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*Liar, Temptress, Soldier, Spy:*  
*Four Women Undercover in the Civil War* by Karen Abbott,  
published by HarperCollins, 2014 A book review by Susan Omohundro

This new book is a page-turner. Abbott describes the careers of four very different women who worked assiduously during the Civil War, two for the North, and two for the South. The “Liar” was Belle Boyd, a native of Martinsburg, Virginia, who initially made her mark as a 17-year-old by fatally shooting a Union soldier who entered her family home. Remarkably, she got away with this. She was a bold girl and tireless attention seeker. She liked to cross enemy lines on her horse and serve as courier for messages.

The “Temptress” was Rose O’Neal Greenhow, a widowed socialite in Washington, D.C. who had friends in high places, many of them Northerners. An ardent supporter of the South, she was able to extract much useful information from Northern politicians and pass it on.



The “Soldier” was Emma Edmondson, a Canadian who ran away from an abusive home and enlisted in the Michigan Infantry as Frank Thompson. “He” spent much of his time in the army nursing wounded soldiers, often under horrific conditions.

The “Spy” was Elizabeth Van Lew, a lifelong abolitionist with northern roots who lived in Richmond, Virginia. By planting an associate as clerk at Libby Prison, which was located near her home, she managed to extract many soldiers. She hid them in a secret room in her house, clothed them in Confederate uniforms, and sent them away in wagons hidden under piles of manure.

<Left is Elizabeth Van Lew, the “Spy,” about the time of the Civil War.

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*from the Editor's Desk...*



We were unable to attend the Roundup in Virginia City this year, but I visited it in the late '60s while conducting social research in Reno. My grad school colleague, (later anthropology professor) Stanley Walens, lived for a while in Virginia City to discover how the locals lived. The place boomed at 30,000 in the 1870s, declined to 75 in 1940, and recovered to 750 in the '60s, due in part to the popularity of the TV show "Ponderosa." Stan concluded that Virginia City's early years were far less romantic than presented to tourists: "its past was not glorious but hideous and its people not heroes but underdogs..." The 1968 community maintained that tradition: it accepted many individuals escaping the strictures of conventional urban America: hippies, ex-cons, business failures, divorcees, homosexuals, family black sheep, and so on. The daily flood of 5000 tourists was mostly Californians and Nevadans; less than 20% were from east of the Mississippi, so perhaps westerners chose to relive the myth while easterners went to Vegas. In the evenings and winters, locals got their village back, but most people guarded their privacy outside of the bars. As in all small communities, gossip was a powerful tool for social control, and although Virginia City was welcoming to tourists, strangers who hoped to settle had to clear a sequence of hurdles before being accepted. We invite Roundup attendees to compare Stan's stark portrait with the Virginia City they toured nearly 50 years later.

*John and Susan Omohundro*

Guest Editors

**The Texas Jack Scout**

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The Texas Jack Association was founded in 1980 by Frank Sullivan to commemorate John Baker Omohundro, prairie scout, western hunting guide, and Wild West showman.

The Texas Jack Scout publishes articles about John B. "Texas Jack" Omohundro, the times and places in which he lived, and individuals who have contributed substantially to maintaining his memory.

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Elizabeth Van Lew in the 1890s. Photos of Van Lew are from [wikipedia.org](http://wikipedia.org) and [Encyclopediavirginia.org](http://Encyclopediavirginia.org)

She also placed a former slave, Mary Jane Richards, in the Jefferson Davis home, to collect information and pass it on.



Elizabeth Van Lew's grand house in downtown Richmond contained a hidden third-floor room for hiding Union soldiers after she helped them escape Libby Prison. The house was built in 1800 and razed in 1911.

I'm not sure why Abbott chose these particular four women, except that all of them wrote at length about their activities and so did the people around them. Abbott is thus able to provide vivid descriptions of their personalities and actions from a variety of perspectives.

The author points out that these women were able to achieve as much as they did because men did not expect such behavior, violent or underhanded, from women. They did not avoid suspicion altogether, though. Both Belle Boyd and Rose Greenhow spent time in prison. Elizabeth Van Lew was always viewed with mistrust, and her house searched, but proof of her actions was never found.

Of these four women, TJA members may find Elizabeth Van Lew (b. 1818, d.1900) to be the one of most interest. She was the aunt of Daisy Van Lew Omohundro, the wife of Malvern Hill Omohundro, author of the massive *Omohundro Genealogical Record*. Kitty Pelkan is Daisy's great-granddaughter and she has collected much information about Elizabeth. Readers who wish to learn more should consult the resources listed below, provided by Kitty.

The Vol. 6 no. 1 *Scout* of February, 1991, reprinted an article from the *Richmond Leader* written by Pat Robbins in 1959 (see p.22). This is not a particularly flattering or inspiring portrait. Karen Abbott's is better, more thorough and more evenhanded. Elizabeth was rewarded for her war efforts by President Grant by being made postmaster of Richmond for several years. But she lost that position in 1877 in Hayes' administration. Her brother died, as did the niece who lived with her, so she had no family left. She ended her life friendless and impoverished, with a reputation for eccentricity.

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*Elizabeth's Van Lew's grave in Shockoe Cemetery, Richmond. The granite boulder with laudatory plaque was placed by admirers from Massachusetts. Photograph by Karl Pelkan, 2012.*

### Additional Resources:

[www.mdgorman.com](http://www.mdgorman.com), a web site about Civil War Richmond with many references about Van Lew.

### *Omohundro Genealogical Record*

"Southern Lady, Yankee Spy: The True Story of Elizabeth Van Lew, a Union Agent in the Heart of the Confederacy" by Elizabeth R. Varon, 2003.

"A Yankee Spy in Richmond: The Civil War Diary of 'Crazy Bet' Van Lew," edited by David D.Ryan, 1996.

"Ashes of Glory: Richmond at War," by Ernest B. Furgurson, 1996. Writes of Elizabeth throughout the narrative and also mentions Silas Omohundro three times.

