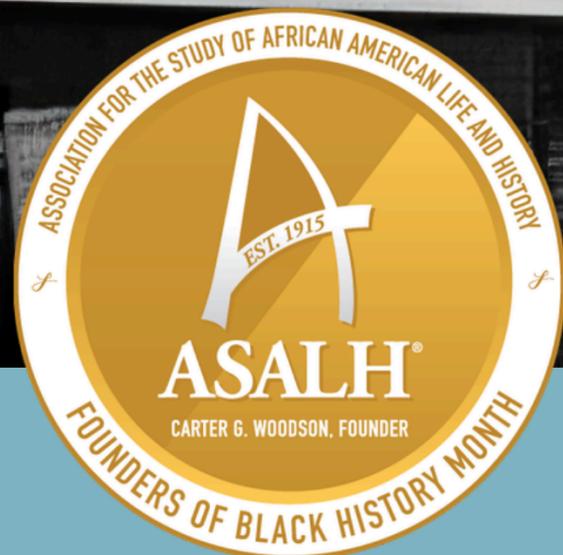
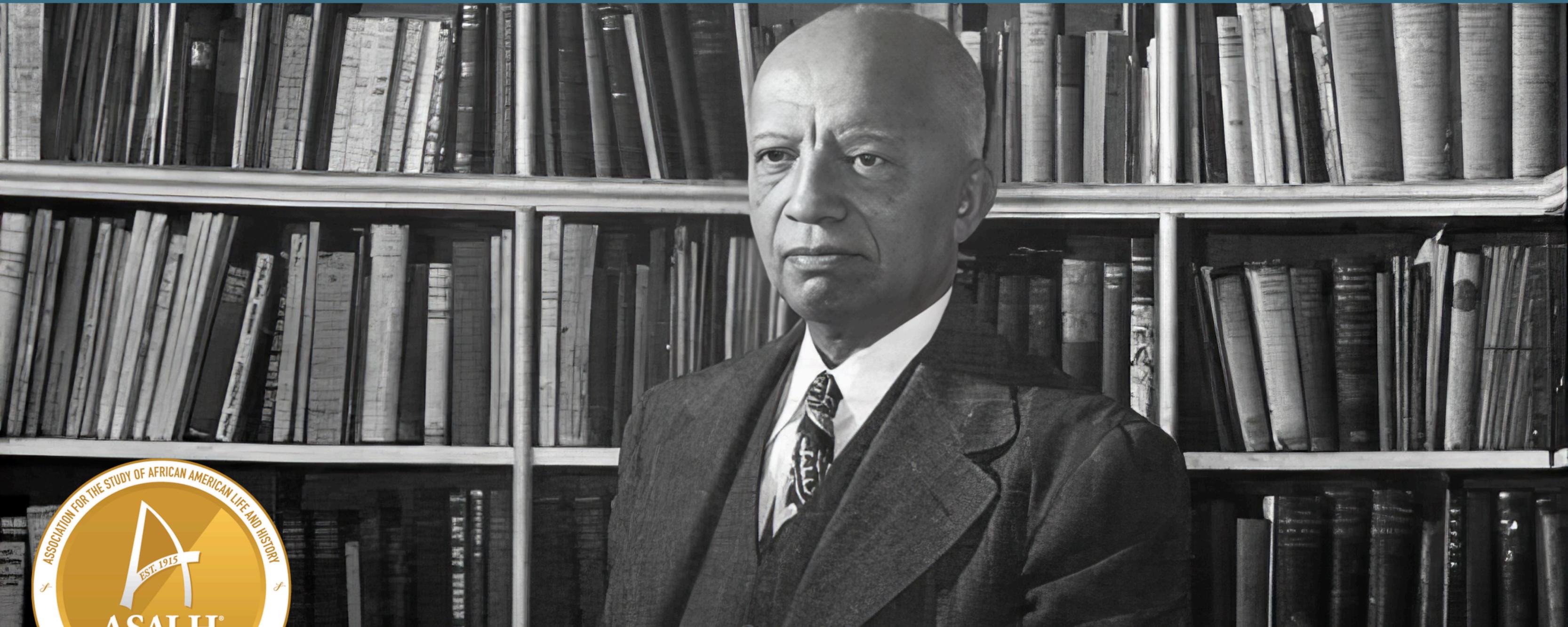


# THE ORIGINS OF BLACK HISTORY MONTH



**ASSOCIATION FOR THE STUDY OF AFRICAN AMERICAN LIFE AND HISTORY®**  
THE FOUNDERS OF BLACK HISTORY MONTH

# THE STORY OF BLACK HISTORY MONTH BEGINS IN CHICAGO IN 1915.



CARTER G. WOODSON

An alumnus of the University of Chicago with many friends in the city, Carter G. Woodson traveled from Washington, D.C. to participate in a national celebration of the fiftieth anniversary of emancipation sponsored by the state of Illinois.

Thousands of African Americans travelled from across the country to see exhibits highlighting the progress their people had made since the destruction of slavery. Awarded a doctorate in Harvard three years earlier, Woodson joined the other exhibitors with a black history display. Despite being held at the Coliseum, the site of the **1912** Republican convention, an overflow crowd of six to twelve thousand waited outside for their turn to view the exhibits. Inspired by the three-week celebration, Woodson decided to form an organization to promote the scientific study of black life and history before leaving town.

