

24. LEONARDO AND THE SAINT SEBASTIAN pdf

1: www.enganchecubano.com » Blog Archive » Saint Sebastian

The drawing appears to be an expressive study of the martyred St. Sebastian, depicting the muscled saint bound hand and foot, eyes pleading toward heaven, according to the New York Times. The back.

A sketch handed in to a Paris auction house has been authenticated as one of his original drawings. Supplied A MAN recently walked off the street in Paris and handed an auctioneer a handful of old sketches. French auction house Tajan announced yesterday the 19cm by 13cm scrap of paper has since been authenticated by the Metropolitan Museum of Art in New York. It is a pen-and-ink concept drawing of St Sebastian being martyred. The drawing handed in to a Paris auction house earlier this year. Supplied In this case, it may have been the template for a da Vinci painting of the Saint, known to have been completed but lost to time. A retired doctor reportedly brought a loose collection of 14 drawings to the auction house in March. They had belonged to his father, and he was unaware of their significance. This one caught the eye of the auctioneers. He then sought confirmation of his suspicions from an independent assessor. Between them they determined it was drawn by a left-handed person. Drawings and notes relating to the way light is cast by a candle, found on the flip-side of the St Seabastian sketch. Supplied It appeared to be a study of the way candles cast their light, with writing in a Renaissance script. The piece of paper was then taken to the Metropolitan Museum of Art. What we have here is an open-and-shut case. Bambach, a curator of Italian and Spanish drawings. She says there are historic references to a set of eight drawings of St Sebastian by the famed artist and inventor. Only two others are known to still exist. The da Vinci drawing has been dated to about It is the first discovery of a new da Vinci sketch since when a drawing of the hero Hercules was judged to be authentic. It has the right of first purchase.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

2: Saint Sebastian | Christian martyr | www.enganchecubano.com

The current high for a Leonardo drawing sold at auction is \$ million, at Christie's in , for a silverpoint study of a horse and rider. Image The drawing of the martyred St. Sebastian.

Pierced or unpierced, Saint Sebastian has endured in the popular imagination as the patron saint of homosexual men, a figure who winkingly seems to mock religious ecstasy as an erotic put-on. Whether he has served as the focus of a feature-length movie by the director Derek Jarman, of a music video for the rock group R. Refusing to take his place with the obsolete icons of earlier epochs, he has enhanced his position as the single most successfully deployed image of modern male gay identity. This may be one reason a number of twentieth-century artists have felt the need to embellish their images of Sebastian with details that are additionally coded as gay. Beginning in the twentieth century, Sebastian became, pre-eminently, the homosexual as beleaguered, existential hero. Far more problematically, he has come to stand for the supposedly sado-masochistic nature of male same-sex eroticism. While generations of men of homosexual inclinations have understood Sebastian as a homoeroticized icon, for others he has denoted a homosexual eros that is menacingly narcissistic and suicidal in kind. This last conception confirms the common cultural dogma that sees the homosexual male as a death-tempting, Faustian experimenter in the fast lanes of contemporary erotic life. This evident paradox in the modern-day cult of Saint Sebastian and one which a number of artists have continually sought to reconcile indicates that the most salient emblem of homosexual identity is one with strong implications of compulsive sado-masochistic desire, erotic mayhem, and self-preening effeminacy. It is as if the most efficacious symbol of twentieth-century womanhood were Ophelia, or, that of Jewish identity, Shylock. Inadvertently having helped to spawn a figure of considerable homoerotic power, the mandarins of the Catholic church warily looked on as Sebastian escaped his legitimate theological role and became a trope for artists linked to the aestheticist movement such as Gustave Moreau, Odilon Redon, Wilde and Beardsley. Images of Sebastian became a recurring source of irrepressible longing. More than any other figure of Christian iconography, Saint Sebastian has sustained a subculturally resonant homoerotic role. It is a reputation that was enhanced, long before deliberate appropriation became a benchmark of postmodernist representation, by continual borrowings from Italian Renaissance iconography. Perhaps the most important question to ask in considering the figure of Saint Sebastian as a touchstone of distinctly homosexual implications is, why Sebastian? For a myth to prove as resilient as a cultural narrative as that of Sebastian, it must generate broad, multiple, and even contradictory meanings. The archetypal Renaissance image of the saint as ecstatically receptive to arrows suggests, of course, a desire for penetration and thus embraces associations of male homosexuality. The penetrated and therefore feminized male in the Renaissance paintings of Saint Sebastian is, significantly, a figure of visibly triumphant bliss. The earliest reference to the saint can be found in the Martyrology of AD , which refers to him as a young nobleman from either Milan or Narbonne, whose official capacity was as a commander of a company of archers in the imperial bodyguard. Equally important is a description in the Acta Sanctorum noting that Sebastian came to the rescue of the Christian soldiers Marcellinus and Mark and thereby confessed his own Christianity. Diocletian demanded that Sebastian be shot by his comrade-archers. When these orders were carried out, Sebastian was left for dead. Miraculously, according to legend, he survived, owing to the aid of a woman named Irene. Diocletian was obliged to order a second execution, and this time Sebastian was beaten to death in the Hippodrome. Another explanation for the correlations linking Sebastian with homosexual desire is related to developments in late-Victorian sexual theory. As a martyr with long-standing associations of disease since classical times, arrows denoted divine wrath as expressed through plagues , Sebastian appears to have become a fitting embodiment of the transition whereby homosexual desire, once a theologically construed sin, was increasingly understood in the late-Victorian epoch as medical illness. The image of an eroticized religious hero “simultaneously sacred and heretical in meaning” embodies precisely this historical transition. The elucidation of the homosexual in late-Victorian scientific discourse began as an understanding of Saint Sebastian as an object lesson in homosexuality as inevitably linked to sado-masochistic desire. The prototypical