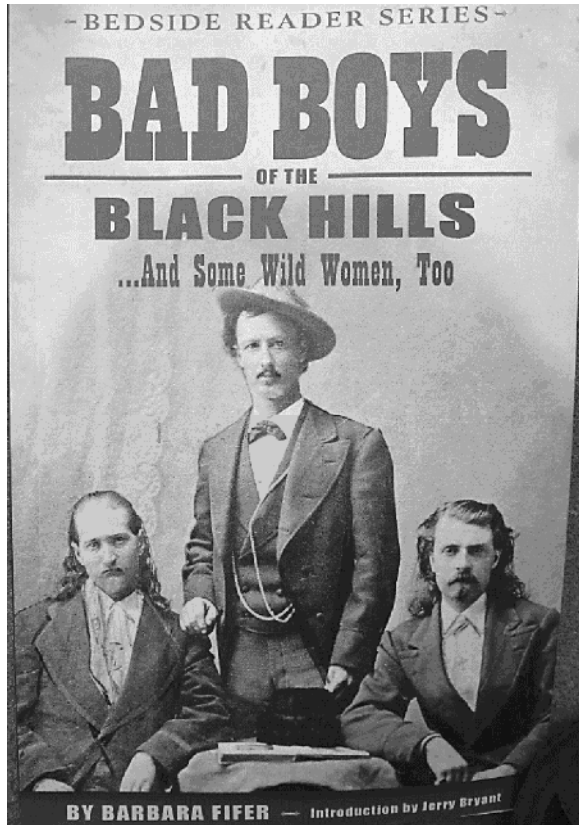
"Richmond Burning: The Last Days of the Confederate Capital," by Nelson Lankford, 2002. Mentions Elizabeth a few times.

"The War between the Spies: A History of Espionage During the American Civil War," by Alan Axelrod, 1992. Includes several mentions of Elizabeth.

## *The Texas Jack Scout*

### *Bad Boys of the Black Hills...And Some Wild Women, Too* by Barbara Fifer (2008, Farcountry Press)

A book review by John Omohundro



During the 2014 Roundup in Virginia City, my brother, Tipton Thieme Omohundro, found this book and sent it to me with birthday greetings. It's about the people and history of Deadwood, South Dakota, not Virginia City, but since the TJA held its 2002 Roundup in Deadwood, some of us are familiar with the scene and its eccentric characters.

The cover photo, for example, was widely available in Deadwood shops when we held our Roundup there, even though only Wild Bill Hickok was ever in Deadwood. Nevertheless, the other two "pards" in the photo do have some local connections...as we'll see. And while focused on Deadwood,

the book, like its characters, ranges far and wide into the Montana and Wyoming territory, so it is about more than just one peculiar overgrown village that perhaps you've not visited.

I recognized the Deadwood I experienced right from the dedication page, which quotes from Ella Wheeler Wilcox's poem, "Custer":

But lust for gold all conscience kills in man,  
"Gold in the Black Hills, gold!" the cry arose and ran  
From lip to lip, as flames from tree to tree  
Leap till the forest is one fiery sea...

These lines stirred memories for me, because flames are what we saw the afternoon before the banquet, on the hilltops between Lead and Deadwood. In two hours we were evacuated from town, scattered from Spearfish to North Dakota. Our fire—which spared the village—is also mentioned on page 3.

The book's title indicates it is all about outlaws, gamblers, con men, and madams, and that is mostly true. But there are also profiles of characters who are interesting for reasons other than being bad. And anyway, by the time you finish the book, which you won't be able to resist doing, the whole topic of what's good and bad under the conditions of the lawless frontier has been tossed into a cocked hat.

Chapter One provides an overview of the history of the rise of Deadwood and its position in the transportation system of the times (sounds dull but it is really interesting). Chapter Two introduces a half dozen or so "law-abiding" bad boys,

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including “Wild Bill” Hickok. Chapter Three covers the more murderous element, the gunslingers and “shotgun messengers,” or guards on the stagecoaches. Chapter Four is a collection of robbers, rustlers, and other thieves. Chapter Five reviews the gambling, music, theater, drinking and smoking, and houses of ill repute. Chapter Six drills in on the ladies in those houses, and Chapter Seven is about some of the leading women on both sides of the law. The final chapter sketches the lives of some of the major Wild West myth makers in press and theater, such as Buffalo Bill.

The author, Barbara Fifer, combined historical records and memoirs by Deadwood residents for her short profiles of interesting men and women connected to Deadwood. Among her sources are the actor Thadd Turner, whom we met in 2002 as a Texas Jack reenactor, and Jerry Bryant, historian, who hosted us for a tour of Deadwood’s museum. *The Texas Jack Scout* is also cited!

### Six Insights

Fifer writes without calling attention to herself, sticks close to her facts, signals a questionable tale when she retells it, and though her reports are short, collectively they provoke insights for the reader about life on the frontier.

Here are some of the insights her stories provoked in me.

1. Deadwood was booming for over a decade before the railroad came to nearby Rapid City in 1886. Before that, all transportation in and out of South Dakota was by horse or mule. By far the most colorful (literally) of these modes was the stagecoach. Photos show the coach drawn by six horses, with six riders inside and six more on top. Often a shotgun guard was strapped into the luggage rack in the back. The routes ran all the way to the Union

Pacific depot in Cheyenne, 225 miles away. The Concord coach, the finest of its day, was light, cushioned with leather rather than metal springs, painted rich red, with gilt scrollwork and a unique landscape mural on each. To transport bullion rather than passengers, the Monitor, the sturdiest of the “treasure coaches,” was invented in Cheyenne. Its walls and floor were reinforced with steel plates and the thick strongbox was bolted into the floor. Not surprisingly, the men who drove these coaches, or road shotgun, or held them up, feature prominently in local lore and in this volume. Buffalo Bill Cody eventually bought a Deadwood stage to use in a massive skit for his Wild West show.

2. I noticed quite a few Southerners in these Deadwood profiles, which supported my theory that a relatively large proportion of Southern young people headed west to make a new life after the devastation of the Civil War and the Panic of 1873. John B. Omohundro was one who went west. (Recall, however, that most of the Omohundros who survived the war stayed in Virginia - see the *Scout* Vol. 28, no. 1, March 2013 [see p.22]). Of the 25 characters in *Bad Boys* who moved through Deadwood in the 1870s and for whom home turf was specified, seven were Southerners, making that region the single biggest contributor. Midwesterners like Wild Bill and Buffalo Bill were a close second. European immigrants were a close third, but perhaps that’s just a fluke of my small sample. I’m sure Western historians have worked out who was southern, who was Irish, etc., in the Wild West, but I haven’t done the homework to check my theory.

