, like Roark, is an independent thinker, and he remains a champion of Roark's work.

Gordon L. Prescott – An architect who professes to be nontraditional in his approach, Gordon L. Prescott belongs to the new wave of young architects in New York who lack originality and talent and are incorporated by Ellsworth Toohey into his group. Like Toohey, Prescott believes that one should defer one's work to the **masses**. Also like Toohey, Prescott relies on obfuscation and vagueness to hide the fact that much of what he says means nothing. He testifies against Roark at the Stoddard trial, and he and Gus Webb are the two architects who suggest the changes to the Cortlandt building.

Gus Webb – Toohey picks Gus Webb to work with a group of established architects to remodel the Stoddard Temple into a "home for subnormal children." Toohey appreciates Webb's crass honesty, and slowly shifts from championing Keating for architectural commissions to praising Webb's modern aesthetic. Webb, like Lois Cook, is aware that Toohey picks him for his mediocrity and he has made his peace with that. He does not deceive himself like Keating does.

Lois Cook – Lois Cook is the author of the novels *Clouds and Shrouds* and *The Gallant Gallstone*. Her writing is incomprehensible nonsense, but Toohey gets his lackeys to write excellent reviews of her work and she is therefore regarded as a major new talent. Toohey makes her the chair of the **Council** of American Writers, a group of young writers that he creates. Cook is grateful to Toohey for her success but is also aware that he is using her to further his aim of glorifying mediocrity—she knows that her work has no real merit, and she has no respect for Toohey. In this regard, she is unlike Peter Keating, who is unaware—or willfully ignorant—of the fact that Toohey is promoting his work only because he knows that Keating has no talent.

Pat Mulligan – When Wynand is embarking on his journalistic career, the case of Pat Mulligan influences him deeply. Mulligan is an honest cop who is being framed, and Wynand wants to defend him. For support, Wynand goes to the famous editor of another newspaper because this editor had once written an article on integrity that Wynand had found moving and honest. The editor, however, asks Wynand how he is supposed to remember every bit of "swill" that he pens, and Wynand realizes that his words and ideas weren't honest. He comes to the conclusion that there is no integrity in human beings, and when he gets back to his desk, he ends up writing a damning article on Mulligan since he has resolved not to be a "sucker" like him.

Ralston Holcombe – Ralston Holcombe, a huge fan of the Renaissance style of architecture, considers himself a genius and is the president of the Architects' **Guild** of America. He insists that one should never put "originality over Beauty." He testifies against Roark at the Stoddard trial, insisting on the temple's poor quality since it wasn't built in the Renaissance style. After Toohey's ideas come into fashion and everyone designs buildings in a "collective spirit" in the "modern style," even Holcombe is forced to forget the Renaissance and emulate their style. While Holcombe is part of the old guard of untalented and vain architects, Rand implies that the new socialist-minded architects are much more toxic because they insist on completely erasing the individual.

The Dean – The Dean of Stanton blindly believes in the virtues of tradition and is convinced that other people's laudatory opinions of a building make it great. He never thinks through the reasons for why an old, famous building has merit and he unequivocally lambasts new ideas. Roark is puzzled by this, and he struggles to understand how people like the Dean make sense of the world.

Johnny Stokes – Johnny Stokes is a poor but intelligent, good-looking boy whom Ellsworth Toohey sprays with a hose when they are both young boys. Toohey dislikes the fact that Stokes doesn't need to work as hard as Toohey does on his school lessons, and that he is physically stronger. Toohey mocks Stokes's poverty to shame him.

Dwight Carson – Wynand believes that people, as a rule, lack integrity and sets out to prove this by "breaking" supposedly honorable people. Dwight Carson is Wynand's first victim. He is a respected young intellectual who preaches individualism. Wynand hires him and forces him to write articles for the *Banner* on the virtues of collectivism. Carson complies, but becomes an alcoholic.

Ike – A member of the **Council** of American Writers, Ike writes a play that all his fellow writers agree is terrible. Titled *No Skin Off Your Nose*, the play nevertheless becomes a huge hit

because it gets many positive reviews. Dominique insists that she and Wynand go watch it. They see that the play is so bad that the audience is perplexed by it, and yet no one is willing to say it is terrible, because the reviews have praised it. Dominique blames the *Banner* for popularizing trash like this play.

Jules Fougler – Jules Fougler is the drama critic for the *Banner*, whom Toohey appoints. Fougler decides to praise Ike's terrible play because a critic has no power over his readers if he praises only meritorious plays. He wants to exercise his power as a critic by persuading his readers that a terrible play is wonderful, and he succeeds in doing exactly that.

Sally Brent – Sally Brent is a journalist at the *Banner* who goes against Wynand's order that his wife Dominique be kept out of the paper. Brent interviews Dominique and publishes it, and Wynand immediately fires her. In return, Brent writes an exposé of Wynand's love life for *New Frontiers*, a magazine with which Toohey has a lot of clout.

Caleb Bradley – Caleb Bradley heads the **"vast company"** that wants to develop Monadnock Valley into a summer resort, and he immediately hires Roark as the architect and gives him complete freedom with regard to design. Bradley doesn't seem very interested in the project, which puzzles Roark, but he is nevertheless pleased at the opportunity to build. Later, he finds out that Bradley was operating a scam and wanted the resort to fail, and that he had picked Roark as the worst architect he could find. Roark is amused by the whole thing. When Monadnock ends up becoming very popular despite Bradley's intentions, it cements Roark's reputation as a talented architect.

Claude Stengel – Stengel is the head of design at Francon & Heyer when Keating joins the firm. Keating wants his job, but Stengel is immune to Keating's attempts at friendship. So Keating arranges for Stengel to get a commission from Mrs. Dunlop by telling her that Stengel—and not Francon—is the real talent at the firm. Stengel leaves to start his own firm, and his position is now open for Keating to claim. Before he leaves, Stengel tells Keating that he is a "worse bastard" than he'd suspected.

John Erik Snyte – Snyte is an architect who hires Roark for his modernist sensibility. He has five designers who design in different styles and vie for their designs to be picked, and Snyte adds a little bit of everyone's designs to the winning design. His final designs lack integrity. Austen Heller comes to Snyte, through whom he meets and hires Roark after being dissatisfied with the work Snyte does for him. Snyte is upset with this and testifies against Roark at the Stoddard trial.

Mike Donnigan – Mike Donnigan is an electrician whom Roark meets when he is out doing building inspections for Francon & Heyer (when he is briefly employed by that firm). Mike and Roark respect each other because they both care deeply about their work and are good at what they do. When Roark gets no architecture work and his money runs out, he comes to Mike for his help to get a job as construction worker. Mike can't bear for Roark to work in the city, where he will be seen and mocked by other architects, so he arranges for him to work at Francon's **granite** quarry in Connecticut. Mike feels bad for Roark, but Roark doesn't—he needs to work for the money, and other people mocking him for it doesn't matter to him. Mike remembers this, and later consoles Mallory when he is upset by the Stoddard trial. He tells Mallory that the quarry "made [Mike] very sick once, but then it turned out it [made] no difference at all, in the long run." By his example, Roark teaches his friends how to be strong and Mike comes to believe in his resilience.

Alvah Scarret – Alvah Scarret is editor-in-chief of the *Banner*. Unlike Wynand, who understands that the *Banner* is a low-quality publication, Scarret thinks that it is a great newspaper and is proud of it. While he defers to Wynand and feels a sense of loyalty to him, his opinions are changeable, just like those of Wynand's readers. Scarret is genial but nervous, and he comes under Toohey's influence when Toohey tells him that Wynand's marriage to Dominique is sure to ruin the *Banner*. Scarret takes to writing editorials that denounce individualism, and is short with Wynand when Wynand asks him to throw away his work, telling Wynand that these ideas are the future. Scarret stays with the *Banner* even when much of its staff quits, and works hard to help Wynand keep it going. When Wynand and Dominique get a divorce, Scarret is quick to write articles blaming Dominique for Wynand's unpopular opinions and behavior. By the end, Scarret is running the *Banner* while Wynand takes a backseat and deals only with the financials. Scarret's lack of principles is more suited to the *Banner* than Wynand's high ideals. To Scarret, nothing is sacred and everything is fodder for public consumption. While he is a genial character and does not intend harm, his immediate instinct is to side with popular opinions rather than stand up for any principles. In fact, he does not seem to have any principles at all other than his affection for the *Banner*.

Jimmy Gowan – Jimmy Gowan works at a garage and hires Roark to build a gas station for him. It is Roark's second commission, after the Heller house. Gowan is an independent person and knows his own mind. He chooses Roark because he likes him and he is unfazed by all the people who advise him otherwise.

Mrs. Wayne Wilmot – Mrs. Wilmot is a fan of Austen Heller's writings and wants to hire Roark to build a country house for her only because he is Heller's architect. She has never seen the Heller house and knows nothing about Roark's work. She tells him to build her a house in the Elizabethan style because her friends say it will suit her. Roark refuses to work for her and thinks of her as "a shell containing the opinions of her friends."

Robert L. Mundy – Mundy has had a hard life, but after many

difficult years, he is rich and can afford to build a house for himself. He wants it to look just like a plantation house he used to see as a child growing up in Georgia. Mundy used to think of the plantation house as being grand and unattainable, and so wants to own it, now that he can afford it. Roark tells him that he'd then be building a monument to other people rather than to himself, and so he refuses to build it.

Nathaniel Janss – Janss owns a real estate company and thinks he might hire Roark to build a small office building. He likes Roark's argument for utility being the guiding force for a building, but tells him the final decision will rest with the **board** of directors. Though Janss fights for Roark, the board declines Roark's services.

John Fargo – Fargo is the owner of a chain of department stores. He used to be a pushcart peddler and slowly made his way up. He hires Roark to build a big department store for him. The building is in a failing neighborhood that Fargo hopes his store will revive, but unfortunately for him, the store isn't able to survive the neighborhood's collapse.

Whitford Sanborn – Sanborn is a former client of Henry Cameron's, and asks Cameron for recommendations when he wants to build a country house. Cameron points him to Roark. While Sanborn likes Roark's work, the situation is complicated by Sanborn's wife, who wants the house to look like a French chateau. Roark refuses to design a chateau for her, and Sanborn is stuck between Roark and his wife. Ultimately, after the house is built, it is abandoned because Mrs. Sanborn refuses to live in it.

Joel Sutton – Joel Sutton is a successful businessman who wants to construct an office building and considers Roark for the job because he thinks Roger Enright's architect must be good. Sutton relies heavily on public opinion and claims to "love everybody." He admires Roark in the same way that he admires everyone else. He ultimately decides against Roark because Dominique tells him Keating is a better architect. Sutton does not have his own opinions.

MINOR CHARACTERS

Kiki Holcombe – Ralston Holcombe's wife, Kiki Holcombe holds an architectural salon every Sunday that every famous architect in the city attends.

Hopton Stoddard – Hopton Stoddard is a wealthy man who atones for his unethical behavior by turning to religion. On Toohey's advice, he gives Roark the commission to build the Stoddard Temple, but he is very displeased with the final product and sues Roark for damages.

Athelstan Beasely – Athelstan Beasely is the "court jester of the A.G.A." (the Architects' **Guild** of America), who writes articles mocking Roark's work.

Helen – Helen is Ellsworth Toohey's older sister and Catherine Halsey's mother.

Aunt Adeline – Aunt Adeline is Ellsworth Toohey's maiden aunt who comes to live with the family after his mother dies.

Kent Lansing – Kent Lansing is a man of integrity who persuades a **corporation** to award Howard Roark the contract to build the Aquitania luxury hotel.

Lancelot Clokey – The *Banner's* foreign correspondent, Clokey writes a terrible book about his travels and Toohey ensures that it becomes a bestseller.

Mitchell Layton – Mitchell Layton is a billionaire and communist sympathizer. Toohey gets Layton to become a shareholder of the *Banner* by buying the shares through proxies, thus guaranteeing that Layton will be a member of the *Banner*'s **board** and that Toohey can exercise his influence on Wynand through Layton.

Eve Layton – Eve is Mitchell Layton's wife.

Homer Slottern – Slottern is a rich businessman who wants to pull his ads out of the *Banner* because he dislikes Wynand's support of Roark and worries that it is endangering the popularity of the *Banner*.

Renée Slottern – Renée is Homer Slottern's wife.

Professor Peterkin – Peterkin is the professor of design at the Stanton Institute of Technology who campaigns for Roark's expulsion.

Shlinker – Shlinker is Keating's academic rival at the Stanton Institute of Technology.

Tim Davis – Tim Davis is the most favored draftsman at Francon & Heyer when Keating joins the firm. Keating befriends him and offers to do most of his work, and then has him fired for being redundant.

Mrs. Dunlop – Mrs. Dunlop is a wealthy woman who is a potential client for Francon & Heyer. Keating secretly convinces her to hire Stengel for the job so Stengel will quit the firm to start his own, leaving his job open for Keating to take.

Mrs. Sanborn – Mrs. Sanborn is Whitford Sanborn's wife, who is not pleased with his decision to choose Roark as their architect since she wants their house to look like a French chateau and Roark refuses to do this.

Weidler – Weidler is a member of the **board** of directors at the Manhattan Bank Company.

Slotnick – Slotnick is one of the owners of the Cosmo-Slotnick Building.

Neil Dumont – Dumont is Keating's new partner at the firm after Francon retires. Though Dumont has no talent as a designer, Keating picks him because he comes from a distinguished family.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

INDIVIDUALISM

The Fountainhead is an exploration of Ayn Rand's philosophy of Objectivism. Rand described Objectivism as "the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute." The protagonist of the novel, Howard Roark, epitomizes the tenets of this philosophy. According to Rand, when a person focuses solely on his or her own happiness, rather than the wellbeing of the collective, it leads to the fulfillment of that individual's potential without him or her being dragged down by society's dictates and the mediocrity of the masses. Roark believes this and lives his life by it—it is the very reason for his excellence in his field of architecture, as well as what makes him ethical by Rand's standards. By contrasting the hyper-individualistic Roark with the collectivist mindset of those around him, Rand makes the case that individualism is the only path to morality, success, and fulfillment.

Roark comes across as an independent individual, extremely confident in his talent as an architect and in his worth as a person. At the beginning of the novel, he walks through the small town of Stanton, completely unaware of the people who stare at him "with sudden resentment" because most sense his immunity to their opinions and immediately dislike him. Roark, however, sees "no one. For him, the streets [are] empty." He does not give his attention to just anyone—one must earn it by being worthy, and most people are not. For instance, Toohey, the villain of the novel, sues Roark over the design of one his buildings, the Stoddard Temple. As a result, the building is destroyed, Roark's reputation is tarnished, and he has to pay a hefty reparation. When Toohey encounters Roark soon after, he asks Roark what he thinks of him, to which Roark replies, "But I don't think of you." Despite the personal cost to Roark, his sense of self is immune to Toohey's underhanded schemes.

Roark believes that "[e]very man creates his meaning and form and goal," and that the mere number of people who think differently from oneself is immaterial. He lives out this principle through the novel by never compromising on his architectural design style, even when faced with a lack of work and money. According to him, egotists are the ones who "do, think, work, produce" because "[e]very creative job is achieved under the guidance of a single individual thought." When Roark's popularity grows, he is asked to be part of a **council** of eight architects who would work together on an exposition for a World Fair. Roark declines to be part of it, saying that he doesn't "work with collectives"—he doesn't "consult, [...] co-operate, [...] collaborate." To Roark, doing so would be impossible because he would have to submit to the will of the majority when working as part of a group.

Thus, to Roark (and to Rand), a group of people working together is inefficient and unthinking. Roark says that when he stands before a committee, he knows he faces "[m]en without an ego. Opinion without a rational process. [...] Power without responsibility." He cannot trust in their ability to think because their "reality is not within them, but somewhere in that space that divides one human body from another." In the novel, boards, committees, and crowds are irrational and mean-spirited, even when some of the people involved are clear-thinking individuals when they are out of the group. Additionally, committees in the novel are mocked for existing for no conceivable purpose and accomplishing absolutely nothing, like the Council of American Builders that is chaired by Peter Keating (a mediocre architect who knows Roark from Stanton). The young builders in the group get together and talk "a great deal about injustice, unfairness, the cruelty of society toward youth," but no one has any plan for what the group should do or why they really meet. Rand believes that any group will bring out the worst in people.

Also, Rand insists that contrary to what most people might think, selfishness and individualism are what make a person highly ethical. As Roark says, "the root of every despicable action" is "[n]ot selfishness but the absence of self." This is exemplified by the "selfless" characters of the novel who behave unethically. Toohey doesn't believe in individualism or the idea that "any one man is any one thing which everybody else can't be." He claims to be "the most selfless man" who wants nothing for himself—he only wants to "use people for the sake of what [he] can do to them." What Toohey wants is to create a world of "collectivism" where everyone acts, thinks, and feels together, which is why he wants to destroy freethinkers like Roark. Toohey's ideas have claimed many victims, including his niece, Catherine. After practicing selflessness by serving the less fortunate, Catherine reveals the stress of denying herself her own desires—doing so is making her "hate people" and "*demand* gratitude."

In the same vein, Keating builds his identity based on others' opinions, and as a result, he is insecure and extremely unhappy. He is constantly aware of people watching and judging him, and he parrots popular opinions without any critical thought. Keating's wife and Roark's soulmate, Dominique, tells Keating that he and people like him are like "the senseless infinity you get from two mirrors facing each other. [...] Reflections of reflections and echoes of echoes. [...] No center and no purpose." In his constant quest to win approval, Keating's crimes grow in number and magnitude—from lying and

cheating to near-murder—while he remains unhappy and dissatisfied. This is the exact opposite of Roark, who is highly successful and stable thanks to his fierce independence.

At the novel's conclusion, Roark is acquitted at the trial for destroying the Cortlandt building, which he blows up because it was constructed in a different way from how he designed it. His acquittal symbolizes a victory for individualism and America—Roark reminds his listeners that their country is "based on a man's right to the pursuit of happiness." Toohey's socialistic ideas of universal equality ultimately do not win in *The Fountainhead*.

INTEGRITY VS. CONFORMITY

Howard Roark, the protagonist of *The Fountainhead*, is a talented architect with firm ideas on the form and design of buildings. While most people do not agree with his ideas or his general confident and independent manner of being, Roark never doubts himself and never compromises, even when faced with a multitude of challenges. Through him, Rand demonstrates the importance of one's integrity. According to Rand, preserving one's integrity can be very difficult when faced with the challenges a morally corrupt society will throw one's way. However, once compromised, the degradation of one's integrity leads to a loss of self-respect and happiness.

In the novel, Roark represents the archetypal ideal of a person who never compromises on his high standards. Rand holds him up as an example for all readers to see how a man of integrity should behave in difficult situations. Roark is convinced that his style of architecture, which breaks from the traditional styles in vogue around him, is superior in form and function. When the Dean of Stanton (Roark's architectural school) asks him to compromise on his design choices in order to avoid being expelled, Roark refuses, explaining that a building's "integrity is to follow its own truth, its one single theme, and to serve its own single theme." He is against pointless flourishes and because they serve no purpose. Despite the majority of architects and their clients preferring traditional styles, Roark never budges from his convictions. Just like his buildings, he, too, follows his own truth.

When the Cortlandt building, a housing project that Roark designs, is changed without his approval, Roark chooses to blow up the building rather than let it stand in its altered form. In the court case that follows, Roark speaks for himself in defense, saying that while "the love of a man for the integrity of his work and his right to preserve it are now considered a vague intangible and an unessential," this is not the case for him. For Roark, "the integrity of a man's creative work" is greater than everything else, including the intended compassionate purpose of the Cortlandt building.

Despite integrity being so essential to a person's sense of self, it is very difficult for most people to hold on to it. Most people cave when a high enough price is offered to them in exchange for their convictions. Gail Wynand, who runs a media empire, believes that integrity does not exist and takes great pleasure in repeatedly proving this to himself. He finds people who are known to have "immaculate integrity" and coerces them into doing things they are morally opposed to. For instance, one of his targets is a writer named Dwight Carson who praises individualism. Wynand offers to pay Carson generously for writing a column in his newspaper, the *Banner*, on "the superiority of the masses," and Carson gives in and does so. While some men of integrity initially resist Wynand, they find it impossible to hold out for long because they soon find themselves "on the edge of bankruptcy through a series of untraceable circumstances."

When Wynand meets Roark, he immediately recognizes him as a man of integrity and likes him, but can't resist trying to break him, as well. He tells Roark that he will have all future buildings in the Wynand empire designed by him if he takes his "spectacular talent" and makes it obedient to the "taste of the people." Wynand tells Roark that if he refuses, Wynand will make sure that he gets absolutely no work, including the odd jobs that Roark resorted to in desperate times, like working in a granite quarry. Roark refuses—he is the first man Wynand hasn't been able to break—and the two become friends. Wynand respects Roark for staying true to his principles rather than giving in to threats. However, Wynand himself isn't able to display integrity when the press turns against Roark after Roark bombs the Cortlandt building. Wynand can't stop his own papers from publishing articles badmouthing Roark—when he tries, his employees go on strike, and Wynand is forced to give in. Dominique, Wynand's wife and Roark's soulmate, cannot forgive this, and leaves Wynand. Roark tries to defend Wynand, telling Dominique that Wynand "had no choice," but Dominique points out that he "could have closed the paper" to preserve his integrity—even though this would have meant renouncing everything Wynand had worked for his entire life.

While money and careers can influence people to give up on their convictions, Rand suggests there are other dangers as well, which can be even more toxic—like Toohey's idea of selflessness. Kent Lansing, a client who recognizes Roark as a superior talent, tells Roark that he wants him as the architect for his hotel because he has standards of what is good. He also explains that if integrity were only the "ability not to pick a watch" out of someone's pocket, then "ninety-five percent of humanity" would qualify. However, integrity is not so simple or easy because it really means "the ability to stand by an idea," and most people lack the strength to do so.

Toohey is an intellectual who wants to create a world of mediocrity that he can rule over, and he understands that only a person with a strong sense of self can have integrity. So, in

order to break people's souls and gain dominance over them, Toohey believes that one must target their integrity by preaching selflessness. This makes individuals feel small since they will come to feel that being completely selfless is impossible, which gives them "a sense of guilt, of sin, of [...] basic unworthiness." Toohey understands that to "preserve one's integrity is a hard battle," and a man who doesn't respect himself has already lost.

While Wynand's victims protest their subjugation—the novel says that some of them take to drink, others to drugs, and one even commits suicide—Toohey's strategy is more insidious because his victims come to him willingly, believing they are picking the virtuous path while signing their souls away.

Despite the challenges to his integrity that Roark encounters, he ends up with a fulfilling career and meaningful relationships, while the characters who compromised their integrity (like Wynand) end up losing everything they value, including their self-respect.

RATIONALITY VS. EMOTION

The Fountainhead details Ayn Rand's philosophy of Objectivism, with Howard Roark, the protagonist, as an embodiment of Objectivist principles and Rand's ideal of the perfect human being. One of the tenets of Objectivism is that reason must always be man's guiding principle, rather than emotion. In the novel, Roark stresses the importance of reason with his every action, while the unsympathetic characters allow their emotions to govern them or use other people's emotions to manipulate them. Rand clearly believes that rationality is superior to emotion and makes her case throughout the novel.

Everything about Roark—the way he thinks, works, and interacts with the world—is pared down and logical. Rand thus glorifies him as an archetype of the ideal individual, demonstrating how this man who lives by reason alone is superior to all the other characters in the novel. Roark rarely displays his emotions. This is why most people dislike him—he seems cold and invulnerable to them—and his landlady, Keating's mother, thinks that she would like to wrangle some emotion out of him because "an emotion would be the equivalent of seeing him broken." When one of his buildings, the Stoddard Temple, is razed to the ground because the client is unhappy with it, Dominique, Roark's soulmate, is deeply hurt. Roark tells her that she is suffering more than he is because he is "not capable of suffering completely. [...] It goes only down to a certain point and then it stops. As long as there is that untouched point, it's not really pain." Though Roark is not entirely unfeeling, his emotions never control him.

Roark's guiding principle for architectural design, too, is logic. He is opposed to traditional design styles because he sees no need for things like cornices and statues of gargoyles, since they serve no purpose. His aesthetic is different from what most people are used to, so he initially doesn't get enough clients and almost runs out of money when a possible commission for the Manhattan Bank Building comes his way. While the board of the bank appreciates "the logic of the plan" he draws for them, they ask Roark to make some modifications since they don't like the "queer stark" façade. Roark refuses and explains his reasons, and the chairman of the **board** says that while Roark is being logical, he is not allowing for the "incalculable human element of emotion." Since he would have to give up on his logical design principles to accept this job, Roark ends up refusing it.

Just like he argues against the board members of the Manhattan Bank calmly and logically, Roark always stands up for his beliefs and is able to express them clearly and articulately. All his decisions are carefully considered and thought out, and they can all be rationally explained. At the end of the novel, he blows up the Cortlandt building because its design was changed without his permission, and he is even able to explain this extreme action in court so logically that he is acquitted. He presents his argument calmly and clearly, with evidence that likens his pride in his individualistic architectural style to that of pioneers in several fields through the ages, including the inventor of the wheel and the creator of anesthesia, who forged ahead with their ideas despite societal disapproval.

In contrast to Roark, Ellsworth Toohey, a devious intellectual who schemes and plots to gain control of the masses, functions solely through emotion. Toohey is first described as a magnificent voice—the "voice of a giant"—that stuns people into submission even if they do not actually pay attention to his words. The voice begins by calling his audience his "friends" and then adds "'brothers,' [...] softly, involuntarily, both full of emotion and smiling apologetically at the emotion." Unlike Roark, who seems completely immune to the people around him and therefore invites their disdain, Toohey exudes a genial warmth that appeals to the emotions of his audience and gives them a sense of importance. Unlike Roark's, Toohey's arguments appeal to emotions rather than logic. The writing style of his first book, *Sermons in Stone*, is so emotional that even though readers can only see it in "ordered print," they can guess that "it had been blurred in manuscript by a hand unsteady with emotion."

In the final pages of *The Fountainhead*, Toohey reveals to Keating that the way to gain complete control over a person is to take away his reason, which Toohey calls "a weapon" against being dominated. In order to do this, Toohey says, one must tell people that "reason is limited. That there's something above it. [...] 'Instinct'—'Feeling'—'Revelation'—'Divine Intuition' [.]" If someone were to argue and say this does not make sense, one should stress "that there's something above sense. [...] He must *feel*. He must *believe*." Since it is impossible to rule a thinking man, Toohey wants others to be as illogical and unreasonable as

possible so that he can build a world populated by the average and the common. In doing so, he'll ensure that he and a few other men like him can control the masses.

Rand implies that while thinkers and creators like Roark are governed by reason, mediocre artists and critics, much like Toohey, use emotion to manipulate the masses. For instance, Jules Fougler, the drama critic for the *Banner*, decides to praise a play that he recognizes as terrible because, he says, there is no achievement "for a critic in praising a good play." He wants to "impress [his] own personality upon people" by convincing them that a worthless play is exceptional. He tells Keating that he will like the play only if he is "a real human being with a big, big heart full of laughter, who has preserved the uncorrupted capacity of his childhood for pure emotion." Keating is always easily influenced and is immediately determined to like the play, even though Fougler has not given him one logical reason to do so. Roark disparagingly calls people like Fougler and Keating "second-handers" who "have no concern for facts, ideas, work. They're concerned only with people." Since they live off other people, they are "parasites."

In Rand's view, rationality is not only clearly superior, but letting oneself be ruled by emotion is also dangerous. Canny villains like Toohey are able to thrive in society only because their arguments are taken at face value rather than being rationally contested. When people like Keating let their emotions control their actions, Rand argues, they are in danger of losing themselves and letting manipulative people like Toohey rule society.

LOVE AND SELFISHNESS

Howard Roark and Dominique Francon feel an immediate connection when they meet because they both recognize and appreciate integrity. However, their relationship is initially flawed because Dominique is deeply affected by the world's injustices toward Roark, and she must grow as a character to be less concerned about the world before they can be happy together. Whereas Rand holds up Roark and Dominique's relationship as the ideal, the relationship between Peter Keating (a scheming architect without a moral center) and Catherine Halsey (a social worker who tries to lead a completely selfless life) demonstrates that love cannot work when people lack self-respect and respect for one another. Through these contrasting portrayals of relationships, Rand suggests that love between two people is imperfect unless both of them have a strong sense of self and a core of inner happiness that is immune to the influence of the world. In other words, a successful relationship needs to be based on selfishness, as exemplified by Roark.

While Roark loves Dominique, he always puts his own happiness over hers. He is never insecure about her feelings for him and as a result is never hurt or bitter, even when she acts against his interests. After they have sex for the first time, Roark feels as much happiness when he thinks of Dominique as he does when he is building—they both call up the same "quality of reaction within him." Roark is passionately in love with building, so Dominique is clearly very important to him. However, when he gets a new commission, he leaves for the city immediately to begin work on it. While Dominique seems "distant and unimportant" to him at this moment, he is "astonished to know that he still thought of her, even now." The root of Roark's happiness is his pride in his work, and Dominique is always secondary to that. As he tells her later, to "say 'I love you' one must first know how to say the 'I.'"

Dominique despises the world, which she sees as small-minded and cruel. She feels Roark's excellent buildings have no place in it, so she sets about criticizing his work publicly while praising the work of Peter Keating, who she believes is a mediocre architect and a detestable person. Roark finds this amusing because he understands her motivations. When Dominique marries Keating, Roark is hurt, yet tells her he won't ask her to annul the marriage because she must have the freedom to do as she chooses. He says she "must learn not to be afraid of the world," and that while she is battling for her freedom from it, he will wait for her. Afterward, he misses her deeply but feels no rancor for her.

Like Roark, Dominique values talent and integrity. But unlike him, she is still hurt by the world's opinions and influence. It is only when she learns to shrug off the crowd, untouched by its mediocrity and pettiness, that she is free to be truly happy with herself and in her relationship with Roark. Before she meets Roark, Dominique refuses to engage deeply with the world around her. She tells her boss at the newspaper that she is glad that she doesn't care about her job because if she "found a job, a project, an idea or a person [she] wanted," she'd have to "depend on the whole world"—and this scares her, because she doesn't want to have anything to do with "mankind in general." After being with Roark, she desires him deeply and she doesn't feel free any longer from the **crowds** on the street, "[whose] fear mak[es] them ready to pounce upon whatever [is] held sacred by any single one they [meet]." While Roark is completely indifferent to people around him, Dominique is afraid of the power they wield.

Later, Dominique feels angry on Roark's behalf when his work is met with sneers and she is incredulous that he is not hurt by the world's reaction to his buildings. She marries her second husband, Gail Wynand, believing him to be even worse than Peter Keating, in an attempt to justify her hatred of the world. When she tells Roark about this, he gestures to the world around them and tells her that the two of them can never be together until she "stop[s] hating all this, stop[s] being afraid of it, learn[s] not to notice it." Much later, Dominique witnesses Roark blowing up the Cortlandt building because its design was changed without his approval, and in the boldness of this gesture, she suddenly finds her own freedom from the world's

opinions. She realizes that "[the world] own[s] nothing. They've never won." Only by becoming truly selfish and embodying the same self-assured independence as Roark does Dominique become the perfect romantic partner for him.

In contrast to Roark and Dominique's relationship is the one between Keating and Catherine, which is doomed to fail because neither of these characters has a sense of self. While they initially feel genuine affection for one another, Keating's love for Catherine loses out to his desire to please the world around him—he ends up marrying Dominique Francon because she is richer and more beautiful. As a result of constantly working to live up to external expectations, Keating is unclear about what he wants. Catherine, on the other hand, tries to love Keating selflessly. Since she believes that it is "evil to be selfish," she tries "never to demand anything" for herself, even when Keating disappears on her for months at a time. When he runs into her many years after their relationship ended, she tells him she is glad they didn't get married because marriage is "too selfish and narrow." While she confesses having felt hurt all those years ago when Keating married Dominique, she adds that "everybody goes through [relationship problems], like measles," and that her emotions are "just like everybody's emotions." Keating feels that she has "no consciousness of her own person"—she has been so selfless that she has no self.

Keating is so focused on external validation that he doesn't know who he is or what he wants, while Catherine has erased her identity by constantly denying her desires. Since neither of them has a sense of self, they wouldn't be able to successfully relate to anyone else with any depth or meaningfulness. In contrast, by selfishly focusing on building a strong core of personal happiness that is immune to the world around them, Roark and Dominique are able to find happiness in each other.

RELIGION AND MORALITY

Ayn Rand was an atheist and believed that religion was contrary to reason and rationality, which she held in the highest regard. In *The Fountainhead*, Howard Roark is an atheist, too, but he experiences moments of almost spiritual rapture at the idea of human beings reaching their full potential, as exemplified by the Stoddard Temple that he builds as a paean to the human spirit. Rand describes Objectivism as a philosophy that focuses on "the concept of man as a heroic being," and it is this heroism that the novel claims is worthy of worship. Religious notions of self-sacrifice and the benefits of suffering are portrayed as impediments to happiness and morality, and they are even more harmful when Toohey incorporates these ideas when preaching socialism. Rand argues that it is possible to lead an ethical life by focusing solely on one's own potential and happiness, as exemplified by Roark.

Rand suggests that working on something one is passionate about and reaching the height of one's potential is a sort of religious experience. Roark approaches his work with religious zeal and is in awe of the human spirit, which is what he makes the focus of the Stoddard Temple. Hopton Stoddard, his client, is a man who approaches religion "in the form of a bribe," an attitude that Rand mocks—to atone for his various sins, Stoddard wants to build an interdenominational cathedral. Stoddard, on Toohey's advice, tells Roark that he can tell he is a "profoundly religious man" just by looking at his buildings. Roark immediately agrees with him, because what he feels when he is working *is* something akin to religious rapture; Roark perceives doing his best work as a sort of religious act. When working on the Stoddard Temple, he constructs a building full of space and light, with a statue of a naked Dominique at its center to symbolize human heroism. Instead of constructing a place that inspires meekness and humility, Roark builds the temple as a celebration of humanity's highest potential. When Stoddard finally sees it, he is shocked, and Toohey slams the building as "an insolent mockery of religion" since one can't prostrate oneself in it. But to Roark, to prostrate himself would be a demeaning act he'd never stoop to, since his idea of religion is the exact opposite of prostration.

When Dominique and Gail Wynand discuss how they feel when looking at the **skyscrapers** of the New York skyline, they, too, describe the experience as religious rapture. Wynand says it is "the thought that made them" and "the will of man made visible" that he thinks is worthy of worship. He mocks the "pilgrimages to some dank pesthole in a jungle" where people go to pay homage to "a crumbling temple" and a "leering stone monster." It seems irrational that people would go there to find the sublime when it is laid out in front of them in the skyscrapers of New York. Just like Roark, they, too, believe that there is no external, spiritual power worthy of worship.

While Ellsworth Toohey preaches ideas that seem very similar to traditional Christianity—including the virtues of suffering and selflessness—he has incorporated these ideas into his socialist propaganda, which, according to Rand, is even more toxic than religion. At an early age, Toohey realized that he could manipulate people and prey on their insecurities by offering them his sympathy and praising their suffering. While he initially thought he would be a minister, at "the age of sixteen, Ellsworth lost interest in religion. He discovered socialism." Compared to socialism, even religion is too egotistical for Toohey. He preaches that religion "[breeds] selfishness" since it emphasizes "the importance of the individual" and "the salvation of one's own soul." He pushes instead for complete selflessness—a loss of oneself in the masses.

Via Toohey's scheming, Rand demonstrates that selflessness is impossible to achieve, and that people like Toohey use the idea as a means to gain control over people by humiliating them for failing to attain a supposedly perfect state of being. Roark also points out that by sympathizing with suffering, one views the

sufferer from a pedestal and treats him or her with condescension. He says that the nature of altruism is to "wish to see others suffer" so a person may feel virtuous. Thus, Rand argues against not only Toohey's socialist philosophy but also against ideas that are fundamental to most religious thought.

While Roark is a self-proclaimed atheist, he is nevertheless a very ethical person. His complete selfishness makes him unconcerned with people around him and immune to petty thoughts like jealousy and insecurity. For instance, when Roark wants to hire the sculptor Steven Mallory to make a statue for the Stoddard Temple, he finds that Mallory has no money or work. Mallory had tried to shoot Toohey, an incident that was followed by a much-publicized court case, after which he hasn't gotten any commissions. Roark doesn't care about this, only believing that Mallory has talent and that he therefore should make the statue. Mallory sobs, seeing in Roark "the calmest, kindest face—a face without a hint of pity. It did not look like the countenance of men who watch the agony of another with a secret pleasure[.]" Thus, Roark's selfishness makes him a moral person, since he does not feel superior to Mallory when he encounters him in pain. Similarly, when Keating asks for Roark's help with the Cortlandt project and Roark agrees, Keating says that if the situation were reversed, he would have behaved despicably. He tells Roark that he is "the most egotistical and the kindest man" he knows, which seems like an anomaly to Keating because he thinks one can't be egotistical and kind at the same time. Roark explains that since he is so egotistical, he doesn't compare himself with anyone. Since he doesn't feel superior to anyone, he isn't condescending, and since he doesn't feel inferior either, he isn't insecure.

Through Roark, Rand insists that to be truly ethical, one must reject traditional religious (and socialist) teachings that value selflessness and suffering. According to her, selfishness is the path to an ethical life.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

NATURE

Though nature is viewed positively in *The Fountainhead*, it is not glorified—it is simply the means to an end, with the end being a person's desire to create something out of it. Since nature is pliable and subservient to people's wills, it symbolizes the impressive power of human beings to harness materials like steel and rocks to use as they wish. According to the novel, people have the right to shape the world into what they will—buildings, skyscrapers—and take freely from nature in the process. In Dominique's words, "the earth […] [is] such a great background, but it has no meaning except as a background." At the very beginning of the novel, Howard Roark's thought when he sees a cliff of granite and a tree is that they are waiting to be "split, ripped, pounded" by him so they can be "reborn." While his last name is a close homonym for "rock" and he is similarly hard and unyielding, the novel shows how Roark is in fact more powerful than rock, and he is seen drilling and breaking it when he works at the granite quarry. He builds his houses in hard-to-reach places, like the edges of cliffs, which makes his contractors nervous—but Roark ends up proving that nature always yields to his desires. Gail Wynand and Dominique discuss people who say they "feel small" when looking at nature, like oceans or the Grand Canyon, and they mock these sentiments as "vicious bromide." They instead think of the "greatness of man" when they see these things, because man has conquered them.

SKYSCRAPERS

Skyscrapers symbolize heroism in the novel by displaying the highest potential of human achievement. They are a concrete realization of the ambition of people's ideas and their determination to achieve them. Dominique says the New York skyline is "the will of man made visible," and that it is worthy of worship. Wynand says that while fools think that a skyscraper dwarfs the man who stands in front of it, it is man who made the skyscraper, so that makes him "greater than the structure," revealing "the heroic in man." Toohey sees the New York skyline as proof of the heroic too, but he says that these buildings emphasize that most people cannot equal their architects' talent and are mediocre in comparison—and so the skyscrapers displease him because he sees them as acts of egotism. Henry Cameron was one of the first architects who understood skyscrapers and designed them in "straight, vertical line[s], flaunting their steel and height," rather than copying the Greeks like his contemporaries were doing. While working on skyscrapers, Cameron decided that "no building must copy any other," a principle that Roark values highly. Skyscrapers thus emphasize originality, talent, and strength—all high virtues according to *The Fountainhead*.

CROWDS AND GROUPS

Crowds and groups of people, whenever they appear in the novel, symbolize inefficiency and irrationality. Since the novel places a high premium on individualism, collectives of any kind—like associations, councils, and audiences—are shown in a negative light. According to Roark (and Rand), a person is incapable of rational thought when lumped in with a group, which is why Roark refuses to "co-operate" or "collaborate" with other architects, even if that means refusing a prestigious commission like the exposition for a World Fair. Parties, like those thrown by Kiki Holcombe, are shown to be petty affairs with trivial banter and

insecure people, while committees and boards are repeatedly shown to be inefficient and pointless. For example, Keating's Council of American Builders achieves no results and meets without an agenda, other than listening to speeches and drinking root beer. In the novel, even the crowds on the street are an unthinking mass, filled with a resentment they do not quite understand.

QUOTES

Note: all page numbers for the quotes below refer to the Signet edition of *The Fountainhead* published in 1996.

Part 1: Chapter 1 Quotes

"You must learn to understand—and it has been proved by all authorities—that everything beautiful in architecture has been done already. There is a treasure mine in every style of the past. We can only choose from the great masters. Who are we to improve upon them? We can only attempt, respectfully, to repeat."

"Why?" asked Howard Roark.

[...] "But it's self-evident!" said the Dean.

Related Characters: Howard Roark, The Dean (speaker)

Related Themes:

Page Number: 22

Explanation and Analysis

After Howard Roark is expelled from the Architectural School of the Stanton Institute of Technology for refusing to follow the requirements for an assignment to design a house in the Renaissance style, the Dean meets with him to give him the chance to return to the school—but only if Roark agrees to follow the instructions and complete the assignment.

The Dean is dismissive of Roark's "modern" style of design, the likes of which he has never seen before. The Dean represents the kind of person who unquestioningly accepts traditional ideas of beauty and excellence. He reveres authority figures—he says that it has been "proved by all authorities" that everything beautiful has been done already, and also speaks admiringly of the "great masters" with whom present-day architects cannot compare and can only "respectfully" repeat. This demonstrates the Dean's lack of self-respect and confidence in his own ideas. To have integrity, one must first have an idea to stand by, and the Dean doesn't seem to have any original thoughts.

Roark clearly does not have the same kind of reverence for the past or for authority figures that the Dean has, since Roark thinks it is fine to question and argue with the Dean of the college, a man who thinks he is granting Roark a favor. Roark's question is also very rational, and points out that the Dean's ideas are not. Roark is looking for a good reason to believe the Dean—but the Dean doesn't have one.

Roark finds the Dean's ideas puzzling. Since Roark is an independent thinker, it is inconceivable to him that one must unflinchingly accept standards that are passed down simply because other people think they are good. However, to people like the Dean who have no thoughts and ideas of their own—and therefore no self—public approbation is the only way to construct an identity. Roark will wonder about the "principle behind the Dean" for years, trying to understand how people like the Dean make sense of the world, since the Dean's way of being is so different from his own.

