

The Vampire Armand Study Guide

The Vampire Armand by Anne Rice

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Plot Summary

"The Vampire Armand" is one of the novels in the "The Vampire Chronicle" series by author Anne Rice. The story follows the main character, Armand, who originally made an appearance in the novel "Interview with a Vampire". In this story, Armand takes the reader back to his boyhood, growing up in a poor family in Kiev, an area of Russia.

While trying to deliver one of his paintings into a nest of trees for Pagans to find and help save their souls, Armand is captured by the Tatars. He is enslaved with the Tatars until he is eventually sold into slavery. From his dungeon, Marius buys Armand. Marius is a vampire disguised as a great painter among mortals.

Marius takes Armand back to his palazzo in Venice, where Armand lives amongst the other young boys that Marius has saved from their various ills. Marius takes a special interest in Armand and chooses to turn Armand into a vampire, so that he can live eternally. Armand lives a luxurious life with Marius until a dark and evil sect of the vampires kills Marius and the boys and captures Armand.

Armand goes on to run the vampire coven in Paris. His journey ultimately ends in New Orleans, where he reunites with many of the other vampires. He also tells his story to one of them, while trying to keep his beloved mortal children, Benjamin and Sybelle from transforming into vampires.



Chapter 1

Chapter 1 Summary

Armand is a vampire that was created by his master, Marius. Armand is visiting the chapel in a convent in New Orleans. The convent is said to be haunted by the ghost of a child that was killed in the convent. Currently, the frozen body of Lestat, who is another vampire, is lying in the chapel. Lestat doesn't move and the vampires don't know if Lestat can see or hear them. Armand has two children, a boy Benji and a girl Sybelle. He has left his mortal children in the care of Marius.

Marius visits Armand in the chapel. Marius tells Armand that the children are safe and that he can come to retrieve them anytime he wants. He also urges Armand to come to his home to rest. After Marius departs, David Talbot appears. David is trying to convince Armand to write a book about Armand's life, travels, and experiences. Armand goes out into the city to find a human to feed on. David follows him.

Armand finds a man in his house watching TV. Armand attacks him, sucks his blood, and the man dies. As Armand starts to rip the man's long, dark hair out of his head, David stops him. When Armand asks him why he stopped him, David says it is to see if Armand would listen to him, which he did. Armand ends up going back and ripping out the man's hair. The two men return to David's rooms, which are in the convent. David mentions they were once Dora's chambers. Armand starts to recite the words for David to take down as a book.

Chapter 1 Analysis

The opening chapter plants a lot of seeds for what is to come in the rest of the novel. It foreshadows the reader finding out how Lestat wound up in his vegetative state in the convent chapel. Additionally, it foreshadows uncovering the details on how Armand, a vampire, wound up with two mortal children. Additionally, the novel will uncover the life of Armand. It seems that each character mentioned and who has appeared thus far has a long history and a story to tell. The opening chapter provides the door for the reader to open into each one of these characters' lives.



Chapter 2

Chapter 2 Summary

Armand recounts how he was a slave boy in Constantinople. At that time, he had already been stripped of all of his previous memories and his belongings. Armand is clutching a bundle that is "not made by human hands" and that he is supposed to plant in the place and time where he is now. He never gets a chance to do this, however, because the slave traders that think he is a girl have now lifted his tunic and observe that he is a boy. Armand says they do something to boys; they rape them, which is what happened to Armand on the boat into Constantinople. On the ship, an elderly man rescues the boy Armand and takes him to his chambers. Armand remains there all except for one night while on the journey.

Armand sneaks up onto the deck where a man captures him and beats him mercilessly. The old man rescues Armand and then the ship docks in Venice, Italy. The old man ends up selling Armand. Armand is locked in a dark, dungeon, where he refuses to eat or drink—just wanting to die and return home. One day, a man saves Armand and Armand thinks the man is Christ and refers to him as his Master.

The man takes Armand to a room where the ceiling is covered in angel paintings. The man pours water over Armand to cleanse him. As the man continues to pour water all over Armand's body, he laughs and Armand catches a glimpse of wolf-like teeth. The man kisses, with his lips, Armand's neck, chest and nipple.

When Armand wakes with the man in a big luxurious bed the next morning, Armand sees that the room is filled with handsome young boys. The boys are dressed in tunics that are belted at the waist to make them look like they have girlish figures. The boys dress Amadeo, as Armand is called in the Greek language of which the boys speak. Then, they lead Amadeo into a room filled with paints and canvases for him to paint. Amadeo cannot paint though, so the boys take him through the house that they refer to as the palazzo and Amadeo sees painting after painting. Amadeo flees with the boys down to gondolas that they traverse through the canals of the city, until they are before a huge church with golden domes. Amadeo also sees all of the merchants selling their wares, and speaks of the new print shops springing up about town printing books in all sorts of languages. The boys are in town to buy books for their Master. They also go by the bank because all of them, including Amadeo, are to have their own money. Then, the boys are off to the tailor to be fitted for clothes.

The boys tell Amadeo that Master paints and sells some of his paintings to those that come and wish to have a piece of his work. One day, the boys take Amadeo inside of a Byzantine church. Amadeo becomes very afraid and collapses on the floor from his fear. Amadeo describes how he fell in love with the city of Venice and everything it offers from his first day in it.



The boys tell Amadeo that they are all apprentices to the Master. Even though they are apprentices, they are sent to school to study and learn. The boys tell Amadeo of the successes of the apprentices that came before all of them. By the time the boys return home that day, Amadeo is dressed from head to toe in his new clothes, chosen in shades of his color, which is blue. While the other boys go off to read Cicero with the teacher, Master takes Amadeo into his private chambers to spend time with him.

While in his Master's chambers for a week, Amadeo experiences his master's caresses and love. Master also teaches him the words for the various objects in the room and where the embellishments on his clothes come.

Amadeo describes how he and the rest of the boys spend their days. They learn while the Master paints. They have teachers that come in and school them in the great works, authors, paintings and more. Whenever the boys do anything wrong, such as when Riccardo and Amadeo get drunk together, Amadeo is never the one that gets punished. They also spend time at the home of one of the courtesans, Bianca Solderini.

When Amadeo falls ill with a high fever, Master takes him to one of the churches. He points out that all beauty and good grows out of God. Master points out that this is Heaven and that Amadeo has to let go of his past, of anything that tortures him. Amadeo starts to hallucinate of his task to put the bundle in the trees and his fever rises.

When he wakes, he is back in the Master's room. His fever has broken.

Chapter 2 Analysis

Armand is telling his story to David. He starts back to his first memory when he was a boy. Any lives or human forms Armand had before this time are already gone, so he starts with his first memory. The "bundle" Armand is supposed to deliver to the trees is symbolic of a memory or signal that he is supposed to leave for his future self or for someone he knows in the future. The reference he keeps making to it not being "made by human hands" suggests that the bundle contains something created by Master, such as one of his paintings.

Master, Marius, represents God to Amadeo. Primarily, this is because Marius saves Amadeo from the slave boy living in a dungeon that Amadeo was when he came off the ship. Amadeo continues to look up to Master for everything he does for Amadeo, all of the wealth and possessions, education, food and more that Master provides for Amadeo and the other boys.

The color scheme of the clothing is also symbolic. Master's chosen color is red, which is usually an indication of a devil or satanic circumstances. On the other hand, Amadeo's color is blue. This is often the color of good and innocence. In a way, Amadeo and Master are contrasting figures, where Amadeo is good and Master is evil.