3. Before these territories became South and North Dakota and Montana in 1889 and Wyoming in 1890, there was less law than there is vermouth in a good martini. It appears that townspeople deputized one thug to protect them from the others. Thugs took

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breaks from their career in crime to wear the star, or do a little ranching or wage work (as did Wyatt Earp— see the *Scout* Vol. 29 no. 1, March 2014). Many men carried a gun and used it on each other for a bewildering variety of reasons. As often as not, juries found them innocent. If they did go to jail, they often escaped (didn't they have locks on those things?). The counterforce to this anarchy was the "committee of vigilance," the vigilantes. Regardless of what a jury or jail might do, the vigilantes or lynch mobs retaliated swiftly and usually lethally.

Stage robbery was a daily hazard. Some gangs stopped the stage heading out of Deadwood, collected what money and jewels it could, then sent the coach on its way, sat back in the rocks, and waylaid the coach approaching from the other direction. One gang robbed the same coach three days in a row.

4. Many famous Western locales such as Deadwood, Leadville, and Virginia City had a short lifespan, because the gold or silver declined rapidly. This boom and bust cycle of one-resource towns is evident here in the East, also, in the Adirondack Mountains, dotted with ex-mining and -milling towns. Deadwood was such a brief flash. In 1874 General George Custer reported gold in the Black Hills; in 1876 placer gold was being extracted; by 1880 the Deadwood newspaper admitted that the gold rush was petering out. That year the standard gauge railroad arrived in nearby Rapid City, further shifting the center of activity. From a population of 10,000 in the late '70s, Deadwood declined to 3,000 by the mid-'80s. Its dominant population of fortune-seekers and camp followers had dispersed to the next likely boom towns, such as Silver City or Virginia City.

5. We can see in *Bad Boys* what type of American theater was popular in the Western boom towns, and make out the beginnings of forms that will become shows

like "The Scouts of the Prairie" and "The Texas Jack Combination."

Popular theatre was burgeoning in Victorian times, even on the frontier. In the 1870s Deadwood had three establishments, ranging from the saloon-and-brothel variety show halls like the Belle Union, to the Deadwood Theatre, which as the community opera house also hosted meetings, trials, and other gatherings, to Jack Langrishe and Company's opera house, which produced entertainment suitable for respectable families.

The Belle Union hosted variety shows that eventually morphed into vaudeville in the early 1880s and Broadway-style musical theatre. Scantly-clad dancers, cancan lines, minstrels, and ethnic jokes preceded a skit. Most of the acts' content was "naughty" and showgirls serviced customers in curtained box seats. Events in the audience, such as brawls, were often part of the entertainment.

*Bad Boys* describes the program for a typical evening at the Belle Union. In addition to dancers, singers, comedians, and a house orchestra were novelty acts, including trained animals, skaters, trapeze artists, and local Sioux in traditional costume and dance.

In contrast to the Belle Union, Langrishe's Opera House played Shakespeare and melodramas. It was clean enough to recruit local children for roles, and "decent" families hosted theatre parties there. Langrishe, performing since 1859, brought his troupe to Deadwood in 1876, three years after Texas Jack premiered "Scouts of the Plains" in Chicago. Langrishe's theatre offerings don't seem to have included much with a Western theme. Could "Scouts" be an innovation and we've been too hard on that scoundrel Ned Buntline, who wrote it?

Nevertheless, one link between Langrishe and Texas Jack is that the former shifted his company to the Tabor Opera House in

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Leadville, Colorado, just one year before Texas Jack brought his Combination—cancan dancers and all—to that theatre. It's possible the two showmen met before Omohundro's death there in 1880.

Calamity Jane, about whom much more should be said (and some will, below) also did some show biz among her many other enterprises. After a remarkable if not admirable career in the West and its glorification in dime novels, Jane (Martha Jane Cannary, 1856-1903) was invited East in 1896 to tell stories from her life and give shooting exhibitions at dime museums in Midwestern and Eastern cities. Dime museums were reasonably respectable venues offering natural curiosities and speakers at modest price. Jane had to follow a script so as to omit the profanity for which she was notorious. Unfortunately, the truth seems to have been excised with the smut. Jane's stories became a mishmash of her dime novels and her vivid imagination.

6. Deadwood and the dime novel, indeed the whole myth-making enterprise of the Wild West, were both born in the industrializing mid-Victorian era. In 1877, the 22-year-old free-lancer Edward L. Wheeler of Philadelphia wrote one of the first Westerns for Beadle and Adam's new Half-Dime Library: *Deadwood Dick, the Prince of the Road; or, the Black Rider of the Black Hills*. Calamity Jane was also featured, as an upright sidekick. Although he managed to churn out 33 Deadwood Dick novels, Wheeler died young in 1886 and never traveled west. His stories were pure fabrications based on familiar names, rather like the magazines sold today at grocery store checkout counters.

Ned Buntline (born Edward Judson) is well known to TJA members. Unlike Wheeler, Buntline traveled in the West, meeting Wild Bill and Buffalo Bill there. He wrote one of the first Westerns, *Buffalo Bill, King of the Border Men*, and a few sequels,

then in 1869 staged a play of that name starring Buffalo Bill. His play "Scouts of the Plains" premiered in 1873, starring Buffalo Bill and Texas Jack. Before he died in 1886 he completed 400 dime novels, although relatively few of them were Westerns. Buntline's lasting contribution to the Wild West myth was to jumpstart Buffalo Bill's (and Jack's) careers as showmen.

The most prolific Western dime novelist, Prentiss Ingraham, took Buntline's place with the Beadle and Adams house, producing more than 600 novels with many locales in addition to the Wild West. Like Buntline, Ingraham also had Western experience, and worked for a time for Buffalo Bill's "Wild West Show". In spite of having more education than many of his counterparts, Ingraham stuck to the mythic formula, so his readers acquired few ideas of what the West was really like.

