

Remembrance



SUMMARY

The speaker describes the comfortable weight of her lover's hands as he plays with her hair (mussing her beehive hairdo). Admiring the shape of her cheek, he smiles at her. When they're having sex, he puts his weight on her and seems to shine, overflowing with eagerness—and she feels as if her logical mind is overwhelmed by mystery.

When the speaker's lover goes away and takes all his magic with him, and her only memory of him is his smell on her body: only then does she feel as if she can eat up the feeling of being around him.



THEMES



THE POWER OF PASSION

In "Remembrance," a woman describes a love so overwhelming it overthrows her "reason" and makes her feel as if her lover is almost divine. The passion this poem depicts is so all-consuming that there's never a moment the speaker is *without* her lover: his "presence" becomes a constant for her, whether he's right there or she's merely "rememb[ering]" him. To be caught up in this kind of passion, the poem suggests, can feel violent or frightening, as it involves being totally out of control. At the same time, the poem suggests that it's exciting to surrender to this kind of obsessive, all-consuming energy.

The physical passion between these two lovers is, for the speaker, utterly absorbing and even overwhelming. In her eyes, her lover seems to be "glowing"; it's as if he has become a god. When she's with him, she feels as if "mystery rapes / [her] reason": in other words, as if the otherworldly "magic" her lover holds for her totally overpowers her capacity for logical thought. Their connection (and especially their desire for each other) is so strong that it becomes mystical, transformative, and transporting. The speaker doesn't feel that her rational mind has a chance in the face of this passion—but she also doesn't seem to mind surrendering her "reason" one bit.

In fact, the speaker's passion for her lover is so intense that she feels his "presence" *even more strongly* when he's not there with her. "Only then," she says—only when he "withdraw[s]" and leaves her by herself for a while—can she "greedily consume / [his] presence." This line suggests that even the thought of her lover is so real for her that he might as well be there when he's not.

For this speaker, then, passion is a whole-body, overwhelming,

and constant experience. Whether she's in bed with her lover or just remembering him, she's totally consumed by him—and perpetually "greed[y]" for more of his "presence."

Where this theme appears in the poem:

- Lines 1-15



EXPERIENCE AND MEMORY

For the speaker of "Remembrance," *remembering* her lover is just as deep a pleasure as actually being with him. There are some experiences, the speaker suggests, that people can only fully savor when there's a little distance between themselves and the actual "occasion"—and love might be foremost among these experiences.

The poem's speaker is passionately in love—so much so that, when she's near her lover, she feels completely overwhelmed by the "mystery" and intensity of her feelings for him. When the two of them are together, their powerful physical chemistry overthrows the speaker's "reason," and she gets completely lost in the moment with him.

For that reason, she needs to wait until he has "withdrawn / [himself] and the magic" before she can "greedily consume / [his] presence." In other words, she can only fully savor *thinking* about him and *imagining* him when she's *remembering* him. Up close, he's just too much to take in, too much for her "reason" to handle. But from a little distance, she can replay and savor their time together with her mind as well as her body. The memory of him is in itself so strong that it feels like a "presence" that she can enjoy.

The poem thus suggests that memory can be its own kind of experience and its own kind of pleasure—especially in love. Vividly remembering someone when they're not there, feeling completely caught up in them even at a distance, can be as great a delight as being right next to them.

Where this theme appears in the poem:

- Lines 9-15



LINE-BY-LINE ANALYSIS

LINES 1-4

*Your hands easy ...
... of my cheek.*

"Remembrance" begins with the speaker describing the "easy

weight” of her lover’s hands as he strokes her hair. She uses a [metaphor](#) that captures the intensity of her pleasure at this moment: he’s “teasing the bees / hived in my hair,” she says.

This image might sound surprising at first, and maybe a little dangerous too: teasing bees rarely ends well. But the *sounds* the speaker uses to describe this moment suggest that she’s relishing this experience. The sounds here are [euphoniou](#)s: the /eez/ [assonance](#) and [consonance](#) of “easy,” “teasing,” and “bees,” the breathy [alliterative](#) /h/ sound of “hived in my hair.” Readers might imagine the speaker *humming* with pleasure as her lover strokes her hair. This speaker and her lover seem fully at ease with each other and deeply affectionate. The speaker’s lover “smile[s] at the slope of my cheek,” the speaker goes on—an image that suggests he’s matching *her* smile of pleasure as it pulls her cheek into a steep “slope.”