Amadeo's story is a rags to riches story. He is a poor slave boy living in filth, darkness and starving. When he is taken under Marius's wing, however, he is wearing fancy clothes, obtaining a higher education, has an abundance of food and the love of Marius.

Master sees the fever that Amadeo has as a manifestation of Amadeo's guilt. Amadeo feels guilty for not delivering the bundle in the trees, but instead being captured and enslaved. Master takes him to church, which Master says represents Heaven, to sweat the demonic fever and guilt out of Amadeo.



Chapter 3

Chapter 3 Summary

Amadeo talks about how lonely he is when the Master is away on his trips. Even when the Master looks at the other boys lovingly, Amadeo doesn't get jealous because he is the only one that sleeps in the Master's bed. Amadeo says when the Master French kisses him that there is a nectar that rolls into his mouth and throughout his body—a nectar that burns him.

A year goes before Amadeo asks Master one day why Master never feels anything, why he doesn't have any emotions, such as the ones Amadeo has. Amadeo and Master start to have sex but this time Master drinks Amadeo's blood. Master tells Amadeo that he must never tell the others. Marius tells Amadeo that one day he will take all of his talents and everything he learned while living with Marius and find what he is looking for in the world. Red flows Master's mouth and Amadeo takes it in.

The next morning when Amadeo wakes, Master is gone. As he looks out the window, Amadeo can see details that are too far away for him to see. He can hear the boys in different rooms of the house—too far away for him to hear.

Chapter 3 Analysis

There is a very incestuous tone to the relationship between Marius and the boys that are his apprentices. Marius sees the time he has spent with Amadeo as a rebirth for Amadeo. Amadeo was turned from a mute and broken boy into a scholar with many talents and accomplishments. In many ways, Amadeo is the feminine side of the relationship between he and Marius, while Marius plays the masculine roll, even though they are both male.

Marius turning Amadeo into a vampire has heightened Amadeo's senses. This is why Amadeo can see details from so far away and hear sounds that a normal mortal cannot hear.



Chapter 4

Chapter 4 Summary

Master insists that Amadeo learn the ways of being with a woman. Master drops him off at one of the brothels. Amadeo stays there for three days and enjoys every minute of it. Master comes at the end of the three days and Amadeo finds himself back in his own bed. He awaits Master to show him the new tricks he learned from the women at the brothel.

The next morning, while Master is painting, Amadeo asks where his blood kisses come from, if he had a mother that born him that way. Master says he was born of the moons and clouds and that he was once much older as he points out the remnant lines.

The next night, Master sends Amadeo to a brothel of young boys. After four nights of endless pleasure, Master retrieves Amadeo from the brothel and brings him home. Amadeo finds himself lying on a couch while Master paints him. Amadeo starts spending his days in taverns, drinking and playing games. He goes home with an Englishman and spends three or four nights in bed with him. The Englishmen wants to take him back to England and put Amadeo up in one of the house King Henry the VII gave to him.

As Amadeo stumbles about the city wondering what it would be like to be without his guilt and his Master, he finds himself at Bianca's house. Amadeo has sex with Bianca. When they are done and Bianca is dressing, she asks Amadeo what his Master is going to think of his lover having sex with her. Amadeo is astonished to hear her refer to him as Master's lover.

Bianca makes Amadeo promise not to tell anyone of their encounter. Amadeo spends the next morning breakfasting with Bianca and the following day telling her of his visits to the brothels. When her house fills with poets the next night, as it always does, Amadeo leaves. When Amadeo arrives home after being gone for so long, he finds Master looking disheveled but painting while standing on a scaffold.

Suddenly, Master flings his paints and brushes everyone. He yells, sending the boys, which he calls innocents fleeing from the room. Amadeo speaks to Master, trying to convince him to come down so that Amadeo can comb his matted hair. Instead, Master comes down and locks himself in his room leaving Amadeo out in the painting area. Master tells Amadeo he isn't the cause of his anger and that Amadeo should go sleep with the boys where he belongs.

Instead, Amadeo retrieves an ax and breaks down the doors. At first, Master is mad. He picks Amadeo up and throws him a great distance across the room until Amadeo lands on the bed. Using his magic, Master shuts and locks all of the doors and starts to whip Amadeo's legs. Amadeo is sobbing and begs Master to stop, so he does. Master asks if



Amadeo will ever break down his door or disobey him again. Amadeo says no and Master starts to kiss each welt and bruise on Amadeo from the whipping. As Master kisses Amadeo's welts, he is lapping up the blood and leaving his own blood kisses on Amadeo.

The next night, Master tells Amadeo that he must go to see "those that must be kept." Amadeo says he doesn't know what this means, and asks if it is the elders that Master is going to see. Master says he'll ask permission and take Amadeo to see for himself one day. He says he'll be gone for three nights at the most. They discuss Amadeo's innocence and whether or not he will always be boylike and innocent. Amadeo begs from Master to never leave or him or send him away.

Master talks of having to go and serve his ancient duties. Amadeo mentions that Master has to work at night because he cannot work in the sun. As they kiss goodbye Master transports Amadeo with him to one of the rough neighborhoods in the city. They see a man that draws this dagger on them but Master overtakes him, sucks his blood and kills him. Before Amadeo knows it, Master has transported them back to a room that is familiar to him because it is Bianca's room.

Bianca enters after hearing the noise of them arriving through the window. Master confronts Bianca, telling her to tell Amadeo what lies behind her face. Master confronts her about poisoning a man. Master infers she murders for a banker, who has Bianca kill people that secretly give them their accounts. Master seems angry with Bianca and Amadeo begs him not to kill her. He spares her life saying that he will kill the banker. Amadeo and Master find themselves on a roof.

Chapter 4 Analysis

Master hints to the fact that when he became a vampire that he also became immortal. While he was once aging, now he will never die. Bianca tells Amadeo that his Master is a magician. She is, of course, referring to his supernatural powers as a vampire. Ironically, Master is mad at Amadeo for gallivanting around with the Englishman and such, but it is Master who took Amadeo to the brothels to be with other men and women to start. Master even goes as far as to whip and punish Amadeo for disobeying him and dishonoring him when Amadeo chooses to go out and pick up men on his own.

Master is referring to going to feed the vampires that have been created over the years. It appears as if this is the duty he speaks. Master infers that Bianca is a murderess as he is a murderer. When Bianca speaks of Master's magic, she is talking about his ability to read people's thoughts and to flit from one place to another.



Chapter 5

Chapter 5 Summary

Amadeo and Master arrive at a palazzo where seven men are partying and feasting inside. When Master sits, the hood of his cloak falls down and Amadeo notes that he looks like Christ at the Last Supper. Narius inserts himself into their conversation about a great Turk who conquered the city of Constantinople and the atrocities that were left behind. The two men get in a bit of a scuffle with one throwing his wine in the others face. One of the men comments on Amadeo and how he is the model for the David statue. One of the men who is dancing takes off all his rings and throws them at Amadeo's feet, asking him to smile down on him sweetly.

The banker says that he knows Marius is a sorcerer because his whore, Bianca Solderini told him. As they continue to talk, Master picks up the black-haired man and kisses his neck. When he drops him to the floor, the black-haired man is dead. The conversation continues and Master does the same thing to the blond-haired man. Marius moves from one man to the next drinking their blood and killing them or killing them and then drinking their blood.