24. LEONARDO AND THE SAINT SEBASTIAN pdf

Renaissance image of Sebastian "his body willingly exposed to view, semi-clad, face averted in a frontally visible pose" was isomorphic with turn-of-the-century scientific, medical and anthropological representation of the individual. Like the late nineteenth-century representation of the hysterical female, who provided a dramatically visualized conception of medical illness for physicians such as Jean-Martin Charcot, the body of Saint Sebastian furnished a series of imaginatively dynamic associations for the scientific conceptualization of the homosexual. Previous mythic tales of same-sex eroticism differ substantially from the Sebastian saga in that they are all largely reducible to narratives of love gloriously consummated the myth of Ganymede or else cruelly severed Hadrian and Antinous, Damon and Pythias. Sebastian thus could stand for homosexual self-revelation as opposed to homosexual affection, and as such he was a splendid vehicle for a new conception of same-sex desire, which, as numerous historians of sexuality have suggested, encompassed a shift from a stress on homosexual acts to an emphasis on homosexual identity. And in a polemical turn concomitant with the self-assertive stance of the contemporary gay rights movement, many homosexual men embraced Sebastian because of his potential unsuitability as an exemplary model, given that the martyr's obvious sado-masochistic connotations "his proudly perverse character" lend him charismatic power as a defiantly deviant figure. Then, a good many immodest fantastic pictures must be regarded as portraits of personages of great consequence in church politics. An altogether different note is struck, for example, in a series of remarkable c. By the time he turned to Saint Sebastian as a theme, Day had become notorious in Britain and the United States for his Crucifixion series, in which an emaciated Day had photographed himself as Jesus on the cross. Such origins intimated that the morbidly voluptuous Sebastian, who apocryphally had survived his initial execution, would be especially fitting for photographic representation. In their seeming indulgence in isolated reveries, these Sebastians recall Narcissus, a time-honoured homosexual trope, but a Narcissus gone beyond simple self-love into masturbatory self-infatuation. By the time Day photographed his Sebastian series, the Wilde trials already had put an end to the homoerotic imagery pervasive in the British academic painting of Lawrence Alma-Tadema and Frederick Leighton. When one considers well, it seems likely that many a time, even in the midst of a sweet kiss, a foretaste of the agony of death must have furrowed his brow with a fleeting shadow of pain. Also, he must have foreseen, if dimly, that it was nothing less than martyrdom which lay in wait for him along the way; that this brand which Fate had set upon him was precisely the token of his apartness from all the ordinary men of earth. Now, on that particular morning, Sebastian kicked off his covers and sprang from bed at break of day, pressed with martial duties. Rather was it proud and tragic, a fate that might even be called shining. Ever since becoming obsessed with the picture of St Sebastian, I had acquired the unconscious habit of crossing my hands over my head whenever I happened to be undressed. But now once more I spontaneously fell into the pose. As I did so my eyes went to my armpits. Confessions of a Mask is set during the war years, where Saint Sebastian emerges as a touchstone of a larger national crisis in the aftermath of the bombings of Hiroshima and Nagasaki. For a number of writers, imagining oneself as violently pierced suggests the traumatic crucible in which modern homosexual identity is forged. And it is also this pain, because it can be recounted. This image is less a study in suffering than in nervous anxiety: Saint Sebastian having a particularly bad day. Even when deployed by homosexual artists or as a homoerotic trademark, however, Saint Sebastian was often represented as palpable evidence of the dangers inherent in same-sex erotic relations. Here Sebastian signifies sexuality as