The lover is completely wrapped up in the speaker, here, and the speaker in her lover. The [anaphora](#) in these first lines—“Your hands easy weight [...] Your smile at the / slope of my cheek”—emphasizes where the speaker’s attention is focused. (Notice the intensity of the phrasing here, too. The line “Your hands easy weight” means something along the lines of “Your hands **are** an easy weight,” but the speaker leaves out the verb, snipping out words that would put a distance between her lover’s hands and his touch.)

“Remembrance” will be a sensuous love poem. Angelou (who dedicated this poem to Paul du Feu, her husband at the time she wrote it) will recount a moment of passion in flexible [free verse](#), with no regular [rhyme scheme](#) or [meter](#)—but with plenty of music, as these initial lines already show.

LINES 4-8

*On the ...
... my reason.*

The poem’s tone gets more intense as the speaker discusses what she euphemistically calls “the occasion”: that is, when the speaker and her beloved are having sex. The use of [enjambment](#) in these lines is evocative. For example, take lines 4-6:

[...] On the
occasion, you press
above me, [...]

The first line break here introduces a moment of flirtatious anticipation before the meaningful word “occasion.” The choice of the word feels *celebratory*: for this speaker, there’s something special about this “occasion” every time it comes around.

Broadly, the many enjambments here fill the poem with an increasingly intense and breathy rhythm, an effect that reflects the speaker’s growing passion. It’s clear that she’s truly having an *experience* here. Her [imagery](#) of her lover starts to paint him

as an almost divine figure. As she looks up at him, she sees him “above [her], glowing,” like an angel or a god. Perceiving his “readiness” for the embrace they’re about to share (an emotion she depicts as jubilantly “spouting,” like a fountain or a whale), she feels completely overwhelmed.

She describes that overwhelm with a metaphor that readers might find jarring: “mystery rapes / my reason,” she says. In other words, the sheer mysterious and mystical power of the passion she’s experiencing overpowers her everyday logical mind.

The word “rapes” (highlighted by a growling string of [alliterative](#) /r/ sounds—“readiness,” “rapes,” “reason”) feels shocking. But in context, readers can feel that there’s no hint of violent assault in this scene. The speaker is fully on board with this experience. Especially in a context where her lover is “glowing” and divine, the word “rapes” here feels more in tune with the way that word gets used in classical mythology:

- A “rape” in myth is the word used to describe what happens when, say, a god takes on the form of an animal to carry off a human lover. (See the story of Jupiter and Ganymede for one famous example.) These lovers are typically depicted as *startled* and *overwhelmed* but not always *opposed* to the experience.
- Similarly, the speaker might feel some fear and awe as she *loses her mind* to passion—but she’s also absolutely relishing the experience. Feeling “reason” fly out the window allows her to enjoy a transcendent “mystery”: the mystery of overwhelming sexual joy.

LINES 9-15

*When you have ...
... your presence.*

The poem’s first stanza depicted the speaker and her lover in bed together. The second describes what happens when the lover *isn’t* there. Strangely enough, however, the lover’s absence isn’t so very different from his presence!

Even the speaker’s phrasing here draws a parallel between the first and second stanzas. Where the first stanza started with [anaphora](#) on “your” (“Your hands easy weight [...] Your smile”), the second starts with a drumroll of anaphora on “when”: “**When** you have withdrawn [...] **when** / only the smell of your / love lingers.” That parallelism again builds tension and focus. What exactly happens when the lover “withdraw[s]” and leaves the speaker alone?

In essence: he’s still there! “**Then**, only / **then**,” the speaker says (with some slow [diacope](#) that suggests her relish), can she “greedily consume / [his] presence.” In other words, her lover’s physical proximity is so overpowering, so overwhelming, that she can’t completely *take in* what it’s like to be around him until

he goes away.

It's here that the poem's title, "Remembrance," comes into focus. In this intensely passionate love, the speaker feels her lover's "presence" even when he isn't around. In fact, the memory of him is a presence. The metaphor of *eating*—the speaker "greedily consum[ing]" her lover's presence—makes that experience feel all the more visceral. Just the thought of her lover (helped along by the "smell" of him that "linger[s]" on the speaker's body) becomes something physical and delicious.

