

MAYA ANGELOU:
WRITER, ESSAYIST, POET AND VOICE OF AMERICA



Name _____

“When I Lay My Burden Down”
from *I Know Why the Caged Bird Sings*
by Maya Angelou

In Stamps, the segregation was so complete that most Black children didn't really, absolutely know what whites looked like. Other than that they were different, to be dreaded, and in that dread was included the hostility of the powerless against the powerful, the poor against the rich, the worker against the worked for and the ragged against the well dressed.

I remember never believing that whites were really real.

Many women who worked in their kitchens traded at our Store, and when they carried their finished laundry back to town they often set the big baskets down on our front porch to pull a singular piece from the starched collection and show either how graceful was their ironing hand or how rich and opulent was the property of their employers.

I looked at the items that weren't on display. I knew, for instance, that white men wore shorts, as Uncle Willie did, and that they had an opening for taking out their “things” and peeing, and that white women's breast weren't built into their dresses as some people said, because I saw their brassieres in the baskets. But I couldn't force myself to think of them as people. People were Mrs. LaGrone, Mrs. Hendricks, Momma, Revered Sneed, Lillie B, Louise and Rex. Whitefolks couldn't be people because their feet were too small, their skin too white and see-throughy, and they didn't walk on the balls of their feet the way people did—they walked on their heels like horses.

People were those who lived on my side of town. I didn't like them all, or, in fact, any of them very much, but they were people. These others, the strange pale creatures that lived in their alien unlife, weren't considered folks. They were whitefolks.

“Thou shall not be dirty” and “Thou shall not be impudent⁵” were the two commandments of Grandmother Henderson upon which hung our total salvation.

Each night in the bitterest winter we were forced to wash faces, arms, necks, legs, and feet before going to bed. She used to add, with a smirk that unprofane⁷ people can't control when venturing into profanity⁸, “and wash as far as possible, then wash possible.”

We would go to the well and wash in the ice-cold, clear water, grease our legs with the equally cold, stiff Vaseline, then tiptoe into the house. We wiped the dust from our toes and settled down for schoolwork, corn bread, clabbered milk, prayers, and bed, always in that order. Momma was famous for pulling the quilts off after we had fallen asleep to examine our feet. If they weren't clean enough for her, she took the switch (she kept one behind the bedroom door for emergencies) and woke up the offender with a few aptly placed burning reminders.

The area around the well at night was dark and slick, and boys told about how snakes love water, so that anyone who had to draw water at night and then stand there alone and wash knew that moccasins and rattlers, puff adders and boa constrictors were winding their way to the well and would arrive just as the person washing got soap in her eyes. But Momma convinced us that not only was cleanliness next to godliness, dirtiness was the inventor of misery.

The impudent child was detested by God and a shame to its parents and could bring destruction to its house and line. All adults had to be addressed as Mister, Missus, Miss, Auntie, Cousin, Unk, Uncle, Buhbah, Sister,

Brother, and a thousand other appellations indicating familial relationship and the lowliness of the addressor.

Everyone I knew respected these customary laws, except for the powhitetrash at children.

Some families of powhitetrash lived on Momma's farmland behind the school. Sometimes a gaggle of them came to the Store, filling the whole room, chasing out the air, and even changing the well-known scents. The children crawled over the shelves and into the potato and onion bins, twanging all the time in their sharp voices like cigar-box guitars. They took liberties in my Store that I would never dare. Since Momma told us that the less you say to whitefolks (or even powhitetrash) the better, Bailey and I would stand, solemn, quiet, in the displaced air.

But if one of the playful apparitions got close to us, I pinched it. Partly out of angry frustration and partly because I didn't believe in its flesh reality.

They called my uncle by his first name and ordered him around the Store. He, to my crying shame, obeyed them in his limping dip-straight-dip fashion.

My grandmother, too, followed their orders, except that she didn't seem to be servile because she anticipated their needs.

"Here's sugar, Miz Potter, and here's baking powder. You didn't buy soda last month, you'll probably be needing some."

