Good evening, and welcome to the Filson Historical Society. I'm Mark Wetherington. Director. And I'm delighted to see you have chosen to join us tonight for what I know is going to be a very, very interesting program based on a very good book, and I hope you'll pick up a copy. Before I introduce our speaker, let me remind you that our mission is to collect, preserve and tell the significant stories of Kentucky and the Ohio Valley region's history and culture. And that the African American story is certainly one of the significant stories. So our collections are really strong in this area. And we've had a lot of people come through and do research here over the years. So we would appreciate you remembering that and coming back and joining us again, and we appreciate your support in that area as well. Our speaker tonight, Pelham McDaniels third has a very interesting background. So I'm going to give you the sort of the dustjacket introduction and then give you the conversation part of the conversation we had but not all of it. And this is the dust jacket part. Pelham McDaniels. The third is the fat faculty curator of African American collections in the system professor of African American Studies at Emory University. He received a National Endowment for the Humanities fellowship for the prints of jockeys, he lives in Atlanta, Georgia. Now, that's, that's that part. Pelham was born in San Jose. And before he received his PhD, and became a professor, he played professional football. And you might, you might be able to tell that he played defensive end, for the Kansas City Chiefs from 1992 to 1998, and 1999 to 2000. He played with the Atlanta Falcons, which I think it's the first time I've introduced a professor history who was a professional football player. So I'm just kind of stringing this along a little bit. But then after he did all that he wanted an even bigger challenge. So he decided to try for a PhD at Emory University. And he succeeded there as well. He taught in Kansas City for five years, and has been at Emory, I think, now for two years in this position, which is a very interesting position. And he has, they have amassed a really strong African American Research Collection at Emory. So Professor Daniels. Thank you.

Good evening, everyone. That was a very good introduction, Mark. It's very difficult sometimes
Good evening, everyone. That was a very good introduction, Mark. It's very difficult sometimes for people to put those words together those ideas, you know, football and academia. And so I decided to go back to graduate school when I was done playing football. And my career ended abruptly, I was diagnosed with blood clots in my lungs after a preseason game in Japan. And so my wife and I, you know, a good friend, Derrick Thomas had died of a blood clot, year, same year. And so we decided that it was time for me to stop playing. And because we hadn't had children, yet the things that we wanted to accomplish post retirement, we're now very close, as opposed to kind of out there in five or 10 years. So we decided that was enough. And so at the end of that season, I retired and applied to graduate school at Emory, and the only graduate school I applied to and my mentor who's passed away Rudolph Byrd, the book is dedicated to him. He was a really good friend, mentor and a guide on this new journey in my life as a as an academic. And so it was only appropriate that I dedicate the book to him. So as for the project, this this was a 10 year odyssey, this was the first chapter of my dissertation. And I just put it in perspective for you. After playing professional football for 10 years, and being a college athlete, and of course playing in high school, I had these questions about African American men playing football boys playing football sports in general. And so those questions were, I would say, in the back of my mind while I was playing and interacting with other players who seemed to have only one thing on their minds, which was football, there was nothing else beyond that, that they imagined that they prepared for because again, those of you don't know this, but the average prover of a professional football player is only three and a half years, and that might be pushing it. And the studies that I've read and some that have been conveyed have said basically If you have a degree, you'll play seven years. And so those that have some education and have graduated from college will play an average of seven years in the NFL. So I went beyond the average plus. But I guess the point is that I was I was the research question of what has been the impact of black athletes on 20. Central America is the question I had when I started my graduate program. And that's a very broad question. You know, there's a lot of opportunities to kind of deconstruct that. But I had to look at the 19th century to understand what the world was like prior to the 20th century prior to Jack Johnson, and prior to Joe Lewis and Jesse Owens, and of course, Jackie Robinson, what did the world look like and what were sports? How were sports defined? And what were the most popular sports of the day. And so Isaac Murphy's name popped up every so often, and whether I was reading someone's anthology, you know, a book about sports. David Wiggins, you know, he has a chapter about Isaac Murphy, very thin chapter. But still Murphy's represented. You look at older tax by an end wouldn't Bancroft Henderson in 1930, he mentions Isaac Murphy, James Weldon Johnson in black Manhattan, his kind of Treatise of New York mentions the jockey. And so jockeys were very important to these individuals of the early part of the 20th century. So I had to figure out why they were so important what what made them attractive to these intellectuals and some of the historians working on this in the 20th century. And so I started looking up Isaac Murphy. And what I discovered was here was someone who supposedly was one of the greatest jockeys in American history. But we had not really accounted for his life, we accounted for his racing, we accounted for these different qualities and attributes of you know, being an elegant specimen of manhood. He was an honest jockey never pulled a horse. But his life, his world that he lived in the world, he grew up in the community that shaped his character and his identity. It was never disclosed, it was never pursued. And so when I did work on Joe Lewis, and did work on Jackie Robinson, and even Jesse Owens, there was an element connected to family, that was a very important part of them having the capacity to do ultimately what they do, how we remember them in history. So I assume that surely, Murphy must have a community. Surely his mother or father may have influenced his, you know, his character, because it's been demonstrated with these other individuals that that was a big part of shaping who they were their identities. And so began my quest. And I must tell you that it was it was troublesome because Murphy didn't have any papers. So at least I haven't been able to find that nice big
Murphy's life is something that is both compelling, but it's also confusing. It's confusing. Sorry, if it's too small to read, I'll paraphrase some of this and read some of the other panels. Even if Murphy's life is too small to read, I'll try to summarize. Murphy's life is something that is both compelling, but it's also confusing. It's confusing. In talking about Murphy, I've already read through that epilogue, and I'm sorry, if it's too small to read, I'll paraphrase some of this and read some of the other panels. Murphy's life is something that is both compelling, but it's also confusing. It's confusing.
