



This lecture and PowerPoint presentation was delivered by Carolyn Morrow Long for the nonprofit preservation organization Save Our Cemeteries at the historic Beauregard-Keyes House in the French Quarter of New Orleans on April 23, 2019. I have added some text and illustrations in response to questions from the audience. The list of twenty-five family members interred in the tomb is appended at the end.



Inscription tablet *Famille de V^{ve} Paris née Laveau* (Family of the Widow Paris born Laveau).

I'm sure all of you have visited St. Louis Cemetery no. 1 and have probably been to the resting place of New Orleans' most celebrated Voodoo priestess, Marie Laveau. The three-vault tomb bears the inscription *Famille V^{ve} Paris née Laveau* (Family of the Widow Paris born Laveau). The Archdiocese of New Orleans, which owns and oversees the cemetery, designates it as the "Glapiion tomb." I believe it should properly be called the "Widow Paris tomb" because of this inscription and because this is the name found in the burial records.

Marie Laveau is more than a figure of New Orleans folklore. She was a real person about whom we can learn a great deal through archival research. I discovered that Marie's great-grandmother, called Marguerite, was probably brought to New Orleans from Senegal in 1742 and sold into slavery. Marie's grandmother Catherine was born enslaved, purchased her freedom in 1795, and took the surname Henry. Catherine became a successful market woman, bought a lot on St. Ann Street between Burgundy and Rampart, and commissioned the construction of a cottage. Catherine's daughter, Marguerite Henry, had a brief relationship with Charles Laveaux, a well-to-do free mulatto businessman who might have been the son of Carlos (or Charles) Laveau-Trudeau, the surveyor-general of Louisiana, with a free black woman named Marie. The future Voodoo Queen Marie Laveau was born to Marguerite Henry and Charles Laveaux on September 10, 1801. Marie was probably raised in the home of her grandmother on St. Ann Street. In 1819, Marie married Jacques Paris, a free quadroon from Haiti. We know from baptismal records that they had two daughters together, Felicite and Marie Angèlie Paris. The funeral registers for these early years are missing, and it is assumed that Felicite and Angèlie did not survive childhood. Jacques died or disappeared around 1824, and Marie was henceforth designated in official documents

as the Widow Paris. She subsequently established an enduring partnership with Christophe Duminy de Glapion, a white man of noble French ancestry. When Marie's grandmother died, Christophe bought the cottage on St. Ann Street, and it remained the family home until the late nineteenth century.

Marie and Christophe had four sons and three daughters together between 1827 and 1838, but only Eloise (or Heloïse) Euchariste and Marie Philomène Glapion survived. Despite the persistent legend that Marie Laveau was succeeded by her daughter, known as "Marie II," there is no real proof that Eloise or Philomène became the reigning Voudou Queen of the late nineteenth century.

Marie and Christophe's other daughter, Caroline, and their sons, Christophe, Jean Baptiste, François, and Archange Glapion, died as children. Therefore no direct descendants of Marie Laveau have the surname Glapion. The numerous and successful African American Glapions of New Orleans are descended from the mixed-race children of Christophe's great-uncle, Jean Baptiste Duminy de Glapion. Likewise, no direct descendants of Marie Laveau have the surname Laveau/Laveaux.

Eloise Euchariste Glapion had three surviving children with the free man of color Pierre Crocker, but they had no surviving children and the Glapion-Crocker line ends there. Marie Philomène Glapion had four surviving children with her white domestic partner Alexandre Legendre, and all of them had surviving children. Any direct descendant of Marie and Christophe will come from the Glapion-Legendre line. Some of them remained in New Orleans and continued to identify as Creoles of color, and some went north and identified as white. For years I searched for any living person who could trace direct lineage from Philomène Glapion and Alexandre Legendre. Finally, in 2017 I was contacted by a lady who offered positive proof that she and her immediate family are descended from Philomène's son Alexander Glapion Legendre. They are wholeheartedly proud their famous foremother, but have chosen to remain anonymous at this time.

Although Marie Laveau is best known as the spiritual leader of New Orleans' Voudou congregation, she was also a devout Catholic. She was beloved during her lifetime as a kind and charitable woman who helped the poor, nursed the sick, assisted orphans, and ministered to prisoners. She also offered the use of her tomb to strangers who had no burial place of their own. Her life and works embody what are known in the Catholic church as the Corporal Works of Mercy, in which the faithful are instructed to "feed the hungry, give drink to the thirsty, clothe the naked, shelter the homeless, visit the sick, visit the imprisoned, and bury the dead."



Widow Paris tomb, photo by Carolyn Long,
March 2013

For many years the Widow Paris tomb was easily recognizable by the offerings placed before it and the Xs covering the walls and marble inscription tablets. The Xs have been a particularly contentious issue. Some argue that this practice was introduced by unscrupulous tour guides in the 1960s. The markings actually have a much longer history. At some time, perhaps shortly after Marie died, followers began to solicit contact with her spirit by leaving offerings and drawing the sign of the cross (not an X) on the tomb. The Christian symbolism is obvious, and in African religious tradition these crossed lines symbolize a point of concentrated power where the world of the living meets the world of the spirits.