Momma always directed her statements to the adults, but sometimes, Oh painful sometimes, the grimy, snotty-nosed girls would answer her.

"Naw, Annie . . ."—to Momma? Who owned the land they lived on? Who forgot more than they would ever learn? If there was any justice in the world, God should strike them dumb at once!—"Just give us some extry sody crackers, and some more mackerel."

At least they never looked in her face, or I never caught them doing so. Nobody with a smidgen of training, not even the worst roustabout, would look right in a grown person's face. It meant the person was trying to take the words out before they were formed. The dirty little children didn't do that, but they threw their orders around the Store like lashes from a cat-o'-nine-tails.

When I was around ten years old, those scruffy children caused me the most painful and confusing experience I had ever had with my grandmother.

One summer morning, after I had swept the dirt yard of leaves, spearmint-gum wrappers, and Vienna-sausage labels, I raked the yellow-red dirt and made half-moons carefully, so that the design stood out clearly and masklike. I put the rake behind the Store and came through the back of the house to find Grandmother on the front porch in her big, wide white apron. The apron was so stiff by virtue of the starch that it could have stood alone. Momma was admiring the yard, so I joined her. It truly looked like a flat redhead that had been raked with a big-toothed comb. Momma didn't say anything but I knew she liked it. She looked over toward the school principal's house and to the right at Mr. McElroy's. She was hoping one of those community pillars would see the design before the day's business wiped it out. Then she looked upward to the school. My head had swung with hers, so at just about the same time we saw a troop of the powhitetrash kids marching over the hill and down by the side of the school.

I looked to Momma for direction. She did an excellent job of sagging from her waist down, but from the waist up she seemed to be pulling for the top of the oak tree across the road. Then she began to moan a hymn. Maybe not to moan, but the tune was so slow and the meter so strange that she could have been moaning. She didn't look at me again. When the children reached halfway down the hill, halfway to the Store, she said without turning, "Sister, go on inside."

I wanted to beg her, "Momma, don't wait for them. Come on inside with me. If they come in the Store, you go to the bedroom and let me wait on them. They only frighten me if you're around. Alone I know how to handle them."

But of course I couldn't say anything, so I went in and stood behind the screen door.

Before the girls got to the porch, I heard their laughter crackling and popping like pine logs in a cooking stove. I suppose my lifelong paranoia was born in those cold, molasses-slow minutes. They came finally to stand on the ground in front of Momma. At first they pretended seriousness. Then one of them wrapped her right arm in the crook of her left, pushed out her mouth, and started to hum. I realized that she was aping my grandmother. Another said, "Naw, Helen, you ain't standing like her. This here's it." Then she lifted her chest, folded her arms and mocked that strange carriage that was Annie Henderson. Another laughed, "Naw, you can't do it. Your mouth ain't pooched out enough. It's like this."

I thought about the rifle behind the door, but I knew I'd never be able to hold it straight, and the .410, our sawed-off shotgun, which stayed loaded and was fired every New Year's night, was locked in the trunk and Uncle Willie had the key on his chain. Through the fly-specked screen door, I could see that the arms of Momma's apron jiggled from the vibrations of her humming. But her knees seemed to have locked as if they would never bend again.

She sang on. No louder than before, but no softer either. No slower or faster.

The dirt of the girls' cotton dresses continued on their legs, feet, arms, and faces to make them all of a piece. Their greasy uncolored hair hung down, uncombed, with a grim finality. I knelt to see them better, to remember them for all time. The tears that had slipped down my dress left unsurprising dark spots and made the front yard blurry and even more unreal. The world had taken a deep breath and was having doubts about continuing to revolve.

