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"HOURS FOR JEROME" as a title refers to a Book of Hours which, in medieval European Catholicism, was a series of prayers presented eight times every 24 hours. Each "hour" had its own qualities from pre-dawn till very late at night and these qualities also changed through the progressing seasons of the year. They were traditionally illustrated by luminous miniature paintings, and were often titled Hours for...". Saint Jerome was a favorite subject of these illuminations and he is often depicted at his studies accompanied by a lion. The Jerome in "HOURS FOR JEROME" is a close friend and filmmaker who is seen at his work or studies often with his cats. He is first seen reading the newspaper, then putting sugar in his coffee, contemplating a book of Mozart's letters in a "rain and lightening" storm, swimming, and writing a letter in blue; and in "Part II" picking an apple, editing film, standing under a tree, reading, watching television during a snow storm, and driving a car at twilight. So the title is a somewhat humorous reference to the medieval form, as this film is also a series of illuminations from different times of day and night progressing through the seasons. There is also the pun that so much of the film has to do with various kinds of time.

Jerome and I shared a house in the country two hours by car from New York City (in New Jersey) on a lake near an orchard. Friends often came to visit and they are included in many of the images. We were both in our youth and this film plays with the energies of that period...the 1960's. Life was spent back and forth between New York and the country. Throughout the film we see many repeating motifs at various times of the year... the apple orchard as spring blossoms against black, in summer as a place thick with yarrow for swimming, in fall ripe with mysterious fruit, and in late winter as bare pink branches in the melting snow. So also we see city street scenes in spring and then the winter night, the lake thick with ice and then as choppy water, etc. The maple trees are first seen as spring yellow/green buds, then later as full leaves shivering, then as fall yellow farewell dance, and finally as bluish snow covered branches. I guess this is all quite obvious, especially to a Japanese audience, but...

I might say one last thing about how the images were organized. I tried to strike a poetic balance between a loose narrative progression, but predominately by a mosaic juxtaposition of colors, textures, and, literal meanings that would produce luminosity and "dramatic sense" through alternations. The mental afterimage of a particular scene was set up to resonate with the next scene based on the color afterimage in one's eye along with the textures and poetic associations; then a return to that texture but in a slightly different manner so that deep relationships were happening a bit more abstractly under the surface. For instance, in "Part I" we see black and white TV patterns ripple with rainy day shoppers (a reference to fluorescent lit stores joining in the consumer's mind with black and white TV advertising), but a few sequences later we are under an elevated train with ripple lights on cars and trucks. This sunny ripple light refers back (in the unconscious) to the electronic black and white ripple light of the TV, and so on. All this allows the viewer the opportunity to participate and make the connections rather than be fed like a baby and have nothing to do but burp. The viewer is more active and his or her own metabolism plays through the experience of the film. One tries to set up just enough distance in the editing between images so that a spark of energy occurs between two points... some kind of opening takes place that is more than simply the literal material presented.