

Rita L. Nicholson



Remember to Dream
For Tomorrow Must Come

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By Rita L. Nicholson



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Dedication

I dedicate this collection to the Universe. Melody Beattie, author of *The Language of Letting Go* cites "Substance over Form." This is my substance, and I offer it with gratitude.

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Acknowledgments

I acknowledge the CODA program for showing me a place to start my healing journey.

Introduction

During my thirty-one-year career in nursing, I often observed people during a time of crisis. I was led to the realization that we *really are* more alike than not. We are all going through the same lessons, although they present themselves in different ways. The different ways in which our lessons manifest is of our own making to be sure, as is whether we learn from the experience.

This poetry collection was written over a span of fifteen years. When everything we have believed in and worked for disappears, when all the roles fall away, what is left?

These poems represent “snapshots” taken from a time-of-life reconstruction. They start in a place of darkness and lead the reader to a place of hope. My intention is for the reader to discover something that touches on a feeling or memory in order to facilitate his or her own healing.

With Love,
Rita

1. Where Has the Music Gone?

10-01-1996

My throat feels tight
my muscles on guard.
Wondering which way to turn,
which way to lie down.

Afraid to ask,
for it may be mistaken
as being lame.

My senses are dulled
from the want to feel less pain.
Enough! Of this pain have I felt.

The weight of my limbs
makes it hard to feel the ground
or are we going to drown
in our sea of scattered dreams.

Creations, having so many parts
disconnected.
Where is the heart?
Where has the music gone?

“Sometimes
it is impossible
to break the barrier
of silence . . .”

2. *Silence*

04-26-2001

Y ou stood there by the bed—looking so alone,
with your hands in your pockets—in silence.
When I asked you how you felt, it was always,
“Okay.”
Your gaze turned away—in silence . . .

I remember toiling for hours
with wood or paint in hand,
or creating with the land,
we always had the best of plans
both our minds distracted
by rainbows refracted . . .

With friends you’d always joke and laugh
brilliantly charming to the last;
none noticing the vague sadness in your eyes.
I’d touch your cheek, your skin felt warm
we would make love
in silence . . .

You stood there by the bed—looking so alone,
with your hands in your pockets—in silence.
When I asked you how you felt, it was always,
“Okay.”
Our gaze turned away—in silence . . .

I feel such heavy grief by your silence;
why couldn't you talk to me,
communicate or walk with me,
cry with me, or fly with me?
I would guess—and be wrong,
How could I have loved so long—in silence?

You stood there by the bed—looking so alone,
with your hands in your pockets . . .

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