Newspaper articles from the 1920s and '30s speak of offerings and cross marks. Most refer to a wall vault in St. Louis Cemetery No. 2 that, for unexplained reasons, has been traditionally associated with Marie Laveau.

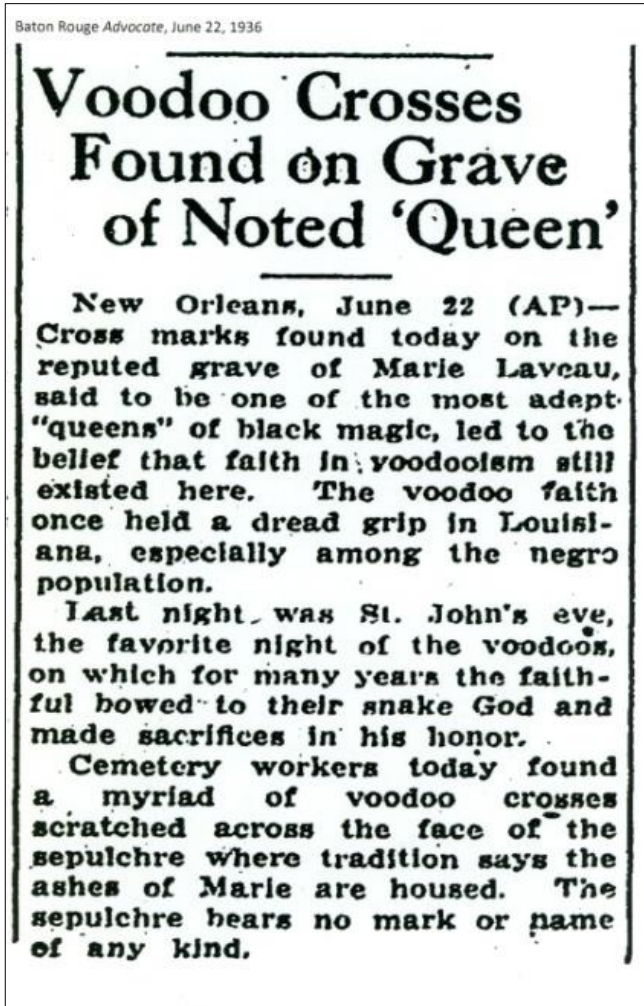
STRANGE OLD WISHING VAULT IN ST. LOUIS CEMETERY NO. 2

Faces of Bricks Scratched With Crosses Made by Wishers,
Who Deposit Coins and "Voudou Charms at Bottom
of Vault—Part of Old Wall Removed.

Times-Picayune, February 6, 1921

Voodooism is supposed to have vanished now, but the sexton of St. Louis Cemetery No. 2, largely a negro burial ground, contends there is a mysterious tomb in one of its walls where devotees slip quietly to perform strange rites and leave offerings. Behind a loose brick money has been found again and again; at other times it has revealed a small onion, pierced by goose feathers and large thorns, stuck into each other to form strange designs. The front of the vault is covered with scratches—a part of the ceremonial seems to consist of making a cross on its door.

"Voodoo Faithful Leave Crosses on Great Queen's Grave," *Times-Picayune, June 26, 1927*



Baton Rouge Advocate, June 22, 1936

The fact that the burial place is said to "bear no...name of any kind" indicates that it was the wall vault in St. Louis Cemetery No. 2, which has no inscription tablet.

The practice of drawing the sign of the cross was also occurring at the Widow Paris tomb in St. Louis Cemetery No. 1. Workers for the Louisiana Writers' Project learned, in a 1940 interview with the sexton, Ayola Cruz, that "Negroes and whites come almost daily to leave offerings to Marie's spirit. They make crosses with red brick, charcoal, and sharp rocks which [the sexton], acting under orders of the priests of St. Louis Cathedral, immediately removes." Some of the visitors "left cooked foods, cakes, bread, flowers, apples, oranges, bananas, pineapples, or money.... They knock three times on the marble slab...and put their ears to a crack, listening for an answer from the Voodoo Queen. Many of them pray, and, until a recent rule prohibited it, they used to burn tapers." These early printed and oral accounts always refer to "crosses" or "cross marks," not Xs.

By at least the 1960s the crosses had morphed into Xs, as exemplified by these 1968 and 1988 pictures from the *Times-Picayune* that have been published on nola.com.



https://www.nola.com/living/2018/05/st_louis_cemetery_no_1_is_mari.html

Thoughtless visitors, with no understanding of the Voodoo religion and no awareness of the value and fragility of New Orleans' historic cemeteries, began to mark the Widow Paris tomb with red permanent markers, lipstick, and fingernail polish. Use of these synthetic oil-and-chemical-based materials damaged the stuccoed walls and especially the marble tablets, penetrating the surface and rendering the inscriptions illegible. In 2005 the city passed an ordinance outlawing the marking of tombs or otherwise defacing cemetery property. A warning sign was posted at the front gate.