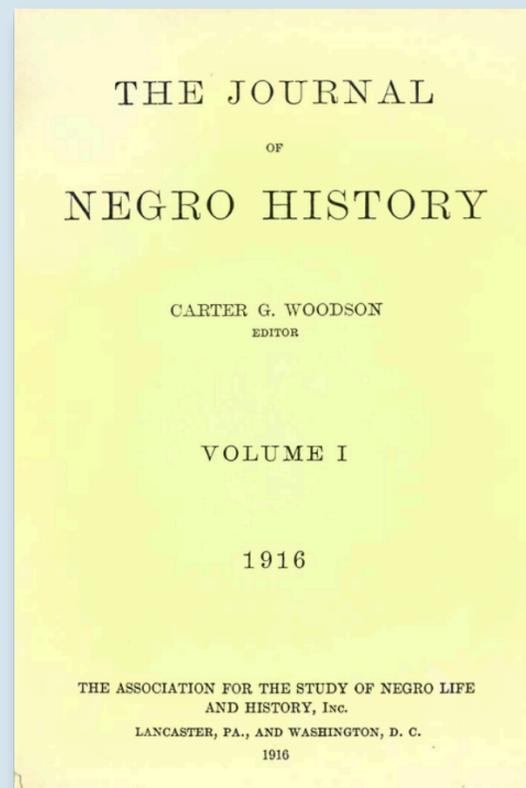
● **SEPTEMBER 9, 1915**

On September 9th, Woodson met at the Wabash YMCA with A. L. Jackson and three others and formed the **Association for the Study of Negro Life and History (ASNLH)**.

**A. S. N. L. H.**

# NEGRO HISTORY WEEK

1916



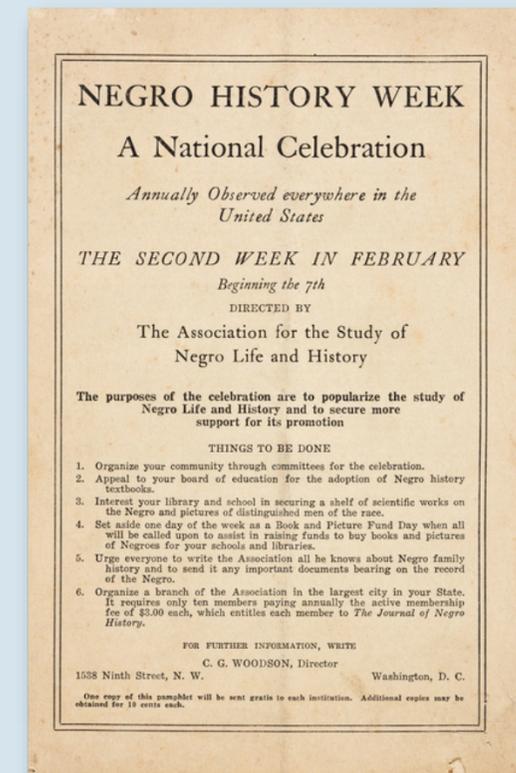
Dr. Woodson publishes ***The Journal of Negro History***

1924



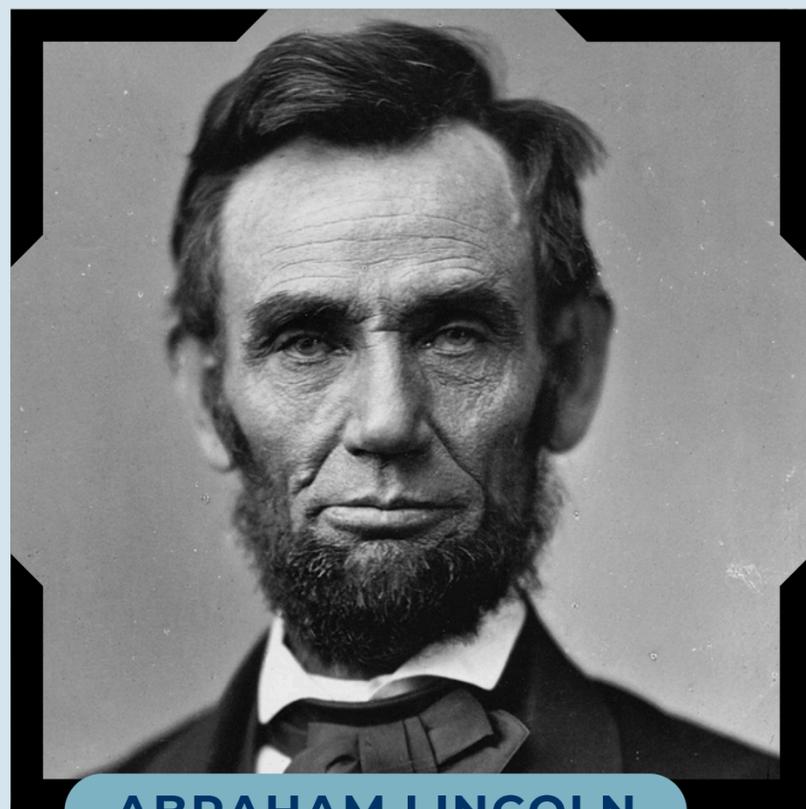
A graduate member of **Omega Psi Phi**, he urged his fraternity brothers to take up the work. In **1924**, they responded with the creation of Negro History and Literature Week, which they renamed Negro Achievement Week.