Marius spares the musicians, whom he pays with the rings the other man threw at the feet of Amadeo before letting them go. He also retains the elderly man at the end of the table and the red-haired man, with whom he continues to talk. The re-haired man comments on his dead friends. Marius dips his fingers in the blood and hoods it out for the man to taste. He does taste it and remarks how all of his friends have the finest blood. The old man and the red-haired man don't think the man is dead but that he just has a head injury. When the old man realizes the man is dead, he tries to flee, but Marius grabs the man and drinks his blood—killing him. The red-haired man, Martino, doesn't seem to notice.

Martino asks to have Amadeo kiss him before Marius kills him. As Martino and Amadeo kiss, Amadeo feels Master sink his teeth into Martino and kill him. Master kisses Amadeo but it feels to Amadeo as if it is a mortal kissing him rather than the usual feeling he gets from kissing Master. Suddenly, they are transported out by the sea. Amadeo asks Master if he drinks the blood of another if he will become like Master. Master says no. Master says his intentions to show Amadeo the killings was to show him evil. Master says in showing Amadeo evil, he saw the evil himself and that he is tired. He tells Amadeo he will be gone for four days and disappears.

Amadeo walks back to house where the men's corpses are strewn about. he uses one of the men's cloaks to construct a satchel. He places all of the wine goblets from the table in the satchel, carries them back to Master's house and hands them to the maid that has just arrived for the day. The door Amadeo smashed with the ax is being repaired.



Bianca sends Amadeo a night telling him to stay inside because the Englishman has discovered Amadeo's true identity. As Riccardo convinces Amadeo to write Bianca a thank you note and vow to stay inside, they hear screaming. One of the innocents stumbles in stabbed and bleeding and they can hear Lord Harlech, the Englishman, shouting for Amadeo. When Amadeo enters the hall, he sees another innocent dead. As Harlech approaches Amadeo, he tells Amadeo he ripped his heart out of his chest and now they shall be together in hell.

Chapter 5 Analysis

There is a lot of religious symbolism surrounding Master and Amadeo. Master is always referring to Amadeo as an angel, a saint and a cherub. The fact that Amadeo calls Marius Master and his Lord is symbolic of Marius being Jesus Christ. Additional religious symbolism is represented when Marius sits between two of the men at the party and he looks like Jesus Christ at the Last Supper. Harlech is telling Amadeo that he is going to kill Amadeo and then kill himself so that they can be together eternally.



Chapter 6

Chapter 6 Summary

As Amadeo and Harlech fight, Harlech is egging him on with insults and talk. They stab each other, but it is Harlech who falls down dying, bleeding and unable to fight anymore. Before he dies, Harlech implies his sword was laced with poison and this is what Amadeo will die of, but before he can finish Riccardo stabs him with a fatal blow.

Amadeo is feeling a little ill from the poison from the sword wounds. He wakes in bed with Bianca standing over him. She insists that he didn't ingest enough poison to kill him, so that he has to make an effort to shake it off. Amadeo's soul or spirit drifts up in the air so that he is looking down at his body that is laying in the bed. Amadeo sees all of his past before him and even his father appears. When Amadeo questions his father, his father fades away. He envisions a bunch of priests surrounding him that try to stop Amadeo as he tries to walk forward.

The priest tells Amadeo that the lesson he must take back with him is that what's important is his love for others and others' love for him. Amadeo drifts back into his body and asks for water. Everyone around him is happy because they thought he had died.

Chapter 6 Analysis

The poison is causing Amadeo to hallucinate. The visions he sees do not exist in reality. One of the priests says the other priests are holding Amadeo back because it's not his time to come yet. This means that it isn't time for Amadeo to die yet. One of the things Amadeo remembers from his journey outside of his body is that in the past he was a painter by the name of Andrei. That, however, is all he remembers.



Chapter 7

Chapter 7 Summary

Amadeo continues to dream about celestial things. When he wakes, he is alone in the room, but he glances about, admiring all of the ordinary items the room holds. Master is there and he tells Amadeo to tell him more about the "glass city" in Amadeo's dreams. Amadeo tells Master that the city had old antiques and great paintings that Amadeo did—that he painted from his soul, so they were not made by human hands.

Looking at Master, Amadeo can tell he has recently been drinking blood because Master's face has color and is flushed. Amadeo begs for Master to tell him the meaning of the things he saw in his dreams. He also begs for Master to explain why he sits with him but without love. Master says he loves Amadeo as much as he ever has and always will. Master also insists that the poison has reached great depths in Amadeo's body.

Master moves Amadeo into the bath to bathe him and heal his wounds. As he bathes Amadeo, Master drops some of his blood into each of Amadeo's wounds and Amadeo feels the cuts closing up, the wounds healing, and a pleasurable feeling overcome him. Master removes him from the bath and faces Amadeo toward one of his paintings. He tells Amadeo it's the last sun he will see as a mortal child but that now he'll have an illumination like never before.

Chapter 7 Analysis

If Amadeo's dream is correct, then the bundle he was delivering when he was captured is a great work of art that was created by his own hands, but out of something inhuman inside of him. Master implies that the poison is killing Amadeo, that Amadeo is dying and that the visions he is seeing are related to the effects of the poison.

Master bathing Amadeo is symbolic of a baptism. Master is cleansing Amadeo of his past and human life so that he can turn him into a vampire and live forever with Master. Master is about to turn Amadeo into a vampire so the painting in the sun is the last real sun Amadeo will see because he will not be able to function anymore during the daylight hours. Master refers to the new illumination Amadeo will have as a vampire because he will now be able to see everything in a new light, from a new angle and a different perspective than he did as a human.



Chapter 8

Chapter 8 Summary

Master and Amadeo are in his chambers preparing for the transformation that will turn Amadeo into a vampire. Amadeo describes the great painting on the walls of the chamber, which is a scene where men are riding on horses to their journey into Bethlehem. Master bites into Amadeo's neck and Amadeo finds himself back with the priests in the glass city. This time all of the light and beauty of the city is gone.

The priests lead him to a room where Andrei's father forces him to paint. The priests insist that Andrei paints what God tells him. Andrei's father says that Andrei must paint for the princes. He speaks of taking one of the paintings and leaving it in the trees where the prince's brother died. His father also says that Andrei must come with him because he is one of the best shots in the family. Andrei starts to paint in hopes that it will shut everyone up.

When Andrei finishes the three paintings, Prince Michael, Andrei and Andrei's father mount their horses to ride into the grasslands. One of the priests tells Andrei to leave one of the ikons, one of the paintings, in the trees for the pagans to find so they can find God. As Andrei rides, the painting of Christ slips from the cloth it's wrapped in and tumbles downhill. As Andrei's father is screaming at him to leave him, Amadeo comes to back in the chambers where Master is beckoning him to come to him and drink his blood. As Amadeo drinks his Master's blood, he flashes back to his father.

After the transformation, nothing seems difficult to Amadeo. That night, Amadeo and Master go out to feed. As Amadeo takes his victim, Master talks him through how to drink slowly and allow the heart to pump the blood to him. Amadeo enjoys his new heightened sense and when the dawn is about to break, Master takes Amadeo down to the basement, where he has a coffin-like bed for each of them to sleep the day away.

Chapter 8 Analysis

The scene of the painting is symbolic of Amadeo's journey to spend eternity with his Master, with Amadeo's God. Amadeo's vision of the past while walking toward Master in his chambers to drink Master's blood represents Amadeo's journey from his human life to his life as a vampire.