because of the time period in which he lives. Race confounds us in different ways. It in some ways, is clearly understood why we use race to identify the differences amongst people, but then at different instances, it doesn't make sense especially as relates to the children born out of different relations and how those children are then sold. Thinking of slavery, thinking about children who are considered mulatto, quadrum, so on and so forth. Murphy's world was something that had to be recognized as both a something that was considered static, but also evolving. 1861 is when he was born. And we understand what happens in 1861 relates to the Civil War. But coming out of that 1861. And coming out of the war, the world was changing for everyone, whether you wanted it to or not, it was going to change. And so this idea of the life of Isaac burns, Murphy takes into account all the different changes happening not only in his world, but the world that he lived in the United States and in Kentucky. The root section of the book in the beginning discusses Kentucky, you know, Kentucky was the westernmost county of Virginia at one point before it became populated by not just the Second Sons but frontiersman explorers, people looking to get land people who were old, old land, and people who wanted a new life for themselves, and also people who were brought over to help clear those lands and make them fertile and make them prosperous. The root section also deals with the ideas that were circulated and generated by people like Frederick Douglass, who you know, along with Abraham Lincoln. At one point they agreed upon that slavery was not based on you know, this idea it was right. It was based on might who had the power, but then someone had to wrestle that power away. And it would have to be the union. Thinking about horse racing in the bluegrass. Now, most of you know this story, I think you are aware of, you know, the development of horse racing had a lot to do with the breed, creating the better breed of horse, because this was the far west, the Far Far West was out to California. And if you produce a breed that can go for distances beyond where you're at, that's a better horse to half as opposed to the Sprinter who would need more provisions. And so the development of horses, and you have people like again, thinking about John Breckinridge John Wesley hunt. You all know the first millionaire west of the Allegheny right. John Henry Clay will eventually Elijah Warfield and Robert Atchison Alexander, who I still think is a fascinating character. You all know him. Alexander had Woodford County. He had the model of horse farm as relates to having tracks for trotters. The equestrian horses steeplechase and the thoroughbreds. The one thing I learned about Alexander in this research and era CDs, we all know STDs and you know the horse asteroid. Okay, so the trainer for asteroid and the trainer for air CDs was Hope. Who was the trainer? Say I'm gonna pick your brains like students tonight. The trainer for STDs and for asteroid, the famous asteroid. Ansel William. Does that name ring a bell? And so Williamson was loaned to Robert Atchison Alexander from Richard teen. Now part of this discussion about horse racing in the Civil War is going to bring us back to the reality that is that at the bottom right here we have to reconcile the fact that these trainers and jockeys were commodities just like the horses. And so Williamson was born a slave in Alabama in the 1830s, I believe. He was raced for a Goldsby which was out of Selma, Alabama, and at the Louisiana races. Richard Kean purchase Ansel William from Goldsby and it was because he had done such a great job on the great horse brown deck. So he wins on brown deck. He is purchased from Richard Kane, Richard King brings them up to Kentucky. Robert och actress and Alexander's Kneading is in need of a trainer. So he's loan to him. So the story continues to unfold. It's a very interesting story. And then over time, when freedom comes then and to Williamson then goes to work for me was named right now owns air CDs. This is not EJ Baldwin, it'll come so the the linkages between horse racing slavery and the development of the black jockey and trainer are so tied together and let's read from here, right here and generating revenue for their masters. These men created value for themselves and increase their reputations as quality slaves. This was Ansel Williamson, ironically liked the horses they rode to victory. Even the most successful African American jockeys of the antebellum period were merely commodities to be bought and sold. So all these things are tied together, but we've never really talked about them openly and
pulled them apart. So the Civil War, of course, is another catalyst for Horse Racing Development beyond what it was prior. So before the Civil War, it was more or less a genteel type of occupation of not leisure time, it was something that very wealthy men could do because they have the wealth to do it. But they also were interested in developing the horse. As a you know, as a staple as, as the nation grew, the need for horses and transportation also followed suit. So after the Civil War, you have a need to develop jockeys that can actually help develop this industry further. 