1926

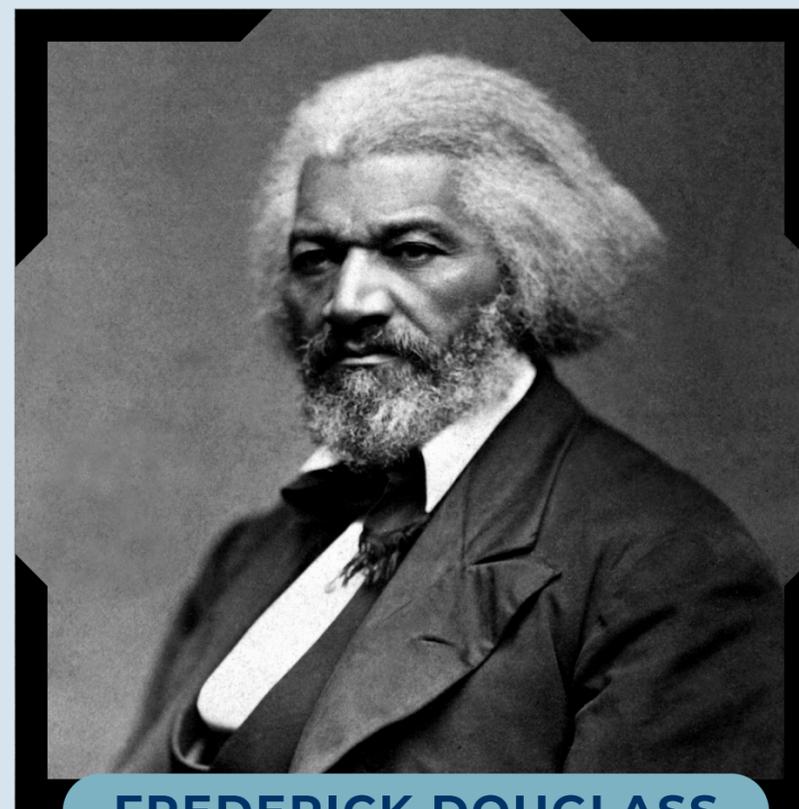


Dr. Woodson sends out a press release announcing **Negro History Week** in February, 1926.

# WHY FEBRUARY?



ABRAHAM LINCOLN



FREDERICK DOUGLASS

Woodson chose February for reasons of tradition and reform. It is commonly said that Woodson selected February to encompass the birthdays of two great Americans who played a prominent role in shaping black history, namely **Abraham Lincoln** and **Frederick Douglass**, whose birthdays are the 12th and the 14th, respectively. More importantly, he chose them for reasons of tradition. Since Lincoln's assassination in **1865**, the black community, along with other Republicans, had been celebrating the fallen President's birthday. And since the late **1890s**, black communities across the country had been celebrating Douglass'. Well aware of the pre-existing celebrations, Woodson built Negro History Week around traditional days of commemorating the black past. He was asking the public to extend their study of black history, not to create a new tradition. In doing so, he increased his chances for success.

# NEGRO HISTORY BULLETIN

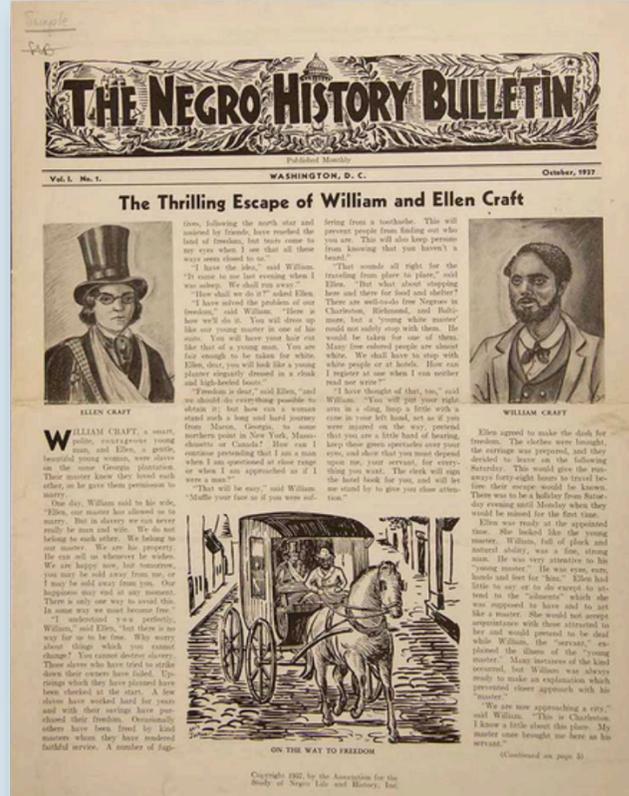


## 1937

In **1937**, at the urging of **Mary McLeod Bethune**, Woodson established the **Negro History Bulletin**, which focused on the annual theme. As black populations grew, mayors issued Negro History Week proclamations, and in cities like Syracuse progressive whites joined Negro History Week with National Brotherhood Week.



### MARY MCLEOD BETHUNE



### THE NEGRO HISTORY BULLETIN

Published Monthly  
Vol. II, No. 6  
WASHINGTON, D. C.  
March, 1937

#### The Negro in Art From Africa to America

ART probably appeared first in ornaments for the body. Personal adornment, developed to the extent of becoming decorative art—decorating not only the body itself but clothing, jewelry, tools and utensils. It is difficult to think of a time when man did not appreciate the value of making a good appearance—of decorating himself and things about him so as to improve their attractiveness.

The ideas as to what was attractive and what was not differed in various times as they do now. Even today there are tribes which believe that it adds to personal adornment to wear heavy earrings which pull the lobes of the ears downward and make them grow into flaps resting on the shoulders. There are women who consider it an improvement of themselves to put large disks in their lips so that they grow wide enough to look the masses of plates. Beauty, then, is a relative rather than an absolute term.

Among the most striking manifestations of African art are often pointed out the excellent small sculptures in stone, wood, ivory or metal, in wax, clay or metals. To all these the Negroes have shown themselves to be "inspired" workers, powerfully helped by inspiration, a sharp sense of detail and a very personal conception of the form to be given to their ideas," says Delafosse in his *Negroes of Africa*.