Chapter 9

Chapter 9 Summary

Amadeo realizes the next night that his lessons of being a vampire are just beginning. Master tells him he is 1,500 years old. He also shares that their task is to kill the evildoers, but that they are not commissioned by God. This is when Master takes Amadeo into the real underworld of Venice, where the thieves, courtesans and murderers are. Amadeo tries to drink quickly and with reckless abandon. Master teaches him to drink slowly and to allow the colors and visions that appear when drinking a human's blood to be lessons in life to Amadeo.

After learning lessons from feeding, Master forces Amadeo to pursue his studies as well. Master warns Amadeo not to allow the boys to see that he has undergone the change, although they likely know it already. Master points out that the boys will all die, which is why Amadeo must cherish his time with them and be patient with them.

Amadeo is taken with Master's power to transport them quickly from place to place. Master does this, taking them to Florence. His intent is to teach Amadeo the dangers of such powers. Instead, Amadeo and Master view the beautiful paintings of the life of Christ in one of the monasteries.

Chapter 9 Analysis

Master sets the stage for vampiric life as one of a vigilante. While Master states that it isn't God that creates them and sends them to rid the world of filth, it is their job to do so. Master is trying to teach Amadeo a balanced life—one where he learns his lessons from his vampire experiences, as well as through art, history and the justice system. Amadeo learns that Christ comes from love rather than from hate. This is in line with what the priest told him during his vision about the most important lesson is in loving those around him and the ones around Amadeo loving him.



Chapter 10

Chapter 10 Summary

It takes Amadeo and Master four days to travel to Kiev. In everything they do and everything that happens, Marius points out the lesson in the situation to Amadeo. When they return to Kiev, Amadeo sees the city where he was and spent his boyhood in its new state. Where building once stood is now rubble. Where there once were no buildings there are a line of homes.

Amadeo and Marius go into the castle to spy on the noblemen. Then, they travel on to the Monastery of the Caves, which is the monastery that Amadeo lived in with the priests when he was a boy. While Amadeo watches the monks write out verses and create books, he searches for the boy that once lived and worked here but he cannot find him. Amadeo starts to weep and collapses into Master's arms.

When Amadeo spots beautifully painted and decorated eggs amongst the ikon paintings, he remembers this tradition from the old world. He also mentions it seems as if it is a warning of a tragedy to come. While getting a glimpse into the home where his family lives now, Amadeo finds out that his father, Ivan, is still alive.

Without Marius's permission, Amadeo cloaks his face and enters the home of his family. He asks why Ivan has become a drunk. While nobody responds, Amadeo reads their minds to find out that he became a drunk after he was not able to fight off the barbarians from stealing his son, Andrei. He gives the family news that he is sent by Andrei, that he is alive and that he wants them to have some money and jewels, which Amadeo hands over to them.

Then, Amadeo journeys to the pub to find his father. His father is passed out at one of the tables and all he asks for when Amadeo wakes him is some wine. Ivan finally realizes that Amadeo is Andrei. Ivan tells Andrei what happened the day the Tatars stole him away and why he started to drink. Andrei gives his father wine and tells him that he's giving his family money and he'll send more when he can. Andrei goes back to see his mother. She gives him a decorated Easter Egg, which he wraps in a cloth to protect it and takes it with him.

Chapter 10 Analysis

Amadeo's journey back to his boyhood land of Kiev is symbolic of his life coming full circle. He is returning to whence he came. The real reason they have made the journey to Kiev is so that Amadeo can let his past go and look toward his future. The eggs as a warning of a tragedy to come foreshadows that something is going to happen—something tragic. Andrei has given his family closure. They now know he is alive and safe.



Chapter 11

Chapter 11 Summary

Amadeo takes everything more seriously when he returns from Kiev. He even attends church more often. He neglects his lessons though. When Marius orders Amadeo to return to his lessons, Amadeo refuses. Marius whips Amadeo and forces him to write about the lessons he learned during his trip.

Chapter 11 Analysis

Amadeo is depressed. It has caused him to become more of an introvert and find answers in his faith. Marius is trying to get Amadeo to snap out of his depression.



Chapter 12

Chapter 12 Summary

Marius and Amadeo go to visit Bianca. Marius tells Amadeo that he cannot tell Bianca the whole truth, but the best rule is to stick as close to the truth as possible. As the three talk and catch up, they start to kiss and fondle each other. Amadeo has to fight the temptation to not drink Bianca's blood. When they leave, Amadeo asks Marius if they can make Bianca one of them so she won't grow old and die. Marius says that she cannot because she doesn't have what is necessary inside of her to live as a vampire.

Chapter 12 Analysis

There is foreshadowing that Marius and Amadeo's time in Venice is coming to an end in a couple of months. Marius is teaching Amadeo two lessons. The first is that he cannot tell Bianca everything. Second, it is that Amadeo has to carefully evaluate who they turn into a vampire because it is a great responsibility that can drive some of them mad.



Chapter 13

Chapter 13 Summary

Amadeo starts to study the government, Christian scriptures and manuscripts in his native language. He devours each piece voraciously and then recounts the information he's learned to Marius. He asks Marius what Riccardo thinks of them, but Marius says that Riccardo owes him so much that Riccardo doesn't think anything of their lifestyle.

Two times, Marius goes on his mysterious journeys. He doesn't divulge any new information to Amadeo about these journeys now as he didn't in the past. Upon his second return, Amadeo says that he hates those that must be kept. Marius comes after Amadeo to stroke him, telling him never to say that. Amadeo asks of Marius to explain to him who these creatures are, but Marius refuses once again.

After Amadeo tells Marius what he learned in Marius's absence, they decide to dress Bianca up as a boy and take her out on the town. As they tell the gondolier to take them to a place, he cautions them that it's a very dangerous place. Amadeo thinks that Bianca will always be safe with them, but admits in hindsight that he was wrong.

Chapter 13 Analysis

It foreshadows that Bianca is going to be killed while they are out on the town and she is dressed as a boy. Amadeo also indicates that their world goes up in flames. Fire, of course, is one of the ways that a vampire can die.



Chapter 14

Chapter 14 Summary

Amadeo is sleeping in his sarcophagus when Marius comes to wake him. He tells them the demons are here, they've set the house on fire and are going after the boys and Bianca. Amadeo can hear Bianca screaming to Marius to use his magic to stop them. When they emerge out of the basements, Amadeo sees men in black hoods attack Marius and try to set his clothes on fire with their torches.

Amadeo sees that they are vampires. He watches as Marius wraps his cloak around Bianca and gifts off the demons as they attack him. He throws Bianca through the open door, telling her to run, he instructs the boys that are left in the house to do the same. Amadeo starts to fight off the demons too until one of them sets Marius on fire. Amadeo and the remaining boys are trapped in a metal net, dragged to a boat and told that they will now pay for the sins of their Master Marius. When Amadeo wakes, he is still in the net but on land. He can still hear Riccardo and what is left of the boys. They all watch as the demons start chanting and singing. They grab the first of the boys, tossing him around in the air and then throw him in the fire.

Each of the boys goes into the fire and then it is Amadeo's turn. As he lands in the fire, one of the vampires pulls him out and asks him if he will serve God.

Chapter 14 Analysis

These vampires must be of a different sect than Marius and Amadeo. This is why they kill Marius and then each of the boys. It is ironic that one of them turns out to be good in Amadeo's eyes, and saves Amadeo's life.