*Bad Boys* is not the final word on the growth of the Wild West on stage and in print, of course. We've covered those topics in greater depth in past *Scouts* (see, for example, Vol 10, no. 1, Spring 1995, and Vol. 15 no. 3, September 2000 [see p.22]). But these short profiles remind me that the entertainment industry's embrace of the Wild West was occurring just as the West was being tamed for settlement. Consumers of the Western myth were enjoying fantastic ideas about the place while the West that prompted those ideas was disappearing.

### Character studies

The primary value of *Bad Boys* is its profiles of Western outlaws, entrepreneurs, and storytellers who have received less attention in popular media than, say, Wild Bill or the Sundance Kid, both of whom had Hollywood films made about them in recent times.

Calamity Jane gets my vote for the person who deserves a fresh biography. She was

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uneducated, alcoholic, loud, feisty, dirty, mobile, a good shot, and a great storyteller. If people hadn't taken care of her from time to time, she probably wouldn't have made it even to age 47. I wonder: what kind of skills and pluck would a woman need to survive in the brutish man's world she inhabited? *Bad Boys* observes that many of the "fallen women" were treated badly and were killed or died young. It looks like Jane managed to avoid abuse by others, although she treated herself pretty badly. I'd say she out-macho'd the men, but she paid a high price for that.

Texas Jack not only graces the cover of this book, but is mentioned a few times in the text. A well-known photo of the 1873 "Plains" acting troupe appears on page 176. In all likelihood Jack is one colleague being referred to in this excerpt from a Cody letter of 1879, discussing frontiersmen with whom he'd shared the stage: "...just as soon as they see their name in print a few times they git a big head and want to start a company of their own." Jack Omohundro had separated from Cody a few years earlier to form his own Wild West variety/Combination show on stage. (See T-shirt on page 23.)

Born a slave in Tennessee, Nat Love moved to the Kansas frontier in 1869 at the age of 15, picked up a job as cowboy, then rapidly learned from another African-American the skills needed. He also picked up the moniker "Red River Dick," for reasons requiring more research. An accomplished rodeo competitor, Love once won a bronco-busting contest in Deadwood, then sprung for a village-wide party with his winnings. After hanging up his spurs in 1890, he enjoyed married life and a career as a Pullman porter. He wrote his autobiography in 1907, which, like most

self-presentations by Wild Westerners, probably contains some truth somewhere. What seems likely is that an African-American cowboy in the polyglot, multi-ethnic West was accepted more on his own terms than would be true back home. He was probably considered an inferior by some of his white buddies, but it's risky to push a man around when he's packing a six-shooter.

John "Captain Jack" Crawford earned the title the "Poet Scout of the Black Hills" after serving along with Buffalo Bill Cody under General Crook attempting to "pacify" the Sioux in 1876. He was an Irish immigrant, a teetotaler, an *Omaha Bee* correspondent assigned to Deadwood, and a poet, before taking up Indian fighting. When Cody came East after the "field season," he brought Jack with him to act in his Wild West shows. When they fell out in 1879, Crawford moved on to the New Mexico territory, holding various jobs but enjoying an increasingly successful role as circuit lecturer for which he combined his Irish storytelling skill with his Western adventures. On stage he wore buckskins and a sombrero over his long hair, recited his poems, and performed shooting demonstrations. He wrote for and acted in silent films in the early 1910s, and died on Long Island in 1917, outliving the frontier he represented, as *Bad Boys* notes.

*Bad Boys* is aimed at casual readers of Western lore, but long-time readers of the *Scout*, like me, will also derive much from it. Fans of the HBO series "Deadwood" will also enjoy comparing the book's profiles to the series' characters.

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### **A Scout of the Plains...from Northern New York: Silas Tupper**

**by Adam J. Barnes**

When Northern New Yorkers think of an area native succeeding in the West they think usually of Frederic Remington, the artist. But there are surely others who deserve to be noted. Hank Monk, a local fellow who became a legendary stagecoach driver in Nevada, was featured in the *Scout* in Vol. 28 no. 2, July 2013 (see p.22). Silas Tupper was another Northerner who made his reputation in the West. His obituary in the May 3, 1928 issue of the *Massena Observer* (a Northern New York newspaper) reads as follows:

#### **FAMOUS SCOUT PASSES AWAY**

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#### **SILAS TUPPER, 74, DIES AT PARISHVILLE**

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#### **Old Time Indian Fighter—One of First Two White Men to Reach Scene of Custer's Massacre**

Silas Tupper, 74, old time Indian fighter and scout for Buffalo Bill, died Sunday, April 15, at his home in Parishville after a lingering illness of two months. He was one of the two first white men to reach the scene of Custer's massacre and was with Gen. Reno when the latter defeated the Indians who had overwhelmed Custer's command. He played an active part in some of the most stirring scenes of the old west.

Mr. Tupper was born in the town of Parishville June 17, 1853, oldest son of Ezra and Rhoda Meakam Tupper. At an early age his father moved to Nashau, N.H., and was employed as a clerk in a general merchandise store. His father went back to Parishville when Silas was 13 and engaged in farming. When he was 17 he went to Townsend Harbor, Mass and worked in a cooper shop. In 1872 he went to Louisville, Kentucky, and worked for a retired doctor, who owned an extra large truck garden. He stayed there for about a year.

In February 1873 he enlisted in the regular army for frontier service. He had six month's training in St. Louis. He was transferred to Old Camp Grant in New Mexico and saw active service in the Modoc and Apache Indian uprising. After the Indians were suppressed he spent some time carrying the mail. During the mail service he became personally acquainted with Buffalo Bill (William F. Cody) with whom he saw considerable scout duty while on detached service.

At about this time he was transferred to the army of the north in the Dakotas and Montana. Silas Tupper and Alexander Woods were the first two white men on the battlefield after the Custer Massacre. He was with General Reno when the latter defeated the Indians in the Battle of Rosebud Thanksgiving day, 1876. He took part in over 200 battles besides innumerable skirmishes and he was a sharpshooter in L Company Fifth U.S. Cavalry. He was honorably discharged in Fort Leavenworth Kansas, February 4, 1878.

He then returned to his home in Parishville. July 2, 1878 he married Sarah Allen, of Parishville. To this union two boys were born, Ernest L., of Shirley Mass., and Freeman E., who resides at home. When these two boys were two and one half and five years old their mother died.