"At the side of religious art or art for art's sake there is another domain in which the Negroes are past masters: it is that of the industrial arts, represented by work in clay, wood, iron, copper, gold, leather and wax. Represented and glazed pottery of all forms and dimensions, finely carved spoons, gongs, sticks of command, low or high stools each one of which is a masterpiece of patience and skill; harmoniously decorated wooden paddles, straight or curved knives having handles made of wood incised with metal, knives with multiple blades of graceful contours, axes for war or parade, small objects in metal or lacquered copper; gold jewelry of Negroes or made in a

the organization of social and political institutions it became necessary to have palaces for the kings and nobles, temples for the priests, and shops for the mechanics, artisans and merchants. In the course of time, too, the lowest elements of the population, the serfs and slaves, represented in our day by the laboring classes, had to have better homes than the hards in which the first had to live. As these buildings became more important and useful they were made more and more beautiful by decorations. This task required deep thought.

In these buildings, especially in temples, were often placed statues. By and by, as in ancient Egypt, these statues were changed to portray the king or the deity. In the course of time each portrait statue was used to adorn public buildings with-out special likeness of any individual. Sculpture began, then, to lose its independent character. This sculpture is seen as such today in the form of what is called relief. Relief here means the projection of the sculptured figures from the wall on which they are carved. If the figure project half of the circumference the sculpture is half relief. If the figure were to project fully it is called low relief. If they are midway between the high and the low the form which they assume is called half projection. Other designations are employed for the degree of relief. When color was added to the figures they were made sculpture become painting. Rock wall paintings were referred to later as murals.

Sculpture reached its first high level in ancient times under the Egyptians. The Sphinx near the Pyramids of Gizeh, the Temple at Luxor, the Rock Temple at Abu-Simbel and the Obelisk show the greatness of Egyptian architecture and sculpture. Building upon what these Africans achieved in Art, the Greeks handed down through the Romans the Doric, Ionic and Corinthian styles of architecture which Europeans and Americans have modernized.

While the Egyptians were modified rapidly by Europeans and Americans who brought them some new ideas to change somewhat their way of doing things the native Africans before the Sahara and in the interior could not be reached by such influences. Yet in their way the Africans of the interior produced certain types of art which some believe passed through Egypt into the Mediterranean world to influence modern European nations and Americans of today. Some of the earliest efforts of the Africans in both architecture and sculpture appear in the five figures of Sher-



EXPRESSING THOUGHT THROUGH SCULPTURE

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### THE NEGRO HISTORY BULLETIN

Published Monthly  
Vol. I, No. 1  
WASHINGTON, D. C.  
October, 1937

#### The Thrilling Escape of William and Ellen Craft



ELLEN CRAFT

William, and Ellen, a young, beautiful young woman, were slaves on the same Georgia plantation. Their master knew they loved each other, so he gave them permission to marry.

"One day, William said to his wife, Ellen, our master has allowed us to marry. But in slavery, we can never really be man and wife. We do not belong to each other. We belong to our master. We are his property. He can sell us whenever he wishes. We are happy now, but tomorrow, you may be sold away from me, or I may be sold away from you. Our happiness may end at any moment. There is only one way to avoid this. In some way we must become free."

"I understand you perfectly, William," said Ellen, "but there is no way for us to be free. The only thing which you cannot change? You cannot achieve liberty. These slaves who have tried to strike down their masters have failed. Tyranny which they have planned have been checked at the start. A few slaves have worked hard for years and with their savings have purchased their freedom. Unusually others have been freed by kind masters whom they have rendered faithful service. A number of fug-



WILLIAM CRAFT



ON THE WAY TO FREEDOM

Copyright 1937, by the Association for the Study of Negro Life and History, Inc.

being from the north star and assisted by friends, have reached the land of freedom, but none come to my eyes when I see that all these ways were closed to us."

"I have the idea," said William. "It came to me last evening when I was asleep. We shall run away."

"How shall we do it?" asked Ellen. "I have noted the position of our windows," said William. "Here is how we'll do it. You will dress up like our young master in one of his suits. You will have your hair cut like that of a young man. You are fair enough to be taken for white. Ellen, dear, you will look like a young planter elegantly dressed in a dark and high-backed coat."

"Freedom is dear," said Ellen, "and we should do everything possible to obtain it; but how can a woman stand such a long and hard journey from Macon, Georgia, to some northern point in New York, Massachusetts or Canada? How can I continue pretending that I am a man when I am questioned at this stage or when I am approached as if I were a man?"

"That will be easy," said William. "Make your face as if you were suffering from a toothache. This will prevent people from finding out who you are. This will also keep persons from knowing that you haven't a cent."

"That sounds all right for the traveling from place to place," said Ellen. "But what about stopping here and there for food and shelter? There are hundreds of free Negroes in Charleston, Richmond, and Baltimore, but a 'young white master' would not safely stop with them. He would be taken for one of them. Many free colored people are almost white. We shall have to stop with white people or at hotels. How can I register at one when I can neither read nor write?"

"I have thought of that, too," said William. "You will put some red-ink on a stick, keep a little with a rose in your left hand, act as if you were stung on the way, pretend that you are a little hand of leprosy, keep these green spectacles over your eyes, and show that you must depend upon me, your servant, for everything you want. The clerk will sign the hotel book for you, and will let me stand by to give you clean clothes."

Ellen agreed to make the dash for freedom. The clothes were bought, the carriage was prepared, and they decided to leave on the following Saturday. This would give the runaway forty-eight hours to travel before their escape would be known. There was to be a holiday from Saturday evening until Monday when they would be missed for the first time.