unutterably beyond representation; Sebastian Venable is glimpsed only subliminally in a few frames. Viewed today, Suddenly Last Summer seems the apotheosis of Eisenhower-era camp sensibility. Such kitschy affiliations endure in our own time in the work of the French artists Pierre and Gilles, who produced an image of Sebastian as a tanned young man whose bee-stung lips and glassy eyes evoke the Hollywood motion pictures of Douglas Sirk, the popular religious art of Latin America, and, with roses dangling from his head to his mid-torso, a Saint Sebastian in Carmen Miranda drag. His cherubic innocence suggests a pop fantasy of serenity, in which Sebastian has become a technicolour dreamboat. A number of poetic works, however, continued to emphasize a Saint Sebastian of palpably appealing sensuality. The boy in the Eagle Discount Supermarket, for another, an apparition in a backwards baseball cap appraising cuts of meat in artificial light, deciding what he can afford to buy, how much each cut costs. I love the ground where he stands. With the exception of several

24. LEONARDO AND THE SAINT SEBASTIAN pdf

scenes in which Roman soldiers nostalgically recall their work in Cecil B. In his memoirs *At Your Own Risk: Can one feel sorrow for this Catholic closet case? Stigmata* who sports his wounds on a thousand altars like a debutante. The director credited the turmoil surrounding his film with having inspired the rumblings of a gay movement in Switzerland. Uneasy distributors, meanwhile, kept the film out of circulation for a decade. Having crystallized as an explicitly gay symbol, Sebastian also increasingly signified the irreconcilability of disparate ideological tendencies vying for dominance in contemporary gay culture. However much homosexual aesthetes might embrace his image as an icon who struck masochistic chords while retaining the imprimatur of high art, for many the martyr continued to hold insupportable associations of a too-passive self-renunciation. In the late s and early s, one witnesses a double transformation of Saint Sebastian: As such, Saint Sebastian symbolically encapsulates and partly resolves what the critic Douglas Crimp has identified as two vital, supposedly irreconcilable, components of gay culture in the age of AIDS: As he collapsed his role as medieval plague saint and that of the gay man exposed to the threat of AIDS, Sebastian became an irresistible subject for artists. Four nights, and on the fifth we drove you down To the Emergency Room. You had gone on from me As if your body sought out martyrdom In the far Canada of a hospital room. Although the performance posed no dangers to members of the audience the man was HIV negative , a Minneapolis newspaper implied as much, leading to an uproar in the US Congress given that a small portion of the performance was funded by the National Endowment for the Humanities. The vigorous politicization of Sebastian as contemporary plague saint assumed several forms throughout the s and s. The spray-painted montage Peter Hujar *Dreaming: St Sebastian*, is a homage to the Japanese writer. Two of the photographs, pinned like snapshots at the bottom left and top left, depict what are evidently pornographic scenes. These free-moving juxtapositions serve to unite several thematic concerns: *Bad Moon Rising* registers the decomposition of an idolized queer icon before the effects of affliction and an inhumane money culture. It suggests, too, that a vigorously politicized art may borrow from a nuanced, recognizably homosexual iconography. For it is not simply that gay men saw in Sebastian an idealized likeness of themselves. Rather, the Roman martyr helped form the very foundation for a sense of self that encompassed homosexual desire. Venturing to find a dramatic means of expressing his sense of himself as a reactionary outsider in the new Japanese social order, Mishima discovered in Sebastian the ideal western emblem for Japanese ceremonial suicide. In a grotesque culmination of his attraction for the homosexual artist, Saint Sebastian had emerged as a sado-masochistic exemplar to be emulated at any cost.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