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On February 8, 1886, he was again united in marriage, to Bertha Livingston of Stockholm. To this union seven boys and one girl were born. There survive Henry A of Parishville, Elizabeth R. Ellis, of West Stockholm, James E., of Eben, and Fred S., of Massena.

He was a member of the Amber Lodge, No 395 F. and A.M for over 20 years. Masons conducted the funeral, assisted by Rev. Sullivan. Interment was at Southville Cemetery beside his four sons. He is survived by his widow, five boys, one girl, 18 grandchildren, one sister, Mrs. Ella Spaulding, of Townsend, Mass., one brother Charles Tupper, of Potsdam, and two nieces and five nephews.

*Adam Barnes resides in Potsdam, in northern New York. He is a regular contributor to our St. Lawrence County Historical Association's Quarterly, including a column featuring interesting people buried in the county. -eds.*



*“On A Hot Trail,” wood engraving of drawing by T. de Thulstrup published in Harper’s Weekly magazine, 1885. The scout is pointing out tracks to a mounted scout, General Miles, en route to the Cheyenne reservation.*

## **Bushwhackers, Bank Robbers, Showmen- Some Notes on Frank James and Cole Younger**

**By John Thomas Omohundro**

Learning Texas Jack's story has kindled my interest in Wild West shows and similar old theatrical forms, so when I stumbled upon a mention that Frank James and Cole Younger, whom I knew as outlaws with Jesse James, dabbled in show business later in life, I pursued it.

Like our John B. Omohundro, the Jameses and Youngers were Confederate veterans looking for a big break away from home—they just chose robbery instead of scouting and guiding like Jack. These fellows were busy robbing banks when Texas Jack trod the boards (1873-1880). Some of the gang, like Jesse, died about the time that Texas Jack died (1882 vs. 1880). A few survivors entered show business around the turn of the century, after either a series of low-paying jobs (Frank James) or a pardon from a long prison term (Cole Younger). Finally, like Texas Jack and Buffalo Bill, the Jameses and Youngers were widely mythologized and contributed some self-mythologizing, in an effort to capitalize on the public's fascination with them.

### **Frank James before Show Biz**

Frank was born in California in 1843, but his family had moved to Missouri by the time of the Civil War. He enlisted in the Confederate Missouri State Guard, was captured and paroled, but in 1864, with his brother Jesse, joined the guerillas, known locally as bushwhackers, fighting for a while with Quantrill.

In 1865 the Union politicians in Missouri passed legislation depriving Confederate

sympathizers of the vote and many lines of work, which may have contributed to Frank's choice of career. He and Jesse joined with four Younger brothers and various others to rob banks in Missouri, Iowa, Louisiana, Kentucky, and Arkansas beginning in 1868. The failed Northfield, Minnesota bank heist in 1876 resulted in the death and capture of some of the gang; the James brothers escaped and laid low in Tennessee for three years. Jesse revived the gang in 1879.

When Jesse was murdered in 1882, Frank returned to Missouri and surrendered, with the promise he wouldn't be extradited to Minnesota. He was tried in Missouri and Alabama for just two of his heists and, due probably to good legal defense and Southern political allies, was acquitted in 1885. He worked at legitimate jobs for the rest of his life. He was a race starter and timer at county fairs and race tracks, sold shoes in Missouri and clothes in Texas, tended horses in Texas, Louisiana, and New Jersey, and (anticipating his own theatrical stint?) served as doorman at Ed Butler's Standard Theatre, a burlesque house in St. Louis. He was nominated for and almost won the post of doorkeeper at the Missouri legislature—a disappointment that some claim led him to break his promise and turn to show business as a way to make some real money.

### **Cole Younger before Show Biz**

Cole was born in 1844 on a farm in Missouri, the seventh of 14 children. He fought in the Civil War as a bushwhacker with Quantrill. He and his brothers Jim,

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John, and Bob joined the James brothers' gang in 1868. After the Northfield bank fiasco in 1876, the Youngers were captured, tried, and imprisoned in Stillwater Prison. While in prison, Cole formed the longest-running prison newspaper in the U.S. He was paroled in 1901, after 25 years. Cole's first parole stipulated that he had no legal rights and couldn't leave Minnesota. The James-Younger Gang members remained well-known and widely publicized throughout his prison term, so with legal and political support Cole managed to alter those parole terms in 1903, permitting him to



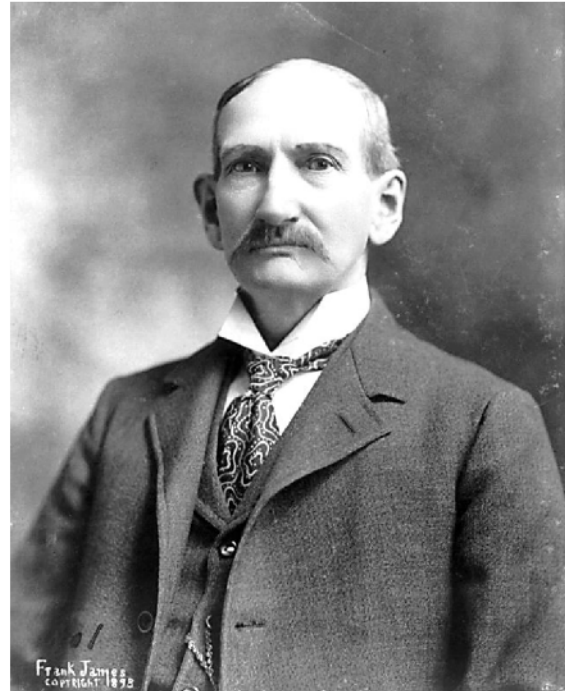
return to Missouri.

*Thomas Coleman "Cole" Younger while he was a prisoner at the Minnesota State Prison, about 1889. From Washington County Historical Society.*

### Frank's First Forays

Frank promised his political backers

during his trials that he would not exhibit himself and profit from his outlaw past, but by 1901 he yielded to the many invitations to put his famous name on the marquee. His first work was in traveling stock-company shows, in relatively small parts, not portraying himself or an outlaw. He performed in plays such as "The Fatal Scar" and "Across the Desert" occasionally until 1905.