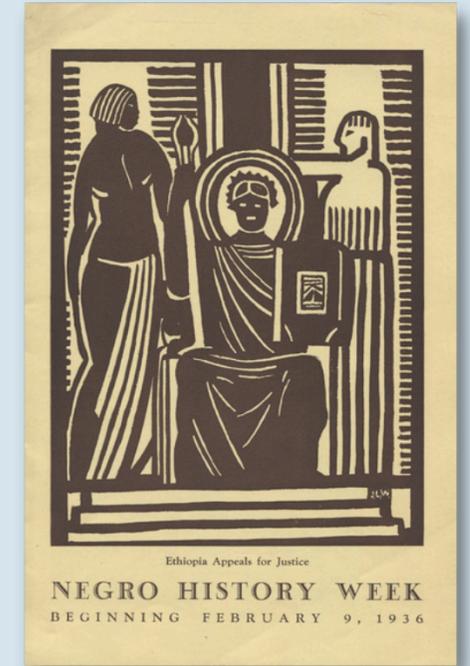
Ellen was ready as the appointed time. She looked like the young master. William, full of gluck and natural ability, was a fine, strong man. He was very attentive to the "young master." He was even, gentle and kind to her. Ellen had little to say or to do except to attend to the "servants" which she was supposed to have and to act like a master. She would not accept acquaintance with those attracted to her and would pretend to be dead while William, the "servant," explained the names of the "young master." Many instances of the kind occurred, but William was always ready to make an explanation which prevented these attacks with his "master."

"We are now approaching a city," said William. "This is Charleston. I know a little about this place. My master once brought me here as his servant."

(Continued on page 2)

# 1930s

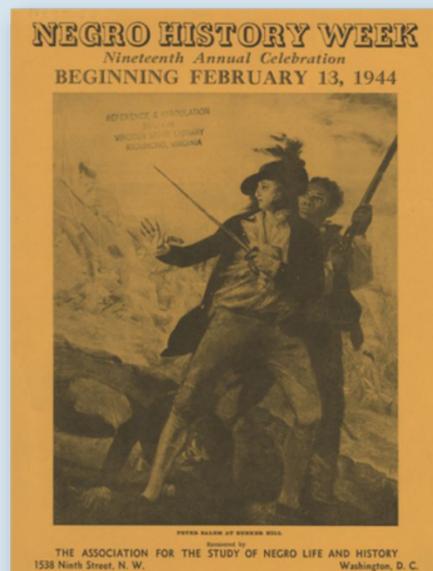
Like most ideas that resonate with the spirit of the times, Negro History Week proved to be more dynamic than Woodson or the Association could control. By the **1930s**, Woodson complained about the intellectual charlatans, black and white, popping up everywhere seeking to take advantage of the public interest in black history. He warned teachers not to invite speakers who had less knowledge than the students themselves. Increasingly publishing houses that had previously ignored black topics and authors rushed to put books on the market and in the schools. Instant experts appeared everywhere, and non-scholarly works appeared from “mushroom presses.” In America, nothing popular escapes either commercialization or eventual trivialization, and so Woodson, the constant reformer, had his hands full in promoting celebrations worthy of the people who had made the history.



*Negro History Week booklet, 1936.*  
Source: George Cleveland Hall Branch Archives

# 1940s

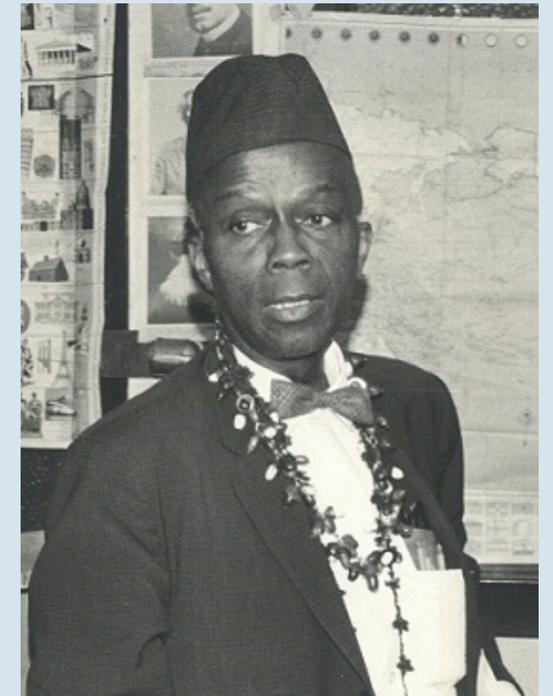
In the **1940s**, efforts began slowly within the black community to expand the study of black history in the schools and black history celebrations before the public. In the South, black teachers often taught Negro History as a supplement to United States history. One early beneficiary of the movement reported that his teacher would hide Woodson’s textbook beneath his desk to avoid drawing the wrath of the principal. During the Civil Rights Movement in the South, the Freedom Schools incorporated black history into the curriculum to advance social change. The Negro History movement was an intellectual insurgency that was part of every larger effort to transform race relations.



*Negro History Week booklet, 1944.*

# 1960s

The **1960s** had a dramatic effect on the study and celebration of black history. Before the decade was over, Negro History Week would be well on its way to becoming Black History Month. The shift to a month-long celebration began even before Dr. Woodson's death. As early as **1940s**, blacks in West Virginia, a state where Woodson often spoke, began to celebrate February as Negro History Month. In Chicago, a now forgotten cultural activist, **Fredrick H. Hammaurabi**, started celebrating Negro History Month in the **mid-1960s**. Having taken an African name in the 1930s, Hammaurabi used his cultural center, the House of Knowledge, to fuse African consciousness with the study of the black past. By the **late 1960s**, as young blacks on college campuses became increasingly conscious of links with Africa, Black History Month replaced Negro History Week at a quickening pace. Within the Association, younger intellectuals, part of the awakening, prodded Woodson's organization to change with the times. **They succeeded.**



*Frederic H. Hammurabi Robb  
Source: Rose Cleveland Hall Branch Archives*

# 1976



*Under President Gerald Ford, "Negro History Week" became Black History Month in 1976. Credit: Sun-Times archives*