"The purpose, the site, the material determine the shape [of the building]. Nothing can be reasonable or beautiful unless it's made by one central idea, and the idea sets every detail. A building is alive, like a man. Its integrity is to follow its own truth, its one single theme, and to serve its own single purpose. [...] Every form has its own meaning. Every man creates his meaning and form and goal. Why is it so important—what others have done? [...] Why does the number of those others take the place of truth?"

Related Characters: Howard Roark (speaker)

Related Themes:

Related Symbols:

Page Number: 24

Explanation and Analysis

Here, Howard Roark is explaining the ideas behind his architectural designs to the Dean of the Architectural School of the Stanton Institute of Technology. The Dean insists that there is merit only in traditional designs, and Roark is trying to convince him otherwise. Roark's ideas are well-reasoned, in contrast to the Dean's unquestioning reverence of the past. When Roark designs a building, he focuses on its "purpose, the site, the material" rather than simply imposing a style on it because others would appreciate it. To Roark, "beauty" goes hand in hand with "reason," and both of these qualities cannot exist unless they

are governed by one "central idea." Superfluous structures—like cornices or flutings—stray from the central idea of a building and diminish its beauty because they add no practical value to it.

Roark treats his buildings with respect. He thinks about them deeply, considering each as an individual with a varied set of circumstances. To him, a building is unique like a person, and deserves as much consideration as a person does. It makes no sense to him that some architects throw together a hodgepodge of architectural styles. From Roark's perspective, a building needs to be governed by a central idea, just like a person—suggesting that most people, like most buildings, lack this central idea and consist of bits and pieces taken from other people. The integrity of Roark's buildings mirror the moral integrity that he embodies and holds in high estimation.

In *The Fountainhead*, the ideas that groups of people hold are often shown to be irrational. Roark—and, by extension, Rand—believes that creation and integrity reside in the individual, while collectives lack originality and principles. Roark touches upon this idea when he questions the notion that something must be right just because a large number declares it is so. Instead, he thinks that each person must create his own meaning.

Part 1: Chapter 4 Quotes

"You're fired," said Cameron. […] "You're too good for what you want to do with yourself. It's no use, Roark. Better now than later."

"What do you mean?"

"It's no use wasting what you've got on an ideal that you'll never reach. It's no use, taking that marvelous thing you have and making a torture rack for yourself out of it. Sell it, Roark. […] You've got what they'll pay you for, and pay plenty, if you use it their way. Accept them, Roark. Compromise. Compromise now, because you'll have to later, anyway, only then you'll have gone through things you'll wish you hadn't. You don't know. I do. Save yourself from that. […]"

"Did you do that?"

Related Characters: Howard Roark, Henry Cameron (speaker)

Related Themes:

Related Symbols:

Page Number: 62-63

Explanation and Analysis

After Roark has worked for Henry Cameron for a month, Cameron evaluates Roark's work and tells him he's firing him for being too good. He recognizes Roark's talent and knows that if he continues working under Cameron, Roark won't achieve the easy success that Cameron feels he deserves. He urges Roark to "compromise"—Cameron understands that it will be a compromise for Roark to tailor his ideas to fit the standards of the majority. And yet, he urges Roark to "sell" his ideas and "accept them" now because he will have to do this later, in any case, and by then, Roark would have had to experience inordinate suffering.

It seems like Cameron knows a thing or two about the suffering one must undergo in order to stick by their ideas and stand in opposition to the world. While he used to be one of the most celebrated architects in New York, Cameron is now broke and struggling to get any work since tastes and standards in the architectural world have changed. Yet, Cameron hasn't compromised—which is what Roark points out to him. He continues to struggle in order to retain his freedom to build in his way. Cameron has suffered deeply to hold on to his integrity and often doesn't seem sure that it has been worth it. When he spots Roark's talent, he wants him to have an easier life than he did.

However, Roark chooses to go down the same path that Cameron did. Because Roark gets so much joy out of doing his work in his own way, the sufferings that the world might heap on him for pursuing his vision seem inconsequential to him compared to the misery he would feel if he compromised his ideals and accepted the dictates of the crowds. His only motivation is his work, and he is immune to money or fame.

While Roark doesn't respect people who are in positions of authority—like the Dean—he shows Cameron a great deal of respect since he shows himself to be a man of integrity. Like Roark, he, too, is a talented individualist, and Roark values his ideas.

Part 1: Chapter 9 Quotes

Then came the voice.

"My friends," it said, simply and solemnly. "My brothers," it added softly, involuntarily, both full of emotion and smiling apologetically at the emotion. […]

It was not a voice, it was a miracle. It unrolled as a velvet banner. […] It was the voice of a giant.

Keating stood, his mouth open. He did not hear what the voice was saying. He heard the beauty of the sounds without meaning. He felt no need to know the meaning; he could accept anything, he would be led blindly anywhere. […]

Keating looked at Catherine. There was no Catherine; there was only […] a nameless thing in which she was being swallowed.

"Let's get out of here," he whispered. His voice was savage. He was afraid.

Related Characters: Peter Keating, Ellsworth Toohey (speaker), Catherine Halsey

Related Themes:

Related Symbols:

Page Number: 109

Explanation and Analysis

The first time that Ellsworth Toohey makes his appearance in the pages of *The Fountainhead*, it is as a disembodied voice speaking at a gathering supporting a strike. His listeners—including Peter Keating—are entranced by his voice, which is the "voice of a giant." In contrast to Roark, who is always clear and rational when he speaks, Toohey's speech is emotionally charged and the actual meaning of his words seem unimportant. He addresses his listeners as "friends" and "brothers" in a voice "full of emotion." This suggests that Toohey is a demagogue who relies on sentiment rather than on rational argument in order to appeal to his listeners. Keating feels like he could "be led blindly anywhere" by the voice. This seems to be the reaction Toohey inspires in his most of his listeners, many of whom, like Keating, are not very discerning. Keating does not care about the meaning of Toohey's words, thinking only of "the beauty of the sounds without meaning." Interestingly, the strong characters in the novel—like Roark or Dominique—never fall under Toohey's spell because they are always rational. It seems like much of humanity—like Keating—is not always rational, and it is people like these whom Toohey panders to.

Toohey's hypnotic words also seem to harbor some danger, which Keating detects, and which makes him "afraid." Toohey thrives on people surrendering their individuality and rationality to him, and Keating seems to sense this when he looks at Catherine and sees that "There [is] no Catherine"—she has already ceased to exist when she is under Toohey's spell. She looks like she is being swallowed by the "nameless thing," which is probably Toohey's power of domination. Keating is terrified to confront this and wants to immediately leave so they can both retain their selves.

Part 1: Chapter 11 Quotes

"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."

Related Characters: Henry Cameron (speaker), Howard Roark

Related Themes:

Page Number: 133

Explanation and Analysis

When Howard Roark gets his first commission to build a house and opens his own office, he brings pictures of the office to show Henry Cameron when he visits him. Cameron has had a stroke and has retired, living with his sister in New Jersey. He takes great pleasure in Roark's first success.

Cameron understands that Roark's work is the force that gives Roark's life meaning and purpose, and which is why the title 'Howard Roark, Architect,' is so important. He also knows that Roark has fought hard for the title, and will have to continue to battle the world in order to hold onto it and continue to work in the manner he wants to. Cameron knows that "something so vast and so dark" will rise up to challenge Roark's originality. He isn't able to articulate exactly what this force will be, but he perhaps knows from personal experience that much of the world dislikes originality. He also believes that most people cannot bear to see a person's passion for something without feeling a need

to destroy his or her pleasure.

Cameron says that if Roark manages to hold onto his integrity despite the struggles he is sure to face, he will be an inspirational figure to many creators. Other people, like Cameron, have struggled and will struggle against the void of unthinking crowds that will rise up to challenge individuality and freedom. If Roark has the strength to stay true to himself, Cameron thinks he will become a figure of hope for all independent thinkers and doers.

Part 1: Chapter 12 Quotes

"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 a 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 crawl and you beg and you accept them—just so they'll let you keep it. And look at whom you come to accept."

Related Characters: Dominique Francon (speaker), Alvah Scarret

Related Themes:

Related Symbols:

Page Number: 143

Explanation and Analysis

When Alvah Scarret offers Dominique a promotion at the *Banner*, Dominique explains to him why she never wants to have anything to do with something or someone she might genuinely care about. According to her, desiring something results in getting tied up with the world. Dominique detests much of humanity, seeing most people as petty and false, and she wants to have nothing to do with them. In order to keep herself free of the world, she ensures that she always stays at a comfortable distance from people. She thinks that if a person does feel passionately about something or someone, then that person opens themselves up to the world's influence and must lower their standards in order to be allowed to keep the cherished thing or person.

Dominique's speech explains her desire for distance from everything and everyone, which she perceives as freedom. However, she doesn't realize that she is not independent at all from the world and is in fact afraid of it. She allows the world to dictate how she must live rather than being completely immune to it in the way that Roark is. While she is an individualist who has her own ideas and principles, she allows fear to dictate the way she lives, unlike Roark, who is above it. Her fear of the world is what will initially cause her to turn away from a relationship with Roark and seek to ruin his career because she is afraid the world will cause him—and her—too much pain.

Part 1: Chapter 15 Quotes

"Just drop that fool delusion that you're better than everybody else—and go to work. […] You'll have people running after you, you'll have clients, you'll have friends, you'll have an army of draftsmen to order around! […]"

[…]

"Look, Peter, I believe you. I know that you have nothing to gain by saying this. I know more than that. I know that you don't want me to succeed—it's all right, I'm not reproaching you, I've always known it—you don't want me ever to reach these things you're offering me. And yet you're pushing me on to reach them, quite sincerely. […] And it's not love for me, because that wouldn't make you so angry—and so frightened….Peter, what is it that disturbs you about me as I am?"

Related Characters: Howard Roark, Peter Keating (speaker)

Related Themes:

Related Symbols:

Page Number: 191-192

Explanation and Analysis

When Peter Keating meets Roark after winning the competition for the Cosmo-Slotnick Building, he is smug about the fact that he and Roark started their careers at the same place and at the same time, and declares that his own career is thriving while Roark is floundering. Keating urges Roark to work like everyone else, and promises him that he will then be successful. Of course, Keating's idea of success hinges on the way the world perceives him rather than by personal achievements of values of any sort. His idea of success is to have "people running after you, clients, friends, draftsmen to order around." Keating has all these things now, and tells Roark he could have these things, too, if he would only work like "everybody else."

However, Roark is curious about the fact that Keating says

he wants him to have any kind of success at all. Keating is "angry" and "frightened" as he tells Roark to reach for these things because he sees that despite being lacing money and fame, Roark is more of a success than Keating is because he has retained his self-respect and does work that he is proud of. Even though Keating isn't willing to admit it, even to himself, he is aware he has paid a huge price to win the approval of the masses—his integrity. He is angry that Roark hasn't, so he privately recognizes his superiority and resents it.

"It's sheer insanity!" Weidler moaned. "I want you. We want your building. You need the commission. Do you have to be quite so fanatical and selfless about it?"

"What?" Roark asked incredulously.

"Fanatical and selfless."

Roark smiled. He looked down at his drawings. His elbow moved a little, pressing them to his body. He said:

"That was the most selfish thing you've ever seen a man do."

Related Characters: Howard Roark, Weidler (speaker)

Related Themes:

Page Number: 197

Explanation and Analysis

When the Board of Directors of the Manhattan Bank asks Roark to make a few changes to the façade of his design, Roark refuses to do so and turns down the commission, even though he has no money or projects left. Weidler has fought for Roark and is disappointed to see him go, calling him "fanatical and selfless" as he leaves.

Roark is amused to be called "selfless." He derives his joy and purpose from his work, and cannot bear to lower his standards. The money he might get from this project cannot be of any value to him—even though he needs it desperately—if he has to compromise on his work and integrity in order to earn it. Weidler sees this as a "selfless" act, since, to him, it seems like Roark is putting his ideals above himself. However, to Roark, his work and his ideals are his lifeforce. To him, to refuse the commission is the most selfish act since he doesn't care how his actions might be perceived or whether this decision would make him lose clients. At that moment, his only thought is to fiercely guard his work—as highlighted by his gesture of subtly pulling his drawings towards his body, away from the world. To Roark, creation is a selfish act and to change his vision would mean he'd be compromising his individuality.

Part 2: Chapter 1 Quotes

Sometimes, not often, he sat up and did not move for a long time; then he smiled, the slow smile of an executioner watching a victim. He thought of his days going by, of the buildings he could have been doing and, perhaps, never would be doing again. He watched the pain's unsummoned appearance with a cold, detached curiosity; he said to himself: Well, here it is again. [...] It gave him a strange, hard pleasure to watch his fight against it, and he could forget that it was his own suffering; he could smile in contempt, not realizing that he smiled at his own agony. Such moments were rare. But when they came, he felt as he did in the quarry: that he had to drill though granite, that he had to drive a wedge and blast the thing within him which persisted in calling to his pity.

Related Characters: Howard Roark

Related Themes:

Related Symbols:

Page Number: 202-203

Explanation and Analysis

Roark has run out of money and commissions and has had to shut down his New York office. To earn money, he has moved to Connecticut to work at a granite quarry. Most of the time, he doesn't mind the change and likes the work. However, sometimes, he feels great pain that he is not building anymore. Notably, he doesn't feel any sorrow due to his changed circumstances—he rooms at a boardinghouse with the other workers, he works all day drilling granite in the sun—but only because he can't build.

When the pain shows up, Roark treats his own sorrow with the same contempt he has for any weakness. He distances himself from it and observes it logically, with "cold, detached curiosity." Much like Dominique, Roark is always in control of his emotions, never letting them overwhelm him. To Roark, his self-respect is his most valuable possession, so when he feels pain that demands his sympathy, he wants to extricate it and discard it. He parallels his struggle to get rid of this pain to his work in the quarry—he has to drill it out just as he drills through the granite, suggesting that it is a struggle to do so, but he accomplishes it. Just as Roark is stronger than the tough granite, he is stronger than his pain. Roark detests pity because the feeling comes with a lack of respect for the object of pity. He respects himself too much

to allow himself to feel self-pity.

Part 2: Chapter 2 Quotes

Roark awakened in the morning and thought that last night had been like a point reached, like a stop in the movement of his life. He was moving forward for the sake of such stops; like the moments when he had walked through the half-finished Heller house; like last night. In some unstated way, last night had been what building was to him; in some quality of reaction within him, in what it gave to his consciousness of existence.

Related Characters: Dominique Francon, Howard Roark

Related Themes:

Page Number: 218

Explanation and Analysis

After Roark and Dominique have sex for the first time, Roark thinks of the experience as "a stop in the movement of his life," and that he is "moving forward for the sake of such stops." While much of his life seems to be a struggle, he cherishes moments like his time with Dominique and the moment "he had walked through the half-finished Heller house." Roark thinks of these moments as "a point reached," as though the rest of his time is spent trying to reach these points. Though he doesn't use the word, what he seems to experience at these moments is happiness—this is what gives "consciousness to his existence." Roark thinks of life as an individual's quest for happiness, and when he reaches moments like these, he gets to stop and bask in his joy.

Until Roark meets Dominique, his work has been his primary motivator and fountainhead of his happiness. Since he thinks that Dominique's company gives him the same kind of joy, it is his way of admitting that she is very important to him since she is another source of happiness.

Part 2: Chapter 7 Quotes

"You know 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 [...]. 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 today—and that is why I shall sleep with you tonight."

Related Characters: Dominique Francon (speaker), Joel Sutton , Howard Roark

Related Themes:

Page Number: 272-273

Explanation and Analysis

Dominique meets Roark again when he is back in New York working on the Enright House. She is not only attracted to his strength and independence, but also admires his work as an architect. However, until she meets Roark, Dominique has believed herself to be independent from the world by not desiring anything or anyone. Now that she has strong feelings for Roark, she hates him for it since she feels like she has lost her freedom. She has always felt she is immune to the world, but her feelings for Roark have made her vulnerable to pain and suffering.

Dominique also says she hates Roark for what he is. What she means by this is that she recognizes that he and his work are superior to the rest of the world, and she thinks that he is wasting his integrity and his excellent talent on a world that doesn't deserve it. It hurts her to see this, which is why she wants to destroy him. And yet, she hopes that she will not succeed in destroying him because that would mean that she has nothing to fear—if the world cannot destroy Roark, then it would be too impotent to be afraid of. And yet, Dominique will work on hurting Roark in the same way that her feelings for him wound her, and she knows that the only way she can hurt him is through his work. She has just convinced Joel Sutton to not hire Roark, and wants to celebrate this victory over Roark by sleeping with him.

Dominique admits all this freely to Roark, expecting him to understand that her desire to destroy him is born out of deep admiration for him and a desire to protect herself from pain. And Roark *does* understand this, highlighting how evenly matched the two are. He harbors no resentment towards her, and encourages her to stop fearing the world.

Part 2: Chapter 10 Quotes

"And what, incidentally, do you think integrity is? The ability not to pick a watch out of your neighbor's pocket? No, it's not as easy as that. If that were all, I'd say ninety-five percent of humanity were honest, upright men. Only, as you can see, they aren't. Integrity is the ability to stand by an idea. That presupposes the ability to think. Thinking is something one doesn't borrow or pawn. And yet, if I were asked to choose a symbol for humanity as we know it, I wouldn't choose a cross nor an eagle nor a lion and unicorn. I'd choose three gilded balls."

Related Characters: Kent Lansing (speaker), Howard Roark

Related Themes:

Related Symbols:

Page Number: 313

Explanation and Analysis

Kent Lansing is part of a corporation that wants to build a luxury hotel called the Aquitania, and he is determined to hire Roark for the job since he admires his work. Roark, however, tells Lansing that he has no luck convincing collectives to give him work. Lansing tells Roark that he knows what he wants—that is, he has integrity—as opposed to collectives who have no idea what they want. He then proceeds to explain to Roark what integrity is.

Integrity is not as easy as not stealing something, Lansing says. It is "the ability to stand by an idea," which is much harder. In order to have integrity, one must first be capable of independent thought since one must have an idea in order to defend it. Lansing implies that much of humanity isn't capable of thinking for themselves. They seem inclined to "borrow" their ideas or get them second-hand, like at a pawn shop. This is why Lansing thinks that he wouldn't choose aspirational symbols for humanity, like the animals and symbols used in crests. Instead, Lansing would choose "three gilded balls," which is the symbol for a pawn shop. Lansing's words emphasize Rand's idea of what integrity is and how it is central to leading an ethical life. Integrity is born of rationality and individualism, and must be guarded with strength of character.

Part 2: Chapter 12 Quotes

"What you're thinking is much worse than the truth. I don't believe it matters to me—that they're going to destroy it. Maybe it hurts so much that I don't even know I'm hurt. But I don't think so. If you want to carry it for my sake, don't carry more than I do. I'm not capable of suffering completely. I never have. It goes only down to a certain point and then it stops. As long as there is that untouched point, it's not really pain. You mustn't look like that."

"Where does it stop?"

"Where I can think of nothing and feel nothing except that I designed that temple. I built it. Nothing else can seem very important."

Related Characters: Howard Roark, Dominique Francon (speaker), Ellsworth Toohey, Hopton Stoddard

Related Themes:

Related Symbols:

Page Number: 344

Explanation and Analysis

Hopton Stoddard files a lawsuit against Roark, asking for damages, after seeing the Stoddard Temple that Roark has so lovingly designed and built. Toohey writes in the *Banner* that the temple is a sacrilegious disgrace, inciting public opinion against Roark.

When Dominique comes to see Roark after these events, Roark can see that she is hurting deeply. While she assumes that he, too, is in a lot of pain, he tells her that he is not suffering as much as she thinks he is. Roark says that he has never been capable of "suffering completely"—the pain "only goes down to a certain point and then it stops." Since it doesn't overwhelm him and he is able to control it, Roark thinks "it's not really pain." He is too rational to allow himself to wallow in misery.

Roark has an "untouched point" that is immune to his pain—a core of inner happiness and self-respect that is the point at which his pain stops. He has too much self-respect to permit self-pity. Dominique wants to know what this "untouched point" is, and Roark tells her it is the knowledge that he designed and built the temple. His work has given him much happiness, and he does not permit himself to be saddened by the world's reaction to that work. Whether they praise it or destroy it after the fact is ultimately not very important to Roark.

Part 2: Chapter 13 Quotes

"Don't you see what it is that I must understand? Why is it that I set out honestly to do what I thought was right and it's making me rotten? I think it's probably because I'm vicious by nature and incapable of leading a good life. That seems to be the only explanation. But...but sometimes I think it doesn't make sense that a human being is completely sincere in good will and yet the good is not for him to achieve. I can't be as rotten as that. But...but I've given up everything, I have no selfish desire left. I have nothing of my own—and I'm miserable. And so are the other women like me. And I don't know a single selfless person in the world who's happy—except you."

Related Characters: Catherine Halsey (speaker), Ellsworth Toohey

Related Themes:

Page Number: 363-364

Explanation and Analysis

Catherine Halsey has believed in her uncle Ellsworth Toohey's words, and has tried to live a selfless life, immersing herself in her job as a social worker. This lifestyle, however, has made her unhappy and resentful of the people she tries to help, and she is trying to understand why she feels this way. Catherine is troubled because she started out with the best of intentions—to do the right thing. She thinks the only explanation must be that she is "vicious by nature" and this makes her "incapable of living a good life." And yet, she cannot quite accept this because she does not believe she is "as rotten as that." While her attempt to be completely selfless has made her terribly unhappy and Catherine is beginning to doubt herself, she nevertheless retains a belief in her own goodness that Toohey's teachings haven't yet been able to destroy.

Catherine has completely given up any desire for herself, attempting to live for others as Toohey preaches everyone must. Though she doesn't say this aloud, she seems to suspect that this might be the reason for her misery. She tells Toohey she doesn't know anyone who is selfless and happy, other than him. Yet, she lacks the integrity and courage to follow this idea through and reject Toohey's teachings. By trying to rid herself of every personal desire, Catherine is becoming bitter and frustrated by those she intends to help. She is also finding it difficult to not think of herself at all, which makes her question her value as a person since she cannot live up to the impossible ideal of being completely selfless. Through her, Rand demonstrates the dangers of selflessness and self-sacrifice.

Part 2: Chapter 14 Quotes

❝ "I love you, Dominique. As selfishly as the fact that I exist. As selfishly as my lungs breathe air. […] I've given you, not my sacrifice or my pity, but my ego and my naked need. This is the only way you can wish to be loved. This is the only way I can want you to love me. If you married me now, I would become your whole existence. But I would not want you then. You would not want yourself—and so you would not love me. To say 'I love you' one must know first how to say the 'I'. The kind of surrender I could have from you now would give me nothing but an empty hulk. […] I want you whole, as I am, as you'll remain in the battle you've chosen."

Related Characters: Howard Roark (speaker), Peter Keating, Dominique Francon

Related Themes:

Page Number: 376

Explanation and Analysis

Dominique is so hurt by the events leading up to and after the Stoddard trial that she marries Peter Keating in an attempt to align herself with the world that caused Roark to suffer. Since fighting the world is too painful for her, as is the knowledge that Roark won't win against it, she chooses instead to destroy herself through choosing her suffering rather than letting the world control her pain.

Roark is very sad to hear that she has married Keating—both Roark and Dominique detest his lack of integrity. Yet, he tells Dominique that he would never try to control her because it is her independence that he values and loves. He understands that, she, too, would lose her self-respect if she had to live only for Roark and not herself, and would then no longer love him. Without her freedom to act as she chooses, Dominique would be an "empty hulk," since it is a person's independence that defines their identity. A person without a self cannot love another. Roark highlights the need to selfishly guard one's identity in a relationship, insisting that there can be no relationship otherwise. Since Roark and Dominique both have independent selves, their relationship turns into a successful one in the novel, despite their many challenges. However, Peter Keating and Catherine Halsey lack this, and their affection, while initially sincere, is consequently doomed to fail.

Part 3: Chapter 2 Quotes

❝ "You're not here, Dominique. You're not alive. Where's your I?"

"Where's yours, Peter?" she asked quietly.

He sat still, his eyes wide. […]

"You're beginning to see, aren't you, Peter? Shall I make it clearer. You've never wanted me to be real. You never wanted anyone to be. But you didn't want to show it. You wanted an act to help your act—a beautiful, complicated act, all twists, trimmings and words. All words. […] You wanted a mirror. People want nothing but mirrors around them. To reflect them while they're reflecting too. You know, like the senseless infinity you get from two mirrors facing each other across a narrow passage. […] Reflections of reflections and echoes of echoes."

Related Characters: Dominique Francon (speaker), Peter

Keating

Related Themes:

Related Symbols:

Page Number: 425-426

Explanation and Analysis

After Dominique and Peter Keating are married, he wonders why he isn't happy even though his life looks perfect from the outside and everyone assumes he is thrilled. He decides Dominique must be to blame since she never expresses her opinions about anything, and he accuses her of not being present or even alive. When he asks Dominique where her "I" is—implying that she doesn't have a self—she turns the question on him, prompting him to realize that he doesn't have a self, either. While he does express desires and opinions, they are not his own. He repeats popular opinions, and he desires the things the world tells him he should desire—like Dominique.

Dominique tells him that he doesn't want her to be "real" and say what she really thinks. Yet, he wants her to pretend she is being sincere with him even when she isn't. He only wants her to repeat his ideas and agree with him—he wants a "mirror." Dominique comments that this is what most people want, and as a result there is no originality or sense in much of the world's opinions. Like Keating, most people just parrot what others say, and hold the opinions that society dictates they are supposed to hold. Since most people do not think, they do not have any ideas they genuinely care about and thus lack integrity. In this vein, since Keating lacks a self, he cannot be involved in a meaningful relationship. There is no Peter Keating—there is only a reflection or an echo in his place.

Part 3: Chapter 6 Quotes

❝ "What achievement is there for a critic in praising a good play? None whatever. The critic is then nothing but a kind of glorified messenger boy between author and public. […] I'm sick of it. I have a right to wish to impress my own personality upon people. Otherwise, I shall become frustrated—and I do not believe in frustration. But if a critic is able to put over a perfectly worthless play—ah, you do perceive the difference!"

Related Characters: Jules Fougler (speaker), Ellsworth Toohey, Ike

Related Themes:

Related Symbols:

Page Number: 469

Explanation and Analysis

The playwright Ike has written a play and reads it to an audience of his friends, and everyone agrees that it is perfectly awful until Fougler steps in and declares it is a wonderful play and that he will make a hit out of it. Fougler declares that, as critic, he would make no impression and achieve nothing if he only praised plays that deserved it. Instead, he sees personal glory in praising a play that absolutely doesn't deserve it—like Ike's—and convincing people that it is the work of a genius.

Jules Fougler is the new drama critic that Ellsworth Toohey has appointed at the *Banner*, and his ideas match Toohey's perfectly. Toohey has assembled a collection of mediocre writers in his Council of American Writers, and with the help of critics like Fougler, he aims to confuse the public so they won't be able to tell good work from bad. To Toohey, a great thinker or talent is a threat to his plans of domination. Fougler and Toohey know that most people don't really think and happily repeat opinions that are fed to them, so they are confident that they won't contest the reviews of an established critic in the *Banner*. Fougler has no integrity, and he craves power and glory. While some might think he is selfish, Rand claims that he is in fact selfless, since he derives his identity from the reaction that other people have to him. The truly selfish person (like Roark) does not crave popularity or power.

Part 3: Chapter 9 Quotes

❝ "Do you know what you're actually in love with? Integrity. The impossible. […] like a work of art. That's the only field where it can be found—art. But you want it in the flesh. […] Well, you see, I've never had any integrity. […] I hate the conception of it. […] I'm perfectly indifferent to slugs like Ellsworth Toohey or my friend Alvah, and quite willing to leave them in peace. But just let me see a man of slightly higher dimension—and I've got to make a sort of Toohey out of him. […]"

"Why?"

[…]

"Power, Dominique. The only thing I ever wanted. To know that there's not a man living whom I can't force to do—anything. Anything I choose. The man I couldn't break would destroy me. But I've spent years finding out how safe I am."

Related Characters: Dominique Francon, Gail Wynand (speaker), Alvah Scarret , Ellsworth Toohey

Related Themes:

Page Number: 496-497

Explanation and Analysis

Wynand and Dominique get along so well that Dominique wonders if she could be in love with him. Wynand, however, has no such illusions. He seems to know her better than she knows herself and has figured out that she is in love with integrity—which he doesn't possess. Wynand, in fact, is convinced that all human beings lack integrity. While he respects the concept in art, he is convinced that it can't be lived. The reason he thinks integrity can't exist is because he has found it impossible to hold onto his own. When he sees another person who seems to have this quality—a "man of slightly higher dimension"—Wynand feels the need to "make a sort of Toohey out of him" in order to prove that that person's claim was a false one.

Wynand thrives on feeling powerful and in control, and wants to break down the person with integrity because he knows he can't control such a person and he wants to control everyone. However, he hasn't found a single person he hasn't managed to break, suggesting that it is hard for anyone to hold onto integrity in the face of hardships and suffering, including the kind Wynand would unleash onto them. Wynand knows that he has compromised on his own values, and cannot bear that someone with their integrity intact might exist because that person would be superior to him.

"I like to see a man standing at the foot of a skyscraper," he said. "It makes him no bigger than an ant—isn't that the correct bromide for the occasion? The God-damn fools! It's man who made it—the whole incredible mass of stone and steel. It doesn't dwarf him, it makes him greater than the structure. It reveals his true dimensions to the world. What we love about these buildings, Dominique, is the creative faculty, the heroic in man."

"Do you love the heroic in man, Gail?"

"I love to think of it. I don't believe it."

Related Characters: Dominique Francon, Gail Wynand (speaker)

Related Themes:

Related Symbols:

Page Number: 498

Explanation and Analysis

After Dominique and Wynand are married, they stand watching the New York skyline together, and Wynand remembers that their love for skyscrapers was one of the first links between them. Wynand says that most people think that a skyscraper dwarfs the man who stands in front of it. He says these people are "fools" and they don't understand that the gigantic structure only elevates man's stature since it's "man who made it." Human beings are capable of mining steel and carving out rocks and shaping them into skyscrapers, which is what Wynand and Dominique admire when they look at a skyscraper. Wynand says it stands as a testament to "the creative faculty, the heroic in man." To conceptualize a skyscraper, a person must have been not only very creative but also courageous enough to attempt it, which is why Wynand thinks it is evidence of "the heroic in man."

However, Wynand doesn't believe that people are truly heroic. He likes to "think of it," he tells Dominique, but doesn't believe it. For Rand (and, by extension, for Wynand), the concept of human heroism is closely tied in with integrity, and since Wynand doesn't believe integrity can exist in people, he doesn't believe heroism can, either. He changes his mind about this later in the novel when he meets Howard Roark, whose integrity is unquestionable.

Part 4: Chapter 1 Quotes

"If you want me, you'll have to let me do it all, alone. I don't work with councils."

"You wish to reject an opportunity like this, a shot in history, a chance of world fame, practically a chance of immortality…"

"I don't work with collectives. I don't consult, I don't cooperate, I don't collaborate."

Related Characters: Howard Roark (speaker)

Related Themes:

Related Symbols:

Page Number: 513

Explanation and Analysis

After Roark's reputation improves and he begins getting

more work, he is chosen to be part of a council of architects who are considered the country's very best to design an exhibit for a World Fair. This is his shot at fame and prestige—but Roark tells the organizers that he will only do it if he can work alone. He says he doesn't "work with collectives," and that he doesn't "consult," "cooperate" or "collaborate." As a selfish individualist, Roark believes that creators work alone, and that thinking is a solitary act. He believes that thoughts cannot be shared and ideas cannot be collaborated on because they are the product of a single person's consciousness. To retain one's integrity, one must stay true to their own personal truth rather than cobble on elements of various people's ideas.

In the novel, Roark is often seen as standing alone, not seeking or needing the company of other people. Many people dislike him on first sight because his independence shows on his face, and they feel offended that he has no need for them. He openly dislikes working with groups of people, like boards and committees, because he finds them irrational and unfocused. With so many people with varying agendas and opinions, groups are inefficient and lack a rational center. And since Roark dislikes incompetence, he wants nothing to do with them.

When Roark says he will work on the exhibit by himself or not at all, the organizer is incredulous that he is giving up his shot at fame. However, fame, which resides in other people's appreciation, has never been a motivator for Roark. He is only interested in building in his way, and is indifferent to the reactions that follow.

Part 4: Chapter 3 Quotes

❝ "I think it hurts you to know that you've made me suffer. You wish you hadn't. And yet there's something that frightens you more. The knowledge that I haven't suffered at all. [...] The knowledge that I'm neither kind nor generous now, but simply indifferent."

Related Characters: Howard Roark (speaker), Gail Wynand

Related Themes:

Page Number: 527

Explanation and Analysis

After meeting Roark, Wynand is impressed by him and looks up all the news related to him that the *Banner* has in its archives. That's when he comes upon the news clippings related to the Stoddard trial, which Wynand missed because he was on vacation, and he realizes that the *Banner* played a huge role in stoking public opinion against Roark and having him convicted.

When Wynand apologizes to Roark, Roark says he understands that Wynand feels regret that his newspaper played a role in causing Roark's suffering. However, he thinks that Wynand already suspects that Roark hasn't "suffered at all." Roark says that Wynand must think this is frightening since he has assumed he must be a significant figure in Roark's life—significant enough to be a source of suffering even all this time after the trial. In reality, Roark does not suffer, which makes Wynand insignificant. Roark understands that Wynand bases his identity in his power over people, and the idea that he has no power over Roark must terrify him. Roark insists that he can interact easily with Wynand because he is indifferent to the hullabaloo around the Stoddard trial that the *Banner* participated in. He is neither "kind nor generous" to agree to build his house for him, just indifferent to the events of the past since they don't cause him any pain.

Part 4: Chapter 5 Quotes

❝ "Look Gail." Roark got up, reached out, tore a thick branch off a tree, held it in both hands, one fist closed at each end; then, his wrists and knuckles tensed against the resistance, he bent the branch slowly into an arc. "Now I can make what I want of it: a bow, a spear, a cane, a railing. That's the meaning of life."

"Your strength?"

"Your work."

Related Characters: Gail Wynand, Howard Roark (speaker)

Related Themes:

Related Symbols:

Page Number: 551

Explanation and Analysis

Wynand tells Roark that he doesn't understand people who say that they are looking for the meaning of life and a higher purpose to live for. To Wynand, it is clear that people must seek their own happiness. Roark responds by saying that he thinks one's work gives their life meaning.

Roark demonstrates this by tearing a thick branch off a tree and struggling against its resistance to bend it into an arc. He believes that people can take from and impose their wills upon nature, and that human beings have great strength

and power to do this. Using the material from the earth, one can create something useful—thus a branch can turn into "a bow, a spear, a cane, a railing." To Roark, work brings deep joy and gives his life meaning. Original and excellent work also highlights the human potential for greatness.

Interestingly, Wynand misunderstands Roark at first and thinks that Roark means that one's strength is the meaning of life. Wynand takes pride in being powerful and asserting his strength over people, while Roark only uses his strength in order to create. He has no interest in controlling people.

Part 4: Chapter 8 Quotes

❝ When Keating had gone, Roark leaned against the door, closing his eyes. He was sick with pity.

He had never felt this before—not when Henry Cameron collapsed in the office at his feet, not when he saw Steven Mallory sobbing on a bed before him. Those moments had been clean. But this was pity—this complete awareness of a man without worth or hope, this sense of finality, of the not to be redeemed. There was shame in this feeling—his own shame that he should have to pronounce such judgment upon a man, that he should know an emotion which contained no shred of respect.

This is pity, he thought, and then he lifted his head in wonder. He thought that there must be something terribly wrong with a world in which this monstrous feeling is called a virtue.

Related Characters: Steven Mallory, Henry Cameron , Peter Keating, Howard Roark

Related Themes:

Page Number: 582-583

Explanation and Analysis

Keating admits to Roark that he really needs the Cortlandt project, and that he is aware he doesn't have the talent to design it himself. Roark agrees to help him, and right before Keating leaves, he shows Roark the paintings he has been working on to ask Roark what he thinks about them. Roark is gentle when he tells Keating that they have no real merit, and after Keating leaves, Roark realizes that this is the first time in his life that he has felt pity. The emotion sickens him. He is disgusted with himself for thinking of another person without a "shred of respect," for being in a position to pronounce the harsh judgment on him that there was no hope for him, that Keating's life is irredeemable.

Roark has witnessed other people suffering. He has seen Henry Cameron struggle without money and work. He has seen Steven Mallory break down and cry at the hardships he faced. Yet, Roark didn't pity them. They retained their integrity through their suffering, and Roark respected them for it. However, Keating has no self-respect and is grasping onto an old hobby in an attempt to give his life some authenticity, and Roark finds his desperation pitiful. Roark finds pity to be a "monstrous feeling" and is ashamed he even feels it. He is shocked when he realizes that humanity glorifies pity, which makes one look upon one's fellow humans without respect. Roark recognizes that the motive behind this emotion is superiority rather than kindness.

Part 4: Chapter 11 Quotes

❝ "It's what I couldn't understand about people for a long time. They have no self. They live within others. They live second-hand. Look at Peter Keating. […] He's paying the price and wondering for what sin and telling himself he's been too selfish. In what act or thought of his has there ever been a self? What was his aim in life? Greatness—in other people's eyes. Fame, admiration, envy—all that which comes from others. […] And isn't that the root of every despicable action? Not selfishness, but precisely the absence of a self. […] They're second-handers."

Related Characters: Howard Roark (speaker), Peter Keating, Gail Wynand

Related Themes:

Related Symbols:

Page Number: 605

Explanation and Analysis

When Roark and Wynand are vacationing together aboard Wynand's yacht, Roark tells him he has been thinking about selflessness and what it means is that these people "have no self." While selflessness is considered a virtue by most people, to Roark, it implies a kind of parasitic existence. According to him, selfless people "live within others" and "live second-hand" because they are not the originators of any ideas or principles. All they are capable of is duplicating ideas and repeating opinions that they think they are supposed to hold. They follow principles that other people set since they have no ideas or standards of their own—and therefore no integrity.

Roark is astounded that "selfless" people like Peter Keating are often considered "too selfish." While the world supposes Keating's unethical actions have been motivated by a desire

for success and wealth, Roark argues that Keating has wanted these things only to appear successful in the eyes of the world. All Keating has wanted is "Greatness—in other people's eyes" and "Fame, admiration, envy—all that which comes from others." Since Keating's only motivation has been to impress other people, Roark says he doesn't have a self. Roark believes that selflessness is at "the root of every despicable action" since, like Keating, selfless people or "second-handers" are desperate to prove their worth to the world and stoop to committing unethical deeds in order to do so. Selfish people like Roark, on the other hand, have too much self-respect and are too self-involved to lie and cheat in order to get ahead in the eyes of the world.

Part 4: Chapter 14 Quotes

"Make man feel small. Make him feel guilty. Kill his aspiration and his integrity. [...] Preach selflessness. Tell man that he must live for others. Tell men that altruism is the ideal. [...] Man realizes that he is incapable of what he's accepted as the noblest virtue—and it gives him a sense of guilt, of sin, of his own basic unworthiness. [...] His soul gives up his self-respect. You've got him. He'll obey. [...] Kill man's sense of values. Kill his capacity to recognize greatness or to achieve it. Great men can't be ruled. We don't want any great men."

Related Characters: Ellsworth Toohey (speaker), Howard Roark, Peter Keating

Related Themes:

Page Number: 635

Explanation and Analysis

Toohey comes to visit Keating after he suspects that it was Roark who designed the Cortlandt Homes, and he forces Keating to admit this. Afterwards, Toohey for the first time openly details the methods he uses to gain control of people and build a society that glorifies mediocrity. Toohey sees himself on the brink of a victory, which is why he so freely admits his plans. Plus, Keating is now a broken man and Toohey knows he is a threat to no one, which is why he knows he can finally be completely honest with him.

Independent thinkers like Roark believe in the heroism of the human spirit and every individual's potential for greatness—these are precisely the ideas that Toohey seeks to destroy. In order to control people, Toohey first makes them "feel small" and "guilty." One way to do this—which the individualists in the novel reject—is to preach that man is an insignificant speck, or that the individual is meaningless while the collective is all-important. The major world religions and socialism (Toohey's dogma of choice) espouse these ideas.

While Roark embodies self-respect and integrity and is therefore convinced of his own worthiness, Toohey tries to destroy people's self-respect by preaching "selflessness." He knows that no one can achieve complete selflessness, and that if people believe that this is the only path to virtue, they will come to perceive themselves as being incapable of goodness and therefore live with a constant sense of guilt. They will not see themselves as noble and great beings and will be willing to succumb to manipulative people like Toohey.

Another way that Toohey operates is by killing a person's "capacity to recognize greatness or achieve it." This is why he wants to destroy Roark. He knows Roark is extremely talented, and that ideas always come from independent thought. Toohey thinks that if the world recognizes the merit of Roark's work, more people might become too independent to be ruled since they will come to value originality and rationality. In order to destroy greatness, Toohey elevates untalented hacks—like Keating—and convinces the public that they are good at their work.

Part 4: Chapter 16 Quotes

He walked at random. He owned nothing, but he was owned by any part of the city. It was right that the city should direct his way and that he should be moved by the pull of chance corners. Here I am, my masters, I am coming to salute you and acknowledge, wherever you want me, I shall go as I'm told. I'm the man who wanted power.

[...] You were a ruler of men. You held a leash. A leash is only a rope with a noose at both ends.

My masters, the anonymous, the unselected. They gave me a penthouse, an office, a yacht. To them, to any one of them who wished, for the sum of three cents, I sold Howard Roark.

Related Characters: Gail Wynand (speaker), Howard Roark

Related Themes:

Related Symbols:

Page Number: 659-660

Explanation and Analysis

After Wynand caves to the demands of the *Banner*'s board of directors to reverse his position on the Cortlandt homes, agreeing to no longer defend Roark, he wanders the streets

of the New York. For once in his life, he had tried to show integrity by standing by Roark, but had been unable to follow through with this because he couldn't bear to disagree with the board of directors and close the *Banner*.

