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PROFESSIONAL CARDS.

A STORY FROM THE SOUTH OF
THEODOSIA BURR'S DEATH.

THE DESERTED PILOT BOAT.

Facts Which Possibly Bear On
the Dying Pilot's Confession—
An Old Woman's Queer Story.

[Cor. Philadelphia Times.]

ELIZABETH CITY, N. C., February 20.—The dying declaration of a member in a Methodist powerhouse has lately been going the rounds of the press, wherein he confessed himself a pirate, belonging to the LaFitte gang, and asserted that he was the man that tipped the plank from which Theodosia Burr Alston walked off into the sea. For this the pirate declared he was immediately, and although only obeying the orders of his superior, the master painted upon his mind, and the beautiful vision of Theodosia's sweet face appeared before him so often that he could not die in peace without making a clean breast of it. Whether his confession is true or false remains to be proved, but at all events it has created a buzz of excitement in the locality, and quite a discussion has taken place among the residents of this city in relation to a portrait now in possession of Dr. W. G. Pool, of Erie, nine miles distant from Elizabethtown. All those who have seen the picture, with one exception, decide their belief to be that the likeness is that of the ill-fated lady, while others, who have not had the opportunity of visiting Erie, but who are well acquainted with the country along the coast and its inhabitants are about equally divided in regard to the picture. Your correspondent undertook the round trip of eighteen miles for the purpose of investigating the story and seeing the portrait with his own eyes. Engaging a buggy, the residence of Dr. Pool was at last reached, and a North Carolina welcome extended.

THEODOSSIA BURR.

Enter the parlor, the painting hangs on a wall to the right, and although there are many others, including an old painting of the hostess, hanging around the room, the likeness sought can be singled out instantly, on account of its odd appearance and belonging to a generation long since passed. It is an old painting on wood, twenty inches in length, in gilt frame, the gilding being nearly worn off with age. The face is Greek type and the complexion dark olive. The nose is slightly aquiline and the mouth what may be termed classical. The eyes are dark brown or hazel, and the hair a rich, dark surnum color, with comb in back part and frizzes in front. The chin is elongated and dimpled at the bottom. In fact, the whole reminds one of the engravings of Byron in his works. The bust is covered with some rich white material, edged with handsome white lace, and the face seems to be that of a married woman, three or four and twenty summers.

HAVING seen the engraving of "Theodosia" in Davis' history of Aaron Burr, I will say that the picture in that book and the portrait at Erie have been taken from the same copy or model. The portrait is Julian and the engraving profile, but the features are exactly the same. Asking the family how the picture came into their possession, the following story was told:

In 1869 Dr. Pool, then of Elizabeth City, summered at Kitty Hawk where the

United States man of war *Hornet* met her late. This old lady was sixty-five years of age, but never had occasion to seek the services of a physician before, and what ever her complaint was, the doctor cared her. She had great fear of physicians in general, and when she became well she attributed her recovery to the skill of the North Carolina coast, improved considerably on the examples set by her heroic forefathers, so have the wrecks of the North Carolina coast, improved the morals and customs of their ancestors. Instead of glorying over the misfortunes and death of seafaring people, they now do their utmost to save life and rescue.

On these days the people along the North Carolina coast were very rude—more savage than Christians in their habits and illustrations of rascality, it may be mentioned that Mrs. Head received its name from a habit the seafarers had of fastening a lantern on a horse's head and parading the heads during dark and stormy nights. As the boy led the horse, the light kept swinging from side to side giving the appearance of a moving light which attracted the attention of passing vessels, causing many a collision between shore, where they were welcomed with cruel hands and water hoses. As it is said that we have descended from a race of barbarians and improved considerably on the examples set by our heroic forefathers, so have the wrecks of the North Carolina coast, improved the morals and customs of their ancestors. Instead of glorying over the misfortunes and death of seafaring people, they now do their utmost to save life and rescue.

It is now only necessary to state that the painting in possession of Dr. Pool is supposed to be the work of Aaron Burr, and to whom the latter gave an order to paint a portrait of his daughter as early as 1802. But I think this theory is not correct, for Theodosia would have been too young in that year to be the model of the picture at Erie, but whatever the artist was he was certainly a master. Dr. Pool has had a number of photographs taken from the likeness, all of which he or his daughter have sent away to those who in all likelihood are most interested in the said and tragic ending of Theodosia.

The Col. Wheeler referred to in the Hon. John H. Wheeler, the historian, has a friend in Washington city, and his wife is a sculptor, and a daughter of Sully, the portrait painter.

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Out of twenty-one letters received by Doctor Pool I call the following extract from a few of the most interesting bearing on the case. Mr. Geo. B. Edwards, of New York city, under date of January 19, 1878, says: "My father agrees with me in the belief that it is Aaron Burr's daughter. She certainly has his eyes and Edward's nose."

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