1861 Isaac Murphy is born. This might be the only document that ties him to David Tanner’s farm out in Clark County. And that highlighted area just says black boy, January 6, gives no name. His mother just black baby black baby boy. This was the only record I could find of any child born on David Tanner's farm between 1859 and 1862. So could be could be not but again going back to the records that have already been you know, the the The articles that have been written and the different narratives that have been produced, and even the obituary written by LP Tarleton in 1896. With regards to Murphy, this is as close as we’re gonna get to actually having something recording his birth. As you know that there were no birth certificates for, for slaves, children born they had no birth certificates. Jerry Skillman, who has been misrepresented, of course, historically. It was was Isaac Murphy’s father. Some record him as being captured by Confederates and dynamic Confederate prison. jurists Gilman story is something I’m looking forward to having someone else work on because he was part of the 114 Colored Infantry that went to St. Petersburg and was absorbed into the 25th Corps, which actually went in to Richmond in St. Petersburg. And at the end of the war, these men were sent down to the Rio Grande. One of the things I learned about this story is that they were they were all gathered up all the different regiments, and they were sent on the ship to the Rio Grande with half rations and half supplies. A number of them died of scurvy on the way and they contracted tuberculosis. And, you know, their numbers were thinned out those that survived the Rio Grande became Buffalo Soldiers. But some of them in lost the history. Jerry Skillman other hand he contracted with a called Yellow Fever and died at Camp Nelson is buried in camp Nelson. Right here where it says sometime before June 24 1864, skimmer left Bourbon County, there is a set of brothers who own property and bourbon and Bourbon County and outside Winchester. They grew hemp, and so they had hemp farms and Jerry and Charles Skillman as a registered for the, for the Union army. They’re claiming this is what they did for a living, you know, their numbers were thinned out those that survived the Rio Grande became Buffalo Soldiers. But some of them in lost the history. Jerry Skillman other hand he contracted with a called Yellow Fever and died at Camp Nelson is buried in camp Nelson. Right here where it says sometime before June 24 1864, skimmer left Bourbon County, there is a set of brothers who own property and bourbon and Bourbon County and outside Winchester. They grew hemp, and so they had hemp farms and Jerry and Charles Skillman as a registered for the, for the Union army. They’re claiming this is what they did for a living, you know, they worked on a farm they were laborers at the bottom here at some point private Skillman to the 140th infantry would change his name to burns, then I say probably an effort to make it more difficult for his owner to find him among the more than 1500 Black recruits from Kentucky who volunteered that June. And sometimes we can never know why they changed their names. It’s a name that they adopt, maybe it was their father's name. But it’s very difficult sometimes to figure out why these people will change their names. You know, there are there are tons of Freeman, because they took on that moniker because they were free men. But someone like Jerry burns or Jerry Skillman, it’s hard to track. The good thing is that with other documents, we can we can find him in America Murphy, because she claims him as her husband. And it says both Skillman and burns. And so I’m looking for pension records looking for different documents. I can find American Murphy with Jerry Skillman and Jerry burns, Camp Nelson. Now you all know where that is. It's a it's a cemetery. It's federal camp Nelson's an interesting place, especially as relates to John G fee, the founder of Berea College, and he comes in and really does a great job of trying to educate these new free black people. And even during the war when the soldiers were being mustered, and part of the deal was that their families could also come to camp Nelson their wives and their children and be protected. There are different depositions that you’ll find in some of the federal documents that, you know, some of the owners of these men who ran away to join the Union forces, they actually held their families hostage where they own them, right. But what they did to them because the father's left is also reprehensible. And it’s been recorded. And I won't go into detail you'll you'll read that in the book. But the the camp Nelson experience is also something I think it's worth
understanding. So not only you'll see pictures, these are the cabins that a number of the families stayed and lived in. These are classrooms and they had them outdoors, because there's so many people there. And then this is another group of children and adults who lived in almost like dormitories. These were the houses for the families where they actually the soldiers wives and their children. And these were, you know, unattached people who eventually made their way to camp Nelson. And so thinking of the community so in the postbellum period, prior to the Civil War, the black population in Lexington was around 3500. post Civil War it doubled it was 7000. Based on the 1870 census, people like James Monroe, Ebell Mitchell, who taught at Berea College who graduate from Berea College but taught at Camp Nelson, they would head up the education system prior to the American missionary society. Ameri conditioner Association coming in to Lexington. So they started teaching out of churches out of different buildings that were purchased by different community leaders. He's not in this picture over here. But Henry Britton, the father of Giulia, Britain, who was the grandmother of Benjamin Mays was one of the barbers in Lexington. And he was what we call a race Barber. And a race Barber was a person a race. He was a person who had a business, anyone who was a race designated, had a race designated business. He wasn't necessarily servicing only black men, he was servicing white men. And so that was because that they were accustomed to having a particular Barber. If they serve as black men, they would no longer have the opportunity to make the income that they were accustomed to. He was a free man during slavery Henry when I say his name was Henry Britain, so Henry Britain, Henry Scroggins, and these man right here, helped create the colored fair Association. The color for associations was founded in 1869, at the Frankfurt, in Frankfurt at the Kentucky stroke society, there's actually the ledger that they kept for six years is still available. I want to read something from the void vilken convention an 1869. So, so one of the most impressive demonstrations of the emerging power of this community occurred in the summer of 1869. Again, this is on page 139. If you have the book