Through this image, the poem celebrates the "mystery" of intense sexual love. Passion, here, transforms a mortal into a god and an absence into a presence. The speaker also suggests that remembering a lover can be as complete and delectable a pleasure as actually being with them.



POETIC DEVICES

METAPHOR

"Remembrance" is packed with [metaphors](#), and all this [figurative language](#) helps the speaker to capture an experience that's hard to write about: a passion so intense that it overwhelms her "reason," her ability to think logically.

The first of these metaphors arrives when the speaker describes her lover stroking her hair. As she puts it, he's "teasing the bees / hived in my hair"—an image that suggests that his touch on her hair makes her hum with pleasure, making a sound like drowsy bees. (The alliterative /h/ sound of "hived in my hair" supports that idea, helping readers to *hear* the speaker's breathy sigh.) This metaphor also brings positive associations: if a hive of bees is in play here, then so is a honeyed sweetness.

That all feels very natural and gentle, but there's something more mystical going on between these lovers, too. When the speaker looks up at her lover in bed, he feels as if he's "glowing": he looks so beautiful and powerful to her that he seems to shine, as if he were a god. This image might also suggest *heat*. The lover looks to the speaker to be burning with energy, or perhaps like an angel, shining with light.

That hint of something magical only grows in the poem's most challenging metaphor. When she and her lover have sex, the speaker says, "mystery rapes / [her] reason":

- That image might feel startling at first. But clearly, what's going on here isn't a violent sexual assault, whether literal or metaphorical. The speaker is on board with what's happening and doesn't at all mind feeling the "mystery" of passion overpower her "reason."
- This use of the word "rape" here might instead suggest a type of event in classical mythology, in which the gods swoop down and abduct startled

(but not totally averse) mortals to be their lovers.

- The speaker's "reason" here, her capacity for everyday, ordinary logical thought, seems to be surrendering (surprised but willing) to the "mystery" that conquers it. Through sex, she's experiencing something transcendent, magical, and mysterious.

When the speaker's lover "withdraw[s]" and leaves her to herself, the "magic" of this experience continues. Only when the speaker is alone, *remembering* her lover, can she "greedily consume / [his] presence," she concludes. This final metaphor suggests that the mere thought of the lover is a feast. The metaphor of eating makes it feel as if the speaker keeps on having a *bodily* experience of her lover even when his literal body isn't there!

Where Metaphor appears in the poem:

- **Lines 2-3:** "teasing the bees / hived in my hair"
- **Lines 5-7:** "you press / above me, glowing, spouting / readiness"
- **Lines 7-8:** "mystery rapes / my reason"
- **Lines 13-15:** "then, only / then, can I greedily consume / your presence"

ASSONANCE

Frequent [alliteration](#) (supported by plenty of musical [assonance](#)) makes this poem's speaker sound like she's savoring her words as she remembers being with her lover. In lines 1-4, for instance, the soft /h/ alliteration of "hived in my hair" and the [sibilant](#) /s/ of "smile at the / slope of my cheek" create a whispery, hushed tone that suits the description of the speaker's lover stroking her hair: these sounds feel quiet and intimate. (The assonant /ee/ and buzzing /z/ sounds that link "easy," "teasing," "bees," and "cheek" does a lot of work here, too!)

When the scene gets a little more intense, the alliterative sounds do, as well. As the speaker describes the passion she and her lover share, she highlights her description of losing herself in the moment with the rolling /r/ sounds of "readiness," "rapes," and "reason." These lines seem to *growl* with a darker, more animal energy.

And finally, when the speaker's lover has "withdrawn" and left her to her own thoughts, her alliteration gets gentler and more longing: she describes the way the "smell of [his] / love lingers" on her body with a lush, drawn-out /l/ sound that suggests she's relishing her "remembrance" of her time with him.

Where Assonance appears in the poem:

- **Line 3:** "hived," "hair"
- **Line 7:** "readiness," "rapes"
- **Line 8:** "reason"

- **Line 12:** “love lingers,” “between”
- **Line 13:** “breasts”

ENJAMBMENT

Nearly every line in "Remembrance" is [enjambé](#). The only [end-stopped](#) lines arrive at the ends of the stanzas; in the rest of the poem, the speaker consistently carries thoughts and ideas over line breaks. This often creates a breathy, flirtatious effect that suits the poem's description of passionate love. For example, take this important passage from lines 4-8:

[...] On the
occasion, you press
above me, glowing, spouting
readiness, mystery rapes
my reason.