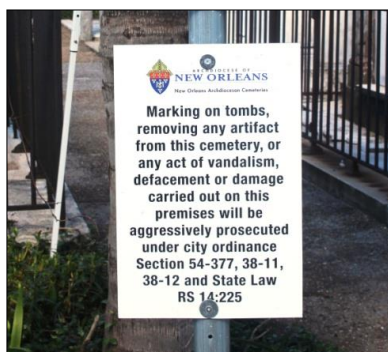


Photo by Carolyn Long

In mid-December 2013, somebody scaled the cemetery wall during the night and painted the Widow Paris tomb with bright pink latex paint and applied a coating of white latex to the marble tablets. Nobody was ever arrested for painting the tomb, but

those in the know believe that the perpetrator was a “mentally disturbed homeless kid” who thought he was performing a service by obliterating the X marks.

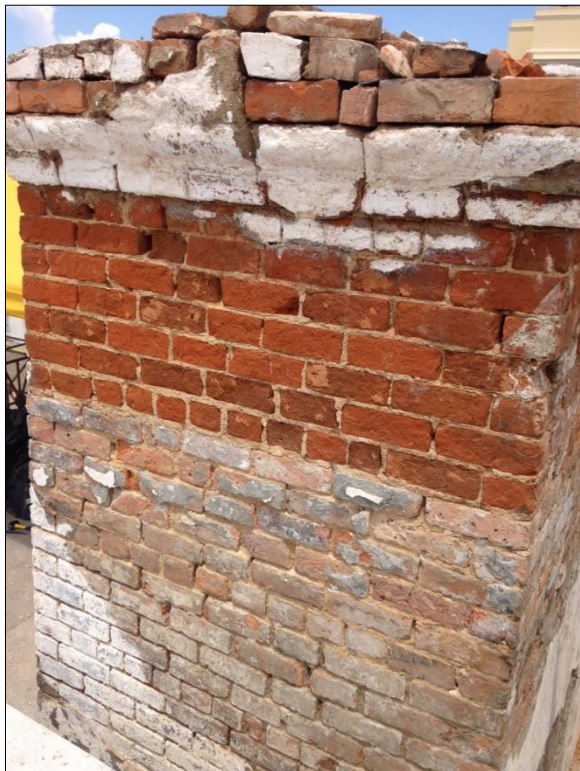


Photo by Jeffrey Holmes, Strange True Tours, December 2013

The Archdiocesan Cemeteries Office dispatched workmen to remove the latex paint by power washing. This extreme treatment indeed got rid of the paint, but it also dislodged layers of stucco and lime wash, exposing the soft brick underneath.



Illustration from “Vandals’ Pink Paint Damage Removed at Laveau Tomb,” *Clarion-Herald* (newspaper of the Archdiocese of New Orleans), January 14, 2014.



Save Our Cemeteries partnered with the Archdiocese to fund a complete restoration of the tomb by Bayou Preservation LLC. The project entailed rebuilding the roof, renewing the stucco and lime wash on the walls, and cleaning the marble tablets. During the course of their restoration work Bayou Preservation discovered that the lower and middle vaults were built with older, harder, tan bricks, and the upper vault was built of softer red bricks, indicating that it was added later.

Photo courtesy of Bayou Preservation LLC



The restoration work was finished in time for All Saints' Day 2014. There were still offerings, but no Xs.

Photo by Carolyn Long, November, 2014

Vandalism at St. Louis Cemetery No. 1 continued after the incident of the pink paint. On April 27, 2014, the *Times-Picayune* reported on a pair of renegade tour guides who removed bricks from tombs, allowing tourists to insert their cameras or reach inside to snatch a souvenir bone.

Ashes to dust TOUR GUIDES ACCUSED OF DESECRATING CEMETERY

The crumbling historic St. Louis No. 1 is further threatened by unlicensed guides

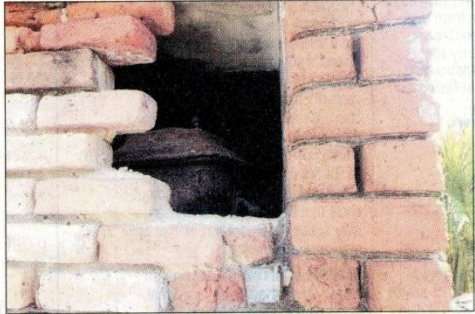
By Richard A. Webster
Staff writer

Buggy driver Maia Settle knew there was a problem Monday when a customer told her there was a tour guide inside St. Louis Cemetery No. 1 reaching into tombs and pulling out jawbones to show the crowds.