you want to mark this. On July 14 in Louisville, Kentucky, more than 2000 people jam the streets between fourth and Jefferson near the Benson theater to attend the color to education convention of the stifling, 100 degree temperature did not deter those concerned about the future of their children and the race from attending one of the most important public meetings held and postbellum, Kentucky. The standing room only crowd was anxiously anticipating the speech of find a prominent guests from around the country, including the Reverend John G. Black Civil War veteran and civil rights activist Martin Delaney and distinguish a black representative of the federal government John Mercer Langston, at two o'clock that afternoon, one of the main organizers Colonel Benjamin Runkle, of the Freedmen's Bureau address, the impressive crowd, and I quote, you have come up through oppression, darkness and slavery to civil liberty, he began, and you have and you are yet to be respected by all the good people of this country, gather together as you are with labor and education for your motto, and justice and equal rights as your aim, you must succeed. And I know you will yet become equal to any people within the domain of the land, the home of all the oppressed of the earth, in quote. So at this 1869 convention, the the charge was for education to be primary and success to be a part of what the aims were, of course, tied to justice. A number of these men attended that convention here in Louisville, and they went back home to Lexington, and they started the color fair Association, or the color fair Association, to pull together the resources of the community. And so it wasn't just this idea of having a fairground and having, you know, showing your vegetables in your livestock. The intent was to create an opportunity for them to generate not only commerce, but to sell out solidify their community. So how many of you been to a fair before? What do we sell at fairs? Everything right, you make baskets you make preserves, you you show your calves, you show your you know, your chickens, you show your the artisan, right, and you trade you barter, so people are able to maintain a sense of dignity, and develop pride at this color fair Association, these different meetings. And so this lived on until the 1930s, to call it for Association, founded in 1869, lived on to the 1930s. And I think
Shelby County had one but eventually they all kind of filtered into Lexington and shared in that environment. So it's very impressive. So that community to go along with the color fair Association, you had pleasant green Baptist Church, which was part of the oldest churches in the state of Kentucky started out as African Baptist Church or the African church. And over time it changed. Well, Murphy would have attended pleasant green Baptist church based on where they lived based on the census data. And so by the time he's old enough to start writing, there are different circumstances that happen and this is this document here is freedmen's bank document. On this document. You have America Byrnes writing her name right there America, Isaac Murphy's mother. It's giving her age, the way they lived her mother and father, her siblings comes down here talks about Isaac Murphy's her son, and only person is going to drop this account will be her. Well, funny thing happens and it's not so funny Of course, the Freedmen's bank it fails. And America who also own property, she was a she was something else. I'll put it to you that way. There was a gentleman in Mexico in and I was gonna say Mexico, and Lexington by the name of Ferdinand Smith, and he was a mattress maker, and he had been in Lexington since the 1850s. Somehow they know each other, but he has signed off on a number of these deeds for these different pieces of property that America would acquire. Well, she has assets now. And what the Freedmen's bank tanking, all of her assets are basically gone. Really, no one was able to recover the monies lost by the Freedmen's bank, very few people, and the former slaves were the lease of those who were able to recover their monies. I also find out that JT Williams, who was one of the stable owners and who racehorses talks about when Isaac comes to him, it's because his mother, right here, it says right there, that she had become very sick with tuberculosis. So she was consumptive. She was sick, she was broke. And she had this little boy who was who had very long arms and, you know, for his age and was very small, what was going to happen to him. So she apprentices Isaac Murphy off to help not only take care of himself, but the money she earned from his apprenticeship, she helped her survive because she could not draw from her savings anymore. Also find out and Eli Jordan, who was the trainer that would ruin Murphy, he said the same thing his mother had become consumptive and wanted him to have a life. So she rather have him become a jockey than to be some kind of a wave on the street. So it's not by you know, one day we say here is if you're going to be a jockey go race. His mother was dying, and she wanted to find him an occupation, so he would not become you know, and don't don't forget, if you if you understand this history to that vagrancy laws, what would happen to children if they were orphan, where they will be sent to prison, and it was really like going to a hip house where they were making rope. And so that was one way to prevent that from happening. And the rise section of the book, this really talks about the grooming of Isaac Murphy, and what it took to be a jockey as a successful jockey. So working as a stable boy, working as an exercise boy, and eventually being able to ride as a jockey being selected to read as a jockey in different accounts, especially coming from Eli Jordan, he would talk about Isaac being up in the in the stables, you know, being with the horses being available when he needed to be. This also was where he learned the art of pace. He studied horses, he could tell you what a horse could do on an empty stomach on a full stomach. Early in the morning, late in the afternoon, he was very, very smart. He