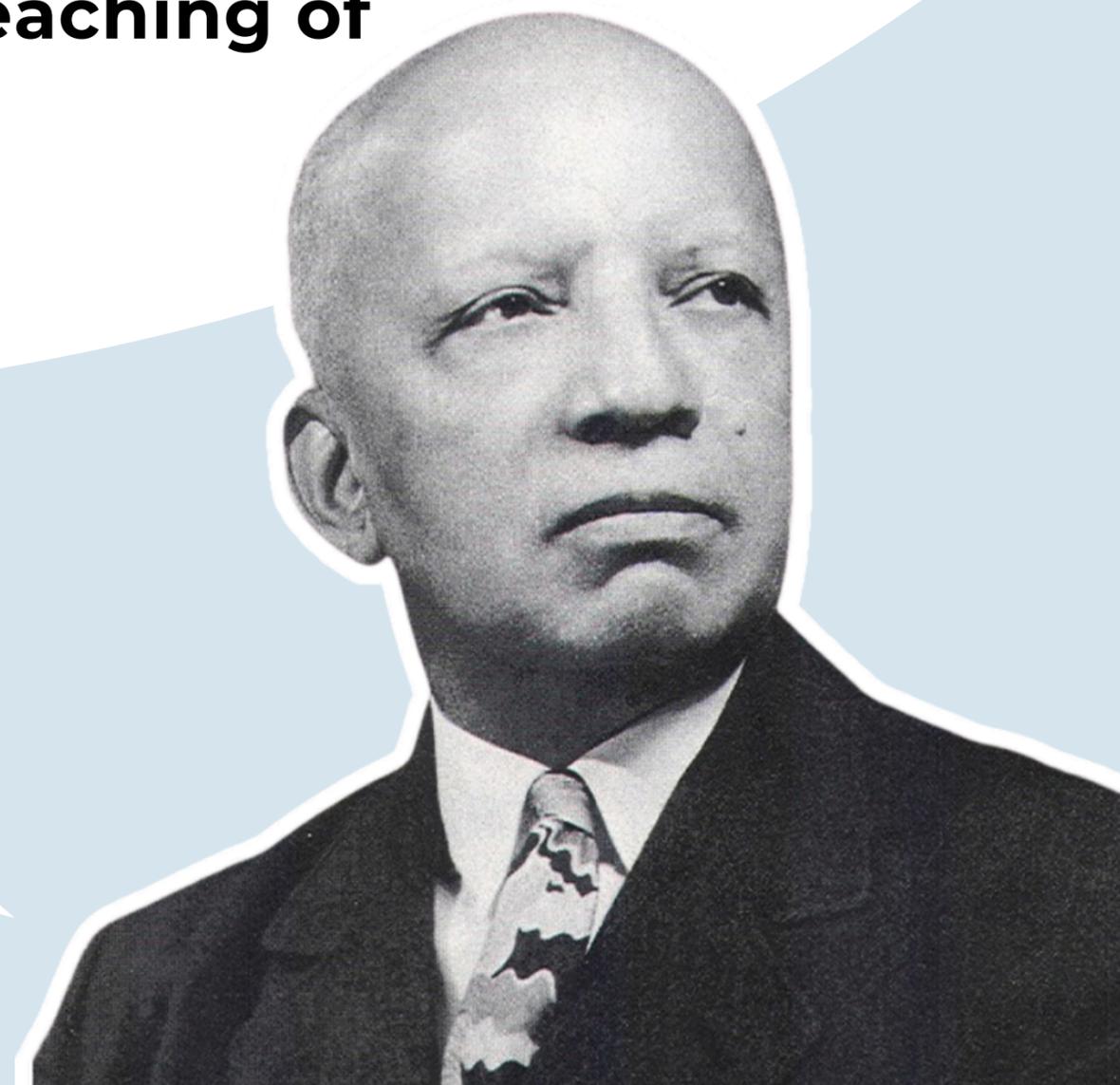
In **1976**, fifty years after the first celebration, the Association used its influence to institutionalize the shifts from a week to a month and from Negro history to black history. Since the **mid-1970s**, every American president, Democrat and Republican, has issued proclamations endorsing the Association's annual theme.