Settle said she knew of one man, named Walter, who for years had been giving unlicensed tours of the cemetery. He typically removed one brick from the tombs, creating a hole large enough to reach inside. He would hold a camera taken from one of the tourists, snap several pictures, return the camera and put the brick back in place.

The photos of exposed femurs or ancient coffins were apparently meant to be souvenirs of their trip to New Orleans, she said.

See CEMETERIES, A-10



Bricks have been removed from a tomb in St. Louis Cemetery No. 1, exposing an iron casket.

MAIA SETTLE

Archdiocese says it is increasing security measures at cemeteries

CEMETERIES, from A-1

But Walter was not known to remove body parts.

Settle said she wanted to investigate the matter further. So she spent her day off walking through St. Louis No. 1 taking photos.

She found one tomb with a hole large enough to see the cast iron casket inside. Someone had dragged the coffin closer to the opening to provide a better view.

This, apparently, was not the work of Walter but someone new. The desecration of such a personal and historic place was too much for Settle to take.

"Everybody I know from New Orleans is highly offended," said Settle, who sent her pictures to the Archdiocese of New Orleans, which owns the cemetery, and Taxicab Bureau Director Malachi Hull, who oversees tour-guide licensing.

"As Catholics, people are offended. As tour guides, people are offended. My family goes back here to 1718. When these people start breaking up the tombs and destroying the last piece of history we have, that's when we know we need to do something."

The New Orleans Police Department arrested Walter Ross, 53, on Tuesday on charges of desecration of graves and criminal trespass. Police



PHOTOS BY MAIA SETTLE

Unlicensed tour guides are removing bricks from tombs in St. Louis Cemetery No. 1 so that tourists can take a look at the remains inside, cemetery advocates say. This creates gaping holes in the tombs, exposing the remains inside to theft. Vandalism and theft have long been problems at New Orleans' cemeteries.

wall and held a wedding ceremony in St. Louis No. 1, she said.

The most infamous example of vandalism occurred in December when someone painted the tomb of Voodoo queen Marie Laveau pink.

However, breaking into a tomb and either removing someone's remains or taking pictures of them is far more serious, Stevenson said.

"It's not King Tut in that tomb; it's somebody's dead grandmother," he said. "And they deserve more respect than being treated like a sideshow freak."

'The bones mingle together'

In most of the tombs, the remains have long since turned to dust. Green said there are up to eight burials each year at St. Louis No. 1.

Traditionally, a body was inserted in a wooden coffin into the tomb, where it was left for a year and one day, when the tomb was reopened. Whatever was left inside after sitting in 300-degree heat for a year — typically bones and the coffin padding and handles — was swept into the pit at the bottom of the tomb, called a caveau.

"All the bones mingle together. We call it the ultimate in family togetherness," Green said.

Since contemporary people are taller and wider than their Creole ancestors, many of their coffins can't fit into the tombs.

are doing is akin to throwing a brick through stained glass window at a cathedral," Stevenson said. "The people who built our city and culture are buried in there. Regardless of someone's religious background, respect

The Archdiocese had finally had enough, announcing that effective March 1, 2015, nobody would be admitted to St. Louis No. 1 unless accompanied by a licensed and insured tour guide registered with the Archdiocesan Cemeteries Office. Tour companies signed an agreement not to allow group participants to “vandalize or deface any tomb” by “placing...items near or on any tombs, or marking any tombs in any manner.” Guards were stationed at the Basin Street gate to keep out unauthorized visitors. Notice the man with the clipboard who is there to check credentials.



Photo by Carolyn Long, March 14, 2015

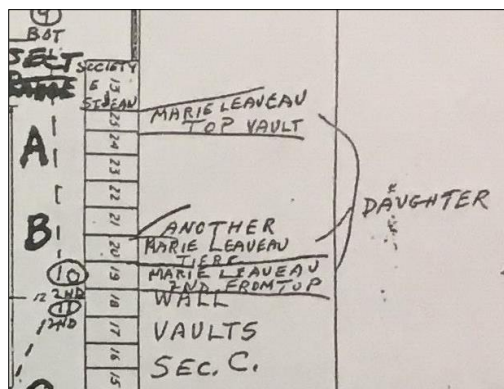
Renewed public interest in the Widow Paris tomb generated inquiries about who all is buried there and whether or not this tomb actually holds the remains of Marie Laveau. Many people believe that Marie’s family had her body moved to St. Louis Cemetery No. 2 to avoid excessive attention from devotees and curiosity seekers.

Marie was a celebrity when she died on June 15, 1881. Her funeral, conducted by a priest of St. Louis Cathedral, was held the next afternoon. Five New Orleans newspapers and the *New York Times* published obituaries and remembrances. According to an article in the *Daily Picayune*, “Her remains were followed to the grave by a large concourse of people, the most prominent and the most humble joining in paying their last respects to the dead,” and she “was buried in her family tomb in St. Louis Cemetery no. 1.” The burial record (Book 1881-1883, p. 467) in the Archdiocesan Office of Archives and Records undisputedly states that “Dame Christophe Glapion” was placed “in the family tomb of the Widow Paris, middle vault” on June 16, 1881. The opening of the tomb was ordered by her daughter Philomène.