The first enjambment here comes at an odd spot: one wouldn't normally pause after the word "the." That means that the word *occasion* gets a little extra stress: it's as if the speaker is leaning on the word, making it clear that "occasion" is a euphemism for sex here.

The line breaks of "press / above" and "spouting / readiness," meanwhile, feel a little ragged, as if the speaker is panting as she describes this passionate encounter. (The drawn-out [sibilance](#) in these words helps to create that breathy effect, too: "press," "spouting," "readiness.")

Finally, the enjambment in "mystery rapes / my reason" means that the striking, confrontational word "rapes" gets some extra stress. The speaker wants the reader to feel a little shock here, sharing in her sense of being struck by something *overwhelming*.

The enjambments in the second stanza often have a similar flirty or teasing effect, as in lines 11-12:

only the smell of **your**
love lingers [...]

The enjambment between "your" and "love" here makes readers try to anticipate exactly what the speaker might be smelling, and to imagine her experience of savoring that smell: there's room in that line break for a deep breath!

The poem's closing lines use an enjambment to set up the idea that gives the poem its title:

[...] I greedily consume
your presence.

Again, there's a split second of mystery here: what is it the speaker could be consuming? The idea that the mere *memory* of the lover could itself be a "presence," something physical that

the speaker can "consume" only when her lover isn't actually *there*, lands with a little extra *oomph* because of the enjambment that frames it.

Where Enjambment appears in the poem:

- **Lines 1-2:** "easy / weight"
- **Lines 2-3:** "bees / hived"
- **Lines 3-4:** "the / slope"
- **Lines 4-5:** "the / occasion"
- **Lines 5-6:** "press / above"
- **Lines 6-7:** "spouting / readiness"
- **Lines 7-8:** "rapes / my"
- **Lines 9-10:** "withdrawn / your"
- **Lines 10-11:** "when / only"
- **Lines 11-12:** "your / love"
- **Lines 12-13:** "between / my"
- **Lines 13-14:** "only / then"
- **Lines 14-15:** "consume / your"

REPETITION

[Repetition](#) helps to give "Remembrance" its passionate rhythm and to direct the reader's attention to what matters most to the speaker. The poem's opening lines, for instance, use [anaphora](#) to make it clear exactly where this speaker's attention is fixed:

Your hands easy
weight, [...]
your smile at the
slope of my cheek. [...]

The repetition of "your" puts the speaker's lover front and center: what this beloved "you" does is clearly at the heart of the poem. A similar moment of anaphora works like a drumroll in the second stanza, leading up to a couple of emphatic pops of [diacope](#):

When you have withdrawn
your self [...] **when**
only the smell of your
love lingers between
my breasts, **then, only**
then, can I greedily consume
your presence.

First, that anticipatory "when" sets readers up for a big finish. Then the interweaving repetitions of "then" and "only" stress the closing point: the speaker's "remembrance" of her beloved is so powerful that it's as much of a "presence" to her as his body.

These repetitions feel even more attention-grabbing because this poem is so short! The speaker's echoes concentrate the

poem's sound, making the speaker's experience of overpowering passion feel all the more potent.

Where Repetition appears in the poem:

- **Line 1:** "Your hands"
- **Line 3:** "your smile"
- **Line 9:** "When"
- **Line 10:** "when"
- **Line 11:** "only"
- **Line 13:** "then," "only"
- **Line 14:** "then"



VOCABULARY

Mystery rapes my reason (Lines 7-8) - This line combines a shocking image of assault with something a little more mystical. While a rape is a forced and unwanted sexual act, it can mean something a little different in a mythological context: a "rape" can mean a god's abduction of an essentially willing partner. (See the story of [Jupiter and Ganymede](#), for instance, in which the king of the gods turns into an eagle to abduct a beautiful young man, who then becomes the gods' cupbearer and an important mythic figure in his own right.) The image of mystery raping reason here has a little bit of that mythological tone, suggesting that the speaker's "reason," her logical mind, is overpowered by "mystery"—but isn't totally opposed to surrendering, either.

Withdrawn (Lines 9-10) - Pulled away, removed.

Lingers (Lines 11-13) - Hangs around, stays on.