was very smart. And so in 1875, of course, is when he is turns professional. He rides in Louisville, that inaugural year for the Kentucky Derby. But as in red Derby that year, he rides in the very last race of the day. And he takes last place. But he does have a race over that, that that does not grow meat. He and so here's the controversy as well. So you'll find different historians who cover horse racing and look at Murphy. And they'll say, Well, no, he didn't have a 44% winning rate. He was more like 34%. Well, if you if you follow Murphy, and you see, and you recognize his strong sense of integrity, again, I don't have his papers. I wish I did. But in my gut, I'm thinking he has a ledger where he's written down what horse it was, where do you where do you place what how much did he make from that race? Because he is he's taking care of his business and it seems that he he would be that diligent he would be that
successful jockey on the track, he's becoming a very popular jockey in the general

emphasize the significance of particular horses and jockeys so he's becoming not only a very successful jockey on the track, he's becoming a very popular jockey in the general

Angeles owned by EJ Baldwin. He was also on some of these other printed materials that

breeders route tobacco goes together, Murphy appears on five different cards three, along with

his likeness, the other two were on horseback and emperor of Norfolk, and then also Los Angeles owned by EJ Baldwin. He was also on some of these other printed materials that emphasize the significance of particular horses and jockeys so he's becoming not only a very successful jockey on the track, he's becoming a very popular jockey in the general
I'll spank the writes this play called the Derby winner, and friedlin the horse that was owned by right? The founder of sporting news decided he wanted to become a playwright. So I'll spank so much out of horse tracing. And at 94 sport at Sporting News, you guys know that newspaper, before you can decide to run a race against them. A slow descent so by 1895, Murphy is pretty much out of horse racing. And at 94 sport at Sporting News, you guys know that newspaper, right? The founder of sporting news decided he wanted to become a playwright. So I'll spank so I'll spank he writes this play called the Derby winner, and friedlin the horse that was owned by public. Some of his friends again, you may recall some of these old friends and rivals rather, Anthony Hamilton, Willie Sims and William Walker and then his chief rivals of course, were snapper Garrison red snapper garrison and then James McLaughlin Salvatore vs. Tani, the famous race, alright. The controversy here, of course, is here. The controversy is that people believe that Isaac Murphy was a showman, right? That he would hold races off and try to win by nose just to bring some kind of, you know, nervousness to the crowd, when in fact, if you listen to him, he's quoted several times saying this, that it's about winning. It's about winning, so he wasn't interested necessarily in beating a horse. So a garrison would whip a horse until it bled, of course, and woods he was spurred on, Murphy would try to go ahead and take a course across the line with just enough to win. And so this first photofinish that John Hemet took in 1890, is recognized as the first photo finish, which also gives us an idea of Murphy style. If you get a chance to get up closer to the picture in the book, you'll see he's looking over Garrison, and he's sitting up tall on his saddle, and the horse wins by nose. Guts, I would say yes, he is a showman. But he's very confident in what he's doing. And then there are I want to say, six of these types of lithographs, you know that that try to portray represent this race. It's another thing I've been doing is collecting these lithographs, and in trying to get some of this as primary evidence, because again, if I go back, you know, these types of images are very rare. They're very rare. And so I'm finding them and really obscure places like in Nebraska, and, you know, Iowa, the value was really not known. Revelations. And again, I'm trying to give you overviews of what you'll find in the research. The revelations portion of the book is dealing with the reality of how America is changing. 1870s 1880s were very good to black jockeys, there was something that they were able to take advantage of, because they were groomed to do this during slavery and coming directly out of it. They were the experts, they were the people that have the qualities and the skills that the owners could take advantage of. But as the horse racing changes, especially the latter part of the 80s, and into the 90s, when gambling becomes a really big part of it, especially in New York in the Northeast, and you no longer having three to five races in a day now you having 10 to 20 in a day, and they're running, you know, half mile, three quarter mile heats, or or even a mile, trying to get as much gambling in a day as possible over a 20 to 30 day period. The money gets so good that these black jockeys are being excluded from some of the races and the the jockeys that are colluding are generally the Irish jockeys not to you know, it's not this idea of Irish versus white. It's that these Irish jockeys that are being trained by Father daily in New York, who runs his orphanage for boys is grooming these kids in a way that they purposely want to keep these jockeys from winning. And so you don't have to kick a guy into a rail to make them lose, you can box him in so you can ever get out to run the race. And if you're working together, you choose who's gonna win that race. Everyone wins. So what you're finding and there are different narratives where you know, a guy like Anthony Hamilton, who I showed you a picture of, he would say they're boxing me and I couldn't get out. Well, he can't race anymore, because he's not a successful jockey. It used to be where people were, you know, the jockeys especially weren't ran on his races. Now, they may have an occasion where a jockey is going to pull the horse and not win a race when they can win a race. So it can make more