Is there any truth to the story that Marie was moved to what was known as the “Wishing Vault” in St. Louis Cemetery No. 2? It wasn’t unusual for a body to be moved

to another tomb or another cemetery, but this could not be done without authorization from the Archdiocese to temporarily remove the inscription tablet and open the vault. This was always indicated by a notation written across the original Burial Book entry. There is no such notation on the entry for Marie Laveau. Personally, I'm convinced that she rests in the middle vault along with her beloved partner, Christophe Glapion.

What is now recognized as the "Wishing Vault" is located in the wall of St. Louis No. 2, Square 3, in the corner formed by Iberville and Robertson streets, officially designated as St. James Aisle, row 25, range 3 (middle vault). A map created in 1937 actually shows three vaults along the Iberville wall labeled "Marie Laveau" or "daughter." The Archdiocesan Cemeteries Office has no ownership or burial record for any of these vaults, and there is no evidence that Marie or any of her family is interred there.



On the left, a 1930s photograph from the Louisiana State Library shows a man pointing to the top vault. The photograph on the right shows how this section of the wall looked on April 19, 2019. It appears to have been repaired with Portland cement.



As we have learned from early newspaper articles, the site has received attention from the Voodoo community at least since the 1920s. I usually photograph it on religious holidays like All Saints' Day or Good Friday, when many people visit the cemetery and are likely to mark the tomb and leave offerings.



On All Saints Day 1998 I saw red Xs, prayer cards, a rosary, a Virgin Mary candle, a man's black cap, and notes inserted into blue envelopes marked "Tim Sunday" and "Tim Thursday." I talked with an African American lady, accompanied by her grandchildren, who was placing an offering on the tomb. "Yes," she told me, "this is where the real Marie Laveau is buried. You know they moved her from over in St. Louis 1. The local people come here to honor her."

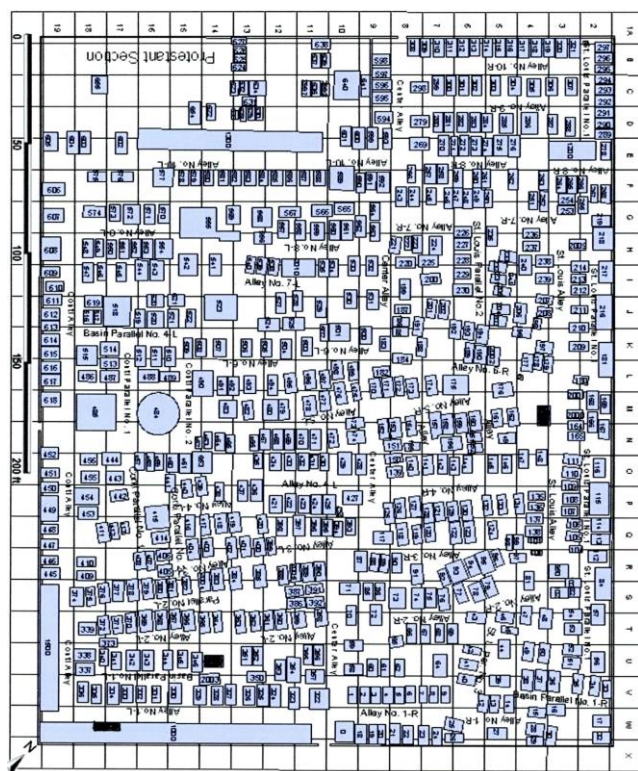


On Good Friday, April 19, 2019, there were large red Xs and some fresh flowers. Notice that the "Wishing Vault" is next to the vault of Jordan B. Nobel, who at age 14 served as a drummer boy under Andrew Jackson during the Battle of New Orleans in 1815.

So who, besides the few people named on the inscription tablets, is interred in the “real” Widow Paris tomb in St. Louis No 1? To answer this question, I turned to the Archdiocesan Office of Archives and Records. Because Marie was a lifelong member of St. Louis Cathedral, there is ample documentation of the baptisms, marriages, funerals, and interments of her family. The burial books, which cover the years 1833 to 1973, were the most valuable of these tools. There are gaps in the chronology of the earlier burial books, and those that exist provide little information. But between 1859 and 1919 the books give the name and sometimes the parents or spouse of the deceased, age, race, place of birth, date and cause of death, home address or place of death, name of certifying physician, date of interment, and often the name of the person who ordered the opening of the tomb to receive the body. Most importantly, the entries provide a description and location of the tomb where burial took place. The final line of each entry for the Widow Paris tomb was always some variation on the phrase *Inhumé dans la tombe de M^{me} Veuve Paris née Marie Laveau* (buried in the tomb of Madame Widow Paris born Marie Laveau). After Marie died it was designated as the “Philomène Glapion tomb.” In the early twentieth century, after Philomène had died and most of the family had dispersed, it was called the “Blair Legendre tomb,” referring to Philomène’s son who was overseeing its use. The books continue until later in the twentieth century, but the information becomes much abbreviated. Instead of searching for known relatives and friends of Marie Laveau, I was looking for *any* interment in the Widow Paris tomb. I found an amazing eighty-four people.