Chapter 15

Chapter 15 Summary

When Amadeo wakes, two of the demons are talking to him. One is taunting him and even throws the ashes of the dead boys on him. This angers Amadeo, and he rips the demons head off and burns out his eyes with some candles that are burning in the room. The demon that saved Amadeo is also in the room and he congratulates Amadeo on how strong he is. He calls some pet rats to him, feeding them as they sit on his shoulder and lap. He tries to get Amadeo to join their group. A woman vampire comes in and asks if he is going to join them, too.

The vampires can read Amadeo's thoughts. For this reason, he is trying to block them from doing so, but it isn't working very well. Allesandra, the woman vampire, speaks to Santino, the male vampire. Santino tells her that Amadeo knows about those that must be kept, but that he doesn't know exactly who or what they are—that Marius kept this a secret from Amadeo. When Amadeo refuses to serve them, they drag him into a stony cell and leave him there. After six nights of not drinking any blood, Amadeo is about to go crazy, and they bring him a young man from which to feed.

After Amadeo feeds and starts to see clearly again, he realizes the young man he just drank from and killed is Riccardo. Amadeo tries to save Riccardo but it is too late. Three days later, Amadeo rips Riccardo's corpse apart and throws it piece by piece at the cell bars. About a week after this, they bring Amadeo a young boy, so Amadeo can feed. When this boy dies, Amadeo sees his spirit near its corpse. When the boy tries to speak, he can't or he won't, but Amadeo questions why he lingers in the cell. He also sees a woman's ghost to which the child falls into her arms and they start to walk away. When Amadeo calls out to her, she pauses for a moment but then continues on.

After 20 weeks in the cell, Santino comes to see Amadeo. Amadeo relents and goes to Santino for comfort. Allesandra joins them. Once Amadeo is in Santino's cell and he and Allesandra are comforting Amadeo, they convince him to start hunting with them. This is when Amadeo's tenure with the Children of Darkness begins.

After learning and training with the Children of Darkness for six months, Amadeo is appointed leader of the Paris Coven. Allesandra says she will go with him so that he doesn't have to be alone. Before he leaves, they change his name to Armand.

Chapter 15 Analysis

There is a demarcation in the ranks of the vampires. While Marius was a leader of the Children of the Millennia, Santino and Allesandra are leaders of the Children of Darkness. Santino and Allesandra make life difficult for Amadeo so they can break him down and convince him to see things from their point of view. When Amadeo finally gives in, he starts to train and learn the ways that are the direct opposite of everything

that Marius taught him. Amadeo foreshadows that he rules for 300 years in the Paris Coven as Armand, until he is left standing alone.



Chapter 16

Chapter 16 Summary

While Armand is ruling in Paris, the Children of the Night have a lair beneath the cemetery Les Innocents. It is during his time in Paris that Armand meets Lestat, who is a 20 year old at the time. Armand also takes a leadership role in the Theatre de Vampires. One night, Armand is wandering the streets of Paris, bored with his duties of running the theatre. He spots a woman vampire and tells her in a voice that only vampires can hear to find a new place to haunt before sunup. When her hood falls, he recognizes her; it's Bianca. She doesn't say anything and before Armand gets a chance to say anymore, the woman vampire scampers off into the woods.

Two decades later, in the 1870s, a young vampire boy comes to theatre questioning who made vampires and other things. Armand becomes romantically involved with Louis, but Louis ends up burning the theatre to the ground.

Armand also introduces Claudia, who is a vampire child created by Louis and Lestat. Armand's coven ends up killing Claudia for her attempt to murder Lestat. Louis never recovers from Claudia's death and after many years of traveling together, Armand and Louis go off on their own.

Armand then takes on another lover, Daniel. Daniel eventually comes to hate Armand for making him drink the blood of others—for turning him into a vampire—so Armand and Daniel end up parting ways. After this, Armand and the coven set up on a private island off the coast of Miami, Florida. Armand calls the island The Night Island.

Armand provides a list and description of each of the remaining vampires. There is Lestat and Louis. There is also Gabrielle, who is Lestat's mother. Pandora, who Marius knew, is the child of two millennia. Santino too is still alive. Finally, there is Jessee Reeves, who is fledgling made by Maharet. Armand says there are others as he can hear murmuring as well.

Finally, Armand describes David Talbot, to which Armand is currently telling the story that has been unfolding.

Chapter 16 Analysis

Armand foreshadows that he winds up New York at some point after his reign in Paris to see Veronica's veil. It's ironic that the demonic vampires sleep beneath a cemetery that is named the Innocents. Ironically, Louis, one of Lestat's vampires, comes to question Armand about their origin and such.

Armand describes a fine line between love and hate for the vampire that creates another vampire. The vampire that is created both loves their master and hates their

master for turning them into what they are. Armand provides some foreshadowing that he sees the face of Christ in the veil that he sees in New York, which apparently is the next chapter in his life that he'll be telling David.



Chapter 17

Chapter 17 Summary

Lestat is seeing visions of the devil. Dora is also staying in the apartment above the St. Patrick's Cathedral with Lestat, David and Amadeo. Dora is the daughter of the man Lestat killed. Amadeo says she should hate Lestat because Lestat strips Amadeo of everything he has in Paris, and then does it again to Amadeo in new York.

Chapter 17 Analysis

The story Amadeo is telling foreshadows what was happening before Lestat wound up motionless in the chapel in New Orleans. Ironically, Dora seeks comfort from Lestat for her father's murder, when Lestat is the murderer.



Chapter 18

Chapter 18 Summary

When Lestat returns to New York, Dora, David and Armand are in his apartment above St. Patrick's Cathedral. After the death of Dora's father, Armand sees Lestat's soul is wounded. Lestat arrives with a bundle in his hands. Lestat's face also shows signs of injury and scratch marks. The next night, David asks Lestat to tell them of his journey to Hell. When Dora comes in, she implores Lestat to tell them his story, so he tells the story. He describes a journey to a Purgatory devised by Memnoch the Devil. The part of the story that sticks out to Armand is that Lestat drank Christ's blood on the road to Calvary. Armand begs Lestat to allow him to drink his blood so he can taste the blood of Christ. Lestat denies Armand, but he pulls from his coat a veil. It is Veronica's Veil and in it Armand sees Christ's face.

Chapter 18 Analysis

A love-hate relationship exists between Armand and Lestat. David acts a mediator between the two. Once Armand sees the veil, he thinks he can die now because he has seen the face of Christ, and it is human.



Chapter 19

Chapter 19 Summary

Armand is the priest in Santa Sofia. His mother appears to him with an egg. When he holds the egg in his hand, a bird comes out of the egg. Armand's father appears but with an evil side. Armand then finds himself back in his room, but he hears music playing.

Armand wakes again to see Benjamin crouched on the floor praying. He's begging for Sybelle's life to be spared. Armand sees Sybelle playing the piano while a man approaches her to beat her. Then Armand sees they are in a car with two dead bodies. Sybelle and Benjamin are back in the room where she is playing and Benjamin is happy because the man is dead. Armand says he is full of the man's blood.

Chapter 19 Analysis

Whoever Sybelle and Benjamin are living with is beating Sybelle. When Armand finds this out, he kills the man and drinks his blood. Armand is being pulled from one vision to another vision because he is dying. it is equivalent to his life flashing before his eyes.



Chapter 20

Chapter 20 Summary

Armand doesn't die but wakes up in pain. He can hear Sybelle playing but it's very faint and distant. Benjamin begs Angel to come back and says it's strange he left a dead body. Armand is stuck between a ledge and the roof above the cathedral. He knows the veil has been taken to the Vatican in Rome so visitors are depleting along with his chances of someone rescuing him. Armand concentrates and realizes he can see Marius through Santino's eyes. The two vampires are cleaning up the remains of vampires that have given themselves to the sun. They throw all of the evidence into an incinerator so humans can't find it. Armand watches as Marius throws Armand's clothes in the incinerator.