Wynand has realized that while he always thought that he had great power over the city, in reality, he "was owned by any part of the city." He walks around looking at strangers, thinking that they, "the anonymous, the unselected," are his masters since he has always tailored the contents of the *Banner* to appeal to public taste. He himself has often found the contents of the *Banner* repulsive and yet he has always given the people what they wanted. He has lost his integrity—his ideas of what a good newspaper must be—and surrendered to the will of the people.

Wynand always believed that he was "a ruler of men," but he realizes now that power can only be granted by others, not taken for oneself. He thinks of the image of a leash to represent the kind of power he thought he had. While he believed he had the city on a leash, he now realizes that a leash is only a rope with a "noose" at both ends—it strangles the person being controlled as well as the controller. Wynand has surrendered his self-respect in exchange for power and money, and thinks guiltily that he has sold Howard Roark to these anonymous masters for the paltry sum of "three cents," the price of a newspaper.

Part 4: Chapter 18 Quotes

"No creator was prompted by a desire to serve his brothers [.] [...] His truth was his only motive. [...] The creation, not its users. The creation, not the benefits others derived from it. The creation which gave form to his truth. He held his truth above all things and against all men. [...]

The creators were not selfless. It is the whole secret of their power—that it was self-sufficient, self-motivated, self-generated. A first cause, a fount of energy, a life force, a Prime Mover. [...]

And only by living for himself was he able to achieve the things which are the glory of mankind. Such is the nature of achievement."

Related Characters: Howard Roark (speaker)

Related Themes:

Page Number: 678-679

Explanation and Analysis

Roark is on trial for destroying the Cortlandt homes since they were not built the way he had designed them. At the trial, Roark refuses to hire a lawyer and instead defends himself in court. He is being criticized by Toohey and others for being a crazed egotist, so Roark makes a case for individuality.

Roark says that people who create do so solely for the act of creation itself—this is their "truth," their idea which takes expression. They are not motivated by the idea of serving their fellow human beings or of impressing them. According to Roark, this awareness is the secret of the creator's power. In order to do his or her best work, a creator must understand that the urge to create is a selfish one. Being concerned with other people—whether for fame or service—will cloud the mind of a creator. To Roark, creativity is never derivative. It is independent—"self-sufficient, self-motivated, self-generated"—and also primal, a "fount of energy." The novel's title alludes to man's individualism, since it is the source of creation.

Through his clear arguments, Roark also demonstrates the power of rationality. His act of blowing up the Cortlandt projects was not one of reckless destruction motivated by uncontrolled passion—instead, it was a carefully considered act that he wanted to use to illustrate the superiority of the logical, creative self.

"The 'common good' of a collective –a race, a class, a state—was the claim and justification of every tyranny ever established over men. Every major horror of history was committed in the name of an altruistic motive. [...]

"Now observe the results of a society built on the principle of individualism. This, our country. The noblest country in the history of men. The country of greatest achievement, greatest prosperity, greatest freedom. This country was not based on selfless service, sacrifice, renunciation or any precept of altruism. It was based on man's right to the pursuit of happiness. His own happiness. Not anyone else's."

Related Characters: Howard Roark (speaker)

Related Themes:

Related Symbols:

Page Number: 682-683

Explanation and Analysis

Since the Cortlandt homes were a housing project, many criticize Roark harshly since he destroyed what was going to be a home for the needy. Roark contests this by arguing

that a society must never allow "common good" to triumph over individual rights since the loss of personal freedoms would result in "tyranny." Roark designed the homes, but by changing its design without his approval, the committee in charge of the Cortlandt project denied him the right to his creation. This is what Roark protests by blowing up the building. He thinks that the building's purpose—that of service—is beside the point.

Roark uses the United States as an example of a country that values the right of an individual's freedom and "pursuit to happiness," and says that this is what makes it the "noblest country in the history of men." However, in contrast to this, many "horror[s] of history" have been committed with the supposedly "altruistic motive" of the "'common good'" of a collective," by which Roark alludes to Socialist Russia and the fascism of Nazi Germany and the loss of personal freedoms in these societies. To Roark, the pursuit of personal happiness is the only moral way to live.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1: CHAPTER 1

Howard Roark stands naked on a **granite** cliff, laughing as he recalls the events from that morning. He knows that some difficult days lie ahead, but he is already sure of what he needs to do next. When he looks at the rocks around him, he thinks that they are waiting for him to transform them into walls, while the trees will be turned into rafters and a streak of iron ore in the granite will become girders.

Roark is alone and happy when he is first introduced, laughing in the face of problems that have been thrown his way. This first image establishes him as an independent and resilient person. He is standing on a granite cliff, suggesting his dominance over the rock. His thoughts corroborate this—when he looks at the rocks and trees around him, he thinks of how he will shape them into buildings. This not only suggests his strength, but also points to his passion for building.

Roark dives into the lake and swims to where he left his clothes on the shore. He looks around him sadly because, during the three years he has lived in Stanton, Massachusetts, he has come to this lake to relax and be alone. But he knows he won't be coming here anymore because he was expelled from the Architectural School of the Stanton Institute of Technology that morning.

Roark isn't sad because he has been expelled from the Architectural School, but because he will miss the lake where he could "relax and be alone." This shows that he values his personal happiness more than life situations that other people control.

As Roark walks back into town, **people** stare at him and many feel an inexplicable "sudden resentment." Roark, however, doesn't notice anyone. When he gets to the house where he has boarded for the past three years, his landlady, Mrs. Keating, tells him that the Dean called when he was away and wanted to see him. Roark remains impassive, and Mrs. Keating thinks that if she could elicit an emotion from him, it would be like seeing him "broken," and something about him "had always made her want to see him broken." She then brags to Roark that her son, Peter Keating, would be graduating that day and was sure to become the greatest architect in America.

Roark's complete independence is obvious to most people who see him, and many immediately dislike him, possibly because they know that he doesn't need them or their approval. Mrs. Keating is one of these people and feels a petty desire to break Roark's strength and independence. She looks forward to making him nervous by telling him that the Dean called. She then tries to needle him by telling him about her son's successes while being fully aware of Roark's expulsion. Roark, however, is unaffected by her and reveals no emotion, which she finds frustrating.

When Roark gets to his large, bare room, he is so immersed in his "austere and simple" architectural drawings that he forgets about the Dean's call until Mrs. Keating reminds him again. She secretly worries that the **Board**'s decision to expel Roark might be revoked, and she is shocked to realize that Roark might actually be happy to be expelled.

Roark's expulsion from architecture school has not affected his passion for architecture. His sense of self-worth is untouched by the Board's opinion of his work—he is still confident in his talent and in the merit of his "austere and simple" designs.

The Stanton Institute of Technology looks like a medieval fortress with a Gothic cathedral within it, both of which do not allow light or air through. The Dean's office looks like a chapel, with a stained-glass window, gargoyles, and a fireplace that has never been used.

Roark seems happy to be expelled from the Stanton Institute of Technology, and this description of it alludes to why that might be. The institute's building and the Dean's office are overblown and garish—the antithesis of Roark's clean and simple design style.

The Dean expects Roark to plead against his expulsion, but Roark doesn't. The Dean explains that Professor Peterkin, the critic of design, had threatened to resign unless Roark was expelled, though a few other professors supported Roark. The Dean tells Roark that his design principles are "sheer insanity" and are contrary to "established precedents and traditions of Art"—they look "like a lot of boxes piled together." He says Roark's insubordination is "too much" and mentions the Renaissance villa he'd had to design for his final project—he hadn't followed the traditions of design and couldn't be passed. Roark says he doesn't expect to be, and that he shouldn't have waited to be thrown out—he should have left long ago. The Dean proposes taking Roark back after a year, because of his brilliant record, but Roark declines.

In the novel, this is the first time of many that Roark will stand strong in defense of his principles. He is a young student but is not intimidated by the Dean's seniority or supposed grasp of architectural principles, which showcases Roark's courage and individualism. He does not give in to academic pressures and design in the Renaissance style, even though that was what the assignment had asked for—this emphasizes his integrity to his ideas.

Roark explains that he wants to be "an architect, not an archeologist," and that he has learned enough about the structural sciences to achieve this. He has no interest in traditional designs, and he doesn't care about the opinions of the majority, so he doesn't want to come back to the school. He believes the "purpose, the site, the material" should determine the design of a building. The Dean argues that the "proper creative process" is an "anonymous, collective one, in which each man collaborates with all the others and subordinates himself to the standards of the **majority**." Roark disagrees, saying he would like to find joy in his work, which he can do only by setting his own standards. The Dean says that Roark will outgrow these ideas, and that modernists are only a fad.

Roark explains his very rational philosophy of architecture, which is that a building must suit its purpose. His primary motivation to work is to derive happiness from it, and he can only do this if he builds in his own way. The Dean brings up an argument that many others will make in this novel—that of architecture being "anonymous" and "collective," and that collaboration is the key to good work. Roark will make his case against these ideas throughout the novel.

The Dean knows that Roark has worked his way through high school and college, getting jobs at construction sites. He tells him not to ruin his future and that he must be sensible and submit to the will of his clients. Roark says he doesn't want to build for his clients—he only wants clients so he can build. The Dean is annoyed and dismisses Roark. As he leaves, Roark thinks he never understood people like the Dean, but that he had "never learned the process of thinking about other people" and didn't care. He is distracted by the sunlight hitting the rock building and dreams of what he can build with that **stone**.

While Roark's path to the architectural school hasn't been easy, he makes the decision to not "submit" to the Dean's demands or continue at the school. Roark doesn't seem to find this decision particularly hard to make—for him, there can be no other way but to stand by his ideas. As he leaves, he briefly considers what motivates people like the Dean who live by others' ideas. But Roark never spends much time thinking about other people, and he is soon thinking about building again.

PART 1: CHAPTER 2

Guy Francon, the famous architect and Stanton's greatest alumnus, delivers a verbose commencement address to the Class of '22, saying they should stay true to the principles of "Beauty and Utility" in their architectural designs. He designed the ornate, stuffy hall they are in, and he is pleased to be there. He is a member of several **groups**, like the Architects Guild of America. Peter Keating, "the star student of Stanton," is in attendance, as well. He is aware of being looked at and admired by everyone the room. He suddenly fears that he might not be as great as everyone thinks he is, but this passes when he sees another student, Shlinker, whom he considers inferior to himself.

Guy Francon and Peter Keating come across as ridiculous in comparison to Roark. Francon's accomplishments and ideas seem shallow, and the adoration he inspires among the students seems blind and misplaced. Keating, unlike Roark, is constantly thinking of how people perceive him, and he builds his confidence by putting others down.

Keating is greeted by loud applause when he gets on stage. He has won many prizes for his work and even has a four-year scholarship at the Ecole des Beaux Arts in Paris. Everyone congratulates him while his mother hugs him and sobs in happiness. Earlier, Francon had offered him a job at his firm.

In this contrast between Roark and Keating, Rand highlights that the Keatings of the world readily win social approval while those like Roark are cast out, irrespective of their merit.

Then, Keating thinks about Roark and feels "a satisfying pang of sympathy." He had worried about Roark being competition, even though Roark was younger and in the class below him, because Roark had often helped Keating when he was stuck on a design. Keating is happy that Roark has now been expelled.

Keating's sympathy for Roark is satisfying because, according to Rand, one feels sympathy by looking down on someone. Keating has been insecure about Roark's talent and now takes joy in feeling superior to him.

On his way home, Keating thinks about all the sacrifices his mother has made for him—like taking in boarders—because she decided that Keating would do great things and worked hard to put him through school. He recalls that he'd wanted to be an artist, but that his mother had persuaded him to be an architect. He feels a twinge of regret at this thought.

While the idea of sacrifice is often seen as a virtue, Rand argues against it and praises selfishness. She says that sacrifice leads to rancor and the loss of one's self, which she will illustrate in the lives of the two Keatings later on. Here, Mrs. Keating has used the idea of her "sacrifices" to persuade Keating to sacrifice his dreams, which he still regrets despite his successes in architecture.

At home, Keating is pleased when Roark congratulates him and tells him he does good work sometimes. He wants Roark's opinion on whether he should take the scholarship in Paris or work for Guy Francon in New York, but Roark is amazed that Keating doesn't know what he wants. Ultimately, Keating decides to take Francon's offer because his mother thinks Paris is too far and Roark says he must begin working if he wants to learn architecture, even though Roark thinks Francon is a fool.

To Keating, Roark's statement that Keating does good work sometimes seems to be more meaningful than all the applause and accolades he just received at the commencement, perhaps because he knows that Roark is honest and he suspects that the rest aren't. Since Keating is so focused on other people's opinions, he doesn't know what he wants for himself, which Roark finds shocking.

Roark says he plans to go to New York, too, to work with Henry Cameron. Keating is shocked to hear this because Cameron was once a famous architect but is now a nobody. Roark is insistent on working with Cameron so he can learn from him, and he doesn't care that it won't open up his future in the world of architecture.

Roark is convinced that Cameron's work is good and chooses to learn from him, despite other people thinking that Cameron is a failure and that working with him will be disastrous for Roark's career.

PART 1: CHAPTER 3

Keating starts work at Francon and Heyer in New York. He feels insecure at work, but once he starts noticing his colleagues' physical flaws, he slowly regains confidence. He needs "his fellow men" to feel better, and works happily at the tasks assigned to him.

Keating lacks confidence and any notion of whether he is good at his work or not. The only way he feels happy is by comparing himself to those who aren't as good looking or successful as he is.

Keating discovers that Guy Francon hasn't designed anything for years and that most of the work in the firm is done by a designer named Stengel. When Keating meets Francon, he finds him hungover and uninterested in design. Keating suggests more ornamentation for the house they are discussing, encouraging Francon to order Stengel to re-do the work.

Rather than actually working, Keating spends much of his energy and time understanding the social dynamics of his workplace and working out schemes of how he can manipulate people for his benefit. He takes pleasure in petty powerplay, like having Stengel redesign the house.

The most famous building Francon has designed is the Frink National Bank Building, built in marble in the Classical style. A few blocks away, the Dana Building designed by Henry Cameron offers a stark contrast—its lines are clean and neat, and its tenants are happy with their access to air and light, but it is rarely admired because it lacks ornamentation. Henry Cameron was the top architect in New York in the 1880s, but has since fallen from grace. Cameron used to be so popular that his clients didn't argue with him. He enjoyed designing **skyscrapers**, celebrating their height. But then there was a revival of Classicism and architects who copied the old styles became popular, while Cameron refused to follow the crowd and lost work.

Cameron, like Roark, seems to have stuck by his vision for buildings. Despite his style becoming unpopular, he hasn't caved to social pressure and started building in the Classical style. Cameron is famous for building skyscrapers, which represent aspiration and heroism in this novel.

Roark finds Cameron in his office in a rundown building. Cameron is ill-tempered and belligerent, and he initially refuses to hire Roark—but he changes his mind after he sees his drawings. He sees great potential in them, even though he says Roark has a lot to learn. Roark agrees, saying that is why he has come to him. When Cameron asks why he wants to be an architect, Roark says it is because he doesn't believe in God but loves the **earth**. He wants to remake the earth. Cameron hires him, even though he can't afford to pay him much.

While Roark is convinced that his work is good, he is willing and ready to learn and get better under a good teacher. While he'd told the Dean that he had nothing more to learn at architecture school, it wasn't vanity that made him say that, but honesty—the school, steeped in traditionalism, had nothing worthwhile to teach him. Roark's aspirations are very high—he wants to remake the earth into something better.

PART 1: CHAPTER 4

Francon directs Keating's attention to a review of the newest Francon & Heyer construction, the Melton Building, published in a journal called *New Frontiers*. The article is by Ellsworth Toohey and praises the building's lack of egotism and novelty. He calls it a "triumph of Classical purity and common sense" which can touch "the heart of **every man on the street**." Toohey celebrates the building's lack of "unbridled egotism" and that the "gracious monotony" of its stringcourses are "the lines of equality." Francon is very pleased with the review, telling Keating that he is sure that Toohey will very soon be a big name in architecture.

The first mention of Toohey in the novel has him praising a building for being unexceptional. This is something Toohey will do repeatedly in the novel, while also criticizing any art or architecture that has merit since that will be an example of the "egotism" he detests. Francon perceptively notes that Toohey will soon be famous.

Keating has made himself a favorite of Francon's at the firm, and he is also popular with the other draftsmen who like how friendly he is. Tim Davis is Keating's best friend—Keating has made sure of this because Davis is the most favored draftsman at the firm. One evening, Davis is upset because he has a date but has to cancel it since he has been assigned overtime work. Keating asks him to go, and tells him that he'll stay late to finish the drawings for him. Davis takes him up on his offer.

Keating is making his way up in the firm solely through manipulating those around him. He already has Francon's ear whenever he wants it and is making his moves on Davis's job. Rather than doing his work ethically, Keating depends on other people's influence or on their failures in order to achieve any success.

After Keating is done with work later that night, he walks out into the city and realizes he is lonely. He thinks of Catherine Halsey and decides to visit her. Keating had met Catherine back in Boston, but she'd moved to New York to live with her uncle after her mother died. Keating had always enjoyed her company, but he wasn't proud to go out with her because she was rather plain. He knew he could go out with the prettiest girls since he was so good-looking. Catherine had told him she loved him, but she never made any demands for his time or attention. Keating feels comfortable just showing up at her house unannounced, knowing she wouldn't mind.

While Keating feels genuinely comfortable around Catherine, he is also very shallow and thinks she is not pretty enough for him. Catherine seems very honest and has freely admitted her love for him. She also seems to be fine with Keating disappearing on her for months at a time. She doesn't mind—or doesn't speak out against—Keating's mistreatment, suggesting that she doesn't think very highly of herself.

Catherine is warm and welcoming when Keating sees her, and he "feels at peace." They talk about their old days in the town of Stanton together, and when Keating asks her if she doesn't want to know what he's been up to in New York, Catherine tells him she doesn't really care about what things he does—she only cares about him. She tells him she finds him very attractive and is crazy about him. Keating tells her she is too forthcoming and that her "technique" would fail on other men, but she says she only cares about him so it doesn't matter.

Keating doesn't need to be his usual pretentious self in order to impress Catherine, which is a relief to him. He tells her that her "technique" with men is all wrong because he is so used to thinking in terms of manipulating people that he finds Catherine's honesty naïve.

While telling Catherine about Francon, Keating calls him an "old fool and a pompous fraud," shocking himself since he has never even allowed himself to think these thoughts before. He even tells Catherine that he did Davis's work for him that night, and he implies that, as a result, Davis might soon lose his job. Keating is appalled to be admitting these things to her, but Catherine is completely nonjudgmental as she listens. He tells her he loves her and revels in the sense of freedom he feels in her presence.

Keating not only lies to other people—he even lies to himself. With Catherine, he is able to admit the thoughts he usually represses. Catherine accepts him unconditionally, and through her acceptance, Keating comes to accept himself when he is with her. He enjoys this, because he usually has no faith in himself.

Catherine tells Keating about her uncle—he is a very intelligent art critic, and he lets her type up his lectures for him. She wants to get a real job but he discourages her, calling her a "child." He also discourages her from going to college, saying that she is perhaps not cut out for it, which Keating is upset to hear since Catherine has always wanted to go to college. But she tells Keating her uncle is very kind and clever, and that he could be rich if he wanted but he "isn't interested in money." He always thinks of other people and talks about "conditions in the slums, and the poor people in the sweatshops." Keating is completely shocked when Catherine mentions that her uncle is Ellsworth Toohey.

Toohey seems to be practicing his favorite ideas of self-abnegation on Catherine by refusing to let her do what she really wants to—which is to get a job and go to college—thereby discouraging her independence. He also trivializes and infantilizes her by calling her a "child." Yet, Catherine is convinced of his benevolence because he is unselfish.

Keating tells Catherine that he desperately wants to meet Toohey since he is a very influential architectural critic, but that he never wants to meet him through Catherine since he doesn't want to ever use her to further his career. He is happy when he leaves, promising to come back the next day, but Catherine knows it might be months before he returns.

Keating behaves honorably—and unlike himself—by refusing to use Catherine to get ahead at work. His affection for her seems to be genuine and he does not want to taint it.

Meanwhile, at Cameron's office, Roark has been working hard at drafting with Cameron observing him quietly. One evening, Cameron tells Roark he's fired. He tells Roark he is "too good" and so must not waste his talent on "an ideal" that the world will never let him reach. He says he must learn to compromise because otherwise the world will break him—just like it's broken Cameron. He recognizes Roark's talent and is afraid for him because people feel "hatred for any man who loves his work." He tells Roark he'll find a job for him at some other firm—maybe even Francon's—but that he doesn't want Roark to end up like he did. He tells Roark that he has suffered a lot, not just financially, but also by seeing other mediocre architects succeed. Roark says it would be an honor to end up like Cameron, and he decides to stay on.

Cameron's life illustrates the difficulties of holding on to one's ideals and integrity. The world seems intent on destroying those who will not conform to its standards, and Cameron fears its harshness for Roark's sake. While he himself hasn't compromised, he advises Roark to so he can have a comfortable life. Roark, however, chooses to live like Cameron has. The appearance of failure does not matter to Roark as long as he can build how he wants to. That, to him, is true success.

PART 1: CHAPTER 5

Peter Keating has spent a year with Francon and Heyer and has ingratiated himself with both partners. Francon likes to take him out to lunch and invites him to client meetings, where Keating's easy manner is a hit. Lucius Heyer, the other partner, usually doesn't notice his employees but he likes Keating because Keating fakes an interest in old porcelain, which is Heyer's hobby.

With his charming manner and easy lies, Keating continues to be the golden boy at the firm.

Keating slowly begins taking on more and more of Tim Davis's work. Davis thinks Keating is his friend and is helping him out, but soon the higher-ups at the firm find Davis to be redundant, since Keating is doing the bulk of his work—so they fire him. This has been Keating's plan all along, but he finds Davis another job at an unknown firm and feels pleased at his own gesture.

Keating succeeds in his scheme to get Davis fired but is able to convince even himself of his kindness by getting Davis a job at another firm.

Keating goes to Roark's quarters to talk to him about work, but while Roark answers all his questions, Keating finds it frustratingly impossible to get Roark to give him the validation he seeks. Keating feels superior when he notices Roark's shabby clothes, but he feels uneasy about his own life when he leaves Roark's apartment.

While Keating is slowly succeeding in getting all the trappings of success, he seems to need validation from Roark that he is actually doing well because he knows Roark has uncompromising standards. When Roark doesn't tell him what he wants to hear, Keating is frustrated and insecure and clutches at a sense of superiority by focusing on Roark's lack of money.

Two years into his work at the firm, Keating sets his sights on the job of the chief designer, Claude Stengel. Unfortunately for Keating, Stengel is immune to Keating's charms, and he has to come up with another way to get rid of him. He knows Stengel wants to start his own firm but he lacks projects and capital. So, Keating convinces one of Francon's potential clients, Mrs. Dunlop, to giving her project to Stengel by telling her in confidence that Francon designs nothing and that Stengel is the real talent at the firm. Stengel is happy to leave and take on Mrs. Dunlop's project, but he tells Keating that he is "a worse bastard" than he thought he was because he understands his motivations in the whole plot. Keating gets Stengel's job after he leaves.

Keating's machinations help him climb another rung at the firm. Stengel is a talented and conscientious worker and sees right through Keating's friendly façade, suggesting that Keating's charms work best on people like him who are already insecure. Others, like Stengel, trust in their worth and aren't susceptible to flattery.

Keating's first task as chief designer is to design a house, and he is happy that he has beaten several others who wanted to be in his position. But when confronted by the blank sheet of paper, he feels insecure and terrified and "hate[s] himself for having chosen to be an architect." He imagines being mocked for his work by Toohey and by his clients. The only way he can work is to tell himself that he can do it if others like Stengel and Francon could. He copies Classic photographs of houses but is unsure of the end product and goes to Roark for his opinion, just like he used to at Stanton.

Finally, after getting to an important and admired position at the firm, Keating discovers that he can't design. His greatest fears stem from what others will think of his work, and his only way to push through this fear is to tell himself that he, too, can do it if others can. Keating seems incapable of having a single thought that doesn't involve other people. When he is done with his design, he does not even know what to make of it and must turn to Roark for ideas.

In Roark's presence, Keating feels very vulnerable because he usually gets a sense of his own value from the effect he has on others, but Roark doesn't react to him in the expected ways. Keating is angry that Roark makes him so anxious. He asks for Roark's help with the house and Roark agrees, redesigning it completely. He gets rid of the superfluous design details Keating has added—like three pilasters and two plaster eagles by the entrance—and designs a bright, airy residence. Keating reworks his design based on Roark's drawings.

Keating is frustrated that he needs Roark, but he knows that Roark is talented even though his complete independence makes Keating uncomfortable. Though Roark is immune to Keating, he can never let an opportunity to design a house go by.

When Keating shows the design to Francon, Francon says it is daring, but exactly what he'd hoped. Keating tells him he'd learnt his technique by observing Francon's work. Francon seems pleased at this compliment but Keating realizes that Francon doesn't really believe him. They are both bound by "a common method and a common guilt."

Francon and Keating lie to each other here and are both happy to hear the lies. This is Keating's comfort zone—not the stark truth of Howard Roark.

Meanwhile, Cameron and Roark have been working late nights to land a project to design a bank. However, the bank's president is a fan of the Classical style and gives the project to another firm. Cameron is in deep debt and feels completely hopeless. He gestures to a popular tabloid on his desk, the *Banner*, which is part of the Wynand chain of newspapers. He says the fact that "it exists and is liked" is evidence of a world gone crazy with low standards of art and entertainment. The only choice seems to be to "give them what they want."

Roark joins Cameron in his struggle to hold onto his integrity. While he succeeds in doing this, he fails to land the project he so desperately needs. Cameron blames Wynand's Banner *for popularizing and normalizing vapidity and poor taste.*

Cameron regrets not being able to see Roark get a real start in his career, but he declares that he is done with trying. He leaves Roark to find an answer to these problems, telling him that he is "the answer, […] and some day, [he'll] find the words" to answer the world.

Cameron does not know what people like him and Roark are to say in defense of themselves to a world of mediocrity, but he feels confident that Roark will be able to one day answer them, foreshadowing Roark's speech at the Cortlandt trial towards the conclusion of the novel.

PART 1: CHAPTER 6

Toohey publishes *Sermons in Stone: Architecture for Everybody* in January 1925, and it is a huge success. He steers away from scientific technicalities and complexities in the book, ensuring that it is accessible to **everyone**. He praises architecture for being the "greatest of the arts," since it is anonymous, as all great art must be. He says architects must not seek personal glory but must "bring their work close to the heart of the masses." Toohey's writing style hints at the strong feelings of the author, suggesting that "the words now seen in ordered print had been blurred in manuscript by a hand unsteady with emotion."

With the publication of his book, Toohey establishes himself as a respected critic of architecture. His focus is to simplify architecture so everyone can understand it, and to highlight architecture as a collective process that has no room for egotism. This is the opposite of how Roark and Cameron view architecture. To them, it is a complex science that is guided by a single person's vision. Toohey's style of argument relies heavily on emotion, as opposed to Roark's rational style of speaking and being.

In February 1925, Cameron retires. He has been expecting this day to come for a while, and he has lost all his draftsmen except Roark. He had taken to drinking excessively and then suffered a stroke. Before Cameron goes to live with his sister in New Jersey, he tells Roark to burn all his papers except the drawing of the **skyscraper** which has never been built which hangs in his office—he asks Roark to ship this to him.

Cameron's career is in shambles and his health has failed, and yet, he holds onto the drawing of the skyscraper that he dreamed of building. Though he is suffering for it, he hasn't given up on his artistic vision.

It is Keating's third year at the firm, and he is doing very well. He has forgotten his initial insecurities and has hit upon a great formula for success: as long as he designs grand entrances and living rooms, the clients will be happy, because all they want to do is impress their guests.

Keating has figured out how to design houses for a world filled with people just like him, who are only interested in impressing other people. All his clients care about are the rooms that the guests will see, and they want these to be grand.

Mrs. Keating moves to New York to live with her son. Keating doesn't like this, but he cannot refuse her since he is supposed to love his mother. Mrs. Keating doesn't seem impressed by his accomplishments and she gives him a lot of advice. She also suggests that he meet Francon's daughter. No one at the office seems to have met her, and Keating has wondered about her. He knows that she writes a column on home decoration for the *Banner*, but he doesn't know much else. When he asks Francon when he can meet her, Francon says Keating won't like her and he changes the subject.

Once again, Keating's true feelings are buried under what he is supposed to feel. His mother is convinced he can achieve more than he has, and encourages him to pursue a relationship with Francon's daughter so Keating can get more clout in the firm. Her plans for him are even more devious than his own.


Keating is annoyed but also relieved at this, and he really wants to meet Catherine that night. She is happy to see Keating but is busy organizing and responding to Toohey's fan mail and press clippings. She seems very inspired by her uncle's "wonderful selflessness" and is impressed by his many admirers. Since Catherine is distracted by her work in the apartment, Keating insists they go out for a walk, where he asks her if they are engaged. Catherine says yes, they are, and Keating says they will get married in a year or two but that they will keep their engagement secret for a while. He wants her to know that his proposal has nothing to do with her famous uncle, and she says she knows this. Keating wants his relationship to Catherine to be free from considerations of other people.

Keating obeys his mother's wishes even though he doesn't want to, and in order to cleanse himself of their scheming, he turns to Catherine's wholesome love. Catherine is full of Toohey's news, and in order to have her to himself, Keating takes her away from her uncle's apartment. Once they are outside, she is able to focus on herself and Keating once again. It seems like Toohey is already becoming an impediment in their happiness together. Catherine and Keating agree to get married, and Keating seems to understand that in order to keep their relationship as pure and happy as it is, it needs to be "free from considerations of other people." He doesn't attempt this in any other area of his life, but he is determined to try this for their relationship.

PART 1: CHAPTER 7

When Keating discovers that Cameron has retired, he is determined to bring Roark to work at Francon and Heyer. He has prepared a long speech to convince Roark to join them, but as soon as he walks into Roark's apartment, Roark says he knows what Keating wants and that he will do it. Roark has one demand—that he won't work on design and will instead stick to engineering. Keating wants to know why Roark agreed to this job, and Roark says that he is selling himself. Since there is no architect in New York he wants to work with, it is immaterial to him where he works.

Roark takes a very rational approach to work, fully aware that he is now working just for the money rather than any pleasure he might derive from it.

Keating tries to get Roark to go out with him for a drink and Roark refuses. Keating is frustrated and asks Roark why Keating must always choose between the rest of the world and Roark, especially because Keating doesn't like being an outsider. He asks Roark why he hates him, and Roark says he doesn't. Keating says it would be a kindness to at least acknowledge people's existence by hating them, since he is sure Roark doesn't like him. Roark says, "I'm not kind, Peter."

Roark is selfish and looks out for his interests, and so he does not feel obligated to Keating for the job offer or think it is necessary to spend time with Keating since he knows he will not enjoy it. He does not think much about other people—including Keating—so he does not hate him. Keating is frustrated that he is so inconsequential in Roark's life.

As a draftsman at Francon and Heyer where he draws the steel beams for buildings, Roark struggles to "obey and draw the lines as instructed." He has to choke the impulse to "achieve a thing of splendor" and wonders "why ineptitude should exist and have its say." But he knows he has to wait this out.

Roark's struggles to obey and follow instructions, especially because he recognizes that the orders are given by inept people.

While Roark has no friends in the drafting room, the chief of the engineering department is impressed by his work. When Keating asks Roark for his help on the buildings he designs, Roark resists the impulse to "throw them at Keating's face and resign" and instead tries to save the buildings "like others would save a drowning man." When Keating's designs are better than usual, Roark sometimes compliments him, and Keating treasures this. But as "compensation for his submission to Roark," Keating orders him around, in the other employees' presence—and Roark never protests. Keating wants to "break him down to an explosion," but he doesn't succeed.

Keating understands Roark's superior talent, and this makes him extremely insecure. In his typically hypocritical way, he takes Roark's help when they are alone but enjoys demeaning him in the presence of other people in an attempt to assert his superiority over Roark. Keating wants to anger Roark so he can finally know that he matters enough to him to elicit some emotion from him—but he never succeeds in doing this.

Roark enjoys going on building inspections, where he is at ease among the beams and planks. One March day, he observes an electrician working on the wiring for an apartment hotel. Roark tells him that the best way to do it would be to make a hole through the beam, but the man is indignant. Roark takes his torch and does it himself. The electrician, whose name is Mike Donnigan, is very impressed by Roark's expertise. Mike is "a master in his own field and he felt no sympathy except for mastery." He tells Roark he despises all architects except Henry Cameron and is impressed that Roark worked with him for almost three years.

Roark meets the electrician Mike Donnigan, and they both connect over their love for their work and their expertise in their fields. Like Roark, Mike, too, derives pleasure and pride from his work.

PART 1: CHAPTER 8

When Keating is away from the office, Francon sends for Roark. He tells him they have an odd client who wants an office building designed to look like Cameron's Dana Building. They have shown the client sketches made by three others, but he has refused them all. Francon asks Roark to make some sketches since he knows "Cameron's tricks," but he also adds that they can't let such a "crude thing" be a product of their firm and tells Roark to use the Doric Greek style. Roark asks to "design it as Henry Cameron would have wanted it done," which makes Francon angry. He is insulted by Roark's criticism of his aesthetics. Roark tells him, "I'm begging you," but Francon demands that he "follow [his] instructions as to the Classic treatment of the façade." Roark says he can't do it, and Francon fires him.

Roark is a man of integrity and refuses to compromise on his ideas, even when that means he will lose his job as a consequence. He cannot bear to have Cameron's aesthetic marred by the Doric Greek style.

Roark sets about looking for a job, "without anger or hope." The architects he meets "[do] not care to find out if he [is] good." Some ask to see his sketches, and it hurts Roark to show them to indifferent eyes. Sometimes, he visits Cameron in New Jersey and they talk about architecture. After being rejected everywhere, Roark tries to re-interview with places that had turned him down, but many have heard he was expelled from Stanton and fired from Francon and Heyer and they think that "the decision ha[s] been made for them."

While Roark feels no pain with regard to his personal circumstances, he does feel hurt to show his drawings, which he cares deeply about, to people who are indifferent to them. Many prospective employers evaluate him on his circumstances rather than his work, and they refuse to hire him because other people have found him unworthy. This highlights most people's attitudes to the decisions they make—they incorporate other people's standards as their own.

In September, still unemployed, Roark reads an article by Gordon L. Prescott in which he writes that architecture is suffering from a lack of new talent and ideas. Roark finds the article honest, and he goes to Prescott's office with some hope. But Prescott tells him he has no patience with "visionaries" and that he finds Roark's drawings impractical and immature. He shows Roark the work of someone he considers a tremendous talent, and Roark finds the work absurd.

Gordon L. Prescott is a disappointing hypocrite, and Roark discovers that his actual ideas are very different from what he'd stated in his article.

In October, Roark still hasn't found a job and is attending interviews. He realizes that most people now think he will never be an architect, even before he has started. He shrugs when he thinks this because all his job rejections are only "unsubstantial incidents" in his path; *he* is certain where he is going.

Despite the outpouring of rejections he encounters, Roark's self-confidence remains intact, and he doesn't doubt that he will be an architect.

PART 1: CHAPTER 9

John Erik Snyte looks at Roark's sketches, finds them "Radical but remarkable," and wants him to start work at once on designing a department store. He asks one of his men to help get Roark set up, and he asks Roark if he can work on it all night. Roark agrees. Roark's pencil trembles as he begins drawing, and he feels "anger at himself for the weakness of allowing this job to mean so much to him."

Roark is happy to be able to design again, and dives into work. He takes such pleasure in his work after his long break from it that his usual composure is affected. This angers him because he understands the work he is doing now is not worthy of his complete investment in it.

Snyte is a prominent architect who has built in many styles. His strategy is to let his five designers battle it out for the winning design for each commission, and he then adds bits of the other four to the final design. He believes that "**[s]ix minds are better than one**." Roark is to be his "Modernistic" man, and Roark understands that he will never see "his work erected, only pieces of it, which he prefer[s] not to see." Yet, he is "free to design as he wishe[s]," so he accepts it.

Snyte embodies the architect who believes in the ideas of the collective, and his final products are a jumble of various design aesthetics. While Roark believes that a building must have integrity and be governed by a single idea and purpose, Snyte is the exact opposite.

The building-trades **union** is on a strike. While most of the newspapers support the strikers, Wynand's publications don't—Francon knows it is because Wynand's corporation owns the hotel where the strike started. Francon and Heyer are the architects for this hotel and Francon had hoped that it would open the door to more commissions for them from the Wynand group. This is why the strike makes him anxious—he worries that Wynand will blame him for the stalled project.

The Wynand enterprises seem to have great clout, with Francon, too, attempting to win their favor. While the Banner *markets itself as a newspaper for the people, it doesn't support the strikers since its parent company stands to lose money from the strike. This situation is a commentary on how corporations lack integrity and take on whatever values lead to them profiting.*

Francon snaps at Keating because of his worries, and Keating goes home in a bad mood. He calls Catherine and finds her voice soothing. He wants to see her but doesn't want to talk about her uncle, Ellsworth Toohey, who is a strike sympathizer and will be speaking at a meeting that evening. Since Toohey writes a column called "One Small Voice" in Wynand's *Banner*, some think he won't appear at the meeting to avoid angering Wynand, while others say he'll "sacrifice himself" and go, since he's "the only honest man in print."

Toohey has expanded his influence from being an architectural critic to taking sides in a political situation. As always, he stands with the masses.

When Keating goes to Catherine's apartment, she isn't home. He feels a sinking sense of loneliness take hold of him and then he goes to the meeting hall to look for her, where he finds her handing out pamphlets. He calls her a "fool" but Catherine is excited, and she tells him that Toohey's decision to come here despite knowing it would anger Wynand makes her "believe in all human beings."

Catherine is in complete awe of her uncle. Toohey has apparently made the decision to appear here despite Wynand being against the strike. Toohey will take Wynand on again later in the novel—at that time, it will be an all-out war. First, though, there is this small battle where Toohey makes it clear where his sympathies lie.

Together, Keating and Catherine listen to a suave and cultured activist named Austen Heller speak. He talks in an unemotional way about how the state must have only minimal power over people, and that "the freedom to agree or disagree" is the foundation of society. He then calls Wynand "an exquisite bastard who has been rather noisy lately," which worries Catherine because she fears Wynand will take out his frustration on Toohey.

Heller stresses individual freedom and the limited power of the state in his speech, well-reasoned ideas that are delivered without much emotion. The crowd appreciates his denunciation of Wynand but isn't affected by much else, showing that reason isn't popular with the masses.

Toohey is greeted by deafening applause from the **crowds** and he begins speaking in a voice that is full of emotion and that Keating thinks of as the "voice of a giant." Keating thinks that he has "no need to know the meaning" of the words that Toohey is uttering and that "he would be led blindly anywhere" by that voice. Toohey calls for unity and says it is time for everyone to "merge his self in a great current."

Toohey is hugely popular with the crowds, and his emotional, hypnotic voice affects even Keating, who has no opinion on the strike until that point. Keating feels the force of Toohey's voice can convince him to do anything. Toohey calls for people to surrender themselves into a unified whole, returning to his theme of people giving up selfhood in order to achieve collective unity.

After the strike is settled, business booms once again at Francon and Heyer, and this is why Keating is surprised when he sees Francon come in looking upset one morning. Later that day, Keating sees a young woman at the office, who he thinks looks beautiful but cruel, and he discovers that it is Dominique Francon. In the *Banner*, she has written about one of the houses which Keating had designed, criticizing its flourishes and excesses. Keating hears her laughing coldly while Francon reprimands her for embarrassing his firm, and Keating is torn between the desire to meet her and to never see her again.

The first impression Dominique makes on Keating is that she is beautiful but cold—or in other words, unemotional. Roark, too, makes people uncomfortable by his lack of emotion. Dominique's aesthetics, too, seem to align with Roark's, since she has criticized a building's flourishes. She comes across as independent and opinionated, and unafraid of others' opinions or the consequences of her actions on them—in these ways, she is similar to Roark.

PART 1: CHAPTER 10

Ralston Holcombe, president of the **Architects' Guild of America (the A.G.A.)**, believes that one should not put "originality over Beauty" and he favors the style of the Renaissance. Kiki Holcombe, his wife, maintains a salon on architecture that meets every Sunday, and Keating attends reluctantly because it bores him. There, he sees Dominique again and persuades Francon to introduce them, which he does, telling Keating not to blame him for it afterwards. Dominique immediately tells Keating she and her father don't get along and that he would like Keating to treat her horribly, but that she knows Keating will want to be nice to her.

Francon seems to know that Keating and Dominique will not get along, which is why he is reluctant to introduce them. Dominique is startlingly honest and surprises Keating with her unorthodox statements.

When discussing the house she'd criticized in the *Banner*, Dominique says that Keating ended up being the victim of one of "her rare attacks of honesty." She says she also likes to be unpredictable, which is why she praised the horrible capitol that Holcombe designed. They talk about Toohey, and Dominique calls him "wonderful" and the "perfect black-guard" in the same sentence. She says Toohey is perfect, like "a monolith," while everyone else seems broken up in comparison. Francon drives Keating home after the party, and he tells him he's impressed that Keating managed to talk to Dominique for so long. He seems worried about his daughter because she "just won't behave like a human being." He says that perhaps Keating will be "the man to handle her."

Dominique admits that she was being honest when she criticized Keating's work, but that she also says the opposite of what she thinks because she finds it amusing. Also, while everyone else thinks Toohey is kindness itself, Dominique seems to have already detected his villainy, suggesting that she is more perceptive than most.

In another part of the city, John Erik Snyte tells his designers that they have a project that could potentially bring them a lot of honor—Austen Heller is looking for architects to design his house, and he was unhappy with the work of two other firms. Roark asks him what Heller wants, and Snyte tells him that Heller wants "a building that would mean something"—a house different from the other houses he sees.

Austen Heller's desire for a house of meaning and depth appeals to Roark's idea of what a building should be.

