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At the Cirque Fernando: The Ringmaster, 1888

Nadine Meyer
It is the horse’s ass that catches your eye, enormous beneath the tail, brushed like a girl’s, to a platinum shine. But the girl on this circus pony is a red head; her ass, perched side-saddle on the horse’s flank, and the sash at her waist, knotted in glimmering wings, promises flight. Next you notice the Ringmaster, his eyes trained on the girl, her eyes on his, the rope of their gazes more palpable than the whip powering the pony’s stride. He, in his double breasted suit, will conduct her flight, her explosion from the horse’s heft, her body tearing through the clown’s papered hoola-hoop. The horse, its charged cargo on its back, races in a hectic arc, where a clown atop a painted stool raises a new full moon each time the velum O is ruptured, as though each time were her first, and the men who squat in stadium seating see her, again and again, in her first throws, like the girls who dance at the Moulin Rouge where Lautrec learned illusion, the clamshell under-side of skirts, the way they’d dance and twist, frenzied as a pony. He painted them with wild energy in their skirts, though their faces were composed as stone, their eyes detached: a blouse like any aristocrat’s, a hat with plume, but legs you couldn’t focus on and, beneath, the purple snatches of their under things. She’s like, too, the femmes de maison who each time they’d take him in, would arch
and tense as though he were the first. But painter of lightning skirts and bombed-out eyes, he must have known each time the woman swayed and groaned she disappeared through the darkness at the center of her mind. Each time she breaks the barrier, Fernando’s girl lands with ease on the horse’s rolling muscle. The clowns, with sleight of hand, swiftly dispose of all those rings, but in the circus memory, in the sphere’s stale air there hangs the absence of a girl, her shadow space, her body’s tear in each discarded moon.