Chapter 20 Analysis

As Armand falls in and out of consciousness, he is also going into the minds of where the people he loves are, including Sybelle, Benji, Marius and Santino. Marius and Santino believe that Armand is dead. They do not know that he is alive. All of these visions foreshadow Armand being reunited with his loved ones at some point in the future—if he survives.



Chapter 21

Chapter 21 Summary

Telepathically, Armand has summoned Benjamin and Sybelle to where they can find him. He vows to use any power he has left to create a vision of what he wants them to see rather than what he truly looks like at the moment. Benjamin and Sybelle rush to the roof with a blanket to warm him. They are calling him Dybbuk. They use their picks and hammers to free him from the ice. As the children carry him off the roof, he starts to smell the deliciousness of their blood, but at the same time, wills himself not to think of their blood. They take Dybbuk back to the hotel where they are living.

Armand tells them to put him before a mirror so he can see himself. He wills it so that he and the children see the 17 year old boy he was when Marius transformed him into a vampire. He also tells the children to call him by his real name, Armand. When they put him before the mirror, he sees that his entire body is black and burned from the sun. When the children realize that he is a vampire, from his fangs, and that he is hungry for blood, Benji comes up with a plan to lure a bad man into the hotel room.

When Benji leaves, Sybelle explains that her brother took care of her after their parents died. She thinks he bought Benji for cash, but he brought Benji to watch over her and take care of her. Armand asks her to play the Appassionata while he and Benji put the plan into place. He tells her not to look as he feeds on the bad man, but Sybelle says she wants to look.

Chapter 21 Analysis

Armand, as Dybbuk, alludes to the fact that he tried to commit suicide by going into the sun. he says he did it because neither God nor the devil would take him. Armand also alludes to the fact that the man he killed for going after Sybelle was her brother.



Chapter 22

Chapter 22 Summary

Benji lures a Drug Enforcement Administration officer to the room. He gave the officer a little cocaine in the hotel bar and told him that there is more under a dead and scorched body in their hotel room. When the officer hears Armand, he latches on to the man and drinks all of his blood. Armand needs more blood, so he dons the clothes of the dead agent and carries his body outside. He tosses the agent in an alley and then feeds on several more people for the next three hours. When he returns to the hotel, Armand is healed and looks normal again.

Chapter 22 Analysis

The chapter represents the reincarnation, or circle of life, of a vampire. Even though Armand was scorched by the sun, the ice encasement he was in kept him from dying completely. In other word, it slowed down his death until Sybelle and Benji could save him. As Armand begins to feed, his burns and ailments heal and he is returned to his normal self.



Chapter 23

Chapter 23 Summary

Armand reveals to the reader that he isn't sure how he was able to get to Sybelle the day he saved her from her tyrant brother. He only knows that he was gazing upon the veil that Dora held up to the crowds and that he was rising into the sun. Benji and Sybelle insist Armand was there in physical form because Fox's body, Sybelle's brother, was drained of blood and had fang marks on his neck. Armand believes he might have just been there in spirit.

For the two months Armand has been living with Sybelle and Benjamin, he feels the same joy he felt when he was living with Marius in Venice.

Chapter 23 Analysis

Ironically, Benji and Sybelle do not care that Armand has to kill people to feed. Even though they watched him kill the DEA agent in front of them, they do not act any differently toward Armand. Armand becomes to Benji what Marius was to Amadeo—a teacher. Even though Sybelle seems so innocent and fragile, ironically she enjoys going with Armand on his hunts for victims. She enjoys watching him feed.



Chapter 24

Chapter 24 Summary

Armand brings the story back to when he walked in the chapel and saw Louis, Marius, Lestat, Gabrielle and even David, who is now telling the story. Armand reveals he walked into the chapel for the first time with Sybelle and Benjamin after being in New York for a few weeks. He immediately noticed all of the statues and paintings that he had helped David retrieve and relocate from the New York apartment.

Armand tells David how Louis arrives in the chapel. He tells Armand of the jackals that come in and want to drink Lestat's blood. Armand thinks and tells Louis that he wants the same thing. Louis says he is so happy to see that Armand is back, alive and well. Pandora steps from the shadows when Armand asks about the elders trying to drink Lestat's blood. Pandora says that the Christ everyone saw in the veil was never her God, and therefore she never felt the need to try to drink Lestat's blood.

Marius comes into the chapel. He is ecstatic to see that Armand is unburned and whole once again. Marius says he will protect Sybelle and Benji if Armand is set on trying to drink Lestat's blood. Gabrielle steps out from the shadows, telling Armand that Lestat will never allow him to drink his blood. She also says she's glad to see he's alive. Armand says he can then forgive her for all the nasty things she's said to him.

Armand then kneels and drinks Lestat's blood. Armand is propelled to the desert, where he sees Christ, just as he saw him in the veil. Someone knocks Armand in the back of the head and propels him across the chapel. Marius takes Benji and Sybelle away. Armand slowly heals and then remembers what Dora said about a child dying in the chapel and their clothes being in the walls. Armand heads toward the stairs and that is where he says he meets David.

Chapter 24 Analysis

Armand has brought the story full circle. He started out in the chapel in New Orleans. He is now back at the point in the story where they are in the New Orleans chapel. He infers that he is ready to close the story and put his name to the book that David has been writing while Armand was dictating the story to David.



Chapter 25

Chapter 25 Summary

Armand writes in his own hand what happens after he signs his name to the book David was writing. He couldn't leave the convent because it was too late to do so already. David shows Armand to one of the rooms where Lestat was once imprisoned so that Armand can go to sleep as the sun rises. When night falls, Armand leaves the chapel and listens for Sybelle's music to lead him to the right house.

Armand finds himself standing in front of Marius' American mansion; this is when he realizes whoever is playing is not Sybelle. Then, he realizes it is Sybelle, but in a different state. When he enters the home, he realizes Marius has turned Sybelle and Benji into vampires. As the children go back to their play, Armand accuses Marius of turning them into vampires out of spite for him not being the best fledgling. Marius denies this and David later tells Armand that Marius might be their maker but that the children are Armand's forever.

Later, Lestat arrives at the mansion. Lestat asks if Sybelle will play the sonata for him, and of course, she does.

Chapter 25 Analysis

The children are enthused of their new powers and the ability to live with Armand forever. Ironically, they do not know and understand the grief, sorrow and other drawbacks that comes with being a vampire.



Characters

Armand

Armand is the main character of the novel. He also has a couple of different names throughout the novel, including Amadeo and Andrei. The different names coincide with the different periods in history and what is happening in Armand's life during the time period. His ultimate name, Armand is what he is named when he moves to Paris to take over the coven.

In his youth, Armand was Andrei. He grew up in the city of Kiev. As a boy, he was a famous painter. He often painted commissioned work for the priests in the monastery. It is when he is delivering a painting in the woods that Andrei is kidnapped and enslaved by the Pagans. As a slave boy, Marius purchases him. As Marius's favorite boy and lover, Marius transforms Amadeo into a vampire.

Armand is described as having very feminine and boyish looks and mannerisms. The author and other characters in the novel also say he has the looks of a Botticelli angel.