Only twenty-five of the burials were family members, most of whom died at the Laveau-Glapion home on St. Ann Street. Inscriptions on the tablets and entries in the burial books show that, in addition to Marie and Christophe, four of their children, ten grandchildren, two grandnephews, and seven great-grandchildren were laid to rest in the tomb. It’s possible that Marie’s grandmother, mother, and the other children are also there. Also interred in the tomb were seven friends or business associates of Marie and Christophe--one of these was Pierre Monette, the great-grandfather of Jelly Roll Morton. There were six neighbors who lived within a few blocks of the family home on St. Ann Street. There were two enslaved people belonging to the Laveau-Glapion family. Between 1872 and 1879 Marie or her daughter Philomène rented out seven burial spaces in the tomb. These rentals were meant to be temporary but ended up being permanent. The other inhabitants of the Widow Paris tomb have no apparent connection to the Laveau-Glapion family. They might have been babies that Marie helped to deliver, patients that she nursed in their last illness, clients, members of her Voudou congregation, or simply recipients of her charity.

My research led to the surprising discovery that in addition to the famous Widow Paris tomb, Marie owned two other burial sites in St. Louis 1. There were thirteen interments in a two-vault tomb near St. Louis Street between 1863 and 1886. There were fourteen interments in a vault in the lower range of the Basin Street wall between 1865 and 1910. No family members, slaves, or friends were interred there. I was unable to positively identify these tombs, but this map from the University of Pennsylvania “Dead Space” project shows their approximate location.



Basin Street and the Basin Street gate are at the bottom. Conti Street is on the left and St. Louis Street is on the right. The approximate location of the wall vault is in the lower left corner. The Center Alley begins at the Basin Street gate, and the Widow Paris tomb is to the left of the Center Alley. The tomb near St. Louis Street is about half-way up on the right.

The tomb near St. Louis Street was not used after 1886, but there were five more interments in the Widow Paris tomb and three more in the Basin Street wall vault between 1897 and 1917. After that, these sites were apparently abandoned. There was, however, one final burial in the Widow Paris tomb. A sixty-nine-year-old African American woman named Bertha Alcindor (née Duplessis) was placed in the lower vault on August 20, 1957. According to her death certificate, she worked as a domestic and died at Charity Hospital on August 20, 1957. The death was reported by Josephine Glapion, a neighbor who was related by marriage to the other branch of the Glapion family. The burial was arranged by Carr-Llopis Mortuary. The present directors of Carr-Llopis claim to have lost the records, so we cannot know who held the official title of ownership to the Widow Paris tomb or had authority to open the vault in 1957. Mrs. Alcindor has no apparent connection to the descendants of Marie Laveau, and how she came to be interred in the Widow Paris tomb remains a mystery.

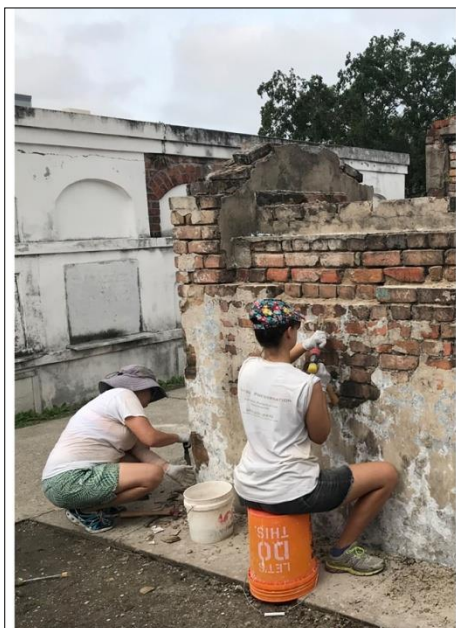
I should also mention the two alleged Voudou tombs in St. Louis 1. Beginning around the 1990s, some tour guides began inventing stories about two crumbling and abandoned tombs in St. Louis 1, designating them as the “authentic” burial sites of Marie Laveau, of her daughter “Marie the Second,” or of the African-born Voudou priest Jean Montanée, known as Doctor John.



One of these “Faux Laveau” tombs is on the aisle parallel to Conti Street. Tourists will believe whatever they’re told, and before 2015 visitors left offerings and drew Xs there. Records show that this tomb actually belongs to the family of the French artist Alexandre Alaux.

Photo by Mary Millan, Bloody Mary Tours.

The Alaux tomb was restored in 2018 by Save Our Cemeteries.