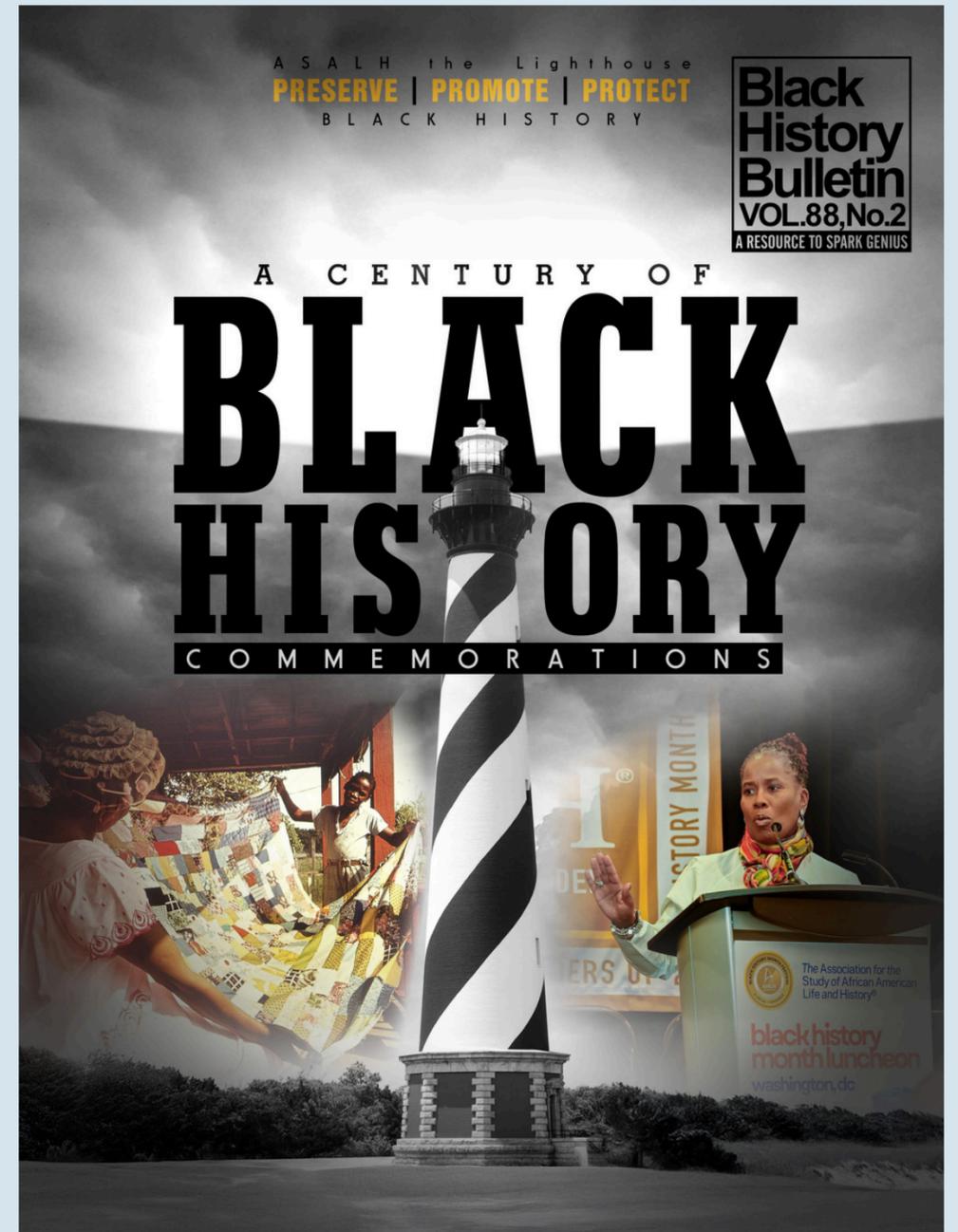
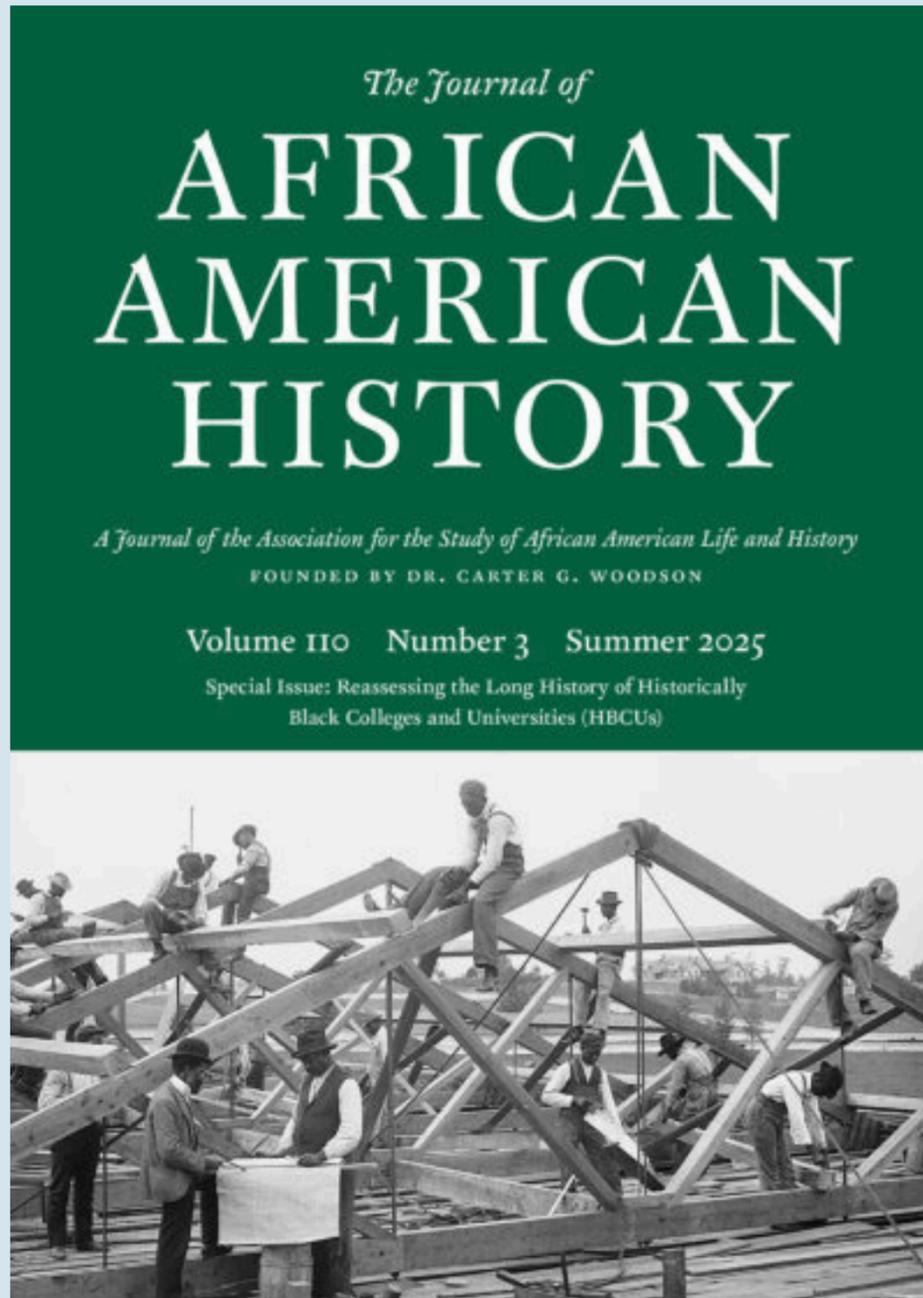
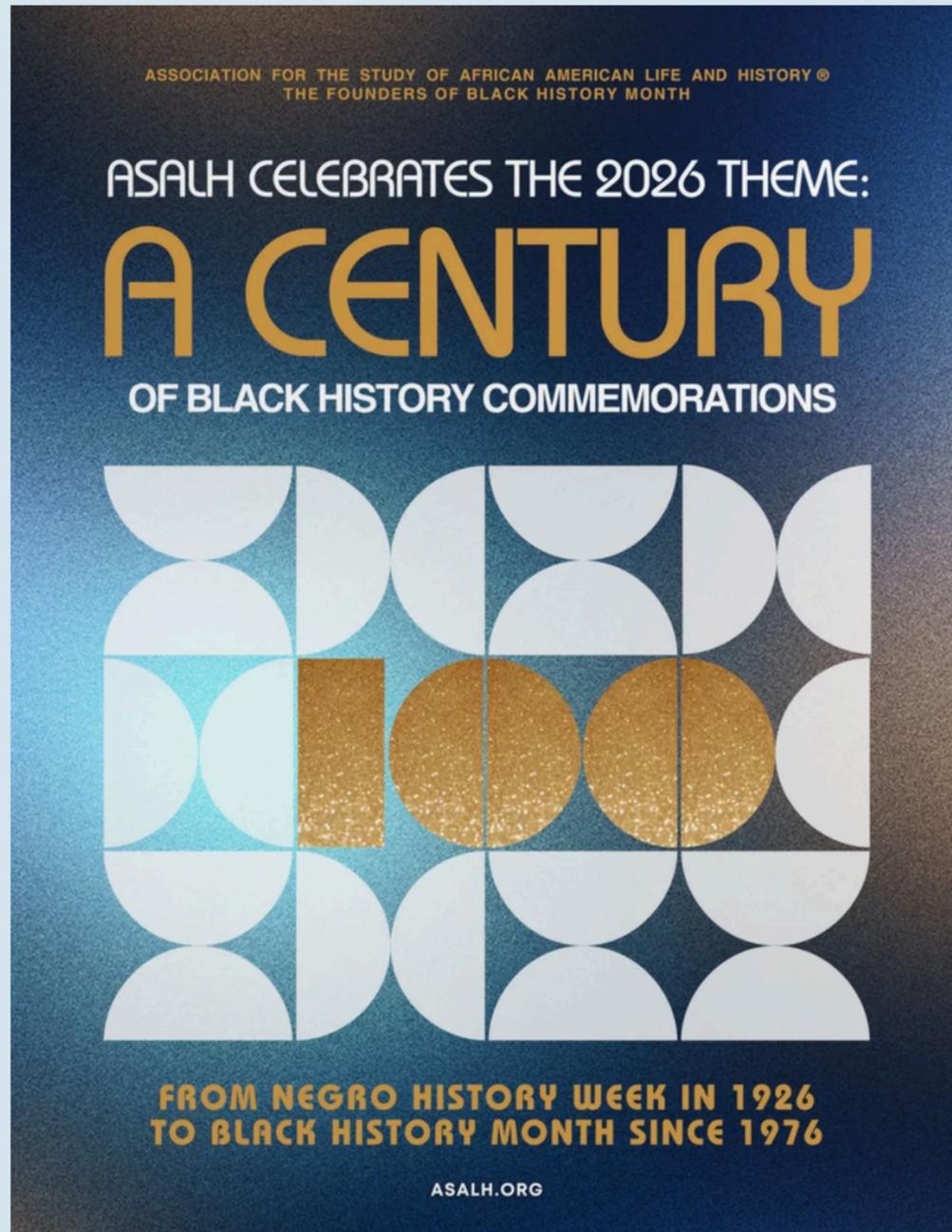