Marius

Marius is a famous painter living in Venice. Marius is also a vampire. Living a lavish lifestyle in a luxurious home, Marius is constantly rescuing boys from ill fates. When he rescues the boys, he brings them to come and live with him and the other boys on his estate. This is how Amadeo comes to live with Marius and the other boys.

Marius seems to constantly be painting, yet he never sells any of his paintings to accept commissioned work. Additionally, Marius seems to be separated from the other vampires, as if he broke off to create his own sect. This later comes back to haunt Marius because the other vampires attack Marius and kidnap Amadeo to come and work as a vampire for their sect.

Marius reappears later in the novel. At this time, he is responsible for turning Armand's children, Sybelle and Benji, into vampires.

Sybelle

Armand presents Sybelle to the readers as his daughter. By the end of the novel, the reader realizes she is someone he "adopted" as his daughter. Sybelle is an orphan of deceased parents. She does have an older brother but he beats her, so Armand kills Sybelle's brother to protect her.

Sybelle is a prodigy. She plays the piano constantly. It is Sybelle's music that Armand hears playing throughout the novel. Although the Sybelle character is never fully



developed, she too seems to struggle between good and evil. For example, while Armand wants Sybelle to go into the other room so she doesn't seem him kill the DEA agent, Sybelle insists that she wants to watch it.

Benjamin

Armand presents Benjamin "Benji" to the readers as his daughter. By the end of the novel, the reader realizes he is someone he "adopted" as his daughter. Benjamin is an Bedouin orphan that Sybelle's brother buys. Sybelle's brother buys Benji to watch over and protect Sybelle when her brother isn't around. Along with Sybelle, Benji is responsible for saving Armand. Benji too becomes a vampire so that he can spend eternity with Sybelle and Armand.

Ivan

Ivan is Armand's father, when Armand is Andrei in Kiev. Ivan is a big burly man. He wants Andrei to paint commissioned work so the family can receive payment for Andrei's work. After Andrei is kidnapped, Ivan becomes a drunk. Later in the novel, Armand visits his father and tries to convince him to stop drinking. It seems as if Ivan blames himself for Andrei's kidnapping, so he is drinking away his pain.

Riccardo

Riccardo is one of the boys that lives in Marius's home. He seems to be the one that is in charge of all of the other boys. Riccardo makes sure that the boys have clothing and are attending their lessons. Later, Marius reveals that Riccardo looks the other way when it comes to Marius being a vampire and the fact that Marius treats Amadeo special. It is Riccardo that Amadeo ends up killing for blood when Amadeo is imprisoned by the dark vampire coven.

David

David is the person that Armand is telling his story to inside of the chapel in New Orleans. David is writing down Armand's story in order to turn it into a book. The indication is that David is not a vampire, but it is not stated either way.

Santino

Santino is the head vampire of the dark coven. He is the one that orders the attack on Marius and his boys. Santino is also the one that tries to convince, and ultimately does convince, Armand to work for their side. Santino sends Armand to be the head of the Paris Coven.



Lestat

Lestat is the vampire that is now lying frozen and lifeless on the floor of the New Orleans chapel. It turns out that Lestat, as a vampire, traveled to purgatory and also met Christ on the road to Calvary. When he met Christ, he drank Christ's blood. There is never an indication as to what specifically froze Lestat or what unfreezes him. By the end of the novel, however, Lestat is awake once again and joins the others at Marius's New Orleans mansion.

Dora

Dora is the daughter of man that Lestat kills. She comes to live with Lestat in his New York apartment above the cathedral. She is also the one responsible for stealing the veil and selling it to Rome.



Objects/Places

New Orleans

When the novel first opens, the primary setting is a chapel in New Orleans. This is also the setting for the ending of the novel. New Orleans is a city in Louisiana. It is the city where Marius owns a mansion, and where he turns Sybelle and Benji into vampires.

Kiev

Kiev is a Russian city during the time of the novel. It is also the city where Armand, as Andrei, grew up as a boy. Andrei is kidnapped from Kiev by the Tatars, which is how he becomes a slave and ultimately ends up living with Marius.

Venice, Italy

Venice, Italy is where Amadeo ends up living. He lives in Marius's mansion, which is in the heart of Venice. Amadeo lives in Venice for several years before he is imprisoned by the dark coven from Venice and taken away to another city in Italy.

New York City

David and Armand end up traveling to New York City. In the city, they stay in Lestat's apartment. Lestat's apartment is above St. Patrick's Cathedral in New York City. It is between a ledge and the roof that Armand ends up stuck and frozen before Sybelle and Benji rescue Armand.

Paintings

When Andrei is a boy in Kiev, he paints. The paintings he creates are thought to be items that are not created by human hands. The insinuation is that God uses Andrei as the means for creating these great paintings. It is when Andrei is placing one of these paintings in the woods that he is kidnapped and enslaved.

Decorated Eggs

The decorated eggs are painted eggs that Andrei grew up with during his childhood. When he returns to Kiev, visiting his family as Amadeo, he sees the eggs and recalls them from his childhood. In one of his visions while stuck on the roof of the cathedral, Armand has a vision or a dream of his mother handing him one of these painted eggs. A bird flies free from the egg, which Armand believes is the birth of Christ.



Veronica's Veil

Veronica's Veil is a religious object Lestat brings back from his journey to purgatory. Everyone sees it as a religious symbol because they can see the face of Christ in Veronica's Veil. Dora, the daughter of a man Lestat kills, ends up stealing the veil and turning it over to the Vatican in Rome.

Piano

Throughout the novel, Sybelle plays music on the piano. There is a piano in the hotel suite that Sybelle and Benji live. Sybelle is also playing the piano in Marius's New Orleans mansion when Armand returns there to find that his children have been transformed into vampires.

Palazzo

The palazzo is the mansion and estate Marius owns in Venice, Italy. It is where Marius brings Amadeo when he buys him from the slave traders. The palazzo is where the boys live, go to school and enjoy the lives of luxury. The palazzo is also where Marius and Amadeo fall in love and where Marius transforms Amadeo into a vampire.

Murals

Marius is always painting murals on the walls and ceiling of the palazzo. The murals seems to portray times in history. For example, one of the murals he is working on shows the journey Christ took on the road to Calvary.



Themes

Good versus Evil

The primary plot throughout the entire novel is that of good versus evil. Biblical symbolism can be found throughout the book. Armand has an inner struggle with good versus evil and so do each of the characters that are involved in the story.

Armand struggles with the good and evil of living as a vampire. He wants to spend eternity with Marius, which he can do by becoming a vampire. At the same time, Armand is not happy with the acts he has to perform as a vampire, such as hunting for victims so he can drink their blood or killing people. Armand also wants a better life for his children and even though they beg to become vampires, he shelters them from having to live the life that he is lead.

Marius too seems to be in a constant struggle between good and evil. It appears as if Marius broke away from a sect of vampires that he felt were acting evil. Breaking free from the sect and living a completely different life than the one he led when he was with them creates enemies for Marius. These enemies ultimately kill Marius and steal Amadeo from him. Even when Marius starts his own new life, he has to continue committing good and evil acts because he is still a vampire. He seems to have an inner struggle as to whether or not it is the right thing to do to transform Amadeo into a vampire. Marius love Amadeo and wants to spend eternity with him, but Marius also knows the struggles Amadeo faces living as a vampire.

Mental States

Another primary theme in the novel is the mind or mental state of the vampires, especially during their transformation or transitioning period. Primarily, the focus falls on whether or not Armand is having visions, dreams or something else—especially when he is stuck on the roof of St. Patrick's Cathedral. There is also some question as to how sound in mind Marius is too.