*Frank James portrait in his fifties, probably a few years before he tried "show business."  
Photo from wikipedia.*

### The Cole Younger and Frank James Company

Like Frank's court decision, Cole's parole in 1903 also specified that he not exploit his wide reputation as an outlaw by putting himself on exhibition for profit. His parole officer, Warden Wolfer (a name right out of *Les Miserables!*), had advocated for his pardons, but also denied permission for Cole to tour his lecture, "What My Life Has Taught Me."

## ***The Texas Jack Scout***

Nevertheless, soon after his parole, Cole moved to Missouri, where he and Frank James, with whom he had stayed in touch during his prison years, joined entrepreneurs Val Huffman and H. E. Allot in a partnership entitled, “The Cole Younger and Frank James Wild West Company” and toured for several months.

Cole wrote to a Minnesota supporter, to explain himself:

I do not intend to exhibit myself as an actor or participate in any public entertainment nor do I intend to allow myself to be so exhibited. . . The show with which I will be connected will in no way refer to my life... but will be of an educational and moral order, very much like Buffalo Bill’s Wild West Show...

He complained in his defense that he was growing old and infirm and had sisters to support. He noted that he had experience with horses and managing men, which fitted him to manage a show. “I shall not in any way be paraded or exhibited in public...” but would just lend his name.

The Younger-James show played in Chicago, throughout Illinois, and back to Missouri. Cole was called the manager, to serve mostly behind the scenes. But during performances he sat in the reserved section and chatted with customers and attended post-show receptions. Frank was master of ceremonies, a passenger in a stagecoach and a rider in the grande finale.

The show claimed to be an historical presentation and used the term the “World’s Greatest Exhibition”—rather an overstatement given that Buffalo Bill’s show was still on the road. Like Buffalo Bill’s by this time, the entertainment included, “Russian Cassocks, Bedouin Arabs, American Cowboys, Roosevelt Rough Riders, Indians, Cubans, Western Girls, Mexicans, Broncos, Overland Stage Coach, Emigrant Train, The Siege of Deadwood

and the World’s Mounted Warriors.” Younger and James were advertised to personally appear at every performance. Cole, unlike Frank, also gave frequent interviews to journalists as they traveled, promoting the show but also justifying or revising his earlier career as outlaw.

Clearly, both men had broken the terms of their paroles. Warden Wolfer was infuriated by Cole’s theatrical career. Wisely, Cole never toured Minnesota, where he would have been imprisoned again. Frank’s broken promises probably alienated some supporters, but he was not on parole, and twenty years had elapsed since his trials.

Their Wild West Company’s rowdies lived up to their name, generating incidents and legal troubles during the tour. To stimulate ticket sales in Appleton City, Missouri, Cole, Frank, and a third man had a public fistfight, for which the third man was arrested for disturbing the peace. But Cole admitted to journalists that it was a publicity stunt.

To improve their image while playing in a Union state like Illinois, Frank and Cole told reporters that their animosity to the North had cooled, and they no longer held grudges.

Their views of their business partners, however, had deteriorated by the end of the 1903-04 season to the point that Cole and Frank threatened to back out and remove their names from the show. A month later Cole took off with the bank draft for the show’s profits and waved his revolver at the partner that arrived to claim it. In the end, no harm was done, but the company was disbanded.

### **The Lew Nichols Carnival Company**

Frank returned to the James family homestead in Kearney, Missouri for a few years, then ran cattle for four years on a farm he bought near Fletcher, Oklahoma.

## ***The Texas Jack Scout***

Cole continued to live in Lee's Summit, Missouri. He tried his hand at selling oil burners and an electric railroad, but came back to show biz when he was hired by the Lew Nichols Carnival Company. He served in the show for about four years as a famous-name "guest" making informal appearances. He traveled with the carnival company for several months of the year, introducing "Cole Young's Coliseum," an act of trick riders.



***Lew Nichols, Showman***  
*Veteran Amusement Manager Had Not Missed a Season in Thirty Years.*  
<http://www.circushistory.org/>

He wrote to Warden Wolfer requesting an unconditional pardon given his age, but Wolfer refused because Cole had broken the terms of his parole.

### The Lecture Circuit

Cole and Frank continued to receive other offers of employment to add their names to shows but declined. Cole left Nichols' show amicably and created his

lecture tour around his essays, "Crime Does Not Pay," and "What Life Has Taught Me." He traveled in the Midwest, South, and Southwest. He reportedly enjoyed speaking to young people, encouraging them to take advantage of the many opportunities around them that he lacked in post-war Missouri. He also complained regularly of his legend in the dime novels and movies: "the glamour they throw about it... no mention is made of the end of it all, a violent death or a prison cell."

Cole retired from the lecture circuit to Lee's Summit in 1912, where he was visited by many fans and friends, including Frank James. Before he died in 1916, at age 72, he became a Christian.

In 1911 Frank returned from Oklahoma to his Missouri home place, where he offered tours to the public for 25 cents. He died in 1915.

### Retrospective

The James and Younger boys' options as young men in Missouri after the war were few, as were John B. Omohundro's in Virginia, so thank goodness for the options presented by the frontier.

In its day the James-Younger gang was politicized, with Jesse's help, as a Confederate revenge, and pro-South Democrats defended the men against Union Republicans. Gang members had become guerrillas late in war, it was sometimes said, so shifting to bank robbers in the North was maybe just an extension of that work. For their part, the surviving gang members, Cole and Frank, used their continuing fame in later years to revise their image as reformed men.

As outlaws, the James-Younger gang acquired the legendary reputation as Robin Hoods, who rob from the rich and give to the poor. While not substantiated, this reputation nevertheless made them subject

## The Texas Jack Scout

of some public sympathy, perhaps something like today's secret leakers Edward Snowden and Julian Assange. One's judgment of these men also depends greatly on one's politics. Such sympathy helped get Frank acquitted, and probably contributed to Cole's parole.

The James-Younger gang has been widely covered in print, stage, and cinema versions of their lives since their time. To mention just a few recent ones: the Coen Brothers film *True Grit* (2010) shows both Cole and Frank as participants in their

Wild West Show. James Carlos Becker's novel *Wildwood Boys* (Morrow, NY, 2000) gives Frank and Cole major character parts.