Snyte takes his designers to Connecticut to show them Heller's site—a rocky cliff over the sea. While the other designers start drawing as soon as they get back to the office, Roark returns alone to the site many times. He loves Heller's house already. When he is done designing it, he is exhausted. The house he has designed looks like an extension of the cliff it would stand on, and it follows the lines of the rocks and the sea, rising in many levels. Two days later, when Snyte chooses the design that will be sent to the client, Roark sees that his house has won—but Snyte has made some changes to make it look more conventional.

Roark enjoys designing Heller's house, and gives it his all. While Snyte does pick Roark's design as the winner, he dilutes its excellence by mixing other design elements into it. Roark's design is too unconventional for Snyte.

When Heller sees the drawing Snyte shows him, he says it is close to what he has in mind but that it still lacks integrity. He doesn't like the flourishes that Snyte has tacked on. Roark approaches, uninvited, and uses his dark pencil to make corrections on the drawing. When Snyte gets over his shock and tries to stop him, Heller holds him back. When Roark is done, Snyte tells him he's fired, but Heller invites Roark to go to lunch with him. There, he asks Roark if he can design and build the house for him, and Roark says he can. Heller makes out a check to "Howard Roark, Architect."

Heller detects the lack of integrity in Snyte's design, and this gives Roark an opportunity to make a case for his work. He knows that, in Heller, he has found a client who is aligned with his aesthetic.

PART 1: CHAPTER 11

Peter Keating comes to visit Roark at his new office. After congratulating him, Keating says the office is "Not quite as imposing as it should be, perhaps, but what can one expect at the beginning?" Ever since Keating has heard the news about Roark, he has felt pained and humiliated. Keating tells Roark that he can now join the **A.G.A.**, since he is an architect, but Roark says he "won't join anything [...] at any time." Keating says he will make enemies of the A.G.A. if he refuses their invitation, but Roark says he will make enemies of them anyway.

Since Keating constantly compares himself to others and builds his self-confidence by putting others down, Roark's success makes him feel humiliated. Meanwhile, Roark refuses to join collectives of any kind, even if that means angering the people who run the associations.

The first person Roark told about his new commission was Henry Cameron. Cameron was happy to hear the news even though his manner was gruff and dismissive. Right before Roark left, he told him to bring photographs of his new office the next time he visited. Roark does, and when he sees them, Cameron says that Roark will face something "so vast and so dark," the source of all the pain on the earth. He does not know what exactly this is but knows that Roark will have to eventually face it. Cameron says that if Roark succeeds in his fight against it, he will vindicate all who have suffered.

Cameron is aware that Roark will face many challenges as he continues to live and work independently, but he isn't quite able to verbalize what exactly these challenges might be. He does know that Roark's challenges will come from a vast power that causes a lot of pain. Roark will need to stand up to this power, and, if he succeeds, he will vindicate those who have struggled against it and failed—like Cameron himself. Cameron seems to be alluding to the power held by collectives that enforce tradition and mediocrity.

When Roark goes to check on the construction of the house, he finds Mike the electrician working there. Though Mike doesn't usually work on small projects like houses, he has turned up to work here. He expresses his affection for Roark gruffly, with a tight hand shake.

Mike and Roark share a sense of individualism and a strong work ethic and thus have genuine affection for one another.

Often, Roark can approach the house like a mathematical problem and give precise instructions. But at other times, his hands shake as he touches its frame and walls. The workers notice that Roark loves the house. While they like him, the contractor's superintendents do not. Most contractors did not want to take the job because it was too challenging, and Roark finally settled on a firm that really needed the work. The foremen predict the house won't stand, and they seem to be looking forward to it collapsing.

Rand seems to suggest that those who do real work appreciate what they are doing, but those who don't–like the superintendents—have no investment in the product.

Roark has bought an old Ford to visit the construction site often, resisting the temptation to work with his hands and build like he used to. Mike tells him "it's indecent to be so happy." While standing on the cliff, Roark observes some young people who are off on a picnic together in their car, laughing and singing songs, and he thinks they had worked for a goal, which was this release. He finds himself to be very different from them.

While other people work in order to enjoy themselves doing other things, Roark's happiness stems from his work itself. He is completely happy—even "indecent[ly]" s—when he is building like he wants to.

Austen Heller is a little astonished as he observes his house being constructed. He finds he often can't tell Roark apart from the house. He believes he has found a friend in Roark, a friendship based on Roark's "fundamental indifference." While Heller knows that he isn't important to Roark, he feels great pleasure when Roark smiles at him or compliments his work, because these are neither "bribe nor alms."

Heller appreciates Roark's work and also his complete self-sufficiency. He recognizes that these make Roark very honest.

Roark describes Heller's house as a house "made by its own needs." While other buildings are built to impress—built for an audience—the determining motive in Heller's house "is in the house." Heller thanks Roark for his consideration while drawing up the plan (he has given Heller's study the dominant spot, away from the living room and guest rooms), but Roark says he hasn't thought of Heller at all, and that he has only "thought of the house."

Roark says he has designed the house "for itself." His design principles reflect his philosophy of living. Roark lives for himself, considering his own happiness above everything else. Similarly, he has designed the house to fulfill its own purpose.

The house is completed in November 1926. It is ignored by all the publications that celebrate notable new constructions, and is mocked in the club rooms of the **A.G.A.** by architects like Ralston Holcombe and Guy Francon, who call it a "modernistic stunt" and a "disgrace to the country." People who drive by the house stop, stare, and giggle at it. Gas station attendants laugh when Heller drives by, and even his cook is mocked when she goes to buy groceries. Keating is pleased when others say that Roark has no talent, and Toohey ignores the house completely.

The house doesn't conform to people's traditional expectations, and when confronted with difference—and possible excellence—people indulge their petty desire to immediately mock it. Keating knows Roark is talented but is happy to hear others say he isn't. And while Toohey usually has a lot to say, he uncharacteristically ignores the Heller house.

PART 1: CHAPTER 12

Alvah Scarret, editor in chief of the Wynand papers, regularly writes a column called "Observations and Meditations" in the *Banner*. He writes about social justice issues that have human appeal, like making a case against the land sharks who bother slum dwellers. After his articles are published, the sharks are embarrassed and sell their property to a real estate agency, without realizing that Wynand actually owns it.

Through this example, Rand implies that many of the so-called campaigns for "social justice" are dishonest and corrupt. Similarly, acts of altruism are often carried out to benefit someone in power.

Dominique Francon assists Alvah Scarret with investigating the conditions of the slums and gathering human material for his pieces. She once lived in a room in a tenement for two weeks, scrubbing her floor and cooking her meals in a shared kitchen. Though she had never done these things before, "she did them expertly" and was "indifferent to the slums as she had been indifferent to the drawing rooms." She gets back to her penthouse apartment and writes "merciless, brilliant" articles on the slums.

Dominique, like Roark, is emotionally detached from her surroundings, and also seems to be good at her job.

Dominique is asked about the slums at **dinner parties**. She casually calls out the rich people who own these tenements, telling them in public about the clogged sewers and stalactites in their buildings. When Dominique is invited to speak at a meeting of social workers, she sees a sea of faces "lecherously eager with the sense of their own virtue." Here, she talks about slum-dwellers who do not pay rent and drink too much and spend too much money on a radio, and the social workers are upset to hear her criticisms of the poor.

Dominique views social causes with skepticism. She enjoys surprising the rich by destroying their feelings of superiority and holding them accountable for the deplorable conditions at the slums. She also upends the social workers' expectations by pointing out how the slum dwellers are responsible for the poor quality of their lives. In both situations, she ruffles feathers, which seems to please her.

Dominique gets home to find Alvah Scarret waiting for her. He offers her the opportunity to head the Women's Welfare Department at the paper, but she refuses, saying that she doesn't want a career. She shows him a copy of the speech she gave at the meeting, and Scarret asks her why she couldn't make her dinner-party comments at the meeting and the speech at the dinner party. Dominique says that both sides are true, and there would have been no point in reversing them. Scarret wants to know what the point is, and Dominique says it amuses her.

Dominique is amused by disconcerting people who claim to be superior and virtuous, and this seems to be the only motivation for her unexpected actions.

Dominique tells Scarret that if she found a job, a project, or a person she really wanted, she'd "have to depend on the whole world." She says that all people are connected, and one never knows who wields power over what, or who might have the power to take away the thing one values. She likens the connections between people to "a net," and says our desire pushes us into the net. Just so one can keep the thing one values, one must "cringe and crawl" and accept terrible sorts of things and people.

Dominique's temperament seems very like Roark's, but, unlike him, she doesn't want to be tied down to a passion of any kind. She is afraid she will then be dependent on the rest of the world because it will have the power to hurt her. In order to hold onto the things she cares about, she will have to accept people, even those who are not worthy of acceptance.

Dominique says that mankind in general is disappointing. People have some dignity when they suffer, she says, but when they enjoy themselves, one can see that humankind is base and shallow. She wants either perfection or nothing, which is why she takes nothing. The only desire she permits herself is freedom—"To ask nothing. To expect nothing. To depend on nothing."

By staying noncommittal and uninvolved, Dominique is free of the world's power—the world can't take away anything she cares about since she cares about nothing. Unlike Roark, Dominique is afraid of the power the world wields, and her insistence on freedom from the world comes from her fear of loss.

Francon worries about Dominique, sometimes wondering if he hates her. But then he recalls an image from her childhood of her jumping over a high hedge, and he realizes he feels tenderness for her. He thinks Keating will be good for her, but he knows that she turns down invitations to go out with him. So Francon organizes a lunch for the three of them and then he pretends to remember an important meeting and leaves halfway through—a ploy that Dominique sees through from the very start.

Francon's tenderness for his daughter comes from a memory that reminds him of her high aspirations. He seems to be a well-meaning though bumbling parent who thinks that Keating, who lives for social approval, will be a good match for his fiercely independent daughter.

Dominique looks at Keating "with a glance so gentle that it could mean nothing but contempt" and tells him she understands what her father's plan is for the two of them, and that she is also impressed that Keating has her father "on a leash." She treats him with "exquisite kindliness" which Keating understands means that "their relationship is of no possible consequence" since she does not pay him "the tribute of hostility." He realizes he "dislikes her violently" but cannot help feeling "incredulous admiration" for her beauty and elegance.

Keating is upset by Dominique's treatment of him for the same reason that talking with Roark frustrates him—Keating is so inconsequential to both of them that he does not even anger them.

Dominique asks Keating to take her to the theater later that night and to call her by her first name, both of which Francon is delighted to hear about later that day. He tells Keating he wishes she'd get married, since she is 24 and beautiful and still a virgin, which he finds strange. He also mentions that his partner, Lucius Heyer, who had a stroke, is better but still in the hospital. Francon hints that Heyer might not be well enough to resume his duties, and that "[o]ne must look ahead."

Francon seems to be hinting to Keating that he will be made partner after Heyer retires. This idea seems to be inspired by Francon's excitement that Dominique and Keating are on their way to being a couple.

Keating now meets Dominique frequently. She always accepts his invitations, though Keating wonders if she is out to prove that she can "ignore him more completely by seeing him often than by refusing to see him." Yet, Keating is always eager to see Dominique again and has not visited Catherine in a month. Mrs. Keating wants to know all about Dominique and wonders how rich she actually is. Keating is bored by his mother's questions but also feels relieved to hear them, as though they are "pushing him on and justifying him."

Keating is once again lying to himself about his relationship with Dominique. He is aware that she isn't interested in him and ignores him, and he still presses forward. While he cares deeply about Catherine, he seems willing to give up on that relationship and turn to the more profitable one with Dominique, even enjoying his mother's questions about Dominique's fortune. Again, the world's perceptions of success have taken precedence over his true desires and also over his morality.

The doorbell rings, which is strange because it is so late. Catherine is at the door, looking hesitant but determined. Mrs. Keating immediately understands that something has happened, "to be handled with great caution." Keating invites Catherine in, feeling "nothing but [a] sudden stab of joy."

Whenever Keating is with Catherine, he loses his superficiality and feels true happiness. Mrs. Keating sees this and is immediately on guard, thinking that their relationship could ruin her son's stellar career. Like Keating, his mother also values perceptions *of success and happiness more than she values his real happiness.*

Catherine seems nervous, and Keating suddenly realizes she looks terrified. She tells him she wants to be married "as soon as possible." Mrs. Keating says she is happy to hear they are engaged, and Catherine is relieved that she doesn't mind. Catherine tells Keating she "suddenly had the feeling" she'd never marry him and was in "mortal danger" that "something was closing in" on her and that she'd "never escape it." Keating wants to know what she wants to escape from and Catherine says, "Everything. My whole life." She asks him if he's never felt an inexplicable fear like that, and he says he has.

Catherine seems to be suddenly aware that there is a force that is working to stop her and Keating from doing the one thing that will make them truly happy, which is being together. This force seems to be "closing in," and she wants to escape it while they still can. According to Catherine, this force is her "whole life," since she has been so intent on living for others rather than for herself. Keating knows exactly what she means because he has felt the same force—he, too, lives for social approval rather than for his own desires.

Catherine says she was busy working in her uncle's apartment and the room was stuffy, and it was very quiet except for rustling paper that sounded "like somebody being choked to death." Toohey was working in the living room, but when she turned to look for him, she could see only his shadow, "a huge shadow, all hunched." She felt the papers would rise off the floor and choke her so she screamed—but her uncle didn't hear her, because his shadow didn't move. He asked her where she was going when she ran out the door, but she didn't answer him because she was "afraid of him."

Catherine describes Toohey as seeming monstrous and says she is afraid of him. It seems like she is suddenly aware of his machinations, which terrifies her. When Catherine screams in fear, Toohey doesn't move to approach her or check on her, suggesting that he doesn't really care very much about her.

Mrs. Keating says Catherine is clearly overworked and "a mite hysterical." Keating briefly disagrees, thinking of Toohey's voice when he gave a speech at the meeting, but then he quickly changes his mind and agrees with his mother, saying he'll wring Toohey's neck one of these days for giving Catherine so much to do. Catherine defends Toohey, saying he doesn't like her working so hard but that she wants to do her "own little bit in such a big cause." She feels proud of her work.

Keating briefly understands exactly what Catherine means—he recalls Toohey's hypnotic voice and understands how Toohey's power can be terrifying. However, he loses his connection with himself and sides with his mother. Catherine claims to be proud of her work for Toohey, and she has completely bought into the idea of playing a small part in a big cause. Her moments of terror seem to be brought on by her fear of losing her identity, but she doesn't make the connection between that and her work.

Keating says they'll get their marriage license the next morning and can then be married at once. Catherine is relieved to hear it, and she tells Mrs. Keating that she has worried that Mrs. Keating wouldn't approve of their marriage. Mrs. Keating says she had no cause for worry. Keating asks Catherine to spend the night at his house, but Mrs. Keating insists that she go back home.

Keating and Catherine make up their minds to marry immediately, and Mrs. Keating doesn't object in front of Catherine. However, she wants Catherine to leave, suggesting that she has a lot to say about this to Keating in private.

After Catherine leaves, Keating is ready for his mother's objections and is determined to not cave in. Yet, he listens when Mrs. Keating tells him that this marriage will be "the funeral […] of all the hopes" she's had for him. While Catherine is "a nice girl" and would make a good wife for any "nice, plodding, respectable boy," she is not worthy of Keating's greatness. She tells him that no one gets to be the best in their field "without the strength to make sacrifices." She tells him "It takes strength to deny yourself in order to win other people's respect."

Keating expects a verbal assault from his mother and thinks he is ready for it, but he can't help listening to his mother's arguments that Catherine isn't worthy of his talent and will destroy his potential for success. His mother understands that he truly wants to be with Catherine, but she tells him that success comes with sacrifices.

Mrs. Keating says she isn't thinking about herself, because while Catherine would be a "respectful and obedient" daughter-in-law, Dominique wouldn't. Keating says he doesn't stand a chance with that "hell-cat," but Mrs. Keating says he's slipping and needs to try harder. Keating says he doesn't want Dominique, and Mrs. Keating points out that he's being foolish because Francon is offering him a partnership and asking him to marry his daughter. She asks Keating to stop thinking about himself and "think of others." Mrs. Keating predicts that Francon would be upset when Keating introduces "the little guttersnipe" that he chose over Dominique—and Keating realizes she is right. Mrs. Keating says that if Keating marries Catherine, he'll have to forego the partnership and lose his job.

Keating's mother portrays his decision to marry Catherine as a foolhardy and selfish one. The smart thing for his career, she argues, would be to marry Dominique—even though Keating doesn't want to. This, she says, is the relationship that would win him social approval. It is immaterial that he doesn't want it.

Mrs. Keating says Catherine is a "clumsy little girl" and that other people won't respect him when they meet her. She continues in this vein, while Keating begs her to stop talking, sometimes mumbling that he loves Catherine. She tells him he can at least ask Catherine to wait for a few months, because after Heyer dies and Keating is made partner, he might be able to get away with the marriage. She also tells him that if he marries Catherine right away, he will be breaking his mother's heart, and she entreats him to "give one minute to the thought of others."

Mrs. Keating convinces Keating that the world would be shocked if he chooses Catherine, who is neither beautiful nor wealthy. Mrs. Keating also says that she would be very hurt if he married Catherine. All of Mrs. Keating's arguments against the marriage center around what other people *would think about the relationship, and Keating finds it difficult to ignore her.*

When Keating goes to Catherine's apartment later that morning, he still hasn't decided what he's going to do. Catherine is happy, and she says Toohey laughed so much when she told him the news the previous night. Keating tells her about Heyer being ill and that Francon has hinted that Keating might be the next partner. He also says that Francon has the crazy idea that Keating should marry his daughter, so it might be wise to wait to get married until after Keating becomes partner, just so Francon can do nothing to him.

Keating has internalized Mrs. Keating's words and has chosen his career and social approval over his happiness. He is losing his individuality and is choosing the path of self-sacrifice. He doesn't have the strength to stand up for himself and his convictions. However, he says that they will only postpone the marriage, not cancel it.

Catherine immediately agrees, saying that she, too, thinks that it would be better for them to wait. Toohey is going to a university on the West Coast to give his lectures, and she'd felt bad about leaving him without help. Also, Toohey had laughed so much when she'd told him, which made her wonder if it would be wiser to wait. Keating suddenly says, "*Insist* on it now," but then laughs afterwards, as if it were a joke. When he leaves her apartment, he tries to fight the feeling that something is "closing in on them both and they had surrendered."

Catherine agrees with Keating to wait a little since Toohey had laughed at her so much when she told him—it seems like this hurt her and made her second guess her decision to marry. Keating has a sudden feeling that he and Catherine are giving in to the pressures around them—to the world's insistence that they deny themselves happiness and surrender their individuality—and he asks her to insist that they marry immediately. But he loses his courage and passes it off as a joke.

PART 1: CHAPTER 13

Jimmy Gowan approaches Roark to build his filling station because he likes the Heller house. He has worked very hard for 15 years, saving for a business of his own. People he knows try to talk him out of hiring Roark, but Gowan listens to their objections politely but isn't dissuaded. The filling station opens in December and it is "a study in circles," like "shapes caught in a flow."

Jimmy Gowan showcases how Roark's clients seem to be individualists, just like him.

This is Roark's last commission for months. Heller asks him if he's worried but Roark says he's not—he's just waiting for his "kind of people." He says he needs other people to give him work, but that he doesn't need people in "a closer, more personal way." Heller laughs and says Roark is "a self-centered monster" who is more monstrous because he is "utterly innocent about it," and Roark agrees. Heller says that he can't understand why he always feels that Roark is "the most life-giving person" he's ever met, since he is also the coldest.

Roark is very forthcoming about his self-centeredness and independence from people—he has no need for them other than as clients. Heller finds this amusing but also appreciates it, using the term "life-giving" to describe Roark—probably because Roark is a source of original ideas, and also because he doesn't feed off other people's approval and ideas, like a parasite.

Mrs. Wayne Wilmot is a fan of Austen Heller's and approaches Roark in February, saying she wants him to be her architect because he was Heller's. She has never really seen the Heller house but would like Roark to design her house in the Tudor style because her friends think it would suit her. Roark refuses, thinking that there is no such person as Mrs. Wilmot—there is only "a shell containing the opinions of her friends."

Mrs. Wilmot symbolizes a person who has no genuine sense of self. She has no idea what she likes and only wants to live by society's opinions. This seems to be the path Keating is headed down. Though Roark has no work and is desperate to build, he turns down Mrs. Wilmot's commission because he would be forced to compromise on his vision if he worked for her.

In March, Heller sends Roark a man named Robert L. Mundy, who wants to build a house in Connecticut. He explains to Roark that he is rich now but spent many hard years without much money, and the dream of his house kept him going. Then, when he had the money for it, he was afraid to build it, but he finally has decided to. Roark understands him. Mundy wants his house to look just like a grand plantation house he saw while growing up in Georgia. Roark tries to explain to him that, by doing this, he would be building a monument to other people rather than asserting his freedom from them, but Mundy doesn't really hear him. Roark turns down the commission.

Roark explains to Mundy that he will still be enslaved by the world if he builds a replica of what seemed unattainable to him in the past. In order to shake off those difficult days, he would have to move forward to embrace what he *wants—not construct a homage to other people. When Mundy doesn't agree, Roark refuses him, too, unwilling to compromise his ideals.*

In April, Nathaniel Janss meets with Roark, saying that his real estate company plans to build a small office building. He says he isn't sold on Roark and is meeting him only because his friend Heller insisted. He asks Roark to convince him to hire him, and Roark argues against superfluous ornamentation and asks why ornaments have to be tacked on an office building to please the public. Janss seems convinced, and he tells Roark to make up some drawings to show to the **board** of directors. At the meeting, Janss tries to defend Roark's designs, but Roark knows the board isn't impressed. He receives his letter of rejection soon after.

While Janss believes in Roark and wants him for the project, he isn't able to convince the board of directors. In this novel, Rand highlights that people who work in groups are often not rational or clearheaded, which makes them immune to Roark's ideas.

John Fargo, who was once a pushcart peddler, wants to build a new department store and immediately decides that Roark is the man for the job. He has seen Gowan's Service Station and Heller's house and is very impressed, and he trusts Roark completely. Roark finally has work again.

Roark has been brave to turn down clients despite having no work, demonstrating that it is difficult to maintain one's integrity. He finally does find a client who appreciates his ideas—another individualist like himself.

In May, Roark is buried in work for the department store. He receives another commission from Whitford Sanborn, who owns an office building designed by Cameron and now wants to build a house in the country. Cameron recommends Roark for the job and Sanborn hires him, despite his wife's objections—she wants the house to look like a French chateau. When Sanborn sees Roark's sketches, he is pleased at the house of "plain fieldstone, with great windows and many terraces." But his wife and their friends think the house look awful, and Mr. Sanborn is not very sure about it anymore, requesting Roark to make a few changes to appease his wife. Roark refuses, and Sanborn agrees to the original drawings.

While Sanborn appreciates Roark's aesthetic, he doesn't seem to be strong enough to hold out against his wife, who is a traditionalist and cares very much about her friend's opinions. It seems like Roark is in for a struggle with this commission.

But during the construction, Mrs. Sanborn demands several small changes—additional cupboards, a different kind of staircase—that raise the construction costs. Roark decides he needs to redesign one wing of the house to make it perfect, but Mr. Sanborn refuses, saying the house is too expensive already. Roark decides to proceed with the new design, paying for it himself, which is more than the commission he will receive. After the house is built, Mrs. Sanborn refuses to live in it, and the **A.G.A.** notes this in their bulletin: "Designed by one Howard Roark [...] this house was found by the family to be uninhabitable. It stands now, abandoned, as an eloquent witness to professional incompetence."

Roark has such a desire for perfection that he ends up spending more on the construction of the Sanborn house than he will earn on it. Despite this, the house is abandoned, and the A.G.A. snidely notes his incompetence. The association seems out to ruin Roark's career, in much the same way that it ruined Cameron's.

PART 1: CHAPTER 14

Lucius Heyer recovers from his stroke and returns to the office, ignoring the protests of his doctor and of Francon, who offers to buy him out and is refused. Keating ignores him, and Heyer cannot understand why. He complains to Francon that Keating is rude to him, and Francon tells him that he is only overstraining himself and imagining things.

Keating's happiness rests on other people's decisions and actions. When his attempts to manipulate them seem to fail, he turns into a surly young man, very unlike his usual charming façade.

There is to be a worldwide competition to pick the architect for the Cosmo-Slotnick Building, a skyscraper that will be the New York office for a Hollywood studio. Francon encourages Keating to enter. Keating reworks his project several times, hating "every girder of that building before it was born." He thinks of all the other architects who would be competing and "who might win and be proclaimed publicly as his superior."

Unlike Roark, who loves his buildings and his work and derives so much happiness from them, Keating feels so pressure to be greater than the other architects who will be competing that he hates his work.

Keating is uncertain about his final sketch. He knows Holcombe is on the **jury**, so he's made the building look like a tall Renaissance palace—a style he knows Holcombe favors. He is angry when he realizes that he has to get Roark's opinion because he doesn't know what to think of it. When Roark sees Keating's sketches, he says, "It's rotten. And you know it." He then proceeds to work all night to help Keating fix the design. He asks Keating to fix the elevation himself, making it a simpler Renaissance. Keating is impressed and asks why Roark won't enter the competition himself, and Roark says he would not be able to give the jury what they want.

Keating's self is lost in his consideration of everyone else's opinions, and he ultimately does not know what his own thoughts are. He turns to Roark, as he always does, because the one thing he is certain of is Roark's talent, even though he denies it to himself. Roark would never enter a competition where his worth would be judged by other people—he knows he is good, which is enough for him, and he also understands that his aesthetics will not be popular with an unthinking crowd.

All winter, Roark gets no more work. By spring, his money is running out. The Fargo Store has opened, but since it is in a neighborhood that is losing business, it isn't a success. However, it is often blamed for the decline of the neighborhood. Roark reads about Roger Enright in the papers—an oil millionaire who wants to build an apartment building in which each unit would be self-contained. Enright doesn't want it to "look like anything anywhere" and he has already rejected other architects. Roark tries to meet Enright, but he is only granted a meeting with his secretary who looks at Roark's work and says Enright wouldn't be interested.

Even though Roark is running out of money, he still only pursues clients who he thinks might appreciate his design aesthetics.

In April, Roark has money for only another month's rent, and he is asked to submit drawings for the new building of the Manhattan Bank Company. Sanborn's son (who loves the house) has recommended him, but the **board** still has to decide.

Once again, a board will have to decide on whether to hire Roark, which does not bode well for him.

In the meanwhile, Cameron suffers a relapse and asks for Roark, who immediately comes to him. Cameron asks him to stay in the house, and Roark stays for three days, eating his meals with him and providing him with a "sense of family." On the third day, Cameron struggles to speak. He says that Gail Wynand represents "everything wrong with the world" and the "triumph of overbearing vulgarity." He tells Roark that it's Wynand he'll have to fight, and Roark would need to show the world "what wealth the human brain has made for them."

Cameron holds Wynand and the Banner *responsible for corroding society by popularizing the banal. The last time he spoke to Roark, he wasn't sure what Roark would need to fight against. Now, he seems sure that it is this Roark would need to fight, by demonstrating the possibilities of human thought.*

Right before he dies, Cameron asks Roark to forget what he'd said to him all those years ago when he'd tried to fire him. He knows that Roark is struggling but tells him not to be afraid. Cameron tells Roark his own struggle was worth it.

Cameron has never compromised on his integrity despite all his struggles, and at the end, he feels like he has succeeded and has led a worthy life.

Meanwhile, Keating visits Catherine often. He tells her that if he wins the competition for the Cosmo-Slotnick Building, he'd be set for life and they can marry. He also says he's waiting for Heyer to die, but Catherine doesn't like him being "so terribly selfish."

Keating's chance for happiness is so dependent on other peoples' whims and fates, which makes him terribly insecure and vicious. Catherine criticizes him for being "selfish," but the true problem is that he isn't self-sufficient.

Keating also spends more time with Dominique, who seems to find him suitable "as an inconsequential companion for an occasional, inconsequential evening." He has begun to desire her, and not just because she is Francon's daughter. One evening, after a ball, Keating asks to come up to her apartment and she agrees. Keating tells her he loves her, but she doesn't respond or object. He kisses her and is revolted by her passivity, thinking that "what he had held and kissed had not been alive." He asks her if she'd wanted him to kiss her and she says yes, she'd wanted to try it. She says she wanted to fall in love with him because "it would be convenient" but that she "can't feel anything."

Keating is torn between his genuine affection for Catherine and his desire for Dominique's beauty and connections. Dominque is very honest with him and tells him she feels nothing for him, hence their lifeless kiss.

Keating now forgets his desire for Dominique but remembers that she's Francon's daughter. He asks her to marry him, saying he loves her and understands her. Dominique laughs for a long time and then promises to marry him if she ever wants to "punish [herself] for something terrible." Keating says he'll wait, no matter what reason she chooses. Dominique tells him he doesn't have to do it because she knows he'll get the partnership anyway.

Keating knows that marrying Dominique will establish him as Francon's partner, so he proposes—Catherine doesn't seem to cross his mind. Dominique, however, knows that marrying Keating will be like a punishment for her and freely admits this to him. Keating shows absolutely no self-respect when he says he'll marry her anyway. Dominique is very perceptive, as always, and knows he wants to marry her just for the partnership.

PART 1: CHAPTER 15

Keating is terrified that he will lose the competition, after which he thinks Francon will be very disappointed in him and won't make him partner. Keating is convinced he has to be named partner before the competition results are announced. He goes to Heyer's house to blackmail him with some old information he finds about some minor embezzlement Heyer committed years ago. Heyer is somewhat senile and doesn't seem to fully comprehend all that Keating tells him, but he is worried that the **A.G.A.** will revoke his license if Keating shows them his evidence. He begs Keating not to do it, and Keating taunts him. The stress gives Heyer a second stroke, and he dies.

Keating's fear and insecurities bring him to a new low—he goes to blackmail Heyer, who is in fragile health, and ends up killing him.

At the office, Keating tells everyone that Heyer had sent for him to come see him to discuss his retirement, and no one suspects anything. But Keating thinks of himself as "almost a murderer," since he had wanted the shock and hurt of his display to bring on the second stroke and send Heyer to the hospital for the rest of his days. But he had suspected that it could be worse, and had gone through with it anyway.

Keating is guilty because he'd been aware that he might end up killing Heyer, and he'd gone through with it anyway. This time, Keating has shocked even himself by how low he's stooped.

Some days after Heyer's death, Keating finds out that Heyer has left all his money to Keating. Keating feels he is going to be sick, and yet he catches himself wondering how much money Heyer had. That night, Keating skips dinner and gets drunk at a speakeasy. He thinks that he has nothing to regret because he is selfish like everyone else—and he also just happens to be lucky. He resolves to never think about these matters again, and doesn't have time to, because he soon finds out that he has won the Cosmo-Slotnick competition.

Keating is sickened by his own behavior, but he convinces himself that he must regret nothing since he is just like everyone else, and also luckier than most. His ethical standards are getting lower with every one of his despicable actions, and he justifies this by saying he is no worse than most people. Again, he is losing his self-respect by comparing himself to everyone else rather than holding himself to his own standards.


Even Keating hadn't imagined exactly how grand it would be to win the competition. His face is on every newspaper, and his story of poverty and hard work is everywhere—he is called the "Cinderella of Architecture." His design for the skyscraper is in the papers, too, and it is praised for "the masterful blending of the modern with the traditional in Art." He appears in newsreels and is invited to banquets, he makes speeches and goes to architectural clubs. Keating enjoys the admiration—he "need[s] the people and the clamor around him." He believes he is as "great as the number of people who [tell] him so."

Winning the Cosmo-Slotnick competition turns Keating into a darling of the media, and he is immensely pleased by his popularity. Since he doesn't have any self-respect, he needs other people's approval in order to feel worthy.

When Keating sees Catherine, she excitedly makes plans for their future while he thinks about how many newspapers would publish a picture of them together. He meets Dominique and she congratulates him but looks "as if nothing [has] happened"—she has not even mentioned the competition in her column. She tells him she is going away for the summer and tells him he can't visit because she wants to see no one.

Keating had promised Catherine to marry her if he wins the contest, but now he dislikes the idea of pictures of them together being in the papers since she isn't beautiful. Keating is now even more sensitive to the world's opinion of him since he has won its approval and is afraid to lose it.


One thing spoils Keating's happiness—hearing people discuss the plan of the building. They discuss the building's "brilliant skill and simplicity" and its "clean, ruthless efficiency" and Keating is reminded of Roark. He burns the drawings that Roark had made but still feels insecure. So Keating decides to meet Roark and dispose of him. Meanwhile, Roark has even forgotten that Keating is coming to see him—he is eagerly waiting to know if his firm has been chosen by the Manhattan Bank Company. He hasn't paid rent at the office or his apartment, and he hasn't paid the phone bill.

Keating has cheated in the competition, and he is frightened that Roark might mention this to someone. Keating suspects that other people might behave as despicably as he himself does, which always makes him insecure. As always, Keating thinks so much about Roark while Roark spends no time thinking about him.

Keating comes in and tells Roark he looks terrible, but that he hears it couldn't be from overworking. He wants to show Roark that he isn't afraid of him. Keating tells Roark to drop "the ideals" and "start working like everybody else." He tells Roark to look at him and see how far he has come. He needs to "drop the fool delusion" that he is better than everyone else, and he'll be rich, famous and admired.

In order to assert his power over Roark, Keating makes mean comments to him and brags about his successes—even though they both know that Keating could not have won without Roark's help.

Roark wonders why Keating feels compelled to encourage Roark to pursue things he doesn't really want him to have. Roark knows it can't be love, because that wouldn't make Keating so angry and frightened. Keating admits that he doesn't know why he does it, either. Roark gently says they'll never speak of it again, but when Keating acts cheerful and talks about good sense, Roark asks him to shut up.

Roark understands that Keating wants him to compromise and grovel, just like Keating does. It bothers Keating to see Roark maintain his integrity since Keating has been incapable of behaving honorably.

Keating says that he hasn't forgotten that Roark helped him a little for the competition, and while he is sure Roark wouldn't mention it to anybody, he wants to give him a share of the prize money. He gives him a check for $500, which Roark promptly returns, saying he's giving Keating the money back to make him keep *his* mouth shut because Roark doesn't want anyone to know that he had any part in designing that building. He promises Keating to never say a word about it, and that everything about the building is only Keating's, including all his pictures in the papers.

Keating tries to bribe Roark so he won't mention that he helped Keating design the Cosmo-Slotnick Building. Roark has no money and yet he returns the bribe, asking Keating never reveal to anyone that Roark helped him design it. Since the building has some Renaissance flourishes, Roark does not want to have anything to do with it.

Keating is furious at Roark, saying he has no right to make Keating ashamed of that building when Roark himself is a failure. Keating tells him he always hated him, and that he'll break him some day. Roark asks him why he is showing so much emotion, and Keating feels defeated. He says he didn't mean any of the things he said, and Roark asks him to leave. As he leaves, Keating feels sure of himself because he has realized that he hates Roark, though he is not sure why.

While Roark seems to have suspected this before, this is the first time that Keating admits to hating Roark. He is still not self-aware enough to understand that he hates his independence and integrity.

On Monday, Weidler from the Manhattan Bank Company asks Roark to come down to his office. When he gets there, Weidler tells him the commission is his, with one small compromise—they want him to change the façade a little. Roark's design is too radical for many of the **board** members, so they added some touches that would appease them. They have a rough sketch of what they want, and Roark sees that they have added some Classical flourishes. He tries to explain to them that this structure could not be compromised and had to have integrity. But the chairman of the board interrupts him, saying that this is their final decision. Roark refuses to take the commission. Weidler is disappointed as Roark leaves, asking him not to be "Fanatical and selfless" because he knows Roark needs the work. Roark is amused, saying he is in fact being completely selfish.

This commission is Roark's final opportunity to pull himself out of debt and resume building again. Yet, he doesn't compromise when the board of directors instructs him to add some Classical flourishes to the building. Roark refuses, saying this would destroy the building's integrity. Roark is amused when Weidler calls him "selfless" for walking away from the commission, because Roark knows he is being selfish by refusing the job. If Roark can't build in exactly the way he wants to, he'd rather not build at all.

Roark clears out his office and gives the key to the rental agent, saying he is closing it. Then, he goes to Mike Donnigan's house and asks him to help him find a workman's job. Mike is upset that all the architects will gloat when they see what Roark has been reduced to, but Roark says he doesn't care about that. Mike offers Roark money, but Roark says that he will end their friendship if either he or Heller offer him money again. Roark says he will work and save money and return, or that perhaps someone will send for him before that. Since Mike can't bear to have Roark work in construction in the same town, he says he'll get him a job at Francon's granite quarry in Connecticut.

While Mike is hurt on Roark's behalf, Roark has a very practical view of the situation and knows he needs to work and earn money first. He also is confident that he will build again—he views this as a hiatus in his career, not as the end.

As Roark makes his way to Connecticut, he looks at the New York skyline and admires the **skyscrapers** that look like they "[hold] up to the sky the statement of what man had conceived and made possible." Man has come so far, and "could go farther."

Roark admires the skyscrapers as symbols of human achievement. Unlike Cameron, Roark isn't disappointed in humanity's mediocrity but is optimistic that human beings are capable of greatness. Though he is facing several hardships, he hasn't been broken by them and is hopeful as he leaves New York.

Meanwhile, Keating has been named partner at the firm that will now be called "Francon & Keating." At the celebratory dinner, there is "a grave feeling of brotherhood," and Ralston Holcombe toasts him with sincerity, talking of the old guard of architecture humbly making way for their heirs. He says that architects seek "the sublime granted to the race of men."

Keating finally gets the partnership, and the celebratory dinner is oddly free of malice. The architects present seem to sincerely feel their calling to achieve greatness.

PART 2: CHAPTER 1

Roark has been working at the **granite** quarry for two months, and he likes the work of drilling and breaking the hard rock. He likes being exhausted at night. He keeps to himself in the house where he boards, and he likes taking walks into the woods after dinner, laying on his back and pressing down into the earth, enjoying the sensation as the ground gives way under him. Sometimes, he thinks of all the buildings he could have been designing and will probably never design again, and he observes the pain this calls up in himself. He feels contempt for this pain and fights against it—he feels like he has to drill through to it and blast it out of him, just as he does with the granite.

Though Roark is going through a period of struggle, he nevertheless embodies physical and mental strength. The granite is hard and unyielding, but Roark is even stronger than the rock and breaks and shapes it. Similarly, when he lies down on the ground, he likes that it surrenders to his weight. He enjoys the physical demands and difficulty of his work, but the one thing that causes him pain is the fact that he isn't building anymore and might not build again. When he senses this emotion, he fights it and feels contempt for it. To maintain his individuality and self-respect, Roark strives to maintain a core of happiness that is independent of his circumstances.

Meanwhile, Dominique is spending the summer at her father's house, which is three miles from the quarry town. She sees only the old caretaker and his wife. Dominique had previously surrounded herself with people in order to feel alone, but she experiences actual solitude and allows herself the weakness of enjoying it. Sometimes, she can hear the explosions at the quarry, and she likes the "sound of destruction."

Unlike characters like Keating, who need to surround themselves with people and win their approval in order to feel happy, individualistic characters like Roark and Dominique value solitude since they find happiness in themselves.

One hot day, Dominique walks to the quarry because she knows it will be hotter there, and because she wants to be alone and knows she will have to face a lot of people there. She is revolted by its obscene heat and watches the men working who look like they are "serving an unspeakable penance." Dominique, in her expensive green-blue dress, seems to carry the "coolness of the gardens and drawing rooms from which she came."

Dominique has a tendency to put herself in difficult and unpleasant situations. She likes the idea of choosing *her suffering rather than having it imposed on her by the world. To Dominique, simply existing in a world where one is at the mercy of other people is suffering enough, so she chooses to suffer at her own hands rather than by theirs. This gives her a sense of power and control.*

Dominique notices a man with orange hair, who is Roark, looking up at her. She feels it like "a slap in the face." She thinks his face is beautiful because it is "the abstraction of strength made visible." He looks at her with "ownership." She thinks that she has now found her "aim in life—a sudden, sweeping hatred for that man."

When Dominique sees Roark, she is attracted to him and immediately hates him for it because she does not want to care deeply about anyone or anything in order to preserve her freedom from the world.

Dominique walks away from Roark and is greeted effusively by the superintendent, who calls her "Miss Francon." She hopes the man with the orange hair has heard that, since he is only "a common worker" while she is "almost the owner of this place." The superintendent gives her a tour, after which she returns to watch Roark work. She hopes the drill he is using hurts his body. He looks up like he expects her to be there watching him, and smiles. She finds this insulting and walks away.

Dominique tries to assert her power over Roark by flaunting her money and status, but Roark seems immune to this and knows she will be back to watch him.

Later, Dominique remembers the hands of the quarry worker with the orange hair. The image of Roark's hand resting against the **granite** captures the meaning of the day for her. She thinks of the contrast between her luxurious fragility and his dust and sweat, and she feels it degrades her. She thinks of "being broken" by a man she loathes, and she feels "weak with pleasure."

Dominique finds Roark's strength to be his most appealing quality and is also attracted to the idea of him overpowering her.

Dominique gathers her travel documents and makes plans to go on a trip, despite knowing she will not really leave and will head back to the quarry. She goes back after three days and stands watching Roark, who notices her presence and continues working. When the superintendent reprimands him in her presence, Dominique is glad.

While Roark would readily indulge himself in something that gives him pleasure, Dominique holds back because she is afraid that she will lose her independence from the world. At the quarry, she is once again happy to assert her power over Roark.

When Dominique returns again many days later, she finds herself unexpectedly face to face with Roark and she asks him why he stares at her. She hopes that the words will be a means of estrangement, since their understanding was "offensively intimate" when it was built on silence. Roark answers that he stares for the same reason she does. She says she can have him fired for being insolent. She then asks him if the work is tiring. Roark says it is, and he describes being exhausted and pained by it. Dominique understands that he is saying these things because he knows she wants to hear it, and she feels anger at him. She also wants to press her arm alongside his. She asks him why he is working here since he doesn't talk like a worker, and Roark says he wants the money she is paying him. Dominique shrugs and leaves.

Roark seems to already understand Dominique's attraction for him and her struggle to fight it, so he tells her all the things he knows she wants to hear. Dominique is irritated by this.