money from gambling. But rarely would you have them boxing each other in because it was still the integrity of the race. Everyone wanted to finish. And so these types of images started to be produced around the eighth, mid mid to late 1880s. You know, more or less, you know, they were not these images here. Dignified, they became more caricature of the black jockeys. And so I'm exploring that in the book in ways that really try to ask questions about what's happening in America and wise this idea of competition, not a true sense of competition, but you have to figure out ways in which to, you know, tie guy down before you can decide to run a race against them. A slow descent so by 1895, Murphy is pretty much out of horse racing. And at 94 sport at Sporting News, you guys know that newspaper, right? The founder of sporting news decided he wanted to become a playwright. So I'll spank so I'll spank he writes this play called the Derby winner, and friedlin the horse that was owned by
Ed Corrigan. He gets him before he goes to, you know, for lack of a better explanation, the glue factor thing, and he incorporates Freeland into this play. He also recruits Isaac Murphy to be in this play. So you know, where former athletes or actors go on a vaudeville circuit. This is now what Murphy is doing in 1894. So he's he's at the end of his his racing career. I mean, again at 94, I think he had at 95. He had one race. So he won. He was in two, right, he was in 20 races, and he won two. And at 94, he basically stopped racing. The image over here is him on horseback. And that's his property line right there. His house was boarded up right next to the Lexington track, and so he could see the tracks from the back of his house. And on different occasions, he would invite friends over to come see the races at the Lexington Association races. You have a certificate of death and the funeral notice at his passing 500 people attended his funeral. Uh, probably what's most significant about this is that, you know, on the day he dies, the he was part of the Masons, he was the keeper of values for the Masons. And you have all these people, white and black coming out to say their goodbyes, owners was sending different owners from across the country, Ej Baldwin edcor. Again, his friends show up to be pallbearers. And so, you know, on this cold February Day, February 16, at 96, he's buried in African cemetery number two, but that was not the end of Murphy. It would take, you know, less than 100 years before 1955, when he's inducted into the National horse racing Hall of Fame, a story to be published that he was actually buried in Alabama that would actually resurrect Murphy. And thank goodness for Frank Bories, who was working at the Lexington Herald who got this story off the wire, and said, That's not true. Isaac Murphy is buried here in Kentucky in Lexington. By this time, the headstone that marked his where he was buried was gone. But there were a few people still alive, who remember where it was at. And so I'm very fortunate that Frank Bories, started doing this research back in 1955. And his wife continued to work after that after he passed away, because these types of documents they're now at caemlyn. And they were given to Kinlin, by Frank Bories. Now, I could not tell you where they would have ended up. I mean, I can't even guess. But if Frank Bories had not started doing this work in the garbage somewhere, what do you think so? And 9055, I don't know, you know, who was interested in Isaac Murphy, Frank borderies, did an excellent job and his wife that as well. So, you know, these are the shreds, these are the bits of evidence that I've been I've been winnowing through that I actually worked with to be able to, you know, give you what I have here today. But there's so much more, so much more research to be done. And I just hope I provided at least a, some kind of direction for the next research to pull this thing apart. And, you know, think about, you know, how, you know, the the mercantilism of the age kind of influence, not just horse racing, but, you know, city layouts. You know, when I'm thinking about the Third Street and Jefferson, where they had this meeting in 1869, I was there today I walk from the Galt house, and I said, okay, it was right here. But I'm not sure people probably looked at me, like, what is this guy doing? But I was I was right in the same place. We had this meeting, you know, a while ago, and I do the same thing. When I go to Lexington. I walk around Lexington remembering Okay, the churches over here, the houses over here, it's no longer there. But there are, you know, traces in this different places of where the stories unfolded. And so it's it's becomes an adventure, and I had a great time working on this book. And the next book I'm working on is a book about Anthony Hamilton, who was a good friend of Isaac Murphy's, and he died in Italy in 1904. And so you have this exodus of black jockeys, Jimmy Wingfield, of course, leaves and goes to Russia and races for the Tsar. And then when World War one breaks out, he goes to Paris, and then finds his way back to United States. Willie Sims is the first American jockey to win an American Horse at the Epsom races and 1895 I believe. And so these jockeys are leaving them leaving America to go race overseas where they actually have a chance to win and compete. So I'm interested in that, you know, image didn't get into Fulbright to go to Italy really is what I'm interested in. And so five or six languages. That was Willie, Jimmy Winkfield Yeah, Jimmy Winkfield spoke French Russian, Italian. Yes. That was Winkfield and Ed Hotaling. I can't forget at home Lane anyone's read the great black jockeys or
wink at holding As you know, he passed away earlier this year. So Dan Butler, these are people in my my mentor who I have a debt to, because they did work that I was able to really kind of borrow from him kind of spring forward. And I think that we don't we don't do that enough. We don't pay homage to those who allow for us to do the things that we do, especially historians. So I'm going to end my talk and open up for questions right now.