Even Sybelle seems to have her own mental problems. She is constantly playing the piano, and it seems the only thing that she can truly focus on. Additionally, she seems to have an obsession with Armand being a vampire and the acts he has to commit to live as one. While most people would turn away while a vampire attacks, kills and drinks the blood of a human, Sybelle is mesmerized and wants to watch the act unfold.

Lestat's mental state is at times in question. This is because it could be what caused Lestat to go into a coma-like state where he lies in the chapel in New Orleans. Something happens to Lestat's state of mind when Armand comes to the chapel and touches Lestat. This might be what causes Lestat to come out of the coma-like state and return to living with the other vampires.



Friendship/Relationships

Friendships and relationships are a third major theme that runs throughout the novel. First, there is the line that separates the classes of the vampires—good and evil. Second, it is even the class of relationships that exist between the humans and the vampires. Armand seems to have a demeanor where he gets along with most of the vampires and humans, but he also forms closer relationships and trusts some people more than others. For example, he trusts Marius completely. At first, he distrusts Santino completely.

Marius and Amadeo start out as being undercover lovers. This relationship quickly turns into a romance, even though Amadeo is supposed to hold the same status as all of the boys Marius rescues from slavery and other ill fates. In reality, Amadeo knows that his life is over as a human if he allows Marius to transform him into a vampire. It is probably this forbidden love that makes Amadeo want to be with Marius even more. By the end of the novel, Armand is questioning Marius's love for him because Armand feels Marius betrayed him by turning Sybelle and Benji into vampires.



Style

Point of View

The novel is written in the first person point of view, from the perspective of Armand. The novel swings back and forth between the present and the past. The present represents the time after Armand comes to New Orleans. The past represents the time in history prior to Armand arriving in New Orleans.

The point of view of this novel is intimate, allowing a reader to connect closely with the main character, Armand. The book written in this manner allows the reader to get inside Armand's head, thoughts and inner struggles. The reader cares what happens to the narrator even though he has struggles between good and evil. The point of view also allows the author to inject her own opinions into the narration and to expand on the events taking place around the other characters and the occurrences taking place.

Setting

"The Vampire Armand" is set in several different locations, including New Orleans, Venice, Kiev and New York City. The novel seems to be in the 19th and 20th centuries, but also touches on ancient stories and things that occurred in historical times. The main characters are involved in the living their lives as vampires or in the company of vampires.

The setting of this novel works well with the plot. At first, the reader is not aware that the main character is a vampire. Armand also seems as if he is one of the most innocent characters, but might possibly be one of the most dangerous characters. However, as events unfold, the life as a vampire is a constant part of the plot, the lives of the characters and even the outcome of the novel.

Language and Meaning

The language of this novel is relatively simple and easy to read. The author, however, interjects many foreign words to fit into the setting of the novel. The language is from the 19th and 20th century, which is when the novel is set. The language is descriptive enough that it helps to explain the situations, but is not always detailed enough for the reader to truly understand what is going on in the novel.

Structure

The novel is divided into 25 chapters. The length of each chapter ranges from 10 pages to 40 pages long. The chapters tell the story primarily in exposition and with some

dialogue. The narrator injects her own voice and thoughts throughout the book, providing her opinions and feelings of the events unfolding in the novel.

The novel contains one main plot and several subplots. The main plot is the struggle of human beings in choosing between good and evil. One subplot is the mental state of mind of each of the characters. Another subplot is the relationships that the characters form amongst each other.



Quotes

"Master, I don't know who I am in this new life."
Chap. 1, p. 7

"This is Heaven, Amadeo. Whatever the past has hammered into your soul, let it go."
Chap. 2, p. 53

"—and when you think back on this time, when in half-sleep at night you remember me as your eyes close on your pillow, these moments of ours will seem corrupt and most strange. They'll seem like sorcery and the antics of the mad, and this warm place might become the lost chamber of dark secrets and this might bring you pain."
Chap. 3, p. 60

"Ancient things call to me, things which have been my burden for so very long."
Chap. 4, p. 87

"We shall be together this night in Hell!"
Chap. 5, p. 120

"You'll forget all the particular things you learned here. But remember the overall lesson, that your love for others, and their love for you, that the increase in love in life itself around, is all that matters."
Chap. 6, p. 130

"This is the only sun that you will ever see again. But a millennium of nights will be yours to see light as no mortal has ever seen it, to snatch from the distant stars, as if you were Prometheus, an endless illumination by which to understand all things."
Chap. 7, p. 139

"You will die now to be with me in life eternal. Never for a moment must you really fear. I will hold your heart safe in my hands."
Chap. 8, p. 141

"I wanted you tonight to see the dangers in this power of flight, that we can too easily transport ourselves to other places, and that this feeling of slipping in and out so easily is a deception of which we must beware."
Chap. 9, p.178

"You take them because I have a world of them."
Chap. 10, p. 199

"You've had enough time to grieve and to weep, and to reevaluate all you've been given."
Chap. 11, p. 205



"For love can bridge all."

Chap. 12, p.217

"Riccardo owes me too great a debt to question anything I do."

Chap. 13, p. 219

"Don't do this, they're innocent. Don't kill them. Don't."

Chap. 14, p. 232

"Amadeo, we are the Children of Darkness. We vampires are made to be the scourge of man, as is pestilence. We are part of the trials and tribulations of this world; we drink blood, and we kill for the glory of God who would test his human creatures."

Chap. 15, p. 240

"Be my friend, David."

Chap. 16, p. 281

"You're safe now, darling."

Chap. 17, p. 290

"Lestat, let me drink, from you, let me drink your blood that has His blood inside it!"

Chap. 18, p. 297

"Christ is born. Christ is risen. Christ is in Heaven and on Earth. Christ is with us."

Chap. 19, p. 305

"Angel, I have told you to come back!"

Chap. 20, p. 317

"You don't understand. I want to see it!"

Chap. 21, p. 336

"You're looking really good, Angel."

Chap. 22, p. 348

"Benji, tie your shoes."

Chap. 23, p. 359

"He will not let anyone touch him, Armand."

Chap. 24, p. 365

"We had to do it, to always and forever be with you."

Chap. 25, p. 376



Topics for Discussion

Who is the true Armand? Why has he chosen to live his life as a vampire? Do you believe Armand is good or evil? Why do you think he and Marius separated from the time they were in Italy until the present time in New Orleans?

Who is the true Marius? Why does he choose to break free from Santino and the other vampires? Do you ever find out what or who Marius is referring to when he speaks of those that must be kept? Why does Marius transform Sybelle and Benji into vampires?

Discuss the relationship between Armand and Marius. Are they friends, foes, lovers or somewhere in between? Is there true competition in their relationship? How does Armand feel about Marius? How does Marius feel about Armand? How do Armand's feelings change after he discovers Marius has turned the children into vampires? What does Armand do about it? What happens to Marius and Armand?

Why does Andrei turn into Amadeo and then into Armand? Do the name changes represent true identity changes? What role do the different identities play in the novel?

Why do Marius and Amadeo hide their relationship? Do you think Amadeo knows that they can never truly be together? Why do you think they are hiding their relationship from the rest of the boys? Do you think Marius really loves Amadeo?

Discuss the vampires. What impact does the vampire lifestyle have on the characters of the novel? How does it motivate them and how does it derail their lives?

Is David a human or a vampire? What is his motive for writing Armand's story into a book?