FORM, METER, & RHYME

FORM

"Remembrance" is written in two short stanzas of [free verse](#), one eight lines long and one seven. This organic, free-flowing shape marks two sides of the speaker's experience of passionate love: the first stanza describes the all-consuming experience of sex with her lover, while the second stanza describes the delight of *remembering* her lover when he's not there.

The divided form (with the second stanza just that one line shorter than the first) suggests that memory is its own kind of pleasure. It's only by getting a little distance from her lover—a distance marked here by a stanza break—that the speaker can appreciate him with her mind as well as her overwhelmed body. His absence is a pleasure because it allows her to "greedily consume / [his] presence": he's still there for her in a different way even when he has "withdrawn."

Perhaps it goes without saying that, in terms of genre, this is a

love poem, and a more straightforwardly personal and autobiographical one than many. Angelou dedicates "Remembrance" to "Paul"—that is, Paul du Feu, who was her husband for a decade.

METER

"Remembrance" is written in [free verse](#), so it doesn't use a regular [meter](#). Rather than sticking to a steady beat, the poem uses [enjambments](#) to create a halting, breathy rhythm that captures the overwhelmed speaker's passion. For example, take this passage from lines 4-7:

[...] On the
occasion, you press
above me, glowing, spouting
readiness, [...]

The line breaks come at such surprising places here that it sounds as if the speaker is almost panting as she describes a night with her lover. These enjambments also lend special emphasis to certain words—like "occasion," here a flirtatiously coy euphemism for sex.

RHYME SCHEME

"Remembrance" is a [free verse](#) poem and thus doesn't use a [rhyme scheme](#), but it's still full of music. Copious [assonance](#) and [alliteration](#) (and sometimes a little [internal rhyme](#)) make this speaker's voice sound [euphonious](#), which is a fitting effect for a passionate love poem!

In this passage from lines 1-4, for instance, the speaker's voice chimes beautifully:

Your hands easy
weight, teasing the bees
hived in my hair, your smile at the
slope of my cheek. [...]

"Easy," "teasing," and "bees" form a string of internal [slant rhymes](#); their long, sweet /ee/ sound reappears in "cheek." The /h/ alliteration of "hived" and "hair" and the long /i/ assonance of "hived" and "smile" round out the sounds, keeping the lines from getting samey and cloying. All in all, the harmony of these lines helps to evoke the couple's delight in each other.



SPEAKER

The poem's speaker is a woman deep in passionate love, reflecting on her times with her lover. When the two of them are in bed together, she says, she's almost too overwhelmed to take the experience in completely: the "mystery" of her lover's strength and beauty overpowers her "reason," so that all she can do is be there in the moment with him.

Oddly enough, it's only when her lover goes away that she can completely appreciate what the two of them have. As soon as he's gone, leaving only his memory and his scent behind him, she "greedily consume[s] / [his] presence," relishing the *thought* of him that she can't fully take in when she's *experiencing* him more directly.

This is a woman wholly consumed by her lover, then. She's so enraptured by him that she needs to get a little distance from him before she can even think about him clearly. When he's right up close, he's just too much for her "reason" to handle.

Angelou dedicates this poem to "Paul"—that is, Paul du Feu, to whom she was married for a decade. It's pretty reasonable to imagine that the speaker is a voice for Angelou herself, speaking to her own beloved.



SETTING

"Remembrance" is set in the speaker's bed. Here, the speaker has sex with her lover, then remembers him fondly when he's gone. Beyond that, the passionate love affair this speaker describes could be going on in any time and place. Readers might, however, guess that the poem takes place around the time Angelou published it in 1978: it's dedicated to Paul du Feu, her husband from 1974-1983, and seems pretty autobiographical. (It also fits in with a number of [proud](#), celebratory, and joyously [sexually frank](#) poems Angelou wrote about herself.)

But in most respects, the poem feels intentionally *timeless*—even mystical. The speaker's image of "mystery rap[ing] / [her] reason," for instance, has echoes of classical mythology. This seems less like a violent sexual assault and more like being half-willingly carried off by a glorious god (a kind of event also referred to as a "rape" in myth). The experience of passion the speaker describes isn't one that's tied to any particular time in history or place in the world: it's a human experience that transcends any single setting.