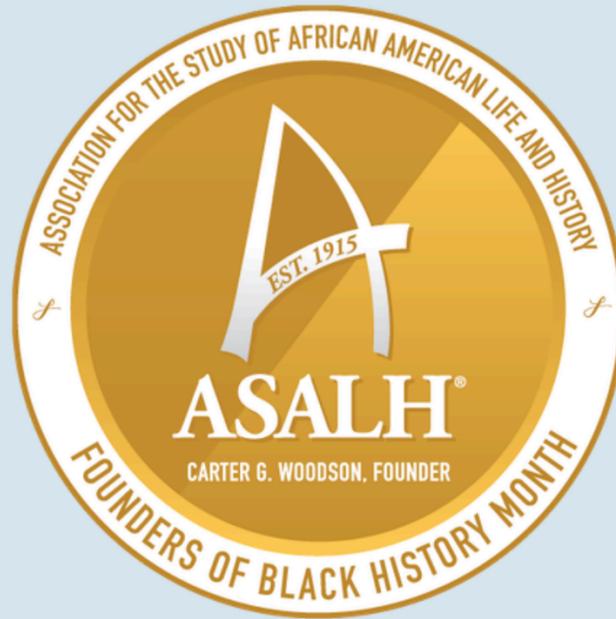
**"Those who have no record of what their forebears have accomplished lose the inspiration which comes from the teaching of biography and history."**

**CARTER G. WOODSON**

What **Carter G. Woodson** would say about the continued celebrations is unknown, but he would smile on all honest efforts to make black history a field of serious study and provide the public with thoughtful celebrations.







# THE ORIGINS OF BLACK HISTORY MONTH