Another tomb, near the back of the cemetery, is sometimes alleged to be that of Marie Laveau or her daughter, but it is more often called the "Doctor John tomb." Researcher Barbara Trevigne discovered that Doctor John/Jean Montanée was actually interred in a wall vault in St. Roch cemetery in a section that has now been demolished. The same person who painted the Widow Paris tomb pink gave this one a coat of yellow paint in December 2013. Save Our Cemeteries hopes to restore it in the future.



Photo by Mary Millan, Bloody Mary Tours.



Photo by Jeffrey Holmes, Strange True Tours

Until St. Louis Cemetery No. 1 was closed to unaccompanied visitors in March 2015, the Widow Paris tomb was not only a tourist attraction but was also a pilgrimage site for genuine devotees of Marie Laveau. I used to buy a St. Mary prayer card at the gift shop at Our Lady of Guadalupe Church across Basin Street, place it, along with some flowers, on the tomb as an offering, and thank Marie for helping me with my research. Now only tour groups may visit and offerings are strictly prohibited.



Photo by Carolyn Long, March 2015.

When I visited the Widow Paris tomb after the new rules went into effect, only tour groups were present in the cemetery, and there were no marks or offerings on the tomb.

To provide a place for the faithful to leave offerings and perform rituals, Priestess Sallie Ann Glassman created the International Shrine to Marie Laveau outside her botánica Island of Salvation at the New Orleans Healing Center on St. Claude Avenue.

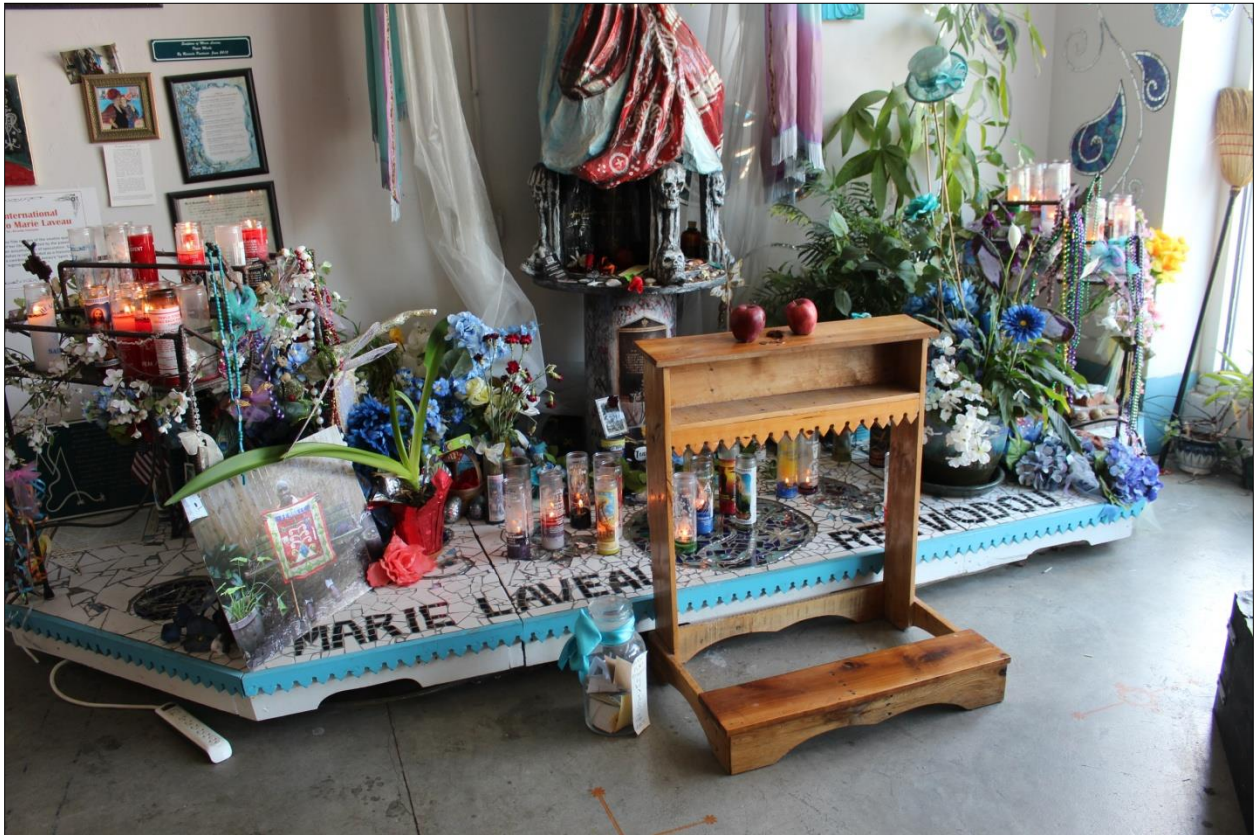


Photo by Carolyn Long, April 19, 2019

I was invited to the dedication ceremony for the shrine, conducted by Sallie Ann Glassman's Voudou congregation La Source Ancienne on March 14, 2015.