CONTEXT

LITERARY CONTEXT

Maya Angelou (1928-2014) was one of the most beloved American writers of the 20th century. She first became famous for her memoir [I Know Why the Caged Bird Sings](#), in which she describes her troubled childhood with an honesty and openness that many of her early critics found shocking—and many of her early readers found moving and inspiring. Over the course of her long career, she would write a whole series of memoirs, as well as many books of poetry. "Remembrance" first appeared in her acclaimed 1978 collection *And Still I Rise*.

Angelou was a member of the Black Arts Movement, a cultural

movement that sprang up in Harlem in the 1960s and '70s. In response to oppression, violence, and racism, Black writers and artists including Angelou, [Amiri Baraka](#), [Gwendolyn Brooks](#), [Sonia Sanchez](#), [Nikki Giovanni](#), [Audre Lorde](#), [June Jordan](#), and [Etheridge Knight](#) sought to foster a Black artistic community free from the dominance of white society. Their work centered Black experiences and articulated visions of justice and social change. This poem's description of passionate love shows the joyous, celebratory face of the movement.

As a Black American poet and memoirist, Angelou also saw herself as a member of a literary tradition that included writers like [Langston Hughes](#) and [Paul Laurence Dunbar](#). She was also good friends with the essayist and novelist [James Baldwin](#); the two were both major voices in the Civil Rights movement of the 1960s and '70s. In turn, Angelou has influenced countless people, from the cartoonist [Keith Knight](#) to the former U.S. President [Barack Obama](#).

HISTORICAL CONTEXT

"Remembrance" is dedicated "to Paul"—that is, Paul du Feu, who was married to Maya Angelou for about a decade. Their marriage drew a lot of public attention, in part because du Feu had already been in the spotlight for a connection to a powerful woman: he was previously (briefly) married to the major feminist writer [Germaine Greer](#). What's more, du Feu was white and Angelou was Black. The couple got married in 1974, only seven short years after the Supreme Court ruled (in the landmark case *Loving v. Virginia*) that state laws against interracial marriage were unconstitutional.

The unabashed celebration of sexual passion in this poem thus carries political as well as personal weight. Angelou often made a bold, joyful stand for the value and beauty of Black female pleasure and sexual freedom. (In one of her most famous poems, the rallying cry "[Still I Rise](#)," she likewise lays defiant claim to her sexuality as a right, a delight, and a source of pride.) This poem doesn't need to be explicitly political to make a defiant statement.

"Remembrance" is also influenced by the sexual revolution of the 1960s and '70s. The advent of hormonal birth control ushered in an era in which sex no longer carried the constant danger of pregnancy. Alongside the younger generation's more general rebellion against the staid morals of their post-war parents, birth control led to an explosion of public and enthusiastic sexuality. However, this explosion still often prioritized straight male sexuality. The second-wave feminist movement of the '70s and '80s pushed back against that status quo: women began to more publicly claim their own sexual identities and their right to pleasure. Angelou's boldness in this poem also makes a stand for women's freedom to *express* their passion as directly as men have [long felt at liberty to do](#).



MORE RESOURCES

EXTERNAL RESOURCES

- [An Interview With Angelou](#) – Watch an excerpt of a 1987 interview with Angelou (and relish her one-of-a-kind speaking voice). (https://youtu.be/uZQJo0v_tll?si=nM5EBfw_NyhKA998)
- [Angelou's Legacy](#) – Visit a website devoted to Angelou's work. (<https://www.mayaangelou.com/>)
- [A Brief Biography](#) – Learn more about Angelou's life and work. (<https://www.womenshistory.org/education-resources/biographies/maya-angelou>)
- [A Portrait of Angelou](#) – See a portrait commemorating Angelou in DC's National Portrait Gallery. (<https://npg.si.edu/blog/memori-am-maya-angelou>)
- [A Celebration of Angelou](#) – Read a New Yorker article about Angelou. (<https://www.newyorker.com/magazine/2002/08/05/songbird>)

LITCHARTS ON OTHER MAYA ANGELOU POEMS

- [Caged Bird](#)
- [Country Lover](#)

- [Harlem Hopscotch](#)
- [Life Doesn't Frighten Me](#)
- [On Aging](#)
- [On the Pulse of Morning](#)
- [Phenomenal Woman](#)
- [Still I Rise](#)
- [When Great Trees Fall](#)
- [Woman Work](#)



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