My sources for this article are: Wikipedia on Cole, Frank, and James-Younger Gang; Marley Brant's *The Outlaw Youngers* (Madison Books, Lanham MD, 1992); Wm A. Settle Jr., *Jesse James was His Name*, (U Nebraska Press, Lincoln, 1966); *The Story of Cole Younger By Himself* (1903, facsimile 1955 by The Frontier Press of Texas).



To my Texas Jack family:

As summer ends, I welcome beautiful fall colors. Here in Virginia crops are being harvested from the fields. The has a fresh crisp feel and the leaves are beginning to fall. Life seems to fly by with amazing speed. I find we get so caught up in day to day schedules that we forget to take in the wonders around us. I hope each of you takes the time to enjoy the spectacular changes in your area.

Blessings to each of you in this season of Thanksgiving!

Sincerely ,  
Mary Golladay, President



**Introducing the New Officers of TJA  
2014-2016**

**Mary Golladay, President**



I was born and raised in Scottsville, Virginia, just a few miles from Texas Jack's home. I love working on the farm and raising Paint horses. I am married to the love of my life and best friend, Randy. My children Jessica and Joshua are both grown with families of their own. I have 4 terrific grandchildren. Cody 12, Kadie 9, Lauryn 5 and Jett 2. I am a "jack of all trades and a master at none"!!!!



**Carole Brown, Vice President/President-Elect**



Carole Brown is the President-Elect for the upcoming 2014-2016 term. She has been a Charter Member of The Texas Jack Association since August 1986 and is the second great granddaughter of Texas Jack's father. She's a cowgirl at heart and has equal parts old "Wild West" love and various business skills. She will bring different ideas to the table and hopes to make her term a fun and creative approach to the existence and growth of the association.

She's had a 16 year career working in the healthcare field, specializing in medical insurance billing and collections. She resides on the beautiful central coast of California in the town of Nipomo with her son Marshall (20) Texas Jack Facebook Page moderator, and Melisa (24). In her spare time she loves ham radio operations, making fine homemade wine, raising and showing exotic chickens and ducks, and taking care of four cats and a horse.



**Linda Omohundro, Secretary, Director**



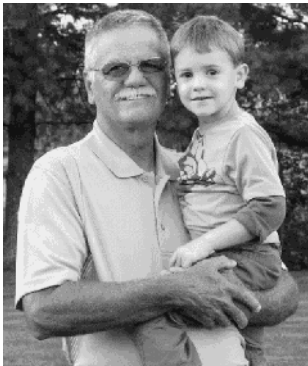
Linda and her husband Dick first joined the TJA in 1985, then rejoined in 2001. They went to their first Roundup in 2004 in Charlottesville, where they met many wonderful people and learned much about where Texas Jack was born. Soon after, she was asked to be the layout editor for *The Texas Jack Scout*, which turned out to be a very rewarding job. She was President of TJA in 2010 to 2012.

## ***The Texas Jack Scout***

Linda was born in Syracuse, NY, and moved to Lynchburg, VA, when she was in high school. While there she attended Randolph-Macon Woman's College (now Randolph College) and ran the soundboard for Dr. Jerry Falwell's television and radio programs. Linda holds a Bachelor of Arts from Bob Jones University and a Master of Education from Stetson University. She also attended four other colleges and has been a member and president of several civic clubs.

She taught 1<sup>st</sup> and 6<sup>th</sup> grades, and has been a Realtor and a substitute teacher. Linda is very involved in church activities including teaching and committees. Dick and Linda's favorite hobbies are camping and travel. Linda also enjoys art, rock-hounding, computer, and has about 250 purple cows. She has two stepchildren and four step-grandkids, two step-great-granddaughters, and she and Dick have a son, Eric, who lives in Roanoke, VA.

### **Rick Omohundro, Treasurer**



I was born September 21, 1951 and have lived all my life in the small community of Salt Lick, KY, where I still reside with my wife Nancy. We have one son, Richard Brandon (wife Shannon) and one grandson, Richard Aiden.

I studied at the University of Kentucky and received a BS in Civil Engineering in 1973. I worked for the KY Transportation Cabinet as a design engineer and preconstruction supervisor for 32 years and retired in 2005. My favorite pastimes include spending time with Aiden, playing golf, and photography.

I am a member, serve on the board, and am treasurer for the Lakeview Community Church. I also serve on the board, and am treasurer and webmaster for the Jones Cemetery Improvement Association. I have served one term as the Texas Jack Association president (1996-1998) and this is my second term as treasurer (2012–present).

### **NEXT SCOUT ISSUE INFORMATION**

The **deadline** for the March 2015 **issue of the Scout** is **March 1, 2015**. Please send ideas and materials to our **Guest Editor**:

**Rand McKinney**  
**7167 View Point Drive**  
**Aptos, CA 95003**  
**[crandmck@yahoo.com](mailto:crandmck@yahoo.com)**

*Thank you, Rand*

## *The Texas Jack Scout*

### IN MEMORIAM



**George A. Tenos**, 90, of Jacksonville, Fla., formerly of Cranberry Township, passed away Monday, Aug. 25, 2014. Born Oct. 28, 1923, in Chicago, Ill., he was the son of the late John and Inez (McClure) Tenos. George graduated from West View High School and Graceland University. While serving as a Navy pilot and navigator during World War II, the Mexican government awarded him the "Merito Naval" Naval Merit Medal for the rescue of the Mexican vessel, Marmex and its crew. Mr. Tenos spent 20 years in the landscape business and more than 30 years as a broker in real estate. He was a pilot and was once a member of the Condor Aero Club in Zelenople. His main passion was ministry, and he served as pastor at various times in the Reorganized Church of Jesus Christ of Latter Day Saints in Beechview and the North Hills. He is survived by his beloved wife of 62 years, Dorothy J. (Raisbeck) Tenos, of Jacksonville, Fla., (previously of North Hills); his children, Gregory (Mary) Tenos, of Cranberry Township, Gary (Janet) Tenos, of