Q
Question 50:27
Imagine that only Murphy was the first inductee into the Hall of Fame. The Museum and Hall of Fame racing. Black jockey. Recall that Jimmy Wakefield,

Pellom McDaniel 50:44
it's Wakefield and Hamilton Hamilton got inducted this year. Anthony Hamilton relationship with David Wingfield. Well, he was a boy growing up when Isaac was racing, so he would have probably seen him and like William Walker, you know, these jockeys are pretty, pretty tight. I mean, I think especially those that understand their responsibility. William Walker is teaching Isaac Murphy how to run races just like I Eli Jordan was teaching them how to think about a horse or even Ansel Williamson was grooming at Brown, who becomes a great trainer at one point. So you know, it's hard for me to imagine that here's this boy. And so in the book, The Black Maestro Joe drape writes about how Jimmy Wingfield is looking at he's at the Kentucky Association races looking at Isaac Murphy, you know, train, and he's on the fence running on the fence watching the horses run he's run alongside. So you have these connections with these different, you know, jockeys, who are handing down and across these different ways in which to think about themselves as jockeys. Murphy would invite people like Anthony Hamilton, William Walker, to his home along with Willie SAMMS. And, you know, this idea of how to race and so there's this famous, you know, recorded statement that, you know, Murphy would tell these guys, you know, be honest, don't pull your horse, you'll get more mouths that way. If you're known as a dishonest jockey, people will know that you won't get the opportunities. And so he is really doling out this philosophy, about how to be successful, how to maintain where you're at. And some have met here too. I think Willie Sims does and I think Anthony Hamilton does, but Anthony Hamilton, I want to say was in 1894, he was riding in a race and he was accused of pulling his horse. And the judges stay excluded. And the Jockey Club is now kicking into full gear to and they exclude him, but the owners actually argue on his behalf. He's writing for August Belmond. And so he argues on his behalf, and he's reinstated and is able to race again. But you know, these forces are working against these guys. And you know, they were successful. And for the most part, they were just trying to be good jockeys. Yes, sir.

Mark Wetherington 53:00
African American half day.

Pellom McDaniel 53:06
I had Joe Lewis barrel Jr. on campus last night at Emory. We have we just opened a new exhibition on Joe Lewis, his father, this is 100th birthday is coming up next May. So he asked me, Joe, Joe Lewis Jr. What are you working on? I said, I just finished my book on Isaac
me, Joe, Joe Lewis, Jr. What are you working on? I said, I just finished my book on Isaac Murphy's. You did a book on Isaac Murphy. And what's his name? Joe Barry Carroll, who was a basketball player in the 80s and 90s. said, Well, who is that? And so Joe barrel juniors, you know, wow, you know, so I guess it's a generational, it's generational. So I could talk to someone like Willie Lanier and he would know who Joe Lewis or he would know who Isaac Murphy was because he learned about Isaac Murphy early on. Whereas if I talk to someone, a contemporary athlete, not a clue. Horse racing is a different sport also. But you know, is he a hero? Should he be? I think that's a different set of questions. Surely other questions for me? Yes. Yes. You're playing together. In Nebraska, and Iowa. How did you start? How did you know where to go? So I'm like a Discovery Channel nerd, right? And actually, Stephen Hawking is one of my favorite people to read and also kind of listened to. And so he's talking one day about his research and ideas about black holes, right. And he says, you know, we know they exist because of the effect that they have on the things around it. And that's when I had my aha moment. So I know Murphy exists not just because he was a great jockey and we've recorded but I also know that there are people around him who haven't effect on him. So I kind of invert that kind of you know that theory. And so I started looking for people like, you know, LP Tarleton, who was a lawyer in Lexington, who, when JW hunt Reynolds dies in 1879 and 1880, Isaac Murphy's mother dies and 79 he marries Mehta. And so LP Tarlton has a history. So I'm tracking his history, his biography. And then I do the same thing with JW. Hunt Reynolds, who is he? Where does he come from? And so as I start looking for these other people, I'm finding evidence about Murphy. And it's just, it's just a simple thing, like Isaac Murphy was at the farm today, or, you know, Murphy comes to hotel to receive a ward, just looking for different names. And so slowly, but surely, just by looking in the periphery, I'm finding that they have there's more information connected to these other people than it is directly to Murphy. So it's, you know, the image of Lucy Murphy at the Kentucky stroke society's in the TT window file. Why isn't the TT window file? I have no clue. But that one picture leads me to a Polaroid in