PART 2: CHAPTER 2

Every morning, Dominique resists the urge to return to the quarry. She has "lost the freedom she loved" but finds "a dark satisfaction in pain." She visits her distant, elegant neighbors, and she is thrilled to think of how these people would react if they knew of her thoughts about the man in the quarry. One evening, an eminent young poet drives her back home and tries to kiss her. She jumps out of the car and walks away. When such things happened in the past, "she had been amused" but "felt no revulsion."

Again, Dominique prefers to choose the pain of denying herself a visit to the quarry rather than let her circumstances choose her suffering for her. However, her attraction for Roark seems to have changed her already—while she was amused earlier by men who forced themselves on her, she is now repulsed by them.

Dominique realizes that the man in the quarry desires her, and the "silent splendor" of her house makes this seem very strange. She knows she can make him suffer. She wants to challenge the safety of her house, so she tries to break a marble slab in front of the fireplace in her bedroom, and then asks Roark to come fix it later that day. She tells him to take the "servants' entrance." Roark agrees without astonishment, which first disappoints her, but she then realizes how deep their understanding is.

Initially, the relationship between Dominique and Roark is all about power and who wields it. Dominique uses her wealth to assert her dominance over Roark, but both of them seem to know all along that he is really the one in charge.

That evening, Dominique asks the caretaker and his wife to remain in the house. When Roark appears, she notices that the house looks incongruous with his "relaxed kind of energy." He begins his work, commenting that the fireplace is "atrocious." Dominique says it was designed by her father and there is no point in his "discussing the work of an architect." Roark says, "Yes, Miss Francon." When he finishes removing the stone, she pays him and expects him to throw the money in her face. Roark pockets it, which angers her.

Again, Dominique tries to show Roark that she is the boss. By not protesting this, Roark implies that he doesn't care about her status, which angers her.

When the new piece of marble arrives, Dominique sends Roark a note to come set it that night. Roark sends another man from the quarry to fix it, and Dominique is very angry and also terrified because she knows she will go to the quarry now. Dominique rides out to the quarry one evening, but she doesn't see Roark there. She rides into the woods and suddenly sees him walking ahead of her. She asks him why he didn't come to fix the marble and Roark says "I didn't think it would make any difference to you who came. Or did it, Miss Francon?" Dominique feels like these words are a blow to her face, and she slashes at Roark with a branch before riding off.

Roark shows Dominique that he *holds the power to cause her great disappointment by not showing up at her house when she was hoping that he would. Dominique loses her usual collected manner and hits him with a branch.*

Three nights later, while Dominique is getting ready for bed, she hears footsteps outside and finds Roark entering her room through the French windows. He kisses her, though she struggles against him silently and feels "hatred, the helpless terror in her blood." He throws her on the bed and rapes her, and then leaves without a word. Dominique feels he had sex with her as "an act of scorn. Not as love, but as defilement." If he had been tender, it would have left her cold, but she'd wanted "the act of a master taking shameful, contemptuous possession of her." She notices, as if from a distance, that she is sobbing and shaking.

In this passage, Roark rapes Dominique. According to the novel, she'd wanted the "scorn" and "shameful, contemptuous possession" of this act—and Roark seems to have known this.

The next morning, Roark thinks that his previous night with Dominique had been as pleasurable to him as building. Moments like these keep him going through the rest of life. He feels that they are now "united in an understanding beyond the violence, beyond the deliberate obscenity of his action." He thinks of Dominique as he works in the quarry, and finds it "strange to be conscious of another person's existence." He feels it is "important to think of her, [...] with her body still his, now his forever, of what she thought."

Roark derives his greatest pleasure and joy from building, so when he thinks of his time with Dominique as being equally pleasurable for him, it is high praise indeed.

That night, Roark reads in the paper that Roger Enright still hasn't found an architect for his project. He feels a "wrench of helplessness before the vision of what he could do." A week later, he gets a letter from Enright, who writes that he has been trying to track him down, if he is indeed the person who designed the Fargo Store. In half an hour, Roark is on a train to New York. When the train moves, he remembers Dominique and that he is leaving her behind. The thought seems unimportant to him—he is astonished he even thinks of her at a time like this.

Despite his fondness for Dominique, Roark jumps at the opportunity to build again without telling her he is leaving. When he even thinks of her, it is with astonishment because building is ultimately way more important to him.

Meanwhile, Dominique thinks she could accept and forget all the things that happened, except that she found pleasure in them and that the man from the quarry knew it. This is why she hates him. Alvah Scarret writes her a letter, saying that everyone is impatiently waiting for her to come back, and that it "will be like the homecoming of an Empress." She wonders what the people back home who treat her with such reverence would think if they knew that she has "been raped by some red-headed hoodlum from a stone quarry." The sense of humiliation gives her pleasure.

Dominique hates Roark because he knows that she desires him and he therefore has power over her. At the same time, she is excited by the idea of being humiliated by him when the rest of world seems to revere her and think of her as an "Empress." She is powerful among the people she knows in New York but is powerless with Roark.

A week passes, and Dominique goes to find Roark in the quarry. The foreman tells her he quit suddenly and left for New York. She doesn't ask for his name, believing it is "her last chance of freedom," and walks away in relief. If she knew his name, she'd be on her way to New York to look for him, but she doesn't, and she is now safe.

Dominique believes she will have her freedom back again now that Roark is gone and she has no idea how to find him.

PART 2: CHAPTER 3

Keating's day at the office begins with him reading the papers to see if there are any mentions of the progress of the Cosmo-Slotnick Building or the firm of Francon & Keating. He reads a story about Toohey being left a large sum of money by one of his fans, and that he has donated the whole sum to an institute of learning where he is a lecturer. Keating knows he would never do something like this, so he admires it. Keating hasn't been able to meet Toohey yet because Toohey was away on a lecture tour and missed the fanfare of Keating winning the competition.

Keating is reveling in his newfound fame, pleased that he is being mentioned in the papers so often. Toohey, too, seems to be growing increasingly popular and is admired by the public in general for his selfless acts.

Slotnick has chosen a sculptor named Steven Mallory to make a statue of "Industry" for the building's lobby, but Keating doesn't like Mallory or his work. After seeing Mallory's submission, Slotnick agrees with Keating and leaves him the task of finding another sculptor. Keating tries to decide between two well-connected sculptors and likes the feeling of holding the fate of two men in his hands. It makes him feel like "a great man—by the grace of those who depend on him."

Keating's feeling of greatness is derived from the power he holds over others—so power is not born of self-sufficiency but rather is dependent on other people.

Keating notices a letter from the *Banner* on his desk and opens it to find a strip of proofs for the next day's paper. It is an article by Toohey for his column "One Small Voice," and it is subtitled "Keating." Toohey writes that Keating has the promise of greatness. There is "no personality stamped" on the Cosmo-Slotnick Building, and in this "lies the greatness of the personality. […] Thus, a single man comes to represent […] the **multitude** of all men together." The article is accompanied by a note from Toohey, asking Keating to stop by his office and see him sometime. Keating immediately calls and makes an appointment to see him the next day.

Toohey's praise often sounds like a thinly veiled insult, and this is a great example. He calls the Cosmo-Slotnick Building "great" because it has no personality. It is absolutely generic, Toohey says, and therefore it represents everyone. Toohey aims to create a world of mediocrity by praising it whenever he encounters it, but he himself is never really fooled by its supposed merits though much of the public—including Keating—is.

When Keating returns to the office after lunch, he hears that Toohey has been shot. Keating is immediately worried that the *Banner* won't run the column about him if Toohey is dead, but he finds out that the shot missed him. He discovers that Steven Mallory was the one who shot Toohey. Keating feels an inexplicable dread, wishing it had been anyone but Mallory, and not knowing why he feels this. Mallory refuses to explain why he did it. Keating believes that he and Toohey both know that Mallory's motive is more dangerous than his act—even though Keating doesn't know what the motive is yet and wishes to be guarded from that knowledge forever.

Keating is always petty, and his first thought when he hears that Toohey was shot is how this might affect his own popularity. When he discovers that it was Mallory who shot Toohey, Keating feels a range of vague fears. He seems to understand more than he lets on—even to himself. Keating seems to know that Mallory's work has real merit while his own doesn't, and that people like Toohey and Keating are responsible for discouraging excellence. However, he doesn't want to acknowledge or confront these thoughts.

Before meeting Toohey the next day, Keating feels anxious. Toohey immediately asks him what he thinks of the temple of Nike Apteros, which he says is lovely but frequently overshadowed by the Parthenon. Keating says the temple of Nike Apteros has always been his favorite, and Toohey says he "was certain [he'd] say it." He laughs, as if "underscoring the falseness of the whole procedure," and Keating is momentarily aghast, but then laughs back. Toohey says it is better for them both to be relaxed.

At their first encounter, Toohey seems to be testing whether Keating is indeed a man without opinions, intent only on pleasing his audience. Keating passes with flying colors. Keating is shocked for a moment when he realizes what transpired but is willing to quickly forget it.

Keating thanks Toohey for his column, saying he is very happy that Toohey thinks he is a great architect. Toohey responds by asking him if he didn't know that already, and Keating hesitates. Toohey seems to have been looking for that pause and seems pleased.

Once again, Toohey is making sure that Keating relies on the opinions of other people in order to know what to think, even about himself.

Toohey then tells Keating that his plan for the Cosmo-Slotnick Building is brilliant, and very different from his previous work. Keating's voice hardens as he responds that he worked out a plan that would fit the project at hand. Toohey gently tells him he should be proud of it, and Keating knows "suddenly that Toohey knew he had not designed the plan." He is frightened to see "approval in Toohey's eyes." Keating says that he had wanted his building to reflect "the great masses and the flowers of culture," which is exactly how Toohey had interpreted it in his column. He knows that Toohey realizes that Keating never had this thought, but that he approves of his saying so.

Since Roark designed the building's plan, Keating gets defensive when Toohey praises it. However, Toohey seems to have known all along that it is not Keating's work. Toohey's sharpness frightens Keating, as does his approval of Keating's lies.

Keating then tells Toohey that he is glad he escaped Mallory's bullet, and Toohey wonders aloud, "Why did he do it?" Keating feels a bond between them: "the bond was fear, and more, much more." Keating knows at that moment, "with unreasoning finality, that he like[s] Toohey better than any man he ha[s] ever met." Toohey "derisively" says that he is sure the two of them are going to be great friends.

Both Toohey and Keating seem to know why exactly Mallory tried to kill Toohey, and they are united in their fear that their mediocrity might be ousted by excellence. Keating immediately likes Toohey, but Toohey's reaction to Keating is devoid of respect—he "derisively" says that they will be friends. Toohey approves of the fact that Keating lacks self-respect, since that will make him useful to Toohey, but he doesn't respect him, either.

Toohey asks Keating if he would be the chairman for an **organization** of young architects, and he also tells Keating that the brilliant author Lois Cook is looking for an architect and that he suggested Keating. Keating is very grateful. Right before Keating leaves, Toohey mentions Catherine. Keating doesn't want to discuss her but doesn't protest—he says he loves her very much, which is "the first bit of sincerity" from him. Toohey says Keating couldn't have made a better choice and that Catherine is "just the kind for whom the world is well lost […] because she is innocent and pretty and anemic."

Keating's love for Catherine is sincere, despite his otherwise constant duplicity, which is why he doesn't even want to discuss her. Toohey notes this, and subtly disparages Catherine.

PART 2: CHAPTER 4

Keating tries to read Lois Cook's book, which is supposed to be a record of her travels around the world, but which reads like a bunch of random words strung together without meaning. Keating thinks it must be profound because he doesn't understand it, and he likes the book. Toohey had told him that "only the finest spirit" can appreciate the book, and Keating feels superior to those who admit they can't understand it.

Toohey has begun his campaign to elevate the mediocre and the mindless, and has succeeded with victims like Keating, who trust only in reviews rather than in their own judgment.

In the papers, Keating sees Roark's drawing for the Enright House, which looks like "a rising mass of rock crystal" with its straight lines and clean angles. Keating looks at Cook's book, and feels like it is his defense against Roark.

Though he professes to like Cook's work, Keating understands that it is the antithesis to Roark's excellence and that it is therefore poor literature. Still, he doesn't like to admit this to himself.

Later, Keating goes to have tea with Toohey and Catherine at the distinguished residential hotel they now live in. Toohey has an air of "cautious gentleness" which makes Keating and Catherine feel like "insignificant soap bubbles." Catherine looks tired and colorless, and Keating wonders at her lack of joy and hunched demeanor. When she pours the tea, Toohey asks her why she grips the teapot "as if it were a meat axe," and he continues that "it's charming" and that's why they love her—they wouldn't love her if she "were as graceful as a duchess." Catherine spills the tea right after.

Toohey takes joy in preying on Catherine's insecurities, which makes her nervous and clumsy in his presence. She is changed from her previous self and looks unhappy.

Keating anxiously asks Toohey if he approves of their marriage, and Toohey says he does, and then adds that Keating asks the question "as if the whole thing were important enough to disapprove of." He adds that love is sweet but trite.

Toohey is against anything that will brings a person true happiness, and so preaches that romantic love is too selfish—a thought that Catherine will later repeat. Here, he insists that it is unimportant when it is clearly very important to Catherine and Keating.

Toohey asks Keating when they plan to be married and Keating says they never set a date with his work and now Catherine's. Catherine works as a day nursery attendant at the Clifford Settlement House, and Keating says she will have to quit after they are married because he doesn't approve of the work. Toohey agrees that she must quit if she doesn't like it, but Catherine says she does. She has never enjoyed something so much in her life as she enjoys "Helping people who're helpless and unhappy." Her voice shines as though she were "speaking of great beauty."

Catherine is a social worker, and gets a sense of joy out of helping those who suffer. As a result, she gets happiness out of other people's suffering—she needs to help people who suffer in order to feel fulfilled as a service provider. By the selfless nature of her job, she is dependent on other people and is losing her sense of self.

Keating changes the subject and asks Toohey what he thinks of Roark. Toohey claims never to have heard of him but Keating suspects this isn't true. He tells Toohey about the plans for the Enright House in the paper, and Toohey says he glanced through the paper and would have remembered it if it was worth remembering. Keating feels a deep sense of relief, and he wants "to laugh, freely, stupidly, without dignity." Keating tells Toohey that he and Roark are old friends from Stanton. Toohey immediately asks him many personal questions about Roark, like whether he laughs often and likes to be admired. Keating tells him Roark is "a maniac on the subject of architecture" and that "He'd walk over corpses" if he couldn't be an architect.

Keating takes comfort in Toohey's lies that Roark is inconsequential, despite knowing that they are lies. Toohey is curious about Roark, and is perhaps wondering if he can turn him into one of "his people."

Keating and Catherine go for a walk together after tea, and when they are alone, Keating once again feels for her "the strange emotion that he could not keep in the presence of others." But Toohey's tongue-in-cheek comments about love stick in his mind, and he wonders if he and Catherine look ridiculous to passersby.

While Keating feels his old affection for Catherine when they are by themselves, Toohey has planted the seed of self-consciousness in Keating with regard to their relationship.

Later, when Keating meets his client Lois Cook, he feels uncomfortable in her presence. She looks offensively unkempt and says startling things like, "Money is commonplace. Cabbage is commonplace too." Keating compliments her book and she tells him to "can the crap." He angrily insists on its brilliance but she looks bored and says that it is commonplace "to be understood by everybody."

Keating is disappointed in Cook. He seems to have expected a superior intellect while Cook is merely surprising, just like her book. Still, he praises her work, afraid to disagree with Toohey's opinion.

Cook tells Keating that Toohey is organizing a youth **group** for writers and that she will chair it. Keating happily tells her that he will chair the group of architects that Toohey is organizing, and she winks and says, "One of us?" Keating doesn't understand her meaning, which seems to disappoint her and makes her laugh at him, calling him a "sweet boy." When she speaks of Toohey, her voice is "flagrantly devoid of respect," even though she agrees with Keating that he is "a wonderful man."

Cook, unlike Keating, seems to have no illusions about her greatness and knows the groups that Toohey is organizing will be a collection of mediocre intellects. Also, she has no respect for Toohey, since she is aware of his plan for elevating mediocrity in order to win power.

Cook makes bizarre demands about the house she wants Keating to design for her, saying she wants it to be "the ugliest house in New York" because "the beautiful is so commonplace." Keating designs it as she wishes, and it ends up looking like "a structure from an amusement park." Toohey calls it "a cosmic joke," and it is well-received by the intelligentsia. However, Keating feels ashamed of it.

Despite Toohey's approval of his work, Keating is aware of just how bad it is and cannot help being ashamed. Still, he doesn't protest.

PART 2: CHAPTER 5

Dominique is back in New York since she can't stand being in the country after her last visit to the quarry. She tells herself that she is not looking for the man with the orange hair, and yet she wanders the streets without purpose. Previously, she'd been impervious to the people on the street, with "faces made alike by fear—fear as a common denominator, fear of themselves, fear of all and of one another," but she is free no longer and is hurt by the thought of the man in this city, who must now be dependent on these **crowds**. When her vacation ends, she goes to the *Banner* to resign because her work doesn't amuse her anymore. She decides not to at the last minute, because continuing to work would be harder.

Dominique keenly feels her loss of freedom after she has developed strong feelings for Roark. As before, she chooses to do the thing she does not want to—which is continue working at the Banner*—so she can control her problems since they are self-imposed.*

Toohey comes to talk to Dominique at her office. She shows him a picture of the design for the Enright House, and Toohey says it is "as independent as an insult." Dominique says she thinks the person who designed a building as beautiful as this should never allow it to be built so it can be treated poorly by the **masses** and be discussed by people like Toohey.

Toohey and Dominique are both offended by the Enright House for vastly different reasons, though they both recognize its excellence.

Elsewhere, Steven Mallory refuses to disclose his motive for shooting Toohey. Toohey surprises everyone by appearing and defending Mallory, pleading with the judge for leniency. Everyone is impressed by this, except Mallory, who looks tortured. In the papers, Toohey proclaims that he refuses "to be an accomplice in the manufacturing of martyrs."

Toohey wins public approval by his defense of Mallory, while Mallory seems unhappy that he has given Toohey a platform to more popularity.

At the first meeting of the **organization** of young architects, Keating immediately feels a sense of comfort and brotherhood with the other 18 whom Toohey has picked. Beyond this sense of kinship, Keating is disappointed that the others, except for Gordon L. Prescott, are not famous. Keating is unsure what the purpose of the group is, though there is a lot of incoherent complaining about injustices of various sorts. The group is named the "Council of American Builders." Toohey speaks of architects as "crusaders in the cause of the underprivileged and unsheltered," not "lackeys of the rich." Keating is happy to think of himself as noble, while before this speech, he had only thought of himself as "a breadwinner earning his fees."

Keating is happy to be part of a group, though he wonders why they are gathering purposelessly. He also easily buys into Toohey's claim that architects help the poor, though he has never done anything of the sort.

Dominique appears at the gathering, and Toohey is so surprised at her entrance that he stops speaking for a moment. Keating catches her attention and smiles as though he is "greeting a private possession." He tries to focus on Toohey's speech again but now feels uneasy because Dominique doesn't belong in the room.

Toohey and Keating are disconcerted by Dominique's presence because her rationality does not fit in with their purposelessness and vague, exalted claims.

When Toohey greets Dominique after his speech, she says she wouldn't have missed "the chance to witness the birth of a felony." Keating approaches, and when Toohey asks her if she knows him, she says Keating "was in love with [her] once," to which Keating responds that she is using the wrong tense. Toohey invites her to join their group, but she says she doesn't hate Toohey enough to do that. Keating demands to know why she disapproves of them, but she says she doesn't at all—the group is just what the world needs and deserves. She asks them why they didn't invite Roark to be a part of the group, and Toohey answers that he has never met him.

It hasn't been long since Keating professed his love for Catherine, and yet neither Toohey nor Keating find it odd that he is now telling Dominique that he loves her—they seem to share the notion that insincerity is a social norm. Dominique has a low opinion of the world, and she thinks that Toohey's Council of American Builders is a good match for the world's triteness. Also, she doesn't yet know that Roark, the architect of the Enright House, and her orange-haired lover are the same person, and yet, she is fascinated by Roark just through admiring (and simultaneously hating) his work.

Keating accompanies Dominique out and asks why she was actually there. She says it is her way to get back into things—similar to how she prefers to plunge into cold water while swimming and it's initially a shock, "but after that the rest is not so hard to take." Keating wants to know what was so terrible about the meeting since they don't have definite plans or programs. Dominique says that is the problem, since they didn't even know what they were there for.

To Dominique, Keating's group represents the worst of the world since it is a gathering of mediocre minds with no purpose.

When Keating tries to kiss Dominique, he senses her revulsion and asks her who the other man was. She answers that it was a worker in the quarry, prompting laughter. Dominique tells Keating never to try to see her again because he is "everything [she despises] in the world," and she doesn't "want to remember how much [she despises] it." She asks him to never let her come back to him, but Keating says he will not give up on her. She shrugs and says that this is the only time she's ever been kind to him or anyone else.

Dominique hasn't been very direct with Keating in the past, though he has always suspected that she doesn't like him. Here, she is perfectly honest with him, telling him she despises him. Perhaps Keating isn't accustomed to honesty, or maybe it's his complete lack of self-respect that prompts him to declare right after she says this that he'll never give up on her.

PART 2: CHAPTER 6

Roger Enright, who is now an oil millionaire, started life as a coal miner in Pennsylvania. No one helped him on his way to the top, while many stood in his way—but he never noticed them. He now owns many ventures, like a publishing house and a restaurant, and he works hard on all of them. When Enright decided to erect a building, he spent six months looking for an architect and decided on Roark minutes after meeting him. Roark didn't mention that he'd tried to meet him before, but Enright somehow found out and fired the secretary responsible for keeping Roark from him.

Enright is a selfish, hardworking individualist with high standards—just like Roark. He immediately knows he has found the architect he has been looking for when he meets Roark.

Roark reopens his office and hires some young draftsmen to help him on the big project. He doesn't ask for recommendations but chooses them solely on the basis of their drawings. Roark never speaks to them about anything except work, and they all work hard, with Roark working hardest, spending even his nights at the office.

When he hires draftsmen, Roark pays no attention to other people's opinions. He lets his employees' work speak for them.

Right before the construction of the Enright house, Roark meets Joel Sutton, a successful businessman who loves everyone. He wants to hire Roark for a project only because Enright has hired him, but he needs some time before he makes his final decision. Later, Heller asks Roark to go with him to a party Kiki Holcombe is hosting because Sutton will be there, and Heller wants Roark to get the project. Roark is reluctant but decides to attend when he hears that Dominique will be there, too.

Joel Sutton is a mindless follower and has no powers of discrimination—he places the same value on Roark's work as he does on any other architect's. Sutton wants to hire him only because Enright did. Roark isn't very interested in Sutton as a client, but Dominique's presence at the party is motivation enough for him to attend.

At the party, Ellsworth Toohey mocks Mrs. Gillespie's diamond necklace by saying that it is vulgar to display one's wealth. But she says she won't take it seriously because she knows he is not "the dangerous kind" who are "dirty and use bad grammar"—Toohey has such a "beautiful voice." Toohey says he is merely "a conscience, […] conveniently personified in the body of another person." He is one of the most popular guests at the party, dishing out witticisms and advice.

Toohey gets away with insulting statements that express his socialist ideas only because he doesn't look like the "dangerous kind." He is very popular among the rich people he is hobnobbing with because he seems cultured like them.

Peter Keating is also popular at the party, and is pleased at all these people who "stand in homage" in front of him. Looking at his reflection, he almost forgets who he is and wants "to join in the general admiration of it." When Keating meets Toohey, Toohey acknowledges Keating's popularity that evening but says that it's a shame that Dominique is ignoring him. Keating tries to talk to her, and she is polite and answers all his questions with a "monotonous precision" that makes him walk away.

Keating and Toohey command an equal measure of popularity now, but this will change as the book progresses. Keating is so involved in other people's opinions that he forgets who he is, which, strangely, is a highpoint of his happiness. Just at this moment, Toohey appears to needle him about the fact that he hasn't yet won Dominique's approval, which ruins the moment for Keating.

When Heller and Roark walk in, Kiki Holcombe welcomes them while deciding that she doesn't like Roark's face and his "insolence." When he walks up to Dominique, she doesn't betray any emotion, which gives Roark "a violent pleasure, because she seemed too fragile to stand the brutality of what he was doing; and because she stood it so well." Dominique wishes Roark would acknowledge the bond between them, but he speaks to her like "a stranger."

Roark appreciates Dominique's strength to bear the surprise he springs on her with seeming equanimity, but in his usual manner, he betrays no emotion when they interact. They both share a tendency to reveal no emotion, and Rand suggests that this is a sign of strength.

Later, Roark meets Sutton, who feels that Roark's presence at the party confirms his choice. He tells Roark the commission is his, but when Roark tries to talk to him about the building, he doesn't want to. He instead wants to discuss his hobby, which is badminton, and he is very disappointed that Roark can't and won't play. Keating talks to Roark after, telling him he should have handled Sutton better by praising badminton, and that by "always be[ing] what people want you to be […] you've got them where you want them."

For Sutton, Roark's presence at this party is more important than the work he does. Similarly, he is disappointed that Roark will not play badminton with him—even though he is hiring him to be an architect. Clients like Sutton are accustomed to people like Keating, who will stymie their own personalities and pretend to be whomever the client wants them to be. Keating advises Roark to do just this, revealing his own glaring lack of integrity and self-respect.

People at the party approach Roark kindly, telling him that his work is "almost as good as the Cosmo-Slotnick Building" and that he'll soon be "another Ralston Holcombe." Roark finds these comments to be "more offensive than hostility." Dominique watches him speaking to everyone, thinking that Roark knows how hard it is for her to see him being "delivered to the **crowd**."

People think they are being kind when they compare Roark to other, inferior architects—to Roark, who is an individualist, these are the worst insults.

Toohey, too, is fascinated by Roark and stands watching him, even though he does not yet know who he is. When he finds out, he says, "Of course. It would be." He is then "conscious of no one but Roark. Roark did not know that Toohey existed in the room."

Toohey, like Dominique at the quarry, is fascinated by Roark before even knowing who he is. Roark's entire person broadcasts his independence.

When Kiki Holcombe asks Dominique what she thinks of Roark, Dominique says she finds him "revolting" but also "terribly good-looking." Kiki is surprised to hear this, but Toohey, who overhears the comment, says to Dominique that the two of them "see things, at times, which are not obvious" and that they can be useful to one another. Dominique tells him that he'll make a mistake someday, and he says that she has already made hers.

Toohey understands that Dominique in fact admires Roark, and that she will therefore work to destroy him. Toohey thinks they can be allies because, he, too, wants to destroy Roark for reasons of his own.

PART 2: CHAPTER 7

A week after the party, Dominique criticizes the Enright House in her column in the *Banner* called "Your House." She says that "it will rise as a mockery to all the structures of the city" and will make itself part of the "great ineptitude" that surrounds it. Toohey comes into her office to say that her admiration for it will be obvious to anyone who can read between the lines—but that **most people** won't. Dominique says it was written for those who won't.

Just as Toohey's praise often sounds like an insult, Dominique's criticism of Roark sounds more like high praise. It has, she says, been written for the masses who are not perceptive enough to see this.

Toohey tells Dominique that she should take more of an interest in Keating, who is a "useful person to know." He tells her that Keating and Roark went to Stanton together, and that Roark's biggest struggle must be to see himself getting beaten repeatedly by Keating, who he knows is a mediocre architect. Dominique is visibly upset by this information and Toohey tells her she is "too obvious."

Dominique is upset to know that Roark must already be suffering by seeing the success of a mediocre talent like Keating. Since this reaction reveals her true feelings for Roark, Toohey mocks her for being so transparent.

That evening, Joel Sutton calls Dominique to ask if she really meant what she wrote about Roark in her column, and she asks him to meet her for lunch the next day. She tells him that the building Roark will build for him will be "great" and not "good," something that **the masses** will not like. She recommends Keating instead because he is "famous and safe and popular." Later, Sutton tells Roark that he has changed his mind, and Roark doesn't seem to mind at all. But when Sutton tells him that Dominique persuaded him to do so, Roark is very amused.

Again, Dominique's attempt to criticize Roark's work makes him sound exceptional—but of course, Sutton doesn't get this, and decides to choose "safe and popular" Keating instead.

That night, Dominique comes to see Roark, and he says he expected her to come that night. She tells him she wants him, but that she hates him for wanting him. She says she will destroy him while hoping that he can't be destroyed. She says that she will come to sleep with him whenever she knows she has hurt him, and they proceed to have sex.

Dominique hates Roark because by desiring him, she has lost her precious freedom from the world. While she wants to destroy him, she also hopes that she won't succeed.

PART 2: CHAPTER 8

Some days later, Dominique is working on her column at her house when Ellsworth Toohey drops in unexpectedly. He says he's heard that Dominique has been throwing parties and socializing, and that people have been saying she is much better at it than Kiki Holcombe. He finds it fascinating that **people** are so eager to be friends with someone who has snubbed them all their lives, but apparently they are—probably because they understand that Dominique is degrading herself because she needs them, since "loneliness is a pinnacle." Toohey knows that Dominique is suffering by doing it.

Dominique has begun her campaign to destroy Roark's career, and she suffers through parties and social engagements in order to influence people against him. Toohey, too, despite all that he preaches about the glory of the people, acknowledges to Dominique that he respects independence and understands that she must suffer with people.

Toohey asks Dominique how many commissions she has landed for Keating in the past three months. She says four, and tells him that he has employed the "Toohey technique" with her, which is filling "a whole column with drivel, just to get in that one important line." He tells her that "They'll love anything [he] write[s]," meaning his **readers**.

Dominique has taken Toohey's advice to send clients Keating's way instead of Roark's. Toohey seems to have no respect for his readers, knowing that they are mindless followers.

Toohey asks Dominique how many more commissions she might be able to land for Keating if she is willing to sell her "matchless body" for it, and then adds that he didn't mean anything by the comment, but just included it for a "touch of vulgarity," since he is such an "earnest, single-toned Puritan" all the time and wanted to "relieve the monotony." Dominique says she is not sure what he is, and Toohey says almost nobody does, although when people are reduced down to the fundamentals, there are just two kinds. Most people wouldn't "like the results" even if they did know. Dominique is sure he thinks she is a "bitch," but he says she is a "saint," which is "much worse."

Toohey's comment about Dominique selling her body to get work for Keating seems out of place, but forecasts the events later in the novel when she will do just that on Toohey's advice. Toohey tells her that people are of two kinds, meaning masters and slaves, as he will explain to Keating later in the novel.

Toohey rattles off a list of all the commissions that Dominique has taken away from Roark and sent Keating's way. She is shocked that he knows what she is up to. He says they are allies, since they have "a common enemy," even though their "motives might be quite the opposite." He asks her to stop mentioning Roark so much in her columns, since she is keeping his name alive in print. Also, she must start inviting Toohey to her parties and stop the Coltons from hiring Roark to build a factory. Dominique tells him she didn't know he cared about Roark since he never writes about him—Toohey says this is because he does not want to give him any publicity.

Toohey, once again, reveals that he is extremely perceptive and tuned in to all the events around him. He incorporates Dominique in his cause and gives her advice on how to ruin Roark's career more efficiently, despite understanding that her motivations are different from his.

After a while, Dominique begins to find it easy to endure boredom and attend parties where she praises Keating and criticizes Roark. She often goes to see Roark at night to sleep with him, where she feels she can be her true self. She likes to tell him how she's taken commissions away from him and given them to Keating, which Roark always finds amusing, despite having wanted the work. Sometimes, he is working when she arrives, and he asks her to wait for him to finish. She likes watching "the ascetic purity of his person" at work.

Again, Dominique admires Roark and his work ethic, and yet works to destroy him. Roark understands her motivations and is amused—not angered—by her actions.

Roark comes to Dominique's apartment at night sometimes, and if she has guests over, he asks her to get rid of them and she obeys—they have a silent agreement to never be seen together. Once, she tells him that she has done all the things she does "because it's the kind of a world that made [him] work in a quarry last summer," and he says he knows that.

When they are alone, Dominique defers to Roark. They keep their relationship secret because they probably think other people are not worthy of understanding their deep connection.

Everywhere, **people** are talking about Dominique's hatred for Roark, and it pleases her to hear this. Austen Heller, who used to be Dominique's friend, is angry with her and says he used to think she had integrity. Roger Enright takes her to see his house, which is under construction, in an attempt to change her mind about Roark. Dominique sees the sky through the steel beams that seem to push it back further in the sky. She stares at the "insolent angles, at the incredible complexity of this shape coming to life as a simple, logical whole," and she is overawed.

The world misunderstands Roark's and Dominique's relationship, just as it misunderstands most things. Roark's friends come to his defense, showing that they, too, have integrity like him, and are loyal to him.


A few days later, Dominique writes in her column that she wishes a bomb would blast the Enright house out of existence. She writes that it would be "a worthy ending" rather than to see it "growing old and soot-stained," and "degraded" by its inhabitants. Roark tells her that he is flattered by her "extravagant praise," but that someone else might recognize it as praise, too, which she wouldn't like. She tells him most people wouldn't but that Toohey might, and Roark wonders why anyone would want to think of Toohey.

Dominique is one of the first in the novel to catch on to Toohey's intelligence and the danger he poses, while Roark doesn't think he is even worthy of thought.

Dominique likes that no one knows that she and Roark are lovers—this makes the moments they share "greater" since they are untouched by the awareness of **others**. When she sees Roark talking to someone else who looks at him with approval, she feels it is an impertinence, while she is pleased when he is met with hostility. She tells Roark that the other day she saw a man smiling at him, when right before he had enjoyed a pair of "movie comedians." Dominique was furious about this, and wanted to tell the man not to look at Roark and approve of him with the same eyes. She yearns to take Roark away "from their world, from all of them."

Dominique thinks that Roark's greatness is corrupted when he associates with other people who don't deserve his excellence.

Meanwhile, Keating is bewildered that Dominique has taken such an interest in furthering his career. He is mostly flattered by it, since everyone tells him he must be, but sometimes he feels uneasy. He avoids Guy Francon because Francon thinks his daughter is in love with Keating, while Keating knows she isn't. She refuses to see him alone, though she sees him often at the parties she throws and assumes an air of intimacy with him that all the guests notice and are impressed by.

While Keating mostly uses other people's reactions as a measure to guide his own feelings, Dominique's honesty has made it clear to him that she dislikes him.

Keating happens to catch Dominique dining alone at a restaurant, and he asks her why she's been refusing to see him alone—to which she says there is no reason for her to want to. Keating says he is so grateful for her help and asks her if she really thinks he is a great architect. Dominique avoids the question, saying that he sells "like hot cakes," which is proof enough.

There is no reason for Dominique to see Keating alone because her feelings for him haven't changed. She is just using his popularity to destroy Roark.

Keating takes comfort in attending Toohey's Council of American Builders. Gordon L. Prescott is making a metaphysical speech about how architects "deal in nothing" and "create emptiness," and therefore face "reality as nonreality." Keating watches in "thick contentment," glancing at the **audience**, pleased that they like it as much as he does. Toohey attends the meetings, too, but he only listens and watches. One night, he and Keating go for coffee together, and Toohey talks about the importance of kindness and universal equality. Keating doesn't pay much attention to his words, but his "matchless voice" gives him a sense of security.

Prescott and Toohey do not make much sense with their words, but their listeners—like Keating—are soothed and comforted anyway.

PART 2: CHAPTER 9

When Ellsworth Toohey was seven years old, he turned a hose on Johnny Stokes and soaked his much-loved Sunday suit. Stokes was bright and good-looking while Toohey was frail. To explain his action, Toohey told his mother that Stokes was a bully, which was true, and this left the adults confused about whether Toohey even had to be punished, especially given his poor health. He seemed like a martyr "who had sacrificed himself to avenge injustice, and done it bravely."

This chapter recounts Toohey's early life, revealing how he learned to use the idea of selflessness in order to gain favor and power over people. Toohey was a delicate child and seems to have been frustrated about his lack of strength. He plots to dominate the stronger, more capable children, like Johnny Stokes.

Toohey's mother, a "restless woman who adopted and discarded five religions," focused all her energy on her son who had been a puny baby the doctor pronounced "unfit to survive." She paid no attention to Toohey's sister, Helen, who was a healthy and good-natured girl, because "there was no martyrdom in loving Helen," while "her love for so uninspiring an object" as her son "made her grow in spiritual stature." His father managed the Boston branch of a chain of shoe stores and did not like his son, but even so, he submitted to him without quite knowing why.

Toohey's mother has taken to heart the ideas of suffering and self-sacrifice that many religions espouse. Toohey's fragility gives her life purpose, but to a fault—she has no need for her healthier, more independent daughter.

At school, Toohey was like a sponge, doing well in subjects like history and English, even though he wasn't good at math. However, he had to work hard on his lessons and he did work hard—unlike Johnny Stokes, to whom learning came "automatically." Toohey didn't take part in athletics, which he said were "vulgar," and, despite his puniness, he wasn't afraid to confront bullies with his sharp wit and the hurtful nicknames he coined for them.

Toohey needs to work to be good at school, while others, like Johnny Stokes, have a natural aptitude for learning. This annoys Toohey. Also, Toohey is not very good at the subjects like math that are purely scientific and rational.

When Toohey was 11, his mother died and his Aunt Adeline came to live with them. She didn't like Toohey, and he liked to mock the lack of romance in her life. She called him "a maggot," saying he liked to "feed on sores." Toohey answered, "Then I'll never starve."

Toohey's maiden aunt is one of the first to detect his mean streak, and Toohey already realizes that he can gain power over people by feeding on their insecurities and miseries.

In high school, Toohey was the "star orator" and won every contest. The **audience** only remembered his voice. Forgetting that he was puny boy with glasses, they would speak later of "that beautiful boy." Toohey "could prove anything" when he spoke.

From a young age, Toohey's hypnotic voice lulls his listeners into agreeing with everything he says without rationally analyzing it.

Toohey thought he would be a minister and he read a great deal about the history of the church and talked a lot about God and the spirit. He found that the bright and strong boys were uninterested in him while the suffering boys gathered around him. Toohey spoke to them on the virtues of suffering—that they must be grateful that God has made them suffer and not to try to understand why this is so because "everything bad comes from the mind."

Initially, Toohey thinks he will gain power over people by turning to religion and continuing to preach on the virtues of unquestioningly accepting suffering.

When Toohey turned 16, he lost interest in religion and instead turned to socialism. He became "more attentively considerate of people," and began to be well-liked. He didn't join any revolutionary parties, but attended meetings where he listened and watched. At Harvard, he majored in history and immersed himself in literature and the arts. He fit in surprisingly well with his fellow students who came from rich, distinguished families by not hiding his humble background even while acting superior to them. He spoke of the **masses**, and of selflessness and merging one's spirit "with the vast collective of mankind."

However, Toohey decides that socialism would be an even more powerful platform than religion for him to spread his ideas and gain more followers.

Toohey graduated with high honors and moved to New York where he worked on a master's degree and then earned his living in a "varied, scattered way" while slowly gathering followers. He gave them advice about their love affairs and career choices, telling them not to invest too much in relationships and not to pick a career in a field they loved so they could be "calm and sane" about their work. While his life was crowded and busy, he didn't have "a single private friend" since he gave everyone who approached him the same amount of attention.

From the beginning, Toohey preaches against personal happiness, suggesting that it would lead to a kind of instability. He knows that unhappy people will be more likely to follow him.

Catherine Halsey came to live with him after her mother Helen's death. By this time, Toohey had established himself as "an eminent critic of architecture." A few years later, he published *Sermons in Stone* to great renown, and got a contract to publish a daily column, "One Small Voice," in the *Banner*. While the column was initially meant to be about architecture, Toohey wrote about whatever he pleased and was read by **millions**. He never wrote anything revolutionary, and only preached sentiments like "unselfishness, brotherhood, equality."

While Toohey's column is initially not reactionary at all, he skillfully lays the foundation for his socialist ideas by preaching equality and brotherhood.

While there was a rumor that Gail Wynand did not like Toohey, he didn't interfere with his work and Toohey ignored him. Instead, Toohey focused on the unimportant employees of the *Banner* and formed a "club," not a "labor union," which met once a month. Employees "got acquainted, talked, and listened to speeches," most of them being Toohey's. Alvah Scarret let Toohey recommend people to fill unimportant open positions.

Toohey shows impressive planning by slowly and carefully laying the foundations for when he will take over the Banner. *He does all this out in the open, and yet no one suspects him of scheming to gain power.*

Toohey also attended meetings at the **Council** of American Writers, which he had organized, and which was chaired by Lois Cook. The Council had "signed a declaration which stated that writers were servants of the proletariat." He had also organized the Council of American Artists, where the members "rebelled against the tyranny of reality and of the objective."

Toohey busies himself organizing various "councils"—of writers, artists, builders. He fills them with people he chooses—not those who are talented, but mediocre artists, writers, and architects who want popularity. These councils seem to lack a purpose but gradually reveal a socialist bent. Toohey celebrates the councils' members and holds up irrationality and mediocrity as excellence.

Most **people** didn't take these Councils seriously, saying they were a "huge joke," but there was certainly "no harm in any of it." When Toohey heard them say these things, he would say, "Do you really think so?" He liked to tell people, "I'm a dangerous person. Somebody ought to warn you against me."

Initially, most people don't realize that these councils and their ideas are slowly becoming popular. Toohey, however, does, and admits freely that he is a "dangerous person."

PART 2: CHAPTER 10

The Enright House, which looks like "rock crystal forms mounted in [...] eloquent steps," opens in June 1929 and is rented promptly to tenants who appreciate its comfort. Others talk about it disparagingly, calling it "preposterous, exhibitionist, and phony." Toohey does not write about it in his column. Roark gets a few clients who appreciate his style, including commissions for a house and a 50-story **skyscraper**. Roark's staff loves working for him, despite his lack of small talk and genialities. Instead, he responds to and recognizes their creative capacities, which gives them "an immense feeling of self-respect."

The people who appreciate good work and talent are not bothered by other people's opinions—in this way, those who appreciate Roark and Roark's work are just like him.