Jacksonville, Fla., and Lorrie M. Tenos, of Columbia, Md.; grandchildren, Michael (Cassie) Tenos, Stacey (David) Jessee, Charlotte (Benjamin) Lopez and Deidre Tenos; great-granddaughters, Mallory Jessee, Aubrey Tenos and Keira Tenos. Dorothy and Lorrie have been long-time members of the Texas Jack Association. In addition to his parents, George was preceded in death by his brother, John E. Tenos. George's family welcomed friends at 1 p.m. Saturday, Aug. 30, 2014, at the Community of Christ Church, 3321 Wexford Road in Gibsonsia, with a memorial service following at 2 p.m. He was privately laid to rest at Allegheny County Memorial Park. In lieu of flowers, memorial donations may be made to Community Hospice of Northeast Florida, 4114 Sunbeam Road, Building 400, Jacksonville, FL 32257 (<http://www.communityhospice.com>). Arrangements were entrusted to KING FUNERAL HOME AND CREMATION SERVICES INC. Please visit <http://www.kingfuneralhome.com> for online condolences.

### *Letter to the Editor*

September 28, 2014

I want to tell you how much Dennis and I appreciate the Texas Jack Association's recognition of our role in the beginning years of its development. It was a labor of love for us at the time, and to this day we have the utmost admiration for the Association and its dedicated leaders who have through the years made it the outstanding organization it has become.

And a very special thanks to Mark Greene, Peggy Greene, and Laura Greene for telling our story so expertly and concisely.

We are filled with pride!

Sincerely,  
Julie Greene  
Carmel, California



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## **The Texas Jack Scout**

### **THE LAST ROUNDUP...March 2012**

**By: Driftin' AaronG**

*Texas Jack, Cody, an' Hickok, an' all the other plainsmen smilin' down as they wait  
From out of the depths filled with angels comes The Last Roundup when God opens the gate.*

*With the ending of the great apocalypse we'll all come together way up on high  
Seeing all those who've gone before us we're the last arrivals to heaven in the sky.*

*All the folks an' the mountain men an' plainsmen a unity we all share  
Because in the hearts of mankind God really does care.*

*Satan an' his evil followers cast out, and what is left is the good who survived the test  
We'll serve with God in Heaven cause we did our very best.*

*Those mountain men an' plainsmen of all kind will return to earth and do what is right  
And we'll all enjoy the fruits of our labor as Heaven opens up to a glorious sigh.*

*The wild buffalo and mustang horses will once again roam this earth free  
And mankind will again dominate the land as it was meant to be.*

*The folks of the land will be sin free and jolly as each day goes by  
And children will play with their innocence protected from all the angels on high.*

*The Earth will remain unsoiled an' clean with every breath we take  
Cause it will be Earth in Heaven an' only joy can our hearts make.*

*While we remember all our favorite historical heroes and loved ones of the past  
Let us also remember the future that lies ahead where our earthly bond was originally cast.*

*So along with all the folks from ever' walk of life we open each an' every heart  
For this is The Last Roundup and never again will we ever be apart.*

## ***The Texas Jack Scout***

### *Quotes from referenced Scouts*

From Page 3-The Vol. 6 no. 1 *Scout* of February, 1991, reprinted an article from the *Richmond Leader* written by Pat Robbins in 1959:

“She (Van Lew) was a tiny woman in a big house, isolated by hatred and exiled in spirit from the city of her birth.

“To neighbors she was ‘the spy’. To Richmond residents during the Reconstruction she was ‘that Yankee witch’. To small boys she was ‘Crazy Bett’. To General Ulysses S. Grant she was the source of ‘the most valuable intelligence I received from Richmond during the (Civil) War’. And to her mother she was a tender and devoted, if somewhat unfathomable, daughter.”

From Page 6-Recall, however, that most of the Omohundros who survived the war stayed in Virginia - see the *Scout* Vol. 28, no. 1, March 2013:

“38 of the 48 men were born in Virginia. Of these 38, 8 died in the war, 7 left Virginia after the war, 2 left before the war, and the remaining 23 chose to remain in their home state. Thus, Texas Jack and his brother were in a distinct minority, most choosing to stay put and make the best of things.”

From Page 7-Thugs took breaks from their career in crime to wear the star, or do a little ranching or wage work (as did Wyatt Earp— see the *Scout* Vol. 29 no. 1, March 2014):

“In his old age Wyatt made a connection to the infant movie industry, which was eager for stories of the Old West...so Wyatt was successful in the end.”

From Page 8-We’ve covered those topics in greater depth in past *Scouts* (see, for example, Vol 10, no. 1, Spring 1995, and Vol. 15 no. 3, September 2000):

“*The New York Times* characteristically commented, ‘Such a combination of incongruous drama, execrable acting, ...intolerable stench, scalping, blood and thunder is not likely to be vouchsafed to a city for a second time...’”

“I need a Western hero. [They] suggested a man named Bill Cody. Do you know him? ”

The youth smiled. “Quite well,” he answered. “I am Bill Cody.” Buntline looked him over, like a horsebuyer would inspect an animal. “Not bad,” he said. “I think you’ll do as a hero. I’ll make you famous. Got any nicknames?”

“Some people call me Buffalo Bill.” Cody said.

“Excellent!” Buntline exclaimed. “Buffalo Bill, the hero of the Plains! You couldn’t beat that.”

From Page 10 Hank Monk, a local fellow who became a legendary stagecoach driver in Nevada, was featured in the *Scout* in Vol. 28 no. 2, July 2013.

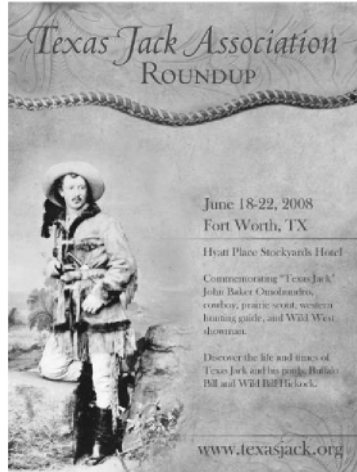
“I’m struck by how rough westerners like Hank and Texas Jack were the fodder for so much myth making, songs, stories, and good newspaper copy for an eastern audience eager to experience the Wild West, if only from a distance.”

*The Texas Jack Scout*

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**The Texas Jack Scout**

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