The girls had tired of mocking Momma and turned to other means of agitation. One crossed her eyes, stuck her thumbs in both sides of her mouth, and said, "Look here, Annie." Grandmother hummed on and the apron strings trembled. I wanted to throw a handful of black pepper in their faces, to throw lye on them, to scream that they were dirty, scummy peckerwoods, but I knew I was as clearly imprisoned behind the scene as the actors outside were confined to their roles. One of the smaller girls did a kind of puppet dance while her fellow clowns laughed at her. But the tall one, who was almost a woman, said something very quietly, which I couldn't hear. They all moved backward from the porch, still watching Momma. For an awful second I thought they were going to throw a rock at Momma, who seemed (except for the apron strings) to have turned into stone herself. But the big girl turned her back, bent down, and put her hands flat on the ground—she didn't pick up anything. She simply shifted her weight and did a handstand. Her dirty bare feet and long legs went straight for the sky. Her dress fell down around her shoulders, and she had on no drawers. The slick pubic hair made a brown triangle where her legs came together. She hung in the vacuum of that lifeless morning for only a few seconds, then wavered and tumbled. The other girls clapped her on the back and slapped their hands.

Momma changed her song to "Bread of Heaven, bread of Heaven, feed me till I want no more."

I found that I was praying too. How long could Momma hold out? What new indignity would they think of to subject her to? Would I be able to stay out of it? What would Momma really like me to do?

Then they were moving out of the yard, on their way to town. They bobbed their heads and shook their slack behinds and turned, one at a time:

“Bye, Annie.”

“Bye, Annie.”

“Bye, Annie.”

Momma never turned her head or unfolded her arms, but she stopped singing and said, “Bye, Miz Helen, ’bye, Miz Ruth, ’bye, Miz Eloise.”

I burst. A firecracker July-the-Fourth burst. How could Momma call them Miz? The mean, nasty things. Why couldn’t she have come inside the sweet, cool store when we saw them breasting the hill? What did she prove? And then if they were dirty, mean, and impudent, why did Momma have to call them Miz?

She stood another whole song through and then opened the screen door to look down on me crying in rage. She looked until I looked up. Her face was a brown moon that shone on me. She was beautiful. Something had happened out there which I couldn’t completely understand, but I could see that she was happy. Then she bent down and touched me as mothers of the church “lay hands on the sick and afflicted” and I quieted.

“Go wash your face, Sister.” And she went behind the candy counter and hummed, “Glory, glory, hallelujah, when I lay my burden down.”

I threw the well water on my face and used the weekday handkerchief to blow my nose. Whatever the contest had been out front, I knew Momma had won.

I took the rake back to the front yard. The smudged footprints were easy to erase. I worked for a long time on my new design and laid the rake behind the wash pot. When I came back in the Store, I took Momma’s hand and we both walked outside to look at the pattern.

It was a large heart with lots of hearts growing smaller inside, and piercing from the outside rim to the smallest heart was an arrow. Momma said, “Sister, that’s right pretty.” Then she turned back to the Store and resumed, “Glory, glory, hallelujah, when I lay my burden down.”

Name: _____ Date: _____ Class: _____

“When I Lay My Burden Down” Text-Dependent Questions

1. Explain the importance of rules and order in the narrator’s life as described in the very beginning of the story.

2. Who owns the store, and why is this significant and/or ironic, given the setting and characters in the story (pg. 358)?

3. How do the “powhitetrash” differ from the other characters?

4. Why do the “powhitetrash” children mock Momma? Discuss the reasons why people would be so cruel to another person. Why are children occasionally cruel to an innocent adult?

5. List three examples of how “powhitetrash” show disrespect in the store.

6. List three responses the narrator has toward the events that take place on Momma’s porch.

7. Why does Momma stand and take the abuse from the children without responding?

8. Describe the narrator's perspective. How does she view Momma?
9. How do the "powhitetrash" view Momma?
10. What lesson does the narrator learn from this scene?
11. What does Angelou mean when she says, "Whatever the contest had been out front, I knew Momma had won?" Do you agree? Why or why not?
12. During the incident, Momma doesn't say a word until the girls are leaving. What do you imagine she is thinking? Why do you think she thinks this way?
13. Angelou says that when Momma sees the girls approaching, she sags from the waist down, but from the top seems to be pulling for the top of an oak tree. Exactly what does this image make you see? What do you think Momma is feeling?
14. Angelou takes some time to tell us about what is considered good behavior and courtesy in her family. What was her purpose for doing this? How does she want you to feel about her family's rules?