Kent Lansing, who is a member of a **corporation** formed to erect a luxury hotel called the Aquitania, has decided that Roark will be the man for the job. Roark explains that he would like to be hired, but he doesn't think he will because he cannot get along with people when they are in groups. Lansing laughs and agrees, saying that groups of people are a vacuum, "a total nothing," which makes it harder to fight them. He promises to nevertheless try since he has "standards of what is good" and wants Roark for the job. He says "Integrity is the ability to stand by an idea," which "presupposes the ability to think." And despite everyone on the corporation being against Lansing, they don't know what they want, while Lansing does. The next month, Roark signs a contract to build the hotel.

Lansing, an individualist like Roark, is confident that he can get his corporation to hire Roark because he knows what he wants while they don't. He says one can't have integrity if one can't think for oneself and have an opinion to begin with.

Toohey is frustrated that Roark has got the contract to build the Aquitania. Dominique comes to see him and tells him she is happy about it even though she worked hard to stop it. She says that she will still work to stop Roark getting any work, but that it's getting harder. She wonders if she has been wrong about the world.

Dominique is failing to stop Roark's success and is happy about this, since her hatred is rooted in love. Toohey, on the other hand, who only harbors hatred for Roark, is aggravated by the rise of talent and individuality that Roark represents.

That evening, Toohey thinks of Hopton Stoddard, a wealthy man who atones for his many sins by turning to religion. Stoddard considers Toohey to be a man of virtue and always takes his advice. However, that summer, Toohey had tried to persuade Stoddard to build a "home for subnormal children" but Stoddard had insisted he wanted to build an "interdenominational, non-sectarian monument to religion" that he wanted named "The Hopton Stoddard Temple of the Human Spirit."

Stoddard hasn't agreed to Toohey's humanitarian idea and has instead turned to religion, which Toohey seems unhappy about.

Toohey goes to see Stoddard and agrees with him that he must build the temple, and that he must hire Roark as his architect. He tells Stoddard that although Roark will say he doesn't believe in God, one can tell he's "a profoundly religious man" by looking at his buildings. Since Stoddard plans to go on a religious pilgrimage around the world, Toohey tells him to give Roark the job before he leaves and to keep the plans of the building a secret until a big unveiling ceremony. He also asks Stoddard to never tell anyone that he recommended Roark for the job since he has many architect friends whose feelings might be hurt. Later, Toohey tells Dominique that he got Stoddard to give Roark the job and that Toohey is "going to make [Roark] famous."

Toohey has a plan in place that he is sure will lead to Roark's downfall.

PART 2: CHAPTER 11

In December, the Cosmo-Slotnick Building is opened with much fanfare. Keating thinks that he should be happy, but he is bored by the rigmarole of smiling and socializing.

Keating had wanted to win the competition only to impress other people, and after some time, he tires of it. He hasn't desired it for himself, *but for* others, *and it therefore leaves him unfulfilled.*

Toohey takes Keating out to dinner after the celebration and tells him that this is "the climax of what [he] can expect in life," but that it might have been even better if he had a wife to share the glory with. Toohey says Catherine might not be good at social events such as these, but that Dominique would be terrific—and that it's a pity that "Nobody can get her." Keating says that he doesn't love Dominique, but Toohey tells him that "Personal love […] is a great evil" since it is "an act of discrimination, of preference." Toohey says he "must love all men equally," but to do so he must first kill his "selfish little choices." Toohey's idea of universal equality feels "warmly pleasant" to Keating, who is thinking about Roark and how this would mean that he and Roark are equals.

Toohey seems to be aware of Keating's feelings, and reminds him that this is as good as it gets. Toohey discourages Keating from doing the one thing he wants to do—which is marry Catherine—and instead suggests Dominique, knowing that this would be a disastrous marriage for both. Toohey is always on the quest for more miserable people to add to his list of followers. When he speaks of equality, Keating is attracted by the notion that he and Roark would be equals, because he is painfully aware of the vast gulf that separates them.

When Roark begins work on the drawings for the Stoddard Temple, he decides he would like Steven Mallory to make a sculpture for the temple. Mallory is hard to locate, and Roark finally goes to his apartment to meet him. He finds Mallory drunk and living in shabby quarters. Mallory initially finds it hard to believe that Roark really likes his work, thinking instead that Roark wants him for the publicity that hiring the infamous "shooting sculptor" will bring. Roark tells him he thinks he is a great sculptor, even though Mallory shouldn't care what Roark thinks of his work, since he is "too good for that." He says he didn't come to Mallory because he feels sorry for him, but that he came for "a simple, selfish reason": "to seek the best."

Roark's opinions are based firmly on his own judgement, and he stands by his ideas and sees them to fulfillment, irrespective of the challenges.

Mallory begins to cry, and he sees in Roark "the calmest, kindest face—a face without a hint of pity. It did not look like the countenance of men who watch the agony of another with secret pleasure." He looks "at Mallory quietly, a hard, clean glance of understanding—and respect."

Roark feels respect for people, which makes him kind without malice, in contrast to other people who are kind to those who suffer only because they feel superior to them.

On Mallory's table, Roark spots a plaster plaque of a baby, the kind sold in cheap gift shops. Mallory tries to hide it, but Roark is furious to see that Mallory has stooped to making things such as this, and he throws it across the room and breaks it. It is "the only time anyone [has] ever seen Roark murderously angry." Then, he sits for hours, listening, as Mallory talks to him about his work.

Roark is enraged that Mallory has come close to losing his artistic and personal integrity by making mindless art for the masses.

The next morning, Mallory comes to Roark's office, and Roark notices that when Mallory is working, he loses his uncertainty and "face[s] Roark as an equal." He tells Roark that the drawings of the temple seem too good for the city around it. Roark tells him he'd like Mallory to make one statue at the center of the temple: a statue of a naked woman symbolizing "the aspiration and fulfillment" of the human spirit, which is the "heroic in man." He suggests Dominique Francon as a model, and Mallory enthusiastically agrees.

Here, Roark and Mallory are aligned in their artistic vision. That Mallory gains confidence as he works, able to "face Roark as an equal," is a reminder that he, too, is an individual with his own set of opinions and ideals.


Roark's plan for the Temple is to have it "scaled to human height" so it will "not dwarf man." When a person enters, "he [will] feel space molded around him, for him." It will be a "joyous place" where a person will feel "sinless and strong, to find the peace of spirit never granted save by one's own glory." When Mallory has a hard time getting Dominique to pose in exactly the way he wants her to, Roark walks into the studio and Dominique's body immediately takes on the exact stance Mallory has been looking for—"a proud, reverent, enraptured surrender to a vision of her own."

Roark envisions the temple as celebrating human potential and sees it as a celebratory place of joy that is captured by Dominique's stance when she sees Roark.


In May, work on the Aquitania hotel is stopped because of the owners' financial troubles. Lansing promises Roark he will sort it out, but that it might take some time. Toohey is pleased, calling it the "Unfinished Symphony." Roark wanders through the incomplete building at night, looking at its "black, dead shape among the glowing structures of the city's skyline." But after the first few weeks of mourning, he makes "himself forget the Aquitania."

Roark makes a great effort to get over his sorrows and take joy in life once more, knowing that this is the only path to true independence.

PART 2: CHAPTER 12

The Stoddard Temple is scheduled to be opened on November 1. It has been much publicized, and people are talking about the "architectural masterpiece." Stoddard returns from his trip around the world the day before, and then issues a brief statement that there will be no opening. On November 2, Toohey writes in the *Banner* that Howard Roark has botched up this assignment with "deliberate malice," and that the building "glorif[ies] the gross pleasures of the flesh above those of the spirit." Toohey writes that, inside a temple, a person "finds fulfillment in a sense of abject humility" while Roark's temple is not "a house of God, but the cell of a megalomaniac" and "an insolent mockery of all religion."

Toohey's plot all along has been to draw public ire on Roark's work, and he succeeds in doing this. He incites outrage against Roark by cleverly portraying Roark as opposing humility and religion, fully aware that the public will consider these to be outrageous.

The next day, Stoddard files a lawsuit against Roark for "breach of contract and malpractice, asking damages." Toohey had found it easy to persuade Stoddard to do this since he'd been so upset on seeing the Temple. Toohey convinced him that "God has chosen this way to reject [Stoddard's] offering" and that he must "atone to [his] fellow men" before atoning to God. The way to do this, Toohey had said, would be to sue Roark and use the money to build a "home for subnormal children."

Toohey had always wanted Stoddard to build the children's home rather than the temple. He succeeds in manipulating Stoddard to finally do this, while also hurting Roark's career on the way.

Many people are very upset with Roark, including women's **clubs**, a Committee of Mothers, and actresses and professors. Gail Wynand is away on vacation and Alvah Scarrett is pleased at the newsworthiness of the event, so the *Banner* joins the crusade against Roark. Roark does not defend himself and even refuses to hire a lawyer for the trial, explaining to a furious Austen Heller that he cannot compromise and do things "their" way, in the way of the world.

Even when faced with this crusade against him, Roark stays true to his principles.

When Dominique comes to see Roark, he tells her that "What [she is] thinking is much worse than the truth," and that he doesn't think the knowledge that they are going to destroy the Temple matters too much to him. He tells her that if she wants to carry the weight of the sorrow for him, she should not carry more than he does, since he is "not capable of suffering completely." The pain "goes only down to a certain point and then it stops. As long as there is that untouched point, it's not really pain." Roark says the pain stops where he "can think of nothing and feel nothing except that [he] designed that temple" and built it, and that nothing else seems very important. Dominique is upset, saying this is what she was trying to save him from by taking his commissions away.

Roark understands that Dominque, too, is suffering at the reaction of the world to the building they both love so much, and he suspects that she is suffering even more than he is. As he explains to her, he has a core of inner happiness that his pain cannot reach. His happiness is sparked by the knowledge that he built the Temple, and is unaffected by public reaction to it. Dominique, however, cannot ignore the world's reaction and is hurt by it. She was afraid it would come to this, which is why she has been trying to stop Roark from building anything for a world that doesn't understand him or deserve his greatness.


Toohey is very pleased by these events, confessing to Dominique that he finds it very interesting that "by pressing your little finger against one spot" in the "huge, complicated piece of machinery" that is our **society**, one "can make the thing crumble into a worthless heap of scrap iron." He says he has learned how to do it, with help from the "many experts" who came before him, and that he thinks he will be "the last and the successful one of the line." He asks her if she will be a witness for the plaintiff at the trial, and she agrees.

Toohey confesses to Dominique that his aim is to destroy society, and he thinks that putting Roark on trial is an important step in achieving this. He says that he has continued on the work that many who came before him had started—probably religious leaders and defenders of socialism—and he is confident that he will succeed in achieving what they all had worked for. The trial will elevate the ideas of selflessness and humility, and popularize them among Toohey's adoring followers. Also, it will punish nonconformity and the excellent work of a man who sees humanity as exalted and heroic. Toohey takes pleasure in disproving Roark's vision, and the unperceptive masses give him their support.


The case of Hopton Stoddard vs. Howard Roark opens to a packed courtroom in February 1931. Roark sits alone at the defense table, and the "**crowd** [has] stared at him and given up angrily, finding no satisfaction. He [does] not look crushed and he [does] not look defiant. He look[s] impersonal and calm. […] The crowd would have forgiven anything, except a man who could remain normal under […] its collective sneer."

In this moment, Roark is portrayed as being one calm man against an angry, self-righteous crowd.

Stoddard's attorney opens by saying that Stoddard had expected a temple, and the building in question could not be considered a temple. Roark refuses to make an opening statement. Toohey is the first witness for the plaintiff and testifies that the temple has no architectural merits and that it is "one man's ego defying the most sacred impulses of all mankind." The **audience** is so moved by his testimony that it bursts into applause, even though most have never seen the Stoddard Temple. Roark has no questions for Toohey.

Roark doesn't want to stoop to arguing against the emotional testimonies against him, so he doesn't. The audience at court, however, is very moved by Toohey's emotional speech.

Keating is the second witness, and he seems cheerful even though he never looks at Roark. He says that Roark was expelled from Stanton and that he showed no talent as an architect. He says that Roark's work is immature and that he doesn't care about his clients, and that Keating doesn't see "what's so wrong with trying to please people." He rambles on in the same vein for a bit, and people realize that he is drunk. Keating concludes by saying, with closed eyes, that the temple shows no "artistic integrity." Roark has no questions for him, either.

Keating is drunk and rambling, and it appears that he might have been coerced to testify against his will—he certainly seems very guilty about doing this and can't bear to look at Roark. He finds it so hard to say that Roark's work has no integrity—a line that Toohey seems to have fed him—that he has to close his eyes as he says it. His testimony sometimes turns into a rambling defense of his own actions.

The trial continues for three more days, with several witnesses—including Ralston Holcombe, Gordon L. Prescott and John Erik Snyte—testifying for the plaintiff, and Roark has no questions for any of them. Dominique is the final witness. She says that she agrees with Toohey that the temple is sacrilegious, and that Roark should not only pay alteration costs to Stoddard but also demolition costs. She says that Roark had "built a temple to the human spirit" and that he "saw man as a heroic being." Roark thought that exaltation comes from "seeing the truth and achieving it, of living up to one's highest possibility" and that "joy is man's birthright." Dominique reminds the audience that Toohey, however, had said "this temple was a monument to a profound hatred of humanity" because to him, exaltation means "to fall down and grovel."

While Dominique seeks the harshest punishment for Roark, she also praises his vision while criticizing Toohey's notion of exaltation.

Dominique continues, saying that she doesn't condemn Toohey but that she does condemn Roark since he has flung pearls at swine. She says that the Stoddard Temple is a threat because, after looking at it, "nobody would dare to look at himself in the mirror." She says the "Stoddard Temple must be destroyed. Not to save men from it, but to save it from men." She says that she understands her testimony is futile, and that it is her own personal Stoddard Temple—"[her] first and [her] last." Roark has no questions for her, either, and does not defend himself. He only submits ten photographs of the temple to the judge.

Dominique continues to praise Roark's vision, while stating that it is too good for the world. For the first time, she defends Roark openly, claiming that this is her ode to heroism and human potential just as the Stoddard Temple was Roark's. At the conclusion of the trial. Roark still refuses to verbally defend himself and instead presents photographs of the temple to the judge, opting for a factual defense rather than an emotional speech.

PART 2: CHAPTER 13

Stoddard wins the case, and Roark is ordered to pay the costs of the Temple's alterations. Stoddard is turning it into a home for subnormal children.

Roark's rationality doesn't work at the Stoddard trial, and Toohey ends up winning against Roark and against Stoddard who is turning the temple into a home for children, just a Toohey had wished.

Dominique wants to publish most of her court testimony in her column for the *Banner*, but Alvah Scarret says they can't print it since the paper has been against Roark. Dominique says she will quit if they don't print it. Alvah cables Wynand, who is in Bali, to ask what he should do, and Wynand writes back, "Fire the bitch." Toohey intercepts the message before Scarret can talk to Dominique and is pleased to be able to break the news to her. On her way out, Dominique proclaims to Scarret that "nothing that [they] can do to [her]—or to [Roark]—will be worse than" what she will do to herself.

As Dominique leaves the Banner, she proclaims that she will hurt herself much more than the world can hurt either her or Roark. Since she is afraid of the world and fears her powerlessness before it, the only way she feels she can stay in control is by choosing her pain rather than having it imposed on her by the world.

A few days after the trial, Toohey is relaxing at home when Catherine says she wants to talk to him. She looks much older than her 26 years and very tired. In the last few years, Toohey had helped her get a job as a social worker, and she had a job at a settlement house. While he barely noticed her in recent years, she seems to cling to his advice even more strongly than before. She tells Toohey that she is "no good" and is "terribly unhappy." Toohey tells her to "be [herself]" and Catherine says that is what she is most afraid of because she is "vicious."

Catherine has lived her life as Toohey has said she should—selflessly—and is surprised that it has made her "terribly unhappy." Instead of blaming her unhappiness on her self-sacrificing lifestyle, Catherine blames herself. Toohey will tell Keating later in the novel that the best way to destroy a person's self-respect is to insist on selflessness, since human nature rebels against this and the person will end up feeling guilty and broken due to not being able to achieve this impossible idea. Catherine is a clear example of this.

Catherine says that she has tried to be unselfish because she knows that "one can find true happiness only in dedicating oneself to others," as Toohey always says. Despite doing this, she is "unhappy in such a horrible, nasty, undignified way." She knows she is turning into a hypocrite. The only emotion she has felt in years is tiredness, "as if there were nobody there to feel any more." She admits that there is something even worse—she is beginning to hate people, and she is becoming "cruel and mean and petty" in a way she never was before. She "*demand[s]* gratitude" from the people she helps and finds herself liking the servile ones more. She suspects she is "vicious by nature and incapable of leading a good life," but she also admits that she doesn't know "a single selfless person in the world who's happy—except [Toohey.]"

Catherine has always been a gentle person, but by being forced to practice self-abnegation, she is becoming hard and cruel. Her only happiness comes from others' servile gratitude, which she recognizes as problematic. Though she blames herself for her unhappiness, she also perceptively points out that she doesn't know any happy, selfless people, with the exception of Toohey.

Toohey tells Catherine that she has been complaining about her personal unhappiness this whole time, and that she has been very selfish since she chose a "noble career" not for the good she could do, but for the personal happiness she wanted to find in it. He says she has been egotistical in seeking to be virtuous. Catherine wonders if it is wrong to want to have self-respect, and Toohey says one mustn't want anything—she "must forget how important Miss Catherine Halsey is." People are not important in themselves, but only in relation to others. She might feel some anger and pain as she works towards this, but he dismisses them as growing pains.

Characteristically, Toohey's solution to Catherine's unhappiness is to suggest that she become even more *selfless and desire absolutely nothing for herself, even self-respect.*

Catherine wonders whether her identity will be lost, but Toohey assures her she would have just "acquired a broader one, an identity that will be part of everybody else and of the whole universe." When Catherine wants to know what exactly that means, he says he "can't be too literal when [dealing] in abstractions." He urges her to trust "[her] heart, not [her] brain," to "not think," but to "feel" and "believe."

When Toohey is questioned too much—as in this passage—he has no answers and relies on hackneyed abstractions.

The following evening, Keating comes to visit Catherine. She hasn't seen him in six months. For the past three years, they have met sometimes in public places but haven't spoken of marriage in a long time. Catherine sees that Keating looks awful, and he admits he's been drinking. He says "he couldn't take any more," and the one thing he wanted to do was to see her. He says he behaved in a rotten way towards someone "who can't be hurt and so can't forgive." She says she can see he is struggling and that she forgives him, and Keating is grateful. He asks her to marry him once again and says that they should go ahead and do it by themselves, without announcing it to anyone, including his mother or her uncle. He says he'll pick her up in the morning the day after the next. After he leaves, Catherine sobs "exultantly" and tells Toohey, "I'm not afraid of you, Uncle Ellsworth!"

Keating feels immense guilt for testifying against Roark, and feels that he can't stand any more of the lies and posturing required to maintain his popularity. He and Catherine decide to marry—the one thing that they both have wanted and that will give them great happiness—and after he leaves, Catherine proclaims her freedom from Toohey's ideas of selflessness. Catherine is thrilled at her opportunity for happiness.

PART 2: CHAPTER 14

Dominique comes to visit Keating at his apartment when he is packing a suitcase for his wedding trip the following day. He thinks she looks like "a stranger who frighten[s] him with the crystal emptiness of her face." She asks him to marry her and says that he should do it right away of he wants to. She wants "no questions, no conditions, no explanations," and she refuses to give him time to think it over. She also says she would advise him to refuse her proposal. Keating says their wedding would be "a front-page event" and they should do it properly, with a ceremony, but Dominique says she doesn't have the strength for that and that he can have his publicity afterwards. Keating says yes, and Dominique drives them to Connecticut where they get married at a judge's house.

Dominique had promised to hurt herself more than the world ever could, and her first step in achieving this is to marry Keating. He is packing for his wedding trip with Catherine, but he quickly goes along with Dominique's plan, unable to resist marrying glamorous Dominique and the wave of social approval this will bring.

As they drive back, Keating asks where they will live now, and Dominique says she will move into his apartment. She says she will leave it to him to decide how to make the announcements. Keating realizes that now, as her husband, he can have sex with her, and he reaches out to touch her. She doesn't "move, resist, or turn to look at him," and he moves away. Dominique drops him home and gets ready to leave, and Keating is furious. She says she'll send her things over and that "Everything will begin tomorrow." Keating wants to know what he should "tell people tonight," and she says anything he wishes to say would be fine.

Dominique makes it clear to Keating that she does not desire him, and he is angered by this even though he has known it all along. After, he is most concerned about how and what to tell people about their sudden marriage while Dominique is unconcerned about that.

Right after, Dominique goes to see Roark. She hasn't seen him since the trial but tells him she doesn't want to talk about it. They have sex, and the next morning, she tells him for the first time that she loves him. She goes on to say that she married Keating the previous day. She knows she has caused Roark great pain and is frightened for him, but he says he is all right. She says she has been afraid of loving anyone because she knew it would lead to her experiencing pain like she did in the courtroom and acting like she did on the witness stand. When she sees Roark, she wants a world in which he has "a fighting chance" and to "fight on [his] own terms." But since that world doesn't exist, she doesn't want to be "torn between that which exists—and [him]."

Dominique explains to Roark that she suffered too much at the Stoddard trial and doesn't want to be torn again between the mindless world and him. So, she chooses to marry Keating, knowing full well that she will suffer—but not as much as she would if she stayed with Roark.

Dominique says that Roark is "not aware of [the world]," but she is and can't help it. She says he won't win against them, but that she won't be there to see it happen since she would have destroyed herself first. She chooses suffering as her "answer to [the world], and [her] gift to [Roark]." She will try not to see him again but will live for him in this way.

Dominique has always wished for Roark to triumph over the world, but she has now given up any hope that he will.

Roark asks Dominique if she'd annul the marriage and "forget the world and [his] struggle" and live as his wife and "property" if he told her to, and she agrees and says that she would "obey" him. Roark says he won't ask this of her because he loves her. He loves her "selfishly," for his "ego and [his] naked need." If they married now, he would become her whole existence and he would not want her then, and she wouldn't want him either. He says, "To say 'I love you' one must know first how to say the 'I.'" This is why he won't stop her, even though he is deeply hurt. He says she "must learn not to be afraid of the world," and he knows she will come back to him when she has learned this. He says the world can't destroy either of them.

Roark tells Dominique that he would never order her or persuade her to do anything she doesn't wish to, and that a strong sense of self is necessary before one can love another. He is optimistic that the world won't destroy them, and that Dominique will find strength and come back to him.

PART 2: CHAPTER 15

Meanwhile, Keating is waiting for Dominique at his apartment. He has "made himself forget [Catherine] and everything she implied." He has told his mother about his marriage to Dominique, and she is delighted. Though he has forbidden her to tell anyone else, he knows she has already made a few calls, and their telephone has been ringing constantly with messages of congratulations. He feels like the whole city is celebrating while he is "cold and lost and horrified."

Keating has decided to abandon his only chance of personal happiness with Catherine, and is now completely invested in living through other people. However, he is not happy at all with the turn his life has taken even though everyone else is impressed with him.

Dominique finally arrives at noon, "smiling correctly." Looking at her, Keating "relive[s] all the telephone calls and [feels] the triumph to which they entitled him." He tells Dominique "this is like a dream come true." Mrs. Keating is delighted that Dominique is so beautiful.

When Dominique appears, Keating remembers that he has triumphed in the eyes of the world and immediately feels better.

Keating goes to the office, glad to get away from home, and he is greeted by shouts and cheers. He is happy to see Guy Francon's pleased face, and Francon tells him the whole firm will now be Keating's since Francon is tired of working and has been waiting for a chance to retire. Francon worries that Keating is not happy with all that he is leaving him, and Keating is angry and frightened that, despite all he has achieved, Francon is still not sure that his legacy is enough.

Keating gets all he has dreamed of—public approval, marriage to Dominique, and ownership of the firm. Yet, he is disconcerted that Francon is unhappy with his legacy because Keating suspects that he, too, will be similarly dissatisfied with all his own achievements. Without integrity and a strong sense of self, it seems like successes are irrelevant and unfulfilling.

That evening, Francon has dinner at Keating's apartment, and when he is alone with Dominique he tells her he knows she must be "terribly unhappy." Dominique laughs and denies it. They have a lot of guests who come to offer their congratulations, and "Dominique behave[s] exquisitely." After everyone leaves, Dominique tells Keating they should "get it over with," and they have sex. Dominique's "unmoving body" doesn't respond, "even in revulsion," and Keating feels defeated.

Surprisingly, Francon seems to understand Dominique and know that Keating is not the right partner for her. Keating, too, understands that he is so inconsequential to her that she feels neither desire nor revulsion for him, even though she behaves as she should when they have company.

A few days later, Toohey comes to dinner. Keating says he is happy to have "[his] wife and [his] best friend" at the same table, and that he'd somehow thought they didn't like each other and is happy to see that that is untrue. When Dominique and Toohey are alone, Toohey says he knows that Dominique has been in love with Roark but that Roark ignores her, which is why she wants to destroy him. She is obviously "the woman scorned," he says. Dominique says that she had overestimated Toohey, and Toohey is puzzled by what she means.

Toohey understands nothing about Dominique and Roark's relationship, assuming that her campaign against Roark is based on her hurt feelings by being rejected by him rather than her love and admiration for him. He seems incapable of understanding emotions that aren't petty.


The Stoddard Temple is rebuilt into a "Home for Subnormal Children" by a group of architects that Toohey chose: Keating, Gordon L. Prescott, John Erik Snyte, and Gus Webb. They use a mishmash of traditional styles to build it. The **A.G.A.** realizes that Toohey has a lot of clout in the field of architecture and instead of fighting this, they decide to give a luncheon in his honor. Catherine Halsey moves into the home and is put in charge of the children's occupational therapy. The statue Mallory made of Dominique is sold to an unknown buyer—Ellsworth Toohey.

This passage provides yet another warning about the negative power of groups and crowds: a group break down and redesign the temple, and the building ends up having no merit or integrity. Meanwhile, Toohey is getting more powerful, with the A.G.A., too, recognizing his clout and trying to appease him.


The Depression has affected the building trade, and Roark has no work once again. He takes whatever projects come his way, no matter how small. One night, he goes over to see the reconstructed Stoddard Temple and bumps into Toohey there. Toohey wants to know what Roark thinks of him, and he tells Roark he can be honest since no one is around to hear them. Roark says, "But I don't think of you."

Roark doesn't see small projects as demeaning work, as long as he gets to build. Toohey hopes that Roark might feel hatred and anger towards him, since he has destroyed Roark's career, but Roark doesn't waste his time thinking of him. This would be disappointing for Toohey since he realizes he has no power over Roark despite all he has done to try and break him.


PART 3: CHAPTER 1

Gail Wynand holds a gun to his head, waiting to feel something. He doesn't, so he lowers the gun. His day was just like many others, with nothing to give it special meaning. He purchased land in Long Island and wants to turn it into a development of small homes called Stoneridge, but he hasn't yet picked an architect. He refused a call from Ralston Holcombe that morning, knowing that he wanted the job. Wynand spoke to Alvah Scarret and told him he didn't like that the *Banner* was plugging Lois Cook's vapid novel, *The Gallant Gallstone*, and he wanted to know who was behind it. Scarret insisted it was just "spontaneous" but said that Toohey might have suggested it. Wynand told him he would like it stopped.

Wynand feels no fear at the thought of dying, so he decides not to pull the trigger. He feels like he has nothing to live for, despite seeming outwardly successful. At the Banner, *he seems have to sniffed out Toohey's rising influence and Wynand wants to curb it.*

Later that afternoon, Toohey came to see Wynand and suggested Peter Keating's services for Stoneridge. Wynand wanted to know why he should take Toohey's advice, and Toohey was angry, saying he was, after all, his "architectural expert." Wynand asked Toohey not to confuse him with his readers. Toohey ended up laughing and told Wynand that Keating's wife would be able to do a better job of convincing him. Wynand refused, and Toohey told him he'd sent him a present that might change his mind.

Wynand knows that his readers eagerly lap up Toohey's opinions, but he has no illusions of Toohey's real merit. Toohey is initially angry about Wynand's upfront admission that he places no weight in Toohey's opinions, but he soon laughs it off because he has a plan up his sleeve that he thinks will take down Wynand.

That evening, Wynand had dinner with a beautiful woman he's been sleeping with, and at the end of the meal, he tossed her a diamond bracelet and told her it was a "memorial" that was "more valuable than that which it commemorates." He knew it was a horrible thing to do, but he also knew she wouldn't refuse it, just like all the other women who had come before her.

Wynand likes to prove to himself that people have no integrity and that he can buy anything for the right price—from affection to the right to humiliate someone.

After she left, Wynand thought about his early life. At 12, he'd been in a street gang that looted barges on the Hudson. He worked various jobs, including as a bootblack on a ferryboat. He'd taught himself to read and write by the age of 5, and he always asked lots of questions. At 13, he'd enrolled himself in a public school and left when he found it repetitious and boring. He realized that books separated the wealthy from the poor, and so he began to read voraciously. When he was 15, he'd been beaten up badly in a fight and crawled to a saloon for help. The saloonkeeper slammed the door in his face, not wanting to get mixed up in trouble. Years later, when he was the publisher of the *Banner*, Wynand caused the saloonkeeper to be ruined and drove him to suicide.

Wynand has worked his way up from nothing, and his hard life has hardened him. He is now powerful, and he likes to use it.

Wynand was 16 when his father died. He decided to join the papers and asked for work at the *Gazette*, but was initially turned away. He persevered, and was soon made a reporter and then an associate editor. When he was 21, he'd tried to defend an honest cop named Pat Mulligan who was being framed for a crime he didn't commit. For help, he'd gone to a famous editor of a great newspaper, who'd written a moving editorial on personal integrity. The editor asked Wynand how he could remember "every piece of swill" he'd written. Wynand felt the man had taught him a lesson that he'd never forget—that integrity did not exist. Wynand then wrote "a brilliant editorial blasting Mulligan," refusing to be a "sucker" like him.

Wynand's life experiences and disappointments convince him that integrity doesn't exist, and he thinks that those who have integrity—or pretend to—are naïve.

Wynand schemed his way into owning the *Gazette*, and renamed it the *Banner*. He ran two ads for charitable causes—one, to raise money for scientific research, and another to help out a murderer's lover who was pregnant. The story of the unwed mother raised over $1,000 while the scientist raised only $9. Wynand used these examples to illustrate to his staff what kind of paper the *Banner* would be. Its purpose, like a circus, was to "stun, to amuse and to collect admission." When other newspaper publishers reproached him for the "debasement of the public taste," Wynand had said it was not his job to "to help people preserve a self-respect they haven't got."

Wynand decides that the Banner *must be a successful paper, even if that means compromising on his standards of excellence and giving the public the swill they crave.*

It was "impossible for Wynand not to do a job well" and he'd put his whole self into "[achieving] perfection in the unexceptional." In the first years of the *Banner*, he spent his nights at work and "drove [his employees] like an army" and "drove himself like a slave." He expanded his newspaper empire to many states, and diversified his investments. He was very public about his personal life, and often appeared on the pages of his newspapers with one mistress or another. He kept only one thing away from the public eye—his secret art gallery.

Though Wynand recognizes that the Banner *has no real merit, he still works extremely hard on it and ensures it is successful. Also, like Roark, Wynand feels pride in his work and gets pleasure out of it. For Wynand, no part of his life is sacred, including himself, but he venerates his art collection and thinks it is too meaningful to be put before the public in the* Banner.


Wynand took great pleasure in breaking people who thought they possessed integrity. It began with Dwight Carson, a young writer who praised individualism. Wynand hired him and forced him to write a column in the *Banner* on "the superiority of the masses." It was a dull column, and a waste of time and money, but Wynand insisted on it. He continued with many others in a similar vein, like hiring a poet to cover baseball and an atheist to write "on the glories of religion." If anyone dared to refuse Wynand, they'd find themselves broke and desperate for employment "through a series of untraceable circumstances." But once they were broken, Wynand continued to pay them even though he was no longer interested in them.

Wynand enjoys proving to himself and others that integrity doesn't exist, perhaps because he himself found it too hard to retain his.

Wynand remembers Toohey's present and unwraps it to find Mallory's statue of Dominique. He immediately calls Toohey and asks him to come over. Toohey asks him if he wants to know the name of the model, but Wynand says he wants to know the name of the sculptor. Toohey is disappointed, and pretends to have forgotten. He tells Wynand that the statue is of Keating's wife, and Wynand says that no matter how beautiful she is, she could never match the sculptor's interpretation of her. Still, he agrees to meet her despite not understanding what exactly Toohey is after.

Wynand immediately recognizes Mallory's talent when he sees the statue. Toohey is disappointed that Wynand didn't immediately want to have sex with Dominique after seeing the statue of her, like he'd hoped he would.

PART 3: CHAPTER 2

Keating and Dominique are spending a quiet evening together at home. Keating stares into the fire, thinking that he'd always "heard and read" that "looking dreamily into a fire" in one's own home makes a person happy, and he wonders why he doesn't feel happy. He thinks he could describe this scene to friends and they'd be envious of his contentment, but he doesn't feel contented, even though he has superiority, fame and wealth—all the things he'd wanted.

Keating finds that all the things that the world told him would make him happy haven't really brought him any joy. He is paying the price of not staying true to himself and seeking what he truly wanted, like marriage with Catherine.

In the past year, Keating added Dominique to his "possessions." He enjoys introducing her to strangers and "watch[ing] the stupid, uncontrolled look of envy in their eyes." He tells himself their marriage is better than he'd expected, with Dominique turning out to be "the ideal wife" who "devote[s] herself completely to his interests." Only their sex life leaves him unsatisfied, since she is indifferent to him and "he had never made her experience anything."

Most of the time, Keating is pleased enough by other people's envy of him to convince himself that he is happy. Still, he is painfully aware that Dominique doesn't care for him.

Dominique fills Keating with a feeling of dread he cannot quite understand. He tells her he might finally know why—it's because she has never once said what she thinks or expressed a desire of any kind. He says she is "like a corpse" or like "a blank negation." He asks her, "Where's your I?" To this, Dominique asks where *his* "I" is, shocking him into the realization that he doesn't have one, either. She tells him that he has never wanted her "to be real." He has only wanted "a mirror." Most people "want mirrors around them. To reflect them while they're reflecting too. […] Reflections of reflections and echoes of echoes. […] No center and no purpose."

Dominique's question seems to startle Keating into realizing he has no self. He has no opinions or personality, but just repeats what other people say. He has no idea what he wants, and only desires the things he is supposed to—just like most people.

Keating kneels before Dominique and tells her that she and Roark always make him feel like they are giving him "a steep wall to climb" or a "command to rise." He always hated Roark and desired Dominique, which is why he married her despite knowing she despised him. She tells him that she never wanted to take revenge on him, but that she married him for her own reasons. She apologizes for destroying him by killing his "pretense" of self-respect, and she says she doesn't want him to suffer. Keating tells her he loves her.

Keating recognizes that Roark and Dominique are superior to him because they have high standards for themselves and stay true to them, but he admits that their way of being is too challenging for him.

Just then, Toohey calls and says he will be coming over, and Keating immediately switches to his usual performance mode. Toohey tells them that Dominique should meet Wynand to convince him to give Keating the Stoneridge project. Dominique says that she has heard that Wynand expects sex in return for favors, and Toohey doesn't deny it. Toohey says he has arranged for her to see him, and Keating asks her to call Wynand first thing in the morning since it's "the chance of a lifetime." He says he won't be stopped by "fool gossip" and that Dominique can take care of herself.

Toohey has in the past suggested that Dominique sell her body to get commissions for Keating, and this time he brings her an actual opportunity to do so. Keating suddenly abandons his previous show of sincerity to insist that Dominique do whatever she can to bring him the commission. At the same time, he refuses to admit that he wants Dominique to sleep with Wynand, if that is what it will take, instead stating that he is above listening to gossip—in other words, he will feign ignorance.

When Keating leaves the room, Toohey confesses that he is disappointed that marriage to Keating hasn't destroyed Dominique like he hoped it would, which is why he is plotting to have her sleep with Wynand. Dominique says she suspects that this is "only a side issue" and asks him what he has against Wynand. Toohey laughs, saying Wynand is "too observant," which annoys Toohey, so he thinks the time is right to have him meet Dominique to see what will be left of either of them afterward.

Toohey admits that he wants to bring Dominique and Wynand together in order to destroy them both. He hopes that their strong personalities will be too much for both of them.

PART 3: CHAPTER 3

When Gail Wynand meets Dominique, he says she looks a lot like her sculpture, and she loses her composure for a second. She wants to know where he saw the statue, and he says it is in his art gallery, that Toohey sent it to him as a present. She says she is happy Wynand has it because he is "the person before last in the world" whom she'd like the statue to be with, while Toohey is the last. Wynand wants to know who the sculptor is, and Dominique tells him it's Steven Mallory. Wynand is amused that Toohey pretended to forget the name of the man who tried to shoot him, and that he "almost like[s] his artistry." Dominique says she doesn't "share [Wynand's] taste." Wynand says he finds her interesting.

Wynand expects Dominique to fawn over him in order to get the commission for Keating, and he is pleasantly surprised by her honesty.

Dominique tells Wynand she used to work for him and was fired over the scandal surrounding the Stoddard Temple. He is surprised that her name is Dominique Francon, since he only knows her as Mrs. Peter Keating. He wants to know why she never tried to meet him when she'd worked for him for six years, and she says she "had no desire to." She had no desire to make a career out of the *Banner*.

Wynand is used to beautiful women sleeping with him to win favors, and so he is surprised that Dominique didn't stoop to this.

Dominique says she is there to ask for the Stoneridge commission for her husband, Keating, and that she is willing to sleep with Wynand in exchange for it. He says he was about to suggest that, but not on their first meeting and not so crudely, to which Dominique says she has saved him "time and lies." Wynand asks her if she loves her husband and if he's a great architect, to which she says she despises him and that Keating is a mediocre architect. She says she is doing all of this only because it amuses her. Wynand says he understands that she "want[s] to sell [herself] for the lowest motive to the lowest person," that she wants "to express through the sexual act [her] utter contempt for [him]." Dominique says he is wrong about this—she only wants to express her contempt for herself.

On their very first meeting, Dominique is very upfront with Wynand, even confessing that she is offering to sleep with him in order to hurt herself, and admitting that she despises her husband.

Wynand says he accepts Dominique's offer. They will sail for two months on his yacht, and she will return with the contract for Stoneridge. Keating, Wynand, and Dominique meet for dinner later, and Keating is impressed with the fancy restaurant Wynand has invited them to. Wynand tells Keating the contract is his, which Keating is surprised to hear since Dominique hasn't yet told him. Keating promises to "make Stoneridge [his] best achievement." Wynand tells him Dominique has a great body, implying that he will sleep with her in exchange for Stoneridge, and Keating is extremely uncomfortable to discuss it. Yet, he doesn't object.

Again, Keating doesn't seem to mind that Dominique will be sleeping with Wynand in order to get the commission for Stoneridge—he only dislikes discussing it. He doesn't mind committing unethical acts as long as he can pretend to be a morally upstanding person.

PART 3: CHAPTER 4

Wynand's yacht is named *I Do*, and Dominique asks him what it means. He says the words he heard most often as a child were, "You don't run things around here," to which his yacht's name is a response. She has heard that he never reveals the story behind the yacht's name and is surprised he told her immediately. The yacht is very luxurious, and Dominique is surprised when he leaves her alone in her room, without demanding sex.

Dominique is surprised that Wynand treats her with respect, as though she were special to him. He seems to feel a genuine connection with her.

Wynand and Dominique talk about how it is impossible to love all men equally, and about how love is never pity but is "reverence, and worship, and glory, and the upward glance." They talk and laugh together, and Dominique feels no sense of strain between them, as if they have forgotten the purpose of the trip. After dinner, she expects him to initiate sex, but he doesn't.

Wynand and Dominique agree that universal love and brotherhood are impossible to practice, and that love is about reverence and respect. Again, they share a genuine connection that surprises Dominique.

They go up on deck, and Dominique says she is sure Wynand has never experienced the "vicious bromide" of feeling small when looking at the **ocean**. Wynand agrees, saying he only feels "the greatness of man," "of man's magnificent capacity" to build a ship and "conquer all that senseless space." Dominique says she never experiences a sense of awe from nature, but feels it when she sees **skyscrapers**. Wynand agrees, saying he feels religious ecstasy at "the will of man made visible," and he mocks pilgrimages people take to a "dank pesthole in the jungle" to see "a leering stone monster with a pot belly" when they can see sublime beauty right in New York. Dominique says she can barely tell her thoughts apart from his words.

Wynand and Dominique share similar ideas about the marvelousness of human potential to conquer nature and build skyscrapers. Dominique is surprised that they have the same ideas and opinions—she had expected much less from the owner of the Banner.

When Dominique asks when they are going to go to their rooms (to have sex), Wynand says they won't be doing that. Instead, he asks Dominique to marry him. Dominique cannot hide her shock. Wynand says he knows he is "the symbol of [her] contempt" and her "tool of self-destruction." He knows she doesn't love him, and yet he wants to marry her. He says that marrying him can be, for her, an act of "revenge against the world." She will be free to leave the marriage whenever she wishes to. Wynand says he loves her. Dominique recognizes that he speaks "her language," that the "offer and the form he gave it were of her own world." She almost wants to ask to never see him again.

Dominique likes Wynand so much that she almost never wants to see him again—since she is determined to make herself suffer, she thinks that marrying Wynand wouldn't be suffering at all.

But then, Dominique remembers the Stoddard Temple and how the *Banner* had played such a big role in ruining Roark. She tells Wynand she will marry him and be "Mrs. Wynand-Papers." She wants to have sex with him right then so their marriage won't be important, but he refuses—he wants it to be important. When he kisses her, she tries to not respond but ends up enjoying it.

Dominique decides to marry Wynand because the Banner *is such a sensationalist newspaper and she thinks Wynand, its owner, cannot have any integrity. She also remembers that the* Banner *played a big role in destroying Roark, and knows she will feel awful to be associated with its owner. However, despite her determination to hate Wynand, Dominique finds that she is nevertheless attracted to him.*

PART 3: CHAPTER 5

When Dominique returns earlier than expected, Keating wants to know whether that means he won't get Stoneridge. Dominique tells him that he will, and that Wynand will meet him that night and explain everything. Keating snaps at her that she and Wynand are behaving like "truck drivers" with no decency, but that he refuses to be hurt by them. That night, Wynand tells him that he will be marrying Dominique and that she is leaving for Reno that night. He gives Keating the signed papers for Stoneridge and an extra $250,000. Keating accepts all of it, and then goes and gets drunk with some acquaintances.