3: Sebastiane () - IMDb

Nothing is known about St. Sebastian's youth other than the fact he may have come from southern France and he was educated in Milan. He joined the Roman Army in AD, ostensibly to be of service to other Christians who were being persecuted by the Romans. St. Sebastian distinguished himself and.

The right lateral wall of the basilica contains large mosaics representing a procession of 26 martyrs, led by Saint Martin and including Sebastian. The martyrs are represented in Byzantine style, lacking any individuality, and all have identical expressions. Another early representation is in a mosaic [17] in the Church of San Pietro in Vincoli Rome, Italy, probably made in the year . It shows a grown, bearded man in court dress but contains no trace of an arrow. He was among the most frequently depicted of all saints by Late Gothic and Renaissance artists, in the period after the Black Death. Sebastian appears in many other prints and paintings, although this was due to his popularity with the faithful. An early work by the sculptor Gianlorenzo Bernini is of Saint Sebastian. The saint is ordinarily depicted as a handsome youth pierced by arrows. Predella scenes when required, often depicted his arrest, confrontation with the Emperor, and final beheading. Woodblock of St Sebastian from South Germany, c. This may have been a deliberate attempt by the Church to get away from the single nude subject, which is already recorded in Vasari as sometimes arousing inappropriate thoughts among female churchgoers. There exist several cycles depicting the life of Saint Sebastian. Later, when the main character is a professor herself, diagnosed with cancer, she keeps a small print of this same painting of Saint Sebastian next to her hospital bed. There may be a touch of authorial or directorial cynicism in making this "saintly" connection. The piece depicts a cow in formaldehyde, bound in metal cable and shot with arrows. Sebastian, drawing particular inspiration from paintings by Guido Reni [31] and Caravaggio [32]. The indie folk band the Mountain Goats have a song called "Hail, St. Sebastian" which makes reference to his life. As a protector from the bubonic plague, Sebastian was formerly one of the Fourteen Holy Helpers. The connection of the martyr shot with arrows with the plague is not an intuitive one, however. In Greco-Roman myth, Apollo, the archer god, is the deliverer from pestilence; the figure of Sebastian Christianizes this folkloric association. The chronicler Paul the Deacon relates that, in , Rome was freed from a raging pestilence by him. In Catholicism, Sebastian is the patron saint of archers, athletes, and of a holy death. He is the patron saint of Rio de Janeiro, Brazil. Informally, in the tradition of the Afro-Brazilian syncretic religion Umbanda, Sebastian is often associated with Oxossi, especially in the state of Rio de Janeiro itself. Sebastian is celebrated among Catholic communities of Kerala in India, with lot of elegance and colour. Churches are grandiosely illuminated and decorated, with fireworks being a main event in every Catholic home to commemorate the saint. Every parish has its own date of celebration, especially in the districts of Thrissur, Ernakulam, St. Besides this, many pilgrim centres, churches, shrines and many educational institutions too, throughout Kerala, bear the name of the saint. He is the patron of a college named for him in Manila, Philippines which is adjacent to the Parish of San Sebastian. Sebastian Society is an organization of campus-wide Christian athletes that works to serve the greater Rochester, New York area through methods of restorative justice, special needs fundraising, and community service. A representation of the Saint in his martyrdom is present in the upper left corner of the city coat of arms. In his Reminiscences, Carl Schurz recalls the annual "bird shoot" pageant of the Rhenish town of Liblar which was sponsored by the Saint Sebastian Society, a club of sharpshooters and their sponsors to which nearly every adult member of town belonged.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

4: Study of St. Sebastian - Leonardo da Vinci as art print or hand painted oil.