Photo by Carolyn Long



Offerings to Marie Laveau, photo by Carolyn Long, April 19, 2019

Visiting the shrine isn't as meaningful as going to the actual resting place of Marie Laveau, but it's a workable solution that isn't likely to attract the kind of people who were vandalizing the cemetery.

At some point, might it be possible for some rapprochement to be reached between the Archdiocese of New Orleans and the larger community? Could visitors to the cemetery be dissuaded from committing acts of vandalism by enhanced security and education? Could Laveau devotees learn to communicate with Marie without marking on her tomb? Could the Archdiocese recognize that Catholicism and Voodoo are not incompatible, and give permission for members of the Voodoo congregation to visit the tomb and perform their religious rituals? Only the passage of time will answer these questions.

KNOWN OR PRESUMED FAMILY MEMBERS

INTERRED IN THE WIDOW PARIS TOMB

Note that 152 St. Ann Street was the address of the Laveau-Glapion home until the numbering system changed in the 1890s. The double shotgun house that replaced it is now 1020-1022 St. Ann. Philomene Glapion lived at 1820 Dauphine until her partner, Alexandre Legendre died, and then she returned to 152 St. Ann.

1. MARIE LAVEAU died 1881, age 79 years, at 152 St. Ann, interred in middle vault
2. CHRISTOPHE GLAPION, died 1855, age 66 years, 152 St. Ann, interred in middle vault

CHILDREN of Marie and Christophe

3. François Glapion died 1834, age 8 months, place of death unknown, vault unknown
4. Archange Glapion died 1845, age 7 years, place of death unknown, interred in middle vault
5. Madame Widow Oscar *née* Glapion (possibly Marie Eloise Euchariste Glapion) died 1860, age 34 years, at 152 St. Ann, interred in upper vault
6. Marie Philomène Glapion Legendre died 1897, age 62 years, at 152 St. Ann, interred in upper vault

GRANDCHILDREN of Marie and Christophe

Children of Eloise Glapion with Pierre Crocker

7. Joseph Eugène Crocker died 1849, age 11 months, place of death unknown, interred in middle vault
8. Esmeralda Crocker died 1850, age unknown, place of death unknown, interred in middle vault
9. Adelai Aldina Crocker died 1871, age 26, at 152 St. Ann, interred in upper vault
10. Onesta Crocker (wife of Alexis Célestin Glapion) died 1876, age 27, at 152 St. Ann, interred in upper vault

11. Victor Pierre (John) Crocker died 1892, age 40, at 219 Tremé, interred in upper vault

Children of Philomène Glapion with Alexandre Legendre

12. Eugène Legendre died 1866, age 1 month, at 1820 Dauphine, interred in upper vault

13. Joseph Legendre died 1870, age 1 month, at 1820 Dauphine, interred in upper vault

14. Charles Legendre died 1870, age 5 months, at 1820 Dauphine, interred in upper vault

15. Alexander Glapion Legendre died 1903, age 43, at 1810 Columbus, interred in lower vault

16. Ernestine Llado (domestic partner of Alexander Glapion Legendre) died 1897, age 32, at 152 St. Ann, interred in lower vault

GREAT-GRANDCHILDREN of Marie and Christophe

Probable children of Onesta Crocker with Alexis Célestin Glapion

17. Henry Raphael Glapion died 1873, age 2 months, at 152 St. Ann, interred in middle vault

18. Antoine Raphael Glapion died 1874, newborn, at 152 St. Ann, interred in middle vault

Children of Noémie Legendre with Benjamin Santenac

19. Antoinette Santenac died 1894, age 10 years, drowned at Spanish Fort, home address 152 St. Ann, interred in upper vault

20. Marita Santenac died 1894, age 8 years, at 152 St. Ann, interred in upper vault

Possible child of Philomène Glapion Legendre with an unknown father

21. Manuel Legendre died 1876, age 4 months, at 152 St. Ann, interred in upper vault

Child of Fidelia Legendre with Julius Westenberg

22. Clara Westenberg died 1897, age 4 months, at 152 St. Ann, interred in middle vault

Child of Alexander Glapion Legendre with Ernestine Llado

23. Marie Legendre died 1897, age 21 days, at 152 St. Ann, interred in middle vault

GRAND-NEPHEWS of Marie Laveau

Children of Louise Pauline Gondron with Edouard Eastin. (Pauline was the child of Marie Louise Darcantel, Marie's maternal half-sister) The inscription tablet for these children is now embedded in a cement slab in St. Louis Cemetery no. 1, alley no. 7, along with other tablets gathered together in order to preserve them.

24. Eugène Eastin died 1856, age 26 months, place of death unknown, vault unknown

25. Edouard Eastin died 1860, age 6 years, place of death unknown, vault unknown