Keating accuses Dominique and Wynand of behaving badly while conveniently forgetting that he *was the one who insisted that Dominique go meet Wynand in order to get Stoneridge for him. When she comes back early, Keating's only thought is about the project. However, after he gets the project and some extra money from Wynand, Keating seems to be ashamed and disgusted with himself.*

Dominique goes to see Steven Mallory, who tells her Roark is in Clayton, Ohio, working on a department store. Mallory also tells Dominique that Wynand bought many of his sculptures and that Mallory has enough money now. The next morning, Dominique leaves for Reno.

Roark has become so unpopular in New York that no one is giving him work there—he seems to be following projects into small towns. Also, it seems like Wynand, like Roark, recognizes talent when he sees it and appreciates Mallory's work.

The next day, Keating feels he has to go meet Toohey and heads to his apartment "like the survivor of a shipwreck swimming to a distant light." Toohey is busy working and makes him wait until he finishes. Then, he makes a phone call to Gus Webb. When Toohey finally turns to Keating, he gives him the check Wynand had given him and tells him to use the money for a good cause. Keating then tells Toohey he is the only friend he has, and that he'd "sold Dominique," who has gone to Reno. Toohey is immediately furious, saying Keating shouldn't have allowed it.

Keating seems to be increasingly dependent on Toohey but seems to have fallen from Toohey's favor—he keeps Keating waiting rather than greeting him with his usual geniality. When Toohey hears the news about Dominique and Wynand, he is angry because he had wanted them both destroyed by their relationship, and they instead seem to share a connection and to genuinely want to marry.


Later, Toohey tells Alvah Scarret that they both wouldn't want "that particular influence [to] enter the life of [their] boss." He suggests that they stick together, and Scarret agrees. Scarret sees Wynand, who declares that there will be no pictures of Dominique or their wedding in the *Banner*.

Toohey is afraid Dominique will warn Wynand against Toohey's growing influence at the Banner, *and as a pre-emptive strike, he warns Scarret against Dominique's influence on Wynand. Wynand clearly cares about Dominique deeply, and therefore wants her kept out of the* Banner. *Thus far, only his prized art collection was kept out of the* Banner.

On her way to Reno, Dominique stops at Clayton, Ohio, to see Roark. She walks from the train station to the building site and feels faint when she finds him. She tells him that he is taking on such small projects that it feels like the quarry again. He says she could think of it that way, though it isn't really. She says it is a fall after the important buildings he'd done, and he says he loves doing it, that "Every building is like a person. Single and unrepeatable."

Dominique is hurt to see Roark wasting his greatness by working on a small building in a small town, but Roark is happy to be building something—he doesn't care about the prestige attached to big New York projects and so doesn't perceive his current situation as a fall.


Dominique tells Roark that she is marrying Gail Wynand. Roark looks shocked, saying that's even worse than Keating. Dominique agrees. One of the workers calls Roark to consult with him, and Dominique watches them discussing work. When he comes back, she tells him that they can stay in this town forever, if only he promises to give up architecture. She says she can't bear to see his passion for his work because it will end in some "terrible kind of disaster" and that he should therefore give it up. Roark says that, if he were a cruel person, he'd accept her offer "just to see how soon [she'd] beg [him] to go back to building." He says she needs to "stop hating [the world], learn not to notice it." He then walks her to the station and she boards a train for Reno.

Like Dominique, Roark, too, has a low opinion of Wynand, having never met him and knowing him only as the owner of the Banner. *This alone makes him sure that Wynand is worse than even Keating. Again, Roark tells Dominique she has to learn not to notice the world—by hating it so much, she is giving the world too much power and influence over her.*

PART 3: CHAPTER 6

Ike reads his play aloud to the **Council of American Writers** and his listeners—who include Lois Cook, Lancelot Clokey, and Toohey—agree that it is awful. Jules Fougler, the drama critic at the *Banner*, chimes in, saying that it is, in fact, "a great play." Lancelot asks him why, and Fougler says, "Because I say so." He says a critic achieves nothing by praising a good play, whereas to "impress [his] own personality upon people," he can convince people that a worthless play is good. Cook says Toohey did the same thing with *The Gallant Gallstone*, which she admits is a "piece of trash."

Fougler seeks power over his readers, and the most satisfying way for him to achieve this is by insisting something terrible is great and to watch the public eagerly agree with him. Most people lack the strength to stand by their opinions (if they have any, that is) and will defer to a critic's claims.

Toohey explains that by praising the unexceptional—like "a total nonentity who's done nothing more than eating, sleeping, and chatting with neighbors"—then, the "fact that one has built a cathedral becomes" irrelevant. He tells Ike that if he were to tell people Ike's plays are as good as Ibsen's, then "pretty soon they wouldn't be able to tell the difference."

Toohey wants to elevate the common and the mediocre in order to distract people from the excellence of truly exceptional work—to most, these two kinds of works will now be on the same plane since they both elicit similar reactions.

Just then, Keating shows up. Everyone tells him that Ike's new play is a masterpiece and that he is sure to love it. Fougler says he hopes Keating will prove to be worthy of the play since it is not for anyone "with a dry soul and a limited imagination." Keating looks at them eagerly, feeling they all float above him and are looking down at him benevolently.

The Council of American Writers decides to use Keating as a guinea pig to try out the claim that Ike's play is excellent. Keating, of course, is eager to agree with them, and doesn't want to be seen as someone who isn't creative enough to appreciate the play.

Some days later, Toohey declares support for modern architecture in "One Small Voice." He writes that the best example of this style is a building designed for a brush company by Gus Webb. Keating is hurt that Toohey picked Gus Webb as an example when Keating, too, has designed many modern buildings. Toohey says he has done well by Keating and can now give someone else a chance.

Toohey's allegiance seems to have shifted from the more traditional-minded architects like Francon and Keating to modernists like Webb. When Keating asks him about it, Toohey says he now wants to give someone else a chance, since he has already done so much for Keating.

Whenever anyone congratulates Keating on Stoneridge, he is unable to feel the old pleasure he got from interactions like these. He leaves the designing to his employees. Meanwhile, after he hears the news of Dominique getting a divorce, Francon decides to retire, leaving the firm to Keating. Keating chooses Dumont as partner and does not attend the celebration that follows.

While Keating is becoming increasingly successful in the world's opinion by constantly behaving in a way that compromises his self-respect, Keating is losing his pleasure in his supposed triumphs.

PART 3: CHAPTER 7

Dominique returns to New York after she gets her divorce and finds Wynand waiting for her at the train station. He tells her he loves her, and she says she is glad to be back with him, even though she hadn't expected to be. He says they should go to the judge's office right away, to be married, but Dominique says she wants a big wedding at a fancy hotel with **crowds** of people. He agrees and says it will take him a week to arrange it. She can stay at a hotel until then.

Dominique wants the wedding to be a big show because that is what will cause her to suffer the most. Wynand understands this, and still agrees to whatever she wants.

Dominique and Wynand get married in front of 600 people the following week. She wears a black gown and carries jasmine, and she notices that Wynand stands as though he were alone, above the **crowd**. Even the "mockery of the monster reception" doesn't affect him. He is "untouched by these guests" who have come out of boredom, envious hatred, or curiosity. Dominique wants him to reveal the soul of the *Banner* by taking pleasure in this, but he doesn't. Alvah Scarret tells her that Wynand has refused to include any wedding pictures in the *Banner*, which surprises her. She thanks Wynand for doing this, and when they have sex later that night, she enjoys it.

Dominique thinks she will see Wynand enjoying the spectacle of their wedding, but he surprises her by being above the crowd and maintaining his dignity and integrity. She is also touched by his wish to keep her out of the Banner*'s pages, understanding that this means that he truly respects and cherishes her.*

Scarret gets letters from thousands of readers who are upset that there were no pictures of the wedding in the *Banner*, and Toohey says that this is why he was worried about Wynand marrying Dominique. Scarret asks Toohey if he is still loyal to the *Banner*, since he does sometimes write for *New Frontiers*, which has been very critical of Wynand recently. Toohey denies it, but Scarret says he doesn't like the "new intelligentsia slang" that is being used against Wynand, like "the pirate of capitalism." Scarret says he hears that Toohey is financing the articles against Wynand, which Toohey once again denies. However, Toohey does admit that he arranged for a share of the *Banner* to be sold through several proxies to Mitchell Layton, a communist sympathizer.

Scarret is still loyal to Wynand and the Banner*, and is thus displeased with the rumors that Toohey is working against the paper. While Toohey denies this, he does disclose a big move he has made to put one of his men, a communist sympathizer, on the* Banner*'s board by making him a large shareholder.*

PART 3: CHAPTER 8

Dominique and Wynand live an isolated life in Wynand's penthouse and enjoy each other's company without going out or inviting visitors. When Dominique realizes she is enjoying this, she insists on going out and inviting guests, which Wynand doesn't protest. Yet, he ensures that there is nothing about her published in his papers and stops any attempt to draw her into public life. However, when she expresses her displeasure with the *Banner*, he says he would never "change the *Banner* or sacrifice it" for anyone.

Dominique is enjoying being married to Wynand, and tries to dampen their pleasure in each other by inviting the outside world, which she detests, into their lives. Despite his love for Dominique, Wynand, like Roark, makes it clear to her that his work at the Banner *will always be more important to him.*

At work, *Wynand* works with renewed energy and nothing changes in his policies. Alvah Scarret is pleased, telling Toohey they were worried about the marriage for no reason. Toohey says that Wynand seems happy, which is a dangerous thing.

To Toohey, personal happiness is always dangerous because he believes that a happy person is too independent for him to rule over.

Sally Brent, one of the reporters from the *Banner*, goes against Wynand's orders and interviews Dominique for a story. Dominique agrees to talk to her and says things like all she wants from "life is to make Gail happy" and "be a good wife and mother." That evening, Brent is fired. Later, she writes a disparaging article on Wynand's love life which is published in *New Frontiers*.

While Dominique appreciates Wynand's gesture of trying to keep her out of the Banner, *she grabs the opportunity to debase herself in the newspaper because she knows it will cause her pain, which is what she seeks. Also, she is out to prove to Wynand that the* Banner *is toxic and this is the first step she takes to do that.*

One evening, when Dominique knows that Wynand is tired and wants to stay in, she insists they go to watch Ike's play, *No Skin Off Your Nose*. He protests, saying he doesn't want to watch it, but she insists, saying that the *Banner's* own critic, Jules Fougler, praised it, and so did other *Banner* journalists like Scarret, Toohey, and Sally Brent. Wynand quietly agrees to go, and the play is so terrible that the audience is confused. Fougler had made it clear "that anyone unable to enjoy this play [is], basically, a worthless human being," so many pretend to like it.

Dominique's next step to get Wynand to admit how terrible the Banner *is, is to take him to watch the play that was praised in his own paper. While Dominique and Wynand realize that the play is awful, they also see that most of the audience pretends to like it.*

When Dominique and Wynand get home, she tells him that he has now seen the "crowning achievement" of his life's work. He agrees that the play "made [him] sick" but says that it would have been even worse if a great play had been offered to that **audience**, since they don't deserve one. He says he did suffer while watching it, but that the "pain only [goes] down to a certain point." Dominique screams for him to stop, surprising him. He wants to know what made her so upset, but she doesn't tell him.

Like Dominique, Wynand thinks that the world doesn't deserve great art. And like Roark, he talks about how his pain only goes down to a certain point—the similarity between the two men is what likely upsets Dominique here. She married Wynand expecting him to be a vile exhibitionist, and is shocked that he has the same high-minded principles that Roark does.

PART 3: CHAPTER 9

Dominique and Wynand are on a summer cruise on his yacht, and Dominique thinks he has "a brilliant kind of gaiety without guilt." Wynand tells her she can't be in love with him because she is in love with integrity, which exists only in art, and which he definitely doesn't possess since he runs the *Banner*. He tells her that he doesn't mind "slugs" like Toohey and Scarret, but when he sees "a man of a slightly higher dimension," he wants to "make a sort of Toohey out of him." He explains that the only thing he ever wanted is power, and he enjoys knowing he can force anyone to do anything. He thinks the "man [he can't] break would destroy [him]." He also insists that integrity doesn't exist.

Dominique notices and appreciates Wynand's happiness, but Wynand perceptively tells her that she can't be in love with him because he lacks integrity. He believes that integrity exists in art, never in people, and confesses that he feels the need to destroy those who profess to have integrity by exposing them as fakes. Wynand claims that all he wants is power over people—without realizing that this makes him dependent on people, and, therefore, "selfless."

One night in fall, they stand watching the New York skyline and Wynand says he likes to "see a man standing at the foot of a **skyscraper**." It doesn't dwarf him but makes him greater than the structure since "it's man who made it—the whole incredible mass of stone and steel." He says what he and Dominique like about these buildings is "the creative faculty" and "the heroic in man," which he loves to think about but doesn't believe in. He says that when he is ready, he will build a new home for the *Banner*, which will be "the greatest structure of the city."

Wynand explains his love for skyscrapers, which symbolize the heroic in man, which he appreciates even though he doesn't believe in it.

Dominique suddenly tells Wynand he must fire Toohey, which surprises him. She says it is the only way to save the *Banner*, since Toohey wants complete control over it. She says Toohey only wants control of the papers as a means to control the world. Wynand refuses to take her seriously, and he considers Toohey to be an irrelevant pest but nothing more.

Toohey was afraid that Dominique would warn Wynand about him. She does, but Wynand pays no attention to her.

Some days later, Dominique tells Wynand she married him so he could be "[her] chain to the world" but that he has become her "defense" instead. She says she still doesn't love him, and he says he doesn't care about that. He says he loves her so much that even her indifference is irrelevant to him—only his desire matters, not even the object of his desire.

Dominique might not love Wynand, but she does like him a lot, and their marriage has turned into a surprisingly happy one. It is not the life of suffering that Dominique had expected it to be.

PART 4: CHAPTER 1

Roark has just finished building a summer resort in Monadnock Valley. More than a year ago, he had gone to see Caleb Bradley, the head of the **company** that had bought the land, and was surprised when he'd landed the project. He demanded that Bradley sign and approve each plan, which he did. He "seemed delighted to let Roark have his way." Roark didn't think about him much for the next 18 months since he was so busy building "his greatest assignment." He lived in a shanty on the land, joined by his old draftsmen and crew, many of whom gave up better jobs in the city to join him. They enjoy building and working together.

As always, Roark focuses solely on the opportunity to build and the joy this brings him, and doesn't worry too much about the circumstances and the people that surround this.

When Mallory first sees Bradley, he feels "anger without reason—and fear." He tells Roark he suspects it will be like the Stoddard Temple all over again. Roark agrees, but says he cannot figure out exactly how or why. Still, he says, it doesn't matter, because they got to build it, which is the only important part.

It seems like Roark focuses on the essential act of building, while others, like Mallory and Dominique, worry too much about the consequences of actions. Roark wants to build, and he builds selfishly, whenever he can.


Before the resort is completed, Roark hears from Kent Lansing, who says he has finally gotten complete control over the Aquitania project and that Roark can now finish it. Roark is also busy with small projects—houses, shops, small office buildings—that he is hired to build around the country by people who've seen and admired some of his other work. When the resort is finally complete, he doesn't have time to worry about it, but Mallory does, wondering why it isn't being advertised.

Roark is not yet a hugely successful architect, but he has enough projects to keep him busy and happy—unlike Keating who has achieved success in the world's eyes but is personally unhappy.

However, within a month of being opened, every house in Monadnock Valley is rented by people who value its beauty and privacy. In October, Mallory rushes into Roark's office with the newspaper, showing him an article about Bradley being arrested for fraud. He and his gang had sold 200% of its shares and had wanted it to fail. They thought the land was worthless, and had chosen Roark as "the worst architect they could find." Roark laughs, finding the whole thing funny while Mallory is very upset. Roark wonders when Mallory and Dominique will stop thinking about the world. In the scandal that follows, Roark becomes suddenly famous in art circles. Austen Heller writes a passionate defense of him that generates a lot of buzz around his name, and he begins to get commissions.

Despite the lack of publicity for the resort, Roark's work speaks for itself and the resort is full. From the beginning, Roark has been sure that his work will find clients who appreciate it for its excellence, and he is proven right. When Roark finds out that Bradley chose him as the worst architect he could find, Roark's reaction is one of amusement, while Mallory—like Dominique—is hurt about other people's low opinions of Roark.

In the spring of 1936, Roark is chosen to be part of a **council** of the country's best architects to design a World's Fair. Roark tells them that while he would be happy to work for them alone, he doesn't work with "collectives" and that he "[doesn't] consult, [...] cooperate, [...] collaborate." People are offended at his refusal, and Toohey writes that it is evidence of Roark's "egotism, the arrogance of the unbridled individualism which he has always personified." In November, Roark comes into his office and his secretary excitedly tells him that Wynand wants to meet him the following day.

Roark believes firmly in integrity, and he thinks that even buildings must have integrity by being centered around one person's vision and a single defining idea. He knows this will be impossible to achieve with a group of architects. Also, he believes firmly in individualism and thinks that groups are inefficient and lack clarity—a sentiment that the book itself echoes. Rather than work on a prestigious project with a group, Roark chooses to forgo the opportunity.

PART 4: CHAPTER 2

While Roark has never hated anyone, Wynand is the person who has come closest to inspiring his hatred. However, the two of them immediately feel a connection when they meet. Wynand says he has never built anything for himself, and Roark says this is probably because he has been unhappy and "because his life has not been what he wanted." Wynand agrees and says he is happy now and wants Roark to build his home in Connecticut. Roark wants to know if Dominique recommended him for the job, but Wynand says she knows nothing about it. He had decided on Roark after seeing Monadnock and other buildings Roark had designed. He says he very much admires Roark's work, and surprisingly, meeting him has not been an anticlimax since he likes talking to him.

Roark is ready to hate Wynand, expecting him to be like the living version of the Banner. *Cameron, too, has spoken to Roark about the* Banner *encouraging people's base urges like pettiness and vapidity, and has held Wynand responsible for destroying integrity and excellence. However, when Roark meets him, he feels an instant connection with him, perhaps sensing Wynand's potential for greatness. Roark understands him immediately, knowing that Wynand has been unhappy for much of his life but has found happiness now.*

Wynand tells Roark that he wants the house he designs for him to have that "Roark quality" of "a difficult, demanding kind of joy" that makes one think "I'm a better person if I can feel that." He tells Roark that Roark looks almost disappointed that Wynand sees these things in his buildings, and asks him not to hold his past buildings and the Wynand papers against him since they were simply the means to an end, with the end being the home that will be designed by Roark. Roark says he is "helpless against anyone who sees what [Wynand] saw in [his] buildings," and that he is not used to feeling helpless.

Just like Roark immediately understands the core of Wynand's self, Wynand, too, grasps the heart of Roark's design principles.

Wynand tells Roark that he wants the house because he is "very desperately in love" with his wife. He says he wants to "put her out of reach—where nothing can touch her." The house must be a "treasury—a vault to guard things too precious for sight." Roark struggles to hear these things but doesn't show it. Wynand wants the house to be "so beautiful" that he and Dominique won't miss the outside world. He thinks of it as a "temple to Dominique Wynand," and says Roark must meet her before he designs it. Roark says he has met her years before. Wynand says they can go see the site together the following morning and Roark agrees. After he leaves, Wynand asks his secretary to send him all the information the paper has on Roark.

Just like Wynand keeps his precious art collection locked away from the eyes of the undeserving world, he wants to keep Dominique out of reach, too. Roark struggles to see how much Wynand loves Dominique, but being the strong person he is, he doesn't let his emotions show or get in the way of his work.

When Toohey hears from Scarret that Roark has been in to see Wynand, he bursts out laughing, saying the "worst wars are religious wars between sects of the same religion or civil wars between brothers of the same race." Scarret complains to Toohey that Wynand is "losing his grip," just as Toohey had predicted he would after marrying Dominique. Wynand criticized Scarret's editorial and threw Fougler's article into the trash. Scarret says it isn't surprising that Wynand "hasn't got a friend left in the place."

Toohey recognizes that both Wynand and Roark are individualists with a strong sense of self-respect, so he is confident that they will destroy each other. Scarret is right in thinking that Dominique's influence has changed the way the Wynand is running the Banner—he now seems to have higher standards for what they will publish. This seems to be making him unpopular among his staff, many of whom, like Fougler, Toohey has appointed himself.

In the meantime, Wynand receives a folder full of news articles on Roark, and is surprised to see that he was the architect in the Stoddard trial. He reads everything they have on Roark.

Since Wynand was away on vacation when the Stoddard trial took place, he has no idea that Roark was at the center of it. After getting all the information the Banner *has on Roark, Wynand realizes that his newspaper played a big role in ruining Roark's career.*

PART 4: CHAPTER 3

Wynand takes Roark to look at the land in Connecticut the next morning. After they decide where exactly the house should be built, Wynand asks Roark if he doesn't hate him because of the Stoddard Temple. Wynand admits he read the *Banner's* clippings on Roark after meeting him the previous day. Roark says he can't pretend to be angry when he doesn't feel it, so he asks Wynand to stop torturing himself about it. He says he knows Wynand feels bad that he has hurt Roark and wishes he hadn't done it, but that "there's something which frightens [Wynand] more," which is the "knowledge that [Roark hasn't] suffered at all." Roark is simply "indifferent," and he is through with the Stoddard Temple while Wynand is not.

Roark has completely moved on from the Stoddard trial—people and their actions do not have power over him. He thinks that Wynand will be disconcerted to know this.

Wynand admits that Roark is right about all of it, and says that Roark's words are like "a beating," and that it is unusual for Wynand to accept it. Roark says that Wynand now wants to hear how he's made Roark happy, and he admits that he usually doesn't care what people think of him, but he is glad that Wynand likes him.

Wynand and Roark are happy that they like each other, and seem to be on the start of a meaningful friendship.

The two of them talk about their humble origins and agree that neither of them really minded being "homeless and starving," but they hated seeing "ineptitude around." Wynand says that it made him want to rule "all people and everything around," while Roark says he never wanted power. He only wants to do his "own work in [his] own way and let [himself] be torn to pieces if necessary." Wynand asks him if he has been torn, and Roark says, "Not in any way that counts." They head back to the city, and Wynand tells Roark to come see him only after he has his first drawings ready.

Roark and Wynand both detest inefficiency and mediocrity but have different reactions to these things—Wynand wants to rule everyone around him while Roark only wants to be left alone to do his work in his way. Wynand's way makes him dependent on people—the powerful person always needs people to rule over—while Roark is completely independent. Wynand doesn't yet seem to grasp that being powerful makes him dependent on the world.

A month later, Roark goes to see Wynand with the drawings. Wynand greets him formally, and tells him he likes the drawings. He then says he will hire Roark and build the house as he has designed it only if he will agree to be Wynand's personal architect and work only on projects for the Wynand companies. He says if Roark refuses his conditions, he will ensure that he gets no employment in the future, even in the granite quarry he worked in before. He says that after Wynand's house, Roark will design every other building for Wynand to match "the taste of the people."

Wynand has realized that Roark is a man of integrity and tries to break him as he has broken all the others.

Roark agrees "gaily" and quickly redesigns Wynand's house with traditional flourishes, including Colonial porches and a gambrel roof. Wynand gasps that he does not want it. "Then shut up," Roark tells him, asking him to never again give him any architectural suggestions. Wynand begins to laugh, and wonders that Roark took such a gamble since Wynand had meant every word. Roark says he knew he could trust Wynand's integrity, and Wynand says he is wrong about that. He invites Roark to dinner at his house that night so he can show the drawings of the house to Dominique.

Roark refuses to bow down to Wynand, however, and Wynand accepts that Roark is a man of integrity who cannot be broken. Roark tells Wynand that he trusts Wynand's integrity, but Wynand knows he has none—which is why he thinks that no one else does, either.

PART 4: CHAPTER 4

When Wynand shows Dominique the drawing of the house that evening, she immediately recognizes it as Roark's style and is shocked. She asks Wynand how he found Roark, and he tells her that every building he liked in the country had been built by him. Wynand says he has read the articles Dominique wrote about Roark for the *Banner*, and he can see that she admired his work but hated him personally. She says that was a long time ago and she hasn't seen him for years. Wynand says she will see him in an hour, at dinner.

Wynand is very perceptive—he recognizes Dominique's admiration for Roark's work from reading her articles in the Banner *while most people assumed that she hated Roark's work.*

Dominique and Roark greet each other formally, and she compliments him on the house's design. She is shocked when she realizes that Roark and Wynand seem to like each other, and she feels sidelined as they converse. After Roark leaves, Wynand wants to know what Dominique thought of him, and she is angry and says Roark reminds her of Dwight Carson. Wynand asks her to forget Dwight Carson.

Dominique and Roark are put in the awkward situation of seeing one another again in Wynand's presence, but they have strong personalities and don't let their awkwardness show. Dominique is additionally surprised that Roark and Wynand seem to genuinely like each other, and is worried that Wynand means to break Roark, which Wynand denies.

Wynand goes to visit Roark in his office a few days later. Roark thinks he has come to see the drawings of the house, but Wynand says he just felt like seeing him. He says he feels at home in Roark's office. He finds a copy of the *Banner* and points to an article about the exhidit for the World's Fair that Roark had refused to be a part of, and says he admires Roark for refusing to collaborate with the **group** of architects who had been chosen for the job. Roark says it wasn't just a gesture, and that "one can't collaborate on one's own job."

Wynand admires Roark and seeks out his friendship, probably because he respects him immensely since he couldn't break his integrity. He compliments Roark on not compromising and agreeing to work as part of a group for the exhibit for the World Fair.

Wynand tells Roark he had to attend a convention of advertisers earlier that day and he'd been irritated by the sales talks, but had remembered suddenly that Roark wasn't "touched by an of it." This thought consoled Wynand, and he came to find Roark. They decide to go eat dinner together at a restaurant, and when Wynand calls Dominique to tell her, Roark eavesdrops. After Wynand hangs up, Dominique thinks that she had resisted her urge to go visit Roark, but Wynand had given in. She knows Roark's office is in the Cord Building.

Wynand is unaware that they are stuck in a strange love triangle, while Roark and Dominique suffer in silence.

Wynand calls Toohey into his office and orders him not to write anything about Roark. On the wall on Wynand's office now hangs an enlarged picture of Roark. Toohey readily agrees.

Wynand admires Roark so much that he wants to keep him, too, out of the Banner*—just like his art collection and Dominique. These are all the things and people he values for their integrity.*

PART 4: CHAPTER 5

As Wynand edits the content of the *Banner*, its insipidness bothers him and he thinks about Roark. Thinking of Roark hurts him, but when he meets and talks to him, he feels no pain—only "a desire to laugh without malice." They meet often and Dominique leaves them alone, knowing they prefer it. Roark tells Wynand they are not very different, and that he ended up liking him despite being determined not to.

Roark's high standards make Wynand think about the compromises he has made in his own life, which pains him. However, in Roark's presence he feels only joy.

One day, while driving towards the house being constructed in Connecticut, Wynand thinks that he is 51 years old and wonders how many more springs he will live to see. He thinks that he has no regrets about the life he has lived, and that his proudest achievement is that he has never looked for approval from other people.

Wynand thinks that he maintains his independence from the world by not seeking its approval.

Wynand watches Roark in the house and thinks that he is in his element in an unfinished building. Later, he asks Roark if he has ever been in love and Roark says that he still is. He also says that when he walks through a building, what he feels is much more.

While Roark admits that he is still in love with someone, he says that his work is more important to him. It brings him greater joy.

Wynand says that he detests people who look for a higher purpose and don't know what to live for. He doesn't understand how a human being can live for "anything but his own joy."

Wynand and Roark don't think there is a vague "higher purpose" to life—there is only personal happiness.

Roark gets a branch from a tree and bends it, saying that he can make it a bow or a spear or a railing—and that this is the meaning of life: "The material the **earth** offers you and what you make of it."

To Roark, ideas and creation give life meaning, hence his deep love for architecture.

Meanwhile, Dominique struggles to witness Roark's and Wynand's friendship, but she remains patient and serene for Roark's sake. She feels like the "barriers [between them prove] to her that no barriers could exist" and she knows that she and Roark love each other as before. She did not meet Roark alone, and wouldn't visit the construction site, telling Wynand she'll only see the house when it is complete. One day, she can't help asking Wynand if he is obsessed with Roark, and he agrees that he is, adding that he can't understand why she dislikes Roark. He says that after he has known Roark, he loves Dominique even more.

Despite all the barriers to their relationship, Roark's and Dominique's love for each other stays strong. Wynand seems to detect the similarity between them, telling Dominique that his love for her has grown even stronger after his friendship with Roark, most likely because he has come to believe in integrity and respect it.

PART 4: CHAPTER 6

Toohey is at a **gathering** filled with his admirers, including Mitchell Layton, Homer Slottern, their wives, Eve Layton and Renée Slottern, and others. They are all talking about the loss of personal freedom as the way to progress, and that "unselfishness is the only moral principle." Mitchell says that "what makes people unhappy is not too little choice, but too much." Toohey says that "mysticism" and "dialectic materialism" are "superficially varied manifestations" of "the same intention."

Toohey has gathered powerful support for his socialist ideas—even the wealthy seem impressed with him and are spouting support for unselfishness and the limitation of personal freedom. Toohey talks about how spirituality and socialism are basically the same.

Eve Layton insists that it's "stupid to talk about personal choice" because "There's no such thing as a person. There's only a collective entity." Toohey is pleased to hear these words. Mitchell Layton says that **the masses** "don't know what's good for them" and need to be led into collectivism by people of culture and position like them.

Again, Toohey's ideas have gained a firm foothold. Here, Eve's collectivist sentiments provide a sharp contrast to the hyper-individualism of a character like Roark.

They talk about the *Banner*, and how it's slipping. Mitchell Layton says the one time Toohey was wrong was when he advised him to buy a share in the *Banner*, but Toohey tells him to be patient. They say there's a "We Don't Read Wynand" movement, which is run by Gus Webb, and is raising public sentiment against Wynand. Homer Slottern says he and some fellow advertisers are planning to pull their ads out of the *Banner*, but Toohey tells them the time isn't right yet and he'll tell them when to do it. Toohey now has a union at the *Banner*, which had started off as just a club.

Dominique had warned Wynand that Toohey would take over the Banner, *which is exactly what he seems to be doing now. He has carefully planted his people in positions of power throughout the* Banner.

When Toohey leaves the gathering, he feels exhilarated at how much his ideas have caught on. He remembers what he'd told Dominique once, that society is "a complicated piece of machinery," and by pressing the right button, one can make the whole thing collapse. He wishes she could have been present to hear the evening's conversation.

Toohey knows that Dominique is opposed to his ideas, and feels the desire to gloat to her about his successes.

PART 4: CHAPTER 7

Keating's architectural firm has been losing business and has been downgraded to a single floor. He tries to figure out why it happened, but cannot. One of the contributing reasons was that "The March of the Centuries" (part of the exhibition for the World's Fair) had been a "ghastly flop." Toohey, and all the other critics, had universally panned it. While he and his **group** of fellow architects had worked hard, "in true collective spirit," the public had ended up agreeing with the critics. However, the other architects had seemed to recover quickly from that failure, while Keating's reputation had not. Nowadays, Toohey praises Gus Webb's modern architecture in his columns, and Keating is considered old-fashioned. The A.G.A. is considered an "Old Folks' Home" while Gordon L. Prescott and the Council of American Builders are at the fore.

Toohey has placed his people from the Council of American Builders at the fore of architecture. The old guard, represented by the A.G.A., has fallen out of favor, as has Keating, much to his disappointment. Keating cannot figure out why this happened—he is not perceptive enough to see that this has been Toohey's plan all along, and that Toohey is now at the height of his power. Even the exhibition for the World's Fair was a miserable failure solely because Toohey and other critics said it was no good. The public seems to have lost all capacity for independent judgment, relying solely on Toohey's influence.

Keating knows that the change that is coming is too vicious for him to confront. He knows that Gus Webb and Gordon L. Prescott are such poor architects that it is hard for even Keating to pretend otherwise and follow them.

The architects that Toohey celebrates are so bad that even Keating cannot pretend they have merit because the world says so.

Keating has lost money in the stock market and isn't getting new work. He has asked his mother to move back in with him. His mother sees his sadness, which points out to her that all her efforts have been in vain. She says he should perhaps marry Catherine Halsey, causing him to feel anger and then the awareness that Mrs. Keating's sorrow is greater than his pain. On some weekends, Keating goes away to a shack in the mountains where he paints. It gives him a sense of peace, but he knows that his art has a "childish crudeness."

Keating hasn't achieved happiness or success by living his life according to other people's standards, and even his mother realizes that she has pushed him to do the wrong things. They both feel regret, and Keating tries to secretly indulge his old passion for painting, though his opportunity to be good at it seems to have passed.

Toohey no longer is interested in Keating, which Keating finds difficult to bear. His partner, Neil Dumont, tells him to ask Toohey for a favor and get the Cortlandt Homes project since Keating is Toohey's "special pet" and Toohey runs the "housing show." The Cortlandt Homes are a government housing project planned as "a gigantic experiment in low-rent housing," and it will be a very prestigious project for the architect who gets the job.

Keating knows that Toohey no longer cares for him but others, like Dumont, don't seem to have realized this yet.

When Keating goes to see Toohey, Toohey remarks that Keating has put on weight and will soon look "revolting in a bathtub." Keating insists that he hasn't really changed but Toohey says that "Change is the basic principle of the universe" and everything changes, including "seasons, leaves, [...] morals, men and buildings."

Keating once again shows no self-respect as he goes to Toohey to beg a favor of him, despite knowing that Toohey is snubbing him. When they meet, Toohey seems to take pleasure in treating Keating badly.

Keating tells Toohey that it is remarkable how he always picks the next big talents, like Lois Cook and Gordon Prescott. He recalls how the **Council of American Builders** used to be laughed at, and how they now control architecture in the city. Toohey says that people used to believe in "divide and conquer" but that Toohey believes in "unite and rule."

Toohey tells Keating that he believes in "unite and rule," by which he seems to mean that he has united society into an unthinking mass by preaching equality, brotherhood, and selflessness—and he now has the power to rule over these people.

Toohey guesses that Keating has come to talk to him about the Cortlandt Homes. He tells Keating it would be a fitting last chapter to Keating's career, and reminds him of Stoneridge, saying it would be even bigger than that. Keating says he hates Wynand, and Toohey says Wynand is just a person who is "naïve enough to think that men are motivated primarily by money." Keating says that Toohey isn't, since he is a man of integrity, which is why Keating believes in him. Keating says he really values Toohey, and wants to know why Toohey no longer wants to associate himself with him and instead only praises Gus Webb.

Toohey seems to have decided that Keating's career is over, and that the Cortlandt Homes would conclude it nicely because it is a prestigious project. Keating is truly hurt at Toohey's rejection because he still seems to believe that Toohey is a man of honor unlike Wynand, who he thinks is corrupt. Toohey, on the other hand, thinks Wynand is naïve to use only money to enforce his power over people—Toohey knows that money is not the best way to gain mastery over a person's soul, which is what Toohey does by preaching selflessness.

Toohey says that in all Keating's time with him, he doesn't seem to have understood that Toohey is against individualism and believes that people "are all equal and interchangeable. A position [Keating] holds today can be held by anybody and everybody tomorrow." He says the reason he'd chosen Keating was to "protect the field from men who would become irreplaceable" and to clear the way for the "Gus Webbs of the world." He explains that this is why he'd fought so hard against Howard Roark.

Toohey explains to Keating that he'd only used him as a placeholder until truly untalented architects like Gus Web came along. While Keating is not talented (like Roark) he also isn't quite as terrible as the new wave of architects whom Toohey now supports.

Keating is very hurt, and he tries to tell himself that the "ideas he heard [are] of a high moral order" and therefore can't be evil. Yet, he can't help telling Toohey with some satisfaction that he has lost his fight against Roark, who is now a success. He says that Roark and Wynand are now great friends, and he challenges Toohey to try and stop Roark now.

Despite his constant lies to himself, Keating can't help feeling happy that Roark and Wynand make an indestructible team against whom Toohey cannot prevail. His self-respect isn't completely dead, and the part of him that admires Roark doesn't want to see Toohey win.

Keating then gets a grip on himself and tells Toohey he has come to ask him for the Cortlandt project. Toohey says the architect for Cortlandt must deal with a unique problem because "the cost of the building and the upkeep must be as low as humanly possible." Since it is to be a model for housing projects all over the country, it must be "the most brilliant, the most efficient exhibit of planning ingenuity and structural economy." He'd tried Gordon Prescott and Gus Webb for the job, but they couldn't do it. He says Keating is all about "plush, gilt and marble" and doesn't seem right for the job. He says he can give Keating the details so he can figure out a preliminary plan for it and see if he can, in fact, pull it off.

The architects Toohey usually picks are not capable enough to solve the problems that the Cortlandt project poses, so Toohey is willing to give Keating a shot. Toohey, being the canny villain he is, probably suspects that Keating will ask for help designing it since he doesn't have the talent to do it himself—and Toohey knows that Keating always turns to Roark.

PART 4: CHAPTER 8

Roark hasn't seen Keating in six years and is shocked to see how old and haggard he looks. Keating asks Roark if he is "turning the other cheek" by agreeing to see him, and Roark says he doesn't "think a man can hurt another, not in any important way. Neither hurt him nor help him." So he says he has nothing to forgive Keating for. Keating says it would be less cruel if Roark had been hurt, and that he hasn't changed at all. Keating understands that this is the punishment he has to take. Roark says that Keating certainly has changed, and Keating says he knows he has.

Roark holds nothing against Keating, despite the testimony against Roark that Keating had delivered as a witness in the Stoddard trial. Just like he'd told Wynand, Roark says that other people matter so little to him that he doesn't hold grudges against them and therefore has nothing to forgive.

Keating says he has been a parasite all his life, since he has "fed on [Roark] and on all the men like [Roark] who lived before." He hasn't added one original idea to the field of architecture. He admits all this, and asks Roark to help him again. He says he has a last chance and knows he can't do it, and says he won't even bother to bring Roark a mess to correct. He just wants him to design to Cortlandt Homes and let Keating put his name on it. He tells Roark all about his conversation with Toohey, and gives him all the papers and details about the project. Roark studies them for a long time, and tells Keating he will think it over and give him his answer the next day.

For once, Keating is honest as he makes this demand on Roark, admitting that Roark is one of the greats in the field of architecture and that Keating has survived on borrowed and stolen ideas.

The next evening, they meet at Roark's apartment. Roark tells Keating he will do the project if Keating gives him a good enough offer. Keating offers him money, and his soul, and when that doesn't persuade Roark, he tells him he'd be working on a humanitarian project that would help many. Roark asks him to be honest, and Keating tells Roark he should do it because he "will love designing it." Roark says that is a good reason, and that he is very interested in the challenges that come with building "cheaply, simply, intelligently." He says he has been working on solving this problem for years.

Roark, unlike Keating, isn't motivated by money, and unlike Toohey, has no interest in gathering souls. He also has no interest in selfless actions that are motivated by a desire to help others. Roark is always motivated by selfishness and personal happiness, and will work on the Cortlandt Homes because he will get great pleasure out of solving the problems it poses.

Roark wants Keating to think about why Roark has spent years on this problem. The "poor people in the slums" are the clients and Roark has never given much thought to clients, except for their "architectural requirements." He says that "to get things done, you must love the doing. [...] The work, not the people." He doesn't care about the residents of housing projects or the altruism of building for the poor. He only cares about the building and wants it built right.

The work of building itself has always made Roark happy, which is why he does it—not because he thinks about the people who will be affected by his work.

Since Roark knows he will never be able to make his way past Toohey or **committees** of any sort to land this challenging project himself, he needs Keating. He loves the work and wants to do it. He says he will do it only if Keating can guarantee it will be "built exactly as [he] design[s] it." Keating agrees, while acknowledging that it will be hard to pull off since it is a government project and a lot of people will be involved. Still, he gives Roark his word, and they even sign a contract to finalize the deal. Roark says he will publicize the contract—which states that Roark is the one who designed the project—if Keating doesn't hold up his end of the bargain, and Keating agrees to these terms.

Roark is clearly very excited to work on the challenging problem of the Cortlandt project. He loves the work so much that he doesn't mind having Keating get the money and the prestige that the work will bring—Roark only wants the joy of designing it, and the promise that the integrity of his design will be preserved when it is built.

Later, Keating admits to Roark that if the situation were reversed, he would not have been kind to Roark. He tells Roark that he isn't conceited like Keating is. Roark says he is, in fact, conceited since he "never think[s] of [himself] in relation to anyone else." Keating says Roark is "the most egotistical and the kindest man" he knows.

Rand makes her point here that the pure selfishness that Roark adheres to is actually a form of kindness. Much of humanity's petty behavior is motivated by insecurity that comes from comparing oneself with others, and Roark never does this.

Before Keating leaves, he shows Roark his paintings and wants to know what he thinks about them. Roark tells him gently that "It's too late," and Keating agrees. After Keating leaves, Roark feels "sick with pity." He'd never felt pity before—"the complete awareness of a man without worth or hope, this sense of finality, of the not to be redeemed"—and he feels ashamed of the feeling, that "he should know an emotion which contained no shred of respect." He thinks "there must be something terribly wrong with a world in which this monstrous feeling is called a virtue."

Keating already suspects that his artwork has no merit, but since he's always looked up to Roark's judgment, he shows him his work and hears what he expects. Roark pities Keating then, and it is the first time he feels pity, suggesting that Roark perceives most people as having redeeming qualities that makes them worthy of respect. Roark is sickened by the feeling of pity since it is devoid of respect.

CHAPTER 4: CHAPTER 9

Wynand, Roark, and Dominique sit on the shore of a lake and watch the Wynand house on the hill above them. Dominique has lived in the house for a month now, and feels Roark's presence in every detail of the house. Wynand feels the house suits her perfectly, and that in the house, she is safe and all his. Roark is the only guest Wynand permits in the house, which is hard for her to bear. Roark's presence tortures her, as does his close connection with Wynand.