Bambach believes that the x 5 inch sketch is one of eight studies of Christian martyr St. Sebastian, that da Vinci listed in his Codex Atlanticus notebooks. "What we have here is an open-and.

He has also been the co-organizer and catalogue author for several major exhibitions, including *The Medici, Michelangelo, and the Art of Late Renaissance Florence*; *Gustave Moreau: Florence and Cosimo the Elder*; 3. *The cultural climate of Florence*; 4. *First years in Florence and the Verrocchio workshop*; 5. *First works in Florence and the artistic milieu*; 6. *Early pursuits in engineering* – hydraulics and the movement of water; 7. *Early participation in the Medici court*; 9. *Important productions and collaborations in the Verrocchio shop*; *The Benois Madonna and continued meditations on the theme of sight*; *The Madonna of the Cat*; *Leonardo, the Medici, and public executions*; *Leonardo as portraitist and master of the visual pun*; *The young sculptor*; *The Madonna Litta*; *The Adoration of the Magi and invention of the High Renaissance style*; *Leonardo and allegorical conceits for the Medici court*; *Early ideas for the Last Supper*; *Leonardo and the Saint Sebastian*; *First thoughts for the Virgin of the Rocks and the invention of the Mary Magdelene-courtesan genre*; *Leonardo and the Sforza court.*

24. LEONARDO AND THE SAINT SEBASTIAN pdf

5: France blocks sale of rare Leonardo Da Vinci painting 'Saint Sebastian'

The Martyrdom of St Sebastian is a drawing by Leonardo da Vinci showing the martyrdom of Saint Sebastian. It was rediscovered in Paris in March , classed as a 'trésor national' and presented to the press on 10 January

More information about this title Contents 1. Florence and Cosimo the Elder -- 3. The cultural climate of Florence -- 4. First years in Florence and the Verrocchio workshop -- 5. First works in Florence and the artistic milieu -- 6. Early pursuits in engineering: Early participation in the Medici court -- 9. Important productions and collaborations in the Verrocchio shop -- The Benois Madonna and continued meditations on the theme of sight -- The Madonna of the Cat -- Leonardo, the Medici, and public executions -- Leonardo as portraitist and master of the visual pun -- The young sculptor -- The Madonna Litta -- The Adoration of the Magi and invention of the High Renaissance style -- Leonardo and allegorical conceits for the Medici court -- Early ideas for the Last Supper -- Leonardo and the Saint Sebastian -- Saint Jerome -- First thoughts for the Virgin of the Rocks and the invention of the Mary Magdelene-courtesan genre -- 27 Milan -- Leonardo and the Sforza court Bibliography note Includes bibliographical references p.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

6: Tajan to offer Leonardo drawing after "national treasure"™ deadline expires

Leonardo and the Saint Sebastian -- Saint Jerome -- First thoughts for the Virgin of the Rocks and the invention of the Mary Magdalene-courtesan genre -- 27 Milan --

Cambridge University Press, Description xii, p. Notes Includes bibliographical references and index. Contents note Machine generated contents note: Florence and Cosimo the Elder; 3. The cultural climate of Florence; 4. First years in Florence and the Verrocchio workshop; 5. First works in Florence and the artistic milieu; 6. Early pursuits in engineering hydraulics and the movement of water; 7. Early participation in the Medici court; 9. Important productions and collaborations in the Verrocchio shop; The Benois Madonna and continued meditations on the theme of sight; The Madonna of the Cat; Leonardo, the Medici, and public executions; Leonardo as portraitist and master of the visual pun; The young sculptor; The Madonna Litta; The Adoration of the Magi and invention of the High Renaissance style; Leonardo and allegorical conceits for the Medici court; Early ideas for the Last Supper; Leonardo and the Saint Sebastian; First thoughts for the Virgin of the Rocks and the invention of the Mary Magdalene-courtesan genre; 27 Milan; Leonardo and the Sforza court. This book, however, attempts to understand him in the context of Renaissance Florence.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