the in the box of a silver trophy with an M inscribed on it in this velvet case, they may have the papers I'm looking for. And then maybe it's a Polaroid. So that means it was in the 70s, particularly the 80s. So other family members may have materials and so I'm pulling and looking for threads, and you know, everything has to be you know, exhausted as evidence and Red Bank, New Jersey. Why is that important? Right? Well, I had to figure out where Lucy and Isaac would stay when they would traveled to New York or Brooklyn, Red Bank, New Jersey had this really nice, stable black population, and they live in these little cottages on the river. So Murphy gets sick. There's a doctor in Red Bank, New Jersey that pops up in a newspaper article, I looked for this doctor, I found out where he is. And it connected this other story about Murphy being sick. So it's like you try to find these other ways in which to kind of give you what you're looking for. It's like being an anthropologist or an ethnographer. Right? You're just there. And you're you're just waiting for because if you go with a kind of narrow set of questions, you're going to miss some of the evidence that actually gives you what you're looking for what you think you're looking for, if anything, such as trial and error, and just collect everything. And then at some point, it'll all come together.

Q 57:34
Publication doesn't. Open. Yes. Doors, yes. You might find that later. Yeah,

P 57:45
I'm looking. I'm always looking because it just does for me, it doesn't make any sense to to, you know, I said earlier that I was looking for his voice. I really was I was looking in every
Know, I said earlier that I was looking for his voice. I really was. I was looking in every newspaper article I could find. I wanted to hear him say what he was thinking what he was doing, how he responded, because these, these reporters are asking really tough questions, you know, did you try to win by nose? You know, I was just trying to win. That's what I get paid for is to win. Are you your own man? Of course I am. I have a contract to ride for Mr. Corrigan. And that's how I ride. So I mean, he's answering these questions so clearly, but then it changes when they start adding this dialect, this, you know, kind of southern rural vernacular that previously they didn't record. And so something is happening with the press at the same time. And so I'm having to really do this kind of work understanding, okay, what's happening? So around 1893, how they're recording Anthony Hamilton, publicly giving a response to, you know, losing a close race. It changes from when they recorded him in 1888. Here in 88, he's very articulate. So are they clearly cleaning it up in EDA and then recording it as it actually is a 94? Or is it just vice versa? So I mean, they're all these different questions, you know, they keep popping up. But I think that ledger is out there. I just have a feeling. One more question. Yes.

Question 59:10
To ask if you head into the duration are few, many African American jockeys today. And seeing the I saw played actress Theatre on Isaac Murphy.

Pellom McDaniel 59:24
I've no, no and no. I'll tell you why. When I was doing this work, I had a number of people trying to have me read different books. I didn't want to have any influence. I wanted to just go at this raw I didn't want to, you know have Frank X Walker, who wrote the play, I think he has this book on I dedicate this right? It was a book of poems, and he has reconstructed the world that Murphy and America and Lucy lived in. I didn't I didn't want to have that. I just wanted to go look at the evidence and try to craft something based on what I found. And that was one of the things that I like reading Joe Drake's book on Jimmy Wingfield. I cringed the whole time because, you know, it's hard to think about how do you write about horse racing because it's, it's, it's not always about the race. It's about the preparation for the race. It's about the silks. It's about the pomp, it's all these other things that make the race is important. The two and a half minutes, you know, if it's a long race is going to be there. But what is it about that environment, and I just kind of I was stubborn. 3030 more seconds. So Ralph Ellison, the great writer of Invisible Man, he says, interview that, you know, we can choose our literary ancestors, we can choose who we want to, you know, follow as relates to being writers. And I've had the fortunate opportunity to get to know Arnold Rampersad, who is his biographer. And he is very clear when he says that, you know, when I that quote I have about our job is to provide an opportunity to look at these individuals, and be able to write in a way that is clearly indicative of how they would have responded to different stimuli in different situations. I thought, if I were to read anything by anyone else, that I would have had that in the back of my head the whole time, but I would have been fighting against it to kind of represent them my protagonist in a way that was not really the way in which they would have responded in those different moments. Yeah. Thank you.