Dominique's strength is tested by the friendship between Wynand and Roark, but she suffers through it bravely.

When Toohey sees the drawings for the Cortlandt Homes, his mouth falls open and he calls Keating "a genius." Toohey is sure the plans will be approved and offers Keating his congratulations. Wynand, on the other hand, is enraged when he sees the drawing, recognizing it as Roark's work. Roark, however, denies it, claiming Keating did it, and when Wynand threatens to run a story about how Roark was the real designer, he asks Wynand to drop it.

Like Wynand, Toohey is also probably not fooled that this is Keating's work.

At the *Banner*, Wynand senses a change that he finds disconcerting. Alvah Scarret has written an editorial about how mothers should care for all children, not just their own, and Wynand calls it trash and asks him to re-do it. Scarret tells him in a low voice that sounds like a warning that he is "out of step with the times," leaving Wynand puzzled. He had noticed the trend towards socialism in the pages of the *Banner*, but had assumed it was a phase and didn't worry. He didn't feel threatened by the "We Don't Read Wynand" movement, or the dip in circulation. Yet, Scarret's attitude seems to say that he no longer values his boss' opinion, which makes Wynand uneasy.

While Wynand had assumed that socialism was just a fad that the Banner *was running with, Scarret's defiance to his authority is Wynand's first real sign that he is losing control of his newspaper.*

In the past months, Wynand has plugged Roark's work in the *Banner*, mentioning it whenever possible in articles of good taste. He believes he is helping Roark, but several intellectuals have begun to laugh at Roark, calling him the "the *Banner's* glamor boy." Austen Heller tells Roark to ask Wynand to stop the publicity campaign at once. He says it is harming Roark's credentials because of the *Banner's* seedy reputation. Roark refuses to do so.

Wynand's attempts to help Roark misfire badly because the Banner *has such a poor reputation among anyone with taste. Wynand, however, doesn't seem to realize that the* Banner *is so far gone that none of his "tasteful" articles will improve its tarnished image. His claims that he has great power are revealed to be hollow and untrue.*

One afternoon in fall, Wynand takes Roark with him to Hell's Kitchen, where he shows him a row of broken-down tenements. He explains that this is where he grew up, and that he gradually has bought all this land. He says that when he is ready for it, he will build a skyscraper there, and that he'd like Roark to design it. He says it will be "the best gift [he] could offer to the man who means most to [him]."

Wynand sees skyscrapers as a symbol of all that is heroic in humankind, and to design his skyscraper, he aptly chooses Roark, who, to Wynand, is a living embodiment of all that a skyscraper represents.

PART 4: CHAPTER 10

One evening, Keating bumps into Catherine Halsey in the street. She smiles at him pleasantly, "not as an effort over bitterness." She lives in Washington now, and has come to New York just to visit. She says she is happy that Keating is working on the Cortlandt Homes, not just "for private profit and a fat fee, but with a social purpose." Keating feels she "owe[s] him an evidence of strain in this meeting," but there is none. She suggests they go have a cup of tea somewhere to catch up, and says he looks frozen. This is the first comment she makes on his appearance, and Keating thinks that even Roark "had been shocked, had acknowledged the change," while she is indifferent.

The last time that Keating had seen Catherine was when he'd promised to come by in the morning so they could go get married. He'd then gone and married Dominique. He expects hurt and rancor, and is astounded that she seems pleased to see him and doesn't notice how changed he is from what she must remember.

At the restaurant, Keating feels that Catherine "seem[s] to have no consciousness of her own person" and does not react to his scrutiny. He tells her he has been very unhappy, and that he has been married and divorced. Catherine says she was glad when he was divorced because if his wife could marry Wynand, he was lucky to be rid of her. She doesn't sound emotional about it, and Keating knows that these events do not affect her beyond this. He tells her to "drop the act" and tell him what she really felt all those years ago when he didn't show up at her apartment and she heard he was married. She says it is conceited and childish of him to expect recriminations, but admits she suffered then, though it seemed foolish afterwards. She says, "everybody goes through them, like measles."

While Catherine does admit that she suffered all those years ago, she states that everyone suffers like this, and that such feelings are common. Her own life and her feelings seem unimportant to her.

Catherine says that it was all for the best since she can't imagine being married to Keating, or to anyone else, since she is "temperamentally unsuited to domesticity." Keating tells her that the worst thing he ever did in his life was to leave her, and not only because he caused her so much pain but because to marry her was "the only thing [he] ever really wanted." He says, "the hardest thing in the world" is to do what one really wants because "it takes the greatest kind of courage."

Catherine has come to believe that she could never have been truly happy as Keating's wife. Keating, on the other hand, is convinced of the opposite, and thinks he missed his greatest chance at happiness by not marrying her.

Catherine says the things Keating is saying are "ugly and selfish." When Keating talks about the past, he realizes that, for Catherine, the past has never existed. She treats him with "amused tolerance" and he thinks that "one can't put on an act like that—unless it's an act inside, for oneself, and then there is no limit, no way out, no reality…."

Catherine seems to have internalized Toohey's ideas that romantic love is selfish and has completely convinced herself of the truth of these ideas, completely negating herself and her own ideas on the matter.


PART 4: CHAPTER 11

Roark and Wynand are on vacation aboard Wynand's yacht in the South Pacific and have been away from New York for several months. Roark had finished all the sketches for Cortlandt before he left. Dominique seemed jealous when Wynand told her he would go away for months with Roark, and this pleased Wynand.

Dominique is jealous that Wynand gets to spend so much time with Roark, while Wynand misunderstands and assumes she wants to spend time with him.

Wynand tells Roark he is "a miser about two things on earth: [Roark] and Dominique." He says that until he met them, he had been living a completely selfless life, the kind that Toohey advocates. He didn't care deeply about anything and his work gave "the greatest pleasure to the greatest number." His papers represent everyone but himself—he has "erased [his] ego." He "wanted power over a collective soul and [he] got it." However, he says that Toohey would say he isn't a true altruist because he must decide for the people rather than letting them decide what they want. A true altruist will decide what is best for people and "then ram it down their throats."

Wynand is aware that he was a selfless person until Roark and Dominique showed him how to live with selfishness and integrity. However, he at least let people choose what they liked to read and made the Banner *cater to their choices, so he isn't a complete altruist, unlike Toohey who chooses for people since he claims to know what they need better than they know themselves.*



Roark says he has been thinking about actual selflessness, and that, although people say it doesn't exist, it in fact does because some people "have no self." Like Keating, they live "within others," or "second-hand." Keating's aim was greatness in other people's eyes—"fame, admiration, envy. […] He didn't want to be great, but to be thought great. […] He borrowed from others in order to make an impression on others." While this is true selflessness, Roark is amazed that the world calls people like Keating selfish.

To Roark, living for others and their approval makes one selfless—one's self is eroded in the process.

Roark says that this kind of selflessness is at "the root of every despicable action." "Second-handers" are hypocrites and cheats who "preserve a respectable front" and those who want money just for ostentation. They want to be liked and admired by others, and in the process, they sacrifice their self-respect. On the other hand, "A truly selfish man cannot be affected by the approval of others. He doesn't need it."

Roark makes his case that selflessness causes people to behave in despicable ways while selfishness preserves one's self-respect.

Roark says second-handers "have no concern for facts, ideas, work. They're concerned only with people." The ones who actually work and create are the egotists because you can't "think through another's brain." Second handers "have no sense of reality" because their reality is not within them but is "anchored to nothing." This is why Roark cannot reason with a **committee**—they are "Men without an ego. Opinion without a rational process."

Roark's term for people who depend on other people for ideas or a sense of self is "second-handers." He explains his disdain for collectives—according to him, people lose rationality and sense when they are in groups.

Wynand says that second-handers "accept anything except a man who stands alone" because "they don't exist within him and that's the only form of existence they know." Roark says that second-handers also reproach the independent person because they are still human beings and retain "some sense of dignity." No person can achieve absolute humility and survive. People seek happiness and never find it, not realizing that their desires are "motivated by other men" rather than being "truly personal." Roark believes "the cardinal evil on earth is that of placing your prime concern within other men."

Wynand joins Roark in his criticism of second-handers, but doesn't seem to realize that some of the things that Roark is saying about second-handers apply to Wynand as well. Roark says that second-handers dislike independent people because they notice the independent person's dignity and wish they had it—this sounds like Wynand when he enjoyed breaking people with integrity. Also, Wynand has just admitted that he was unhappy before he met Roark and Dominique, and Roark explains that second-handers do not see that they are in charge of their own happiness.

Roark says that the only quality he seeks in his friends is a "self-sufficient ego." He tells Wynand that Wynand wasn't "born to be a second-hander," which makes Wynand happy. Roark doesn't tell him that "the worst second-hander of all" is "the man who goes after power."

Roark tells Wynand he isn't meant to be a second-hander but doesn't tell him that he has turned into one by seeking power. Toohey, too, seeks power over people and is aware that this makes him a selfless person. Wynand lacks Toohey's self-awareness.

PART 4: CHAPTER 12

After a three-month vacation, Roark and Wynand return to New York. Roark sees an article about the Cortlandt Homes, citing Keating as the architect and Gordon L. Prescott and Gus Webb as associate designers. He goes to the construction site and sees that the first building is almost complete. It retains Roark's basic structure, but several irrational additions have been made to it, like a vaulted roof and strings of balconies. Roark stands looking at the building "as he would have stood before a firing squad."

Roark is devastated to see the terrible mutation that has grown out of his beautiful design of the Cortlandt Homes.

The changes to the original drawings "had just happened." Keating thinks that "Nobody [is] responsible. There [is] no purpose and no cause." Toohey added Webb and Prescott as associate designers just to give them some position in the project, and a government employee asked them to add a gymnasium to the building. Before Keating knew it, this snowballed into several unnecessary, expensive changes, despite his many protests. He was sent to see several officials when he complained, none of whom helped him.

This faceless bureaucracy illustrates the inefficiency of life in so-called equality where incompetence cannot be pinned upon any one person—decisions are made, and no one is certain who made them or why they were made. Since no one is in charge, Keating doesn't know who to appeal to for help. Toohey's vision of a socialist state seems to be coming to life.

Keating goes to visit Roark on the evening that Roark returns, telling him he couldn't help the changes. He asks Roark what he will do now, and Roark says to leave it up to him. He says that whatever he does won't be done to hurt Keating, though it might be hard on him. He says they are both guilty—Keating for asking for help, and Roark for giving it. By helping him through the years, Roark "loaded [him] with more than [he] could carry."

Roark understands that Keating isn't to blame for the changes to the Cortlandt building, and takes it upon himself to fix it.

Dominique hears a car outside her house and thinks it must be Wynand. It turns out to be Roark. He asks for her help and she agrees at once. He tells her to drive up to the site of the Cortlandt Homes at 11:30 p.m. next Monday, on her way home from somewhere else. He wants her car to run out of gas and for her to honk her horn. The night watchman will come out, and she is to send him to the nearest garage to get gas. Then, she is to go to a nearby trench and lay down at the bottom of it.

Dominique's devotion to Roark is intact, and she is ready to obey him without question.

Dominique agrees to it all and sees Roark smiling at her before he leaves. She knows he can find other ways to do this without her help, but he wants her involved to see if she is now free of the world's grasp over her. She has agreed to this plan in serenity, even though she knows there will be trouble for Roark later. This pleases him.

Roark has meant to test if Dominique is finally free of the world's control, and she has passed his test.

The following Monday, Dominique has attended a dinner party and is driving back, past the Cortlandt Homes. She thinks that soon there will be nothing left of her car. She gets to the building and sends the night watchman on the errand to bring her gas, just like Roark had instructed her to. She rushes to the trench and lays down in it. She feels a powerful explosion under her, which throws her up to her feet. She sees the first half of the Cortlandt building collapse and flames shoot out of it. She stands to watch the building being torn apart by the explosives and thinks of Roark who must have expertly placed the explosives in the various parts of the building to bring it down, like "a doctor turned murderer." She screams his name into the night, and is unable to hear it in the blast.

Dominique has figured out that Roark intends to blast the Cortlandt Homes even before he does it, and helps him anyway. She seems moved by his devotion to his vision for the building.

Dominique then makes her way to her car, which has crushed rear wheels and an elevator door over the hood. The broken glass everywhere cuts her feet, and she enjoys the pain. She hears sirens approaching. To pretend that she'd never left the car, she puts some shattered glass in her lap and in her hair. She slashes her neck, arms, and legs with a splinter. She feels free and invulnerable and laughs, not realizing that she has cut an artery. When she is found by the police, she is unconscious and has "a few minutes' worth of life left in her body."

Though she is in pain, Dominique is happy right before she passes out. She shares in Roark's sense of victory after destroying the building.

PART 4: CHAPTER 13

Dominique wakes up in Wynand's penthouse, where she has been brought after many days in the hospital. Wynand is standing and watching her. He says the police believe her story, but that she should handle broken glass with care. He also says he doesn't understand why Roark had to save the watchman's life by almost sacrificing Dominique's. Yet, he says he is glad she did it and that she values Roark's work as much as he does. He kisses her hand tenderly and Dominique knows he was very worried about her when she was in the hospital. She thinks that what is coming "will be worse for [him] than if [she] had died" because he has lost her.

Wynand makes it clear that he doesn't believe Dominque's story, and also says he is happy she values Roark's work like he does. By now, Dominique has decided to leave Wynand—she always planned to go back to Roark after she stopped caring about the world's opinions, and she and Roark know that she has finally reached this point.

Wynand tells her Roark is out on bail. Dominique asks if it will be like the Stoddard trial all over again, and Wynand says it will be different this time. She tells Wynand she loves him, and that she would like him to stick it out until the end. He says they won't discuss it until it's all done. He tells Dominique that "her lover" Roark is waiting to see her, and that he has come every day. Dominique asks what Wynand would do if she and Roark were really lovers, and he says he'd kill them both.

Wynand says it will be different from the Stoddard trial, and what he means is that this time, the Banner *will be on Roark's side. Dominique knows this will be a big challenge, which is why she asks him to stick it out until the end—she knows it will be difficult to do this. Also, Wynand doesn't seem to at all suspect that she and Roark are in love.*

When a policeman had reached the scene of the explosion, he'd found the plunger that had set off the dynamite and Roark standing calmly beside it. "You'd better arrest me," Roark had told him. "I'll talk at the trial." He'd refused to say anything more. Wynand gets him out on bail and tells Roark he has money to hire "the whole profession" of lawyers to defend him, but Roark says he will defend himself.

Once again, just like at the Stoddard trial, Roark insists on defending himself.

When Roark comes to see Dominique in her room, they smile at each other, and Dominique thinks they don't need to say anything. She asks him how jail was, and he asks her not to start acting like Wynand about it, who was very upset. She says she won't. Roark tells her he might have to go back to jail for years, and Dominique says she knows that. He says that if he is convicted, she must stay with Wynand, since they will need each other. And if he is not, he implies that he and Dominique will have a life together. Dominique says that even if Roark is convicted, it "will not matter. Not too much. Only down to a certain point." Roark says he has waited seven years for her to feel this way.

Dominique doesn't suffer too much at the hands of the world anymore. Like Roark, she has reached a point where all the pain the world throws at her can't hurt her too much because she has learnt to preserve her happiness.

Toohey writes in *New Frontiers* that the Cortlandt explosion demonstrates "One man's Ego against all the concepts of mercy, humanity and brotherhood." He says he "regret[s] that the laws of our state allow nothing more than a prison sentence for this crime. That man should forfeit his life. **Society** needs the right to rid itself of men such as Howard Roark." It is "a sensational scandal," and there is "a fierce, personal quality in the indignation of every person who spoke about it." Toohey sits back, pleased, and watches society's fury.

Toohey's opinions have grown more radical over time, showing that he has grown in stature and power. Years ago, he asked for mercy on Mallory's behalf when Mallory had shot at him, and now, he says that he would like the death penalty for Roark. Toohey is pleased that society reacts to this in just the way he'd like it to, proving to him that he is in control.

The only person who goes against the tide is Gail Wynand. When Alvah Scarret says the *Banner* can't possibly defend Roark, Wynand threatens to "bash [his] teeth in." In several editorials, Wynand writes that Roark has been unfairly deemed guilty even before the trial. He defends Roark's genius, and criticizes society's glorification of self-sacrifice. Wynand orders all his publications to defend Roark and to change public opinion. His employees don't like it, but they initially obey. They publish pictures of Roark's great buildings and Wynand runs an exposé on the public housing racket.

Wynand believes that he and his publications are powerful and can succeed in changing public opinion on Roark.

On most evenings, Wynand, Dominique, and Roark sit together while Wynand talks about his work. He admits the *Banner* has been horrible, but says that with this campaign, he will vindicate himself. He says he holds a lot of power but has never tested it until this point. He insists that he runs things in the city and that a jury wouldn't dare to convict Roark if they know Wynand supports him. Dominique confides in Roark that it is "horrible" because Wynand can't help Roark, but Roark thinks it is nevertheless "great." He says Wynand does not really want to save him, and that he is only the excuse.

While the Banner *has always been a reflection of public opinion, Wynand is now finally standing up for something he believes in and using his newspapers as a channel. Roark realizes that Wynand is in fact fighting for his* own *integrity and freedom through these actions.*

There is a volley of public opinion against Wynand. Lancelot Clokey and others think it is appropriate that the *Banner*, "that stronghold of yellow journalism," should defend Roark. A conservative newspaper writes that the *Banner's* position "is inexplicable and disgraceful." The circulation of the *Banner* drops, and the "We Don't Read Wynand" campaign grows in strength. Alvah Scarret almost has a stroke from reading angry letters sent to the *Banner*.

Wynand always believed that he had great power, but is being proven wrong when he encounters resistance from many quarters. He has always told himself that he has the power to make opinions, but realizes that all he has been doing is reflecting popular opinions.

Wynand notices that even his staff treats him with less deference. He orders Toohey not to mention Cortlandt in his column, and Toohey agrees. Wynand bores his acquaintances by talking only about the trial, and one day, a woman throws rotten beet leaves at him in the street. Scarret turns to Toohey to ask what they are to do, and Toohey looks pleased, saying it is time for them to take over the Wynand papers.

Toohey has been waiting for anger against Wynand to build up before making his move to gain control over the Banner.

PART 4: CHAPTER 14

Mrs. Keating is worried about Peter Keating, who hasn't left his room in days, and she invites Toohey to their house to cheer him up. Toohey arrives and taunts Keating about his loyalty to Roark and asks him to tell him the full story. Keating insists that he designed Cortlandt himself, and Toohey says he wouldn't be believed if he said that in court because he is shaking as he says it. Toohey says he wants Roark's neck and Keating must help him get it. He says he knows that Keating has loved Roark all his life though he has destroyed him, while he has hated Toohey and followed him.

Toohey has been aware all along that Roark designed the Cortlandt Homes, and he is excited to use this opportunity to finally get him out of the way once and for all. Out of loyalty to Roark, Keating insists that he deigned the homes himself. Toohey tells Keating something that he hasn't ever admitted to himself—that he has always admired Roark and hated Toohey. Keating's sense of self-respect seems to have naturally aligned itself with Roark, knowing that Toohey's teachings would destroy it.

Keating says that what Toohey is doing to him is even worse than what Keating did to Lucius Heyer—because he at least let Heyer die. Keating wants to know why Toohey wants to kill Roark, and Toohey says he doesn't want him to die. He wants him in jail where *"He'll take orders!"* Keating is unable to take any more and gives Toohey the contract he'd signed with Roark. Toohey says he ought to be pleased to see it, but his very human nature makes him sick to see how a person like Roark will be broken. Toohey says he wants to burn the paper, though what he'll actually do is send the contract to the district attorney.

Toohey wants Roark's independent spirit to be broken, but when he almost achieves this, his own human nature rebels against this destruction of a person who represents freedom, rationality, and excellence. Rand suggests that the deepest part of human nature—even that of a despicable person like Toohey—yearns for the triumph of self-respect.

Toohey says people like Keating—all the "hypocritical sentimentalists"—make him sick, since they profit by what Toohey tells them but don't want to admit that their actions are harmful. Toohey has had to put on an act all his life, in order to protect Keating's "conscience" and "posturing." At least, Toohey says, he himself is honest and acknowledges that it is the price he must pay in order to get what he really wants, which is power. He says his "spiritual predecessors" paved the way for him, and now he will rule the world. He says if one discovers "how to rule one single man's soul, [one] can get the rest of mankind."

Unlike Keating, Toohey has no illusions of his own virtue. He is focused on getting power, and understands that he must commit hurtful and dishonest acts in order to get what he wants. Toohey is honest with himself and clear-sighted, unlike many of his followers.

Toohey says the way to get a man's soul is to "Make man feel small. Make man feel guilty. Kill his aspiration and his integrity." One way to kill integrity is to "Preach selflessness. Tell man that he must live for others." It is impossible to achieve, and "Man realizes that he is incapable of what he's accepted as the noblest virtue," which highlights his "basic unworthiness." This leads to him slowly giving up on "all ideals, all aspiration, all sense of his personal value." Once he gives up his self-respect, "He'll obey."

According to Toohey, a person of integrity can't be ruled, so he has come up with various ways to gain power over a person by destroying that person's integrity.

Toohey says another way to destroy man's integrity is to "Kill his capacity to recognize greatness or achieve it. Great men can't be ruled." To do this, "Set up standards of achievement open to all, to the least, to the most inept." And yet another way to destroy integrity is to use laughter "as a weapon of destruction"—tell people to "laugh at everything" because when one "Kill[s] reverence" one kills "the hero in man." He goes on to say that the most important way to destroy integrity is to not allow men to be happy since "Happiness is self-contained and self-sufficient. […] Happy men are free men. So kill their joy in living. […] Make them feel that the mere fact of a personal desire is evil."

Toohey talks about more ways to destroy a person's integrity and, by extension, their happiness, freedom, and zest for life.

Toohey says that this is the oldest teaching in "any great system of ethics," that "You must tell people that they'll achieve a superior kind of happiness by giving up everything that makes them happy," though you don't have to be too clear about how that might happen. One can use words like "'Instinct'—'Feeling'—'Revelation'—'Divine Intuition'—'Dialectic Materialism.'" If anyone contests, "You tell him there's something above sense" and stress feelings and belief. He says a thinking man can't be ruled. Toohey says Keating has no right to look disgusted since he is in on it, too, and has profited from these ideas.

Toohey then talks about the glorification of emotion that spirituality and socialism employ to ensure that people do not think and contest their teachings. Rationality is the key to people's freedom, but people like Toohey tell people to value emotion over rationality.

Toohey says he wants a "world of obedience and of unity" where no one will have original thoughts or desires. Men will work for prestige, and "no individuality will be permitted." It will be the "rule of the bromide." Since "even the trite has to be originated by someone at some time," Toohey will do it and "enjoy unlimited submission." He will ultimately "achieve no more" than people like Keating will, and is "the most selfless man." He will have even "less independence than [Keating], whom [he] just forced to sell his soul." He has no "private purpose" and wants only "power." He says that collectivism is already taking over the world, with "Europe swallowed already" and America "stumbling to follow."

Toohey details his vision for the world—a world of no originality or independence that people like him will be able to rule over. Unlike Wynand, who doesn't understand that by seeking power over people, he will also be "selfless," Toohey completely understands this—and yet wants it anyway. Toohey mentions that collectivism is gaining popularity in Europe, alluding to the rise of Soviet Russia and the fascism of Nazi Germany, and voices Rand's concern that these ideas might gain a foothold in America, too.

PART 4: CHAPTER 15

Toohey writes in the *Banner* that the district attorney is in possession of a piece of evidence that confirms Roark's guilt, and that "we must crush the forces of selfishness and antisocial individualism" as embodied by Roark. Wynand, who has been on a trip out of town to convince an advertiser to not pull out of the *Banner*, cannot believe he is reading his own newspaper since he had forbidden Toohey to write about Roark. In his office, Scarret looks nervous and says he wasn't there since he had laryngitis. He says that two other employees were working on the copy desk, and Wynand asks Scarret to fire both of those employees and Toohey, and to have them out of the building immediately. Scarret says they can't, since they are all longtime employees, but Wynand asks him to get out. He then gives an order to immediately stop distribution of that day's paper.

Toohey is flexing his muscles and showing Wynand that he isn't afraid of him anymore. Wynand doesn't realize this yet, but Toohey knows that he now has more power at the Banner *than Wynand does.*

Wynand writes an editorial criticizing Toohey, calling him a "contemptible blackguard" and seeking his readers' forgiveness for letting Toohey write. Toohey walks into Wynand's office, laughing, and Wynand is curious how Toohey made it in, despite his orders to have him removed from the building. Toohey says he will be back soon, at his job, and that when he is back, he will run the paper. He tells Wynand that Wynand wanted power but wasn't "enough of a scoundrel" to really understand how to get power over men.

Toohey recognizes that he and Wynand both want power over people. He had mentioned before to Keating that Wynand was naïve and thought he could buy power with money. Toohey, on the other hand, knows that the real way to gain power is to control people by destroying their integrity.

Right after, the city room of the *Banner* and the union walk out in a strike. They are mid-level, crucial employees, most of whom Toohey has hired in the past eight years. Several other employees walk out, too—some because they have always hated Wynand, others because they are simply afraid to stay. The strikers demand reinstatement of those who were fired and "a reversal of the *Banner*'s stand on the Cortlandt case."

Toohey has carefully placed his people at various positions in the Banner, *and when they walk out to support Toohey, the* Banner *doesn't have enough employees to keep it going.*

Wynand works with a skeletal staff to continue publishing the *Banner*, but the articles are laughably bad. Many employees get beaten up by angry **mobs** and the advertisers withdraw. Wynand tries to hire a new staff and no one responds. He does several jobs himself, never leaving the building. Alvah Scarret stays back to help him, but finds it hard to process the changes and cannot understand how Toohey got so much power.

Scarret is surprised that Toohey suddenly has so much power, just like Keating was surprised when he and the A.G.A. were replaced by Toohey's men. Toohey's planning seems to be insidious and effective, and Scarret doesn't even seem aware of the ways in which he himself helped Toohey gain power.

One day, Dominique shows up to help and she writes several articles for the paper. She sleeps on a couch in the building, and even sweeps the office. Wynand learns that "her endurance is greater than his." When he feels defeated, she kisses him and tells him that it will be all right.

Wynand realizes that Dominique is stronger than he is. She is proud of him for fighting for his integrity, and is happy to help him.

After three weeks, Wynand goes to see Roark and tells him that the *Banner* is not helping him out but is ruining him. Roark says "of course," and he says that it doesn't matter because he isn't counting on public opinion in any case and he doesn't expect Wynand to save him. Wynand asks if he should stop campaigning for Roark, and Roark asks him to hold out until the end, because if he does, he won't need Roark anymore.

Roark has known all along that the Banner*'s resistance to public opinion isn't helping him at all, but encourages Wynand to keep at it because it will help Wynand win his own integrity back.*

PART 4: CHAPTER 16

The **board** of directors of the Wynand papers meet without being summoned by Wynand. The strike has been on for two months. The directors reprimand Wynand, asking him to call off this stunt and telling him this is a "business organization" and not "a charitable society for the defense of personal friends." Mitchell Layton, who is the biggest shareholder in the *Banner* after Wynand, calls for "teamwork, one big orchestra" to run the paper rather than one man at the helm. Alvah Scarret tells Wynand that it's no use fighting any more, and to reverse his position on Cortlandt and to re-hire Toohey. The choice is between this and closing the *Banner*. Wynand finally agrees to reverse his position on Cortlandt and re-hire the other employees he fired—but not Toohey. The board accepts.

Wynand loses his will to fight when he realizes he will have to shut the Banner *if he insists on doing things his way. He has always loved his work, and cannot bear to see the newspaper shut. The board of directors has teamed up against him—Toohey has carefully arranged to have it so, with his own man Mitchell Layton owning a big share of the* Banner*—and Wynand chooses to compromise rather than shut the paper.*

Wynand walks out of the office without talking to Dominique and goes to his penthouse. He then walks the streets of the city at night, thinking that he used to think he owned the city but in reality, everyone in the city had owned him. His "masters, the anonymous, the unselected" had given him "a penthouse, an office, a yacht. To them, to any one of them who wished, for the sum of three cents, [he] sold Howard Roark."

Wynand cannot bear to see Dominique because he knows she will be disappointed in him. He understands that he thought he had power over the city, while the whole time, the crowds of people had been in charge of him. He has sold his integrity—and Roark—to them.

Wynand sees the new edition of the *Banner*, and he sees an editorial that Scarret has penned in Wynand's name, saying that he has been too lenient with Roark and that he "must be made to bear the fullest penalty the law can impose on him." He walks to Hell's Kitchen and realizes that he has never run things—he only added himself "to the things they ran." He thinks that "those who lack the courage of their own greatness" can never be forgiven.

Again, Wynand understands that he hasn't had any power at all. He also realizes that he has the potential for greatness—this is what Roark and Dominique recognized in him—but knows that he lacks the courage to be a truly great person.

PART 4: CHAPTER 17

The city is pleased at Wynand's renunciation. Lancelot Clokey tells Toohey that it's unfair that the union double-crossed Toohey and didn't get him his job back. Toohey says that he was the one who told them to accept the terms, and he is confident that he'll be back at his post within a month since he has filed a suit with the labor board.

Clearly, Toohey has masterminded the whole situation and has been in control all along.

Roark goes to meet Wynand, but Wynand refuses to see him. Roark writes him a letter, telling him "to start again" from where he is, and that what happened doesn't matter and is "not the final verdict on [him]." The letter is returned to Roark, unopened.

Roark hasn't yet given up on Wynand, but Wynand seems to have given up on himself.

Alvah Scarret runs the *Banner*, even writing the editorials. Wynand goes in to work and attends to advertising and financials, and he doesn't even read the paper anymore. He hasn't seen Dominique since the meeting, and he can't bring himself to go to the Connecticut house and face her.

Wynand is a broken man, and is no longer even interested in the Banner, *which was his one true passion.*

Dominique lies by the lake by the Connecticut house and thinks that she has "never been able to enjoy [...] the sight of the earth" before, and that "it's such a great background, but it has no meaning except as a background." She has always thought of the people who owned the earth, which was why it used to hurt her before. But she has now realized that "[t]hey don't own it. They own nothing. They've never won." She has seen Wynand's life, and she now realizes this. The earth is beautiful, and she can now love it. She thinks that she has learned "to bear anything except happiness. [She] must learn how to carry it. How not to break under it."

Dominique revels in the realization that the people she's been afraid of her whole life have never really owned anything—she has been in charge of her happiness all along. She is now ready to embrace her happiness, which means that she will return to Roark.

Roark has rented a house at Monadnock Valley for the summer. Dominique arrives there unexpectedly. Roark thinks he has "all he had wanted," but he is pained to think of Wynand, even now. He asks Dominique to wait until Wynand recovers, but she says he never will. Roark asks her to have some pity for Wynand, and she tells him not to speak "their language." When Roark defends Wynand, saying he had no choice, Dominique says he could have closed the paper. Roark says that it is Wynand's life, and Dominique says this is her life. Roark tells her he loves her. She says she knows what his strategy is for the trial, and that it won't make a difference if anyone finds out about them now. Roark agrees. Dominique says she will always be his, even if he loses the trial and ends up in jail. They have sex.

Roark loves Dominique and is happy to have her back in his life, but he thinks of how Wynand will suffer to know that he has lost Dominique, too, which dampens his happiness. Dominique, however, shows more strength—or perhaps callousness—than Roark, and is ready to embrace her happiness selfishly, without concern for the world, which to her, now includes Wynand and his problems.

The next morning, before Roark awakens, Dominique wears Roark's pajamas and calls the sheriff's office, saying she is Mrs. Wynand, calling from Roark's summer house in Monadnock to report her missing ring which is a present from Roark. When the cops arrive and two reporters from a local paper arrive, they find Roark in a dressing gown, having breakfast with Dominique. They write down details about the supposedly missing ring and depart. Soon, the story of Dominique and Roark having an affair is all over the papers. Dominique says she would like her name smeared in the *Banner*, just as Wynand had allowed Roark's to be. She says she is "happy" and "free," and that she and Roark now "stand together—against all of them."

Dominique orchestrates a scandal so she can be the subject of it in the Banner. *She believes it is a paper without integrity, led by a man without integrity, and lumps Wynand in with the rest of the world that she and Roark stand against.*

When Scarret sees the story, he realizes how much he loves Wynand, and he is furious at Dominique. He wants to know what they are to do, and Wynand tells him to run the story since "It's news." Scarret tells Wynand to divorce her, and Wynand agrees. He goes to see Dominique at the house in Connecticut and she tells him that she and Roark haven't been together after she married Wynand, but they have been in love from before that. He is calm and turns to leave, and Dominique screams at him that he had no right to become what he did if he can bear this news so calmly. Wynand says that this is why he is bearing the pain—he knows he deserves it.

Wynand knows he has lost Dominique and that she is no longer his to protect from the sordid newspaper he owns. When Dominique tells him about her and Roark being in love for years, Wynand bears his pain with such dignity that Dominique is furious at him for squandering his potential for greatness.

Guy Francon calls Dominique, asking if she will be leaving Wynand now, and she says she will be. He asks her to stay with him until the Cortlandt trial, and Dominique agrees. He tells her that Roark seems like "the right man" and that he is happy for her. He can tell that she is worried about the trial, and he assures her that Roark will be acquitted.

Francon knows his daughter well, and knew that she would suffer in her marriage with Keating. He recognizes that Roark is a good match for her own independent spirit.

Alvah Scarret sees that he can redeem Wynand's reputation by blaming Dominique. He sells the story of Wynand "as the victim of a passion for a depraved woman," claiming "it was Dominique who had forced her husband to champion an immoral cause." The plan works, and the *Banner* slowly grows in popularity once again. Wynand washes his hands off the whole thing.

Wynand is too defeated to fight the rumors and defend the people he cares about. He seems to have completely lost his integrity.

PART 4: CHAPTER 18

At the crowded trial, Roark sits alone at the defense table, calmly listening as the prosecutor calls his motive "monstrous and inconceivable." He says that Roark let "such a vague intangible, such an unessential as his artistic opinions" dictate this "crime against society." The jury members listen, "attentive and emotionless." Roark had picked all 12 of them, and the prosecutor had agreed since Roark had chosen the "hardest faces" rather than "the gentlest types."

Roark is once again alone when he faces the crowd against him, which highlights his individuality. He seems to have done well by choosing a jury that aligns with his principles—they are rational individuals rather than those guided by emotions.

The policeman who had found Roark, the night watchman, and the contractor's superintendent who had noticed the missing dynamite are the witnesses on the first day. Peter Keating is the first witness on the second day. He says that Roark designed the homes at his request, since he was "not capable of doing it [himself]." When the prosecutor asks Keating why he objected to Prescott's and Webb's ideas, Keating says he was afraid of Roark.

Keating once again shows up to speak against Roark, though he doesn't seem to mind stating in public that Roark is talented while he is not. Still, he seems to have been coerced into saying that he fears Roark.

When Roark takes the oath, the audience can see that he is "a man totally innocent of fear." He speaks of the man who discovered fire and the man who invented the wheel, how they must have been considered transgressors by their fellow men, and yet these men had left "a gift they had not conceived." He says there have been men like them throughout the centuries, "armed with nothing but their own vision." They are the "unsubmissive and the first," and "stood alone against the men of their time." They weren't motivated by a desire to serve, since their fellow men rejected their inventions. Their only motivation was their own personal truth. The creators were never selfless—they "served nothing and no one." They lived for themselves, which is the nature of achievement.

Roark's sheer independence from the crowd holds him apart from and above them. He makes his speech confidently, and is unafraid of the consequences that will follow. His words mirror his attitude, as he praises individualistic creators.

Roark says that "Man cannot survive except through his mind," and "the mind is an attribute of the individual." There can be no "collective brain" or "collective thought." While men can learn from one another, the ability to think and come up with new ideas cannot be given. Since man has to produce in order to survive, he can either choose to be independent or be a "parasite fed by the minds of others." While "the creator's concern is the conquest of **nature**," the "parasite's concern is the conquest of men" and he "lives second-hand" and "preaches altruism." Men have been taught that dependence is a virtue.

Again, Roark highlights independence and individualism as necessary attributes of creation and excellence.

Roark continues that the man who tries to live for others "is a parasite in motive and makes parasites of those he serves," resulting in a relationship of "mutual corruption" and "servility of the spirit." He says that one cannot give without first creating, and that charity is not a higher act than achievement. He says that men have been taught it is a virtue "to relieve the suffering of others," but suffering is not the most important part of life. The nature of altruism is that man wishes to see others suffer so he can be virtuous.

Roark criticizes altruism as an urge born of dependence, and says that creation and selfishness are higher virtues.

Roark says that while men have been taught "to agree with others," the creator is the one who disagrees and goes against the current. He stands alone while men have been taught to stand together. The creator is "the egotist in the absolute sense" while the selfless man cannot "think, feel, judge, or act," since these are "functions of the self." He argues that the egotist does not sacrifice others—he does not use others and does not function through them.

Roark continues to argue the virtues of individualism, and also says nonconformism is often an attribute of the individualist.

The only way to determine the worth of a man, Roark says, is his "independence, initiative, and personal love for his work." In all "proper relationships there is no sacrifice of anyone to anyone." For instance, architects do not need to subordinate their wishes to clients, just as clients must be free to pick the architects who suit them. No work can be "done collectively."

Roark says that a person's independence determines his or her worth, and that it is impossible to do original work collectively.

The struggle between the creator and the second-hander "has another name: the individual against the collective." By citing the "common good" of the collective, all sorts of tyrannies are imposed on the individual. However, Roark says that their country, "The noblest country in the history of men," is not based on selflessness and service, but "on a man's right to the pursuit of happiness." The "rule of the second-hander" has "poisoned every mind" and "swallowed most of Europe" and is "engulfing our country."

Roark insists that individual freedom and happiness are at the root of America's philosophy as a nation, and that people must fight the power of the collectives that have taken hold of other countries in Europe, alluding to the socialism of Soviet Russia and the fascism of Nazi Germany.

Roark says he blasted Cortlandt because its "form was mutilated by two second-handers" who were permitted to do so "by the general implication that the altruistic purpose of the building superseded all rights." He says that "the integrity of a man's creative work is of greater importance than any charitable endeavor." Roark claims that if his country no longer exists, he is willing to spend 10 years of his life in jail, in memory and gratitude for what the country used to be. He concludes by saying this his act is an act of loyalty to every creator. Before the spectators and Roark have even left the courtroom, the verdict is reached, and Roark is declared "Not guilty."

Roark concludes his argument by saying that a creator's idea is superior to charity and altruism. He says that if he is declared guilty, it will prove that America's vision as a nation has already lost out to collectivism. Roark's appeal to patriotism and individualism works, and he is set free.

PART 4: CHAPTER 19

Roger Enright buys the site of the Cortlandt building, and hires Roark once again to build low-cost housing units that he can rent out. Wynand and Dominique get a divorce. Toohey wins his case before the labor board, and Wynand is ordered to reinstate him. Toohey reports for work cheerfully, but is uncomfortable when Wynand doesn't leave Toohey's office, watching him work. Toohey suddenly hears the presses stop, and Wynand tells him the *Banner* no longer exists—he has bought out all the shareholders, including Mitchell Layton, and has decided to close it. Wynand thinks "it's proper that [he] should meet [the end of the *Banner*] with [Toohey]." Soon after, Toohey begins work at another newspaper called the *Courier*.

Wynand seems to have been inspired by Roark to finally grasp his integrity by closing the Banner. *He does this on Toohey's first day back at work, thinking that both of them—the two power-hungry parasites—would meet their ends together. Toohey, however, quickly moves on to another newspaper from where he can build a following again. By this, Rand seems to imply that people like Toohey are always around, furthering their ideas of selflessness and the virtues of collectivism. She seems to be saying that socialist ideas still pose a danger to America.*

Wynand calls Roark's office, asking him to come see him the next day. Roark hasn't seen him or spoken to him since the trial, and Roark is eager to go see Wynand. But when Roark gets to Wynand's office, Wynand treats him formally, as if they were never friends. He tells Roark that he would like him to build the Wynand Building for him in Hell's Kitchen, and that it must be the tallest **skyscraper** in the city. He says he'd wanted this building to be a monument to his life, but that there is no longer anything to commemorate. Instead, he wants Roark to "Build it as a monument to that spirit which is [Roark's]....and which could have been [Wynand's]."

Before Wynand's life fell apart, he had promised Roark that he would let him build the skyscraper, and he fulfills this promise. Wynand no longer thinks his life should be celebrated in a skyscraper—he acknowledges that he has failed to achieve greatness—but nevertheless wants the building to represent the heroism of the human spirit, as embodied in Roark.

PART 4: CHAPTER 20

More than a year later, Dominique visits Roark at the site of the Wynand Building. She looks at the **skyscrapers** of the city, which rise in "unexpected spots, out of the low roof lines" and look as though they are springing up.

The skyscrapers in the city represent the heroes in society who defy expectations and rise up, just like Roark who came from humble origins and has now achieved success on his own terms.

At the building site, machines tear up the **earth**, and the skeleton of the building rises skyward. Dominique thinks it looks like fire from the "heart of the earth" has shot upwards. On the fence surrounding the building is a small sign that says, "Howard Roark, Architect," and she feels great satisfaction to see it. Though she'd never known Henry Cameron, her feelings are akin to his when he'd told Roark that if he fights and wins, it will vindicate others who have struggled like him.

Roark is living his dream by getting to reshape the earth into buildings. By staying true to himself and his vision despite all his struggles, he has won against the world. Dominique, like Cameron, believes he is a symbol of victory for all who struggle for their individuality.

Dominique and Roark are now married. She rides a hoist to go see him, as he is up on the water tank. As she goes higher, she sees the various buildings of the city around her get smaller, and she even leaves the other **skyscrapers** behind. She sees Roark standing on a platform above, and he waves to her. She rises above banks, courthouses, and churches, and at the very top, "There [is] only […] the sky and the figure of Howard Roark."

The final image of the novel is of Roark standing on a platform higher than the other skyscrapers that surround him. He stands above banks, courthouses, and churches, symbolizing that he is superior to money, laws, and religion. Roark is at the very top, by the sky, establishing his position as the ultimate hero and the embodiment of perfection.

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