7: St. Sebastian - Saints & Angels - Catholic Online

Leonardo and the Saint Sebastian; Saint Jerome; First thoughts for the Virgin of the Rocks and the invention of the Mary Magdalene-courtesan genre; 27 Milan;

Author and Publisher - Catholic Online Facts Patron of soldiers, athletes, and those who desire a saintly death
Death: Nothing is known about St. He joined the Roman Army in AD, ostensibly to be of service to other Christians who were being persecuted by the Romans. Sebastian distinguished himself and for his excellent service, he was promoted to serve in the Praetorian Guard to protect Emperor Diocletian. While serving as a Praetorian Guard, Marcus and Marcellian, twin brothers, were imprisoned for refusing to make public sacrifices to the Roman gods. The brothers were deacons of the Christian Church. During their imprisonment, their parents visited them to implore them to renounce Christianity. Sebastian convinced both parents to convert to Christianity. Sebastian also converted several other prominent individuals, including the local prefect. This led to his discovery and he was reported as a Christian to Emperor Diocletian in The Emperor, who was already infamous for ordering the deaths of hundreds of Christians, scolded Sebastian and ordered him to be killed by having him tied to a stake on a training field and used as target practice. Archers riddled his body with arrows, his body was described as, "full of arrows as an urchin. He was recovered by Irene of Rome, whose Christian husband was a servant to Diocletian and also martyred. Irene discovered that Sebastian was still living and she hid him and nursed him back to health. Once well, Sebastian went in search of Diocletian to surprise him. He managed to catch Diocletian by a stairwell and proceeded to criticize him loudly and publically for his persecution of the Christians. Diocletian, surprised that Sebastian was still alive, was immediately taken aback, but recovered his composure. This time, he would not permit Sebastian to escape with his life. He ordered his former guard to be beaten to death with clubs, then thrown into the sewers. His body was recovered by a Christian woman, named Lucina, and she secretly buried him in the catacombs beneath Rome. Nearly 80 years after his death, around , his remains were moved to a basilica in Rome, built by Pope Damasus I. His body, or at least some relics from his body were reportedly removed and shared with a community of monks in France. His cranium was sent to a German monastery where it was placed in a special silver case in The relic remains in its case today in a special reliquary in Ebersberg. Sebastian was commonly invoked as a protector against the plague. According to historical records, he defended the city of Rome against the plague in His association with the plague could be because he survived being shot full of arrows and in pagan belief, pestilence was delivered by arrows shot by the gods above. Even Christian Romans would appreciate this symbolism. That symbolism is even captured in artwork as late as the Renaissance, where artists painted plague victims with black arrows in their body. Sebastian is depicted with arrows shot into his body, often tied to a post or a tree. His second execution is virtually never depicted. Sebastian is the patron saint of soldiers, athletes, and those who desire a saintly death.

8: 24 Frames: Sebastiane (Derek Jarman/Paul Humfress,) | Quixotando

Saint Sebastian sketch confirmed to be by Leonardo da Vinci, worth \$25 million A MAN recently walked off the street in Paris and handed an auctioneer a handful of old sketches.

9: The young Leonardo : art and life in fifteenth-century Florence - ECU Libraries Catalog

Sebastian's martyrdom was a favourite subject of Renaissance artists, and it was depicted by, among others, Gian Lorenzo Bernini, Sandro Botticelli, Andrea Mantegna, Perugino, and El Greco; the saint is usually shown as a handsome youth pierced by arrows.

24. LEONARDO AND THE SAINT SEBASTIAN pdf

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