

# Hellenistic Greek Temples and Sanctuaries

Late 4th centuries – 1st centuries BC

## II. Introduction: The Hellenistic Period in Architecture

Classical period: 481-338 B.C.



Pericles, democratic leader

From

From the defeat of the Persians at Salamis  
in 481 B.C.

to

Battle of Chaeronea in 338 B.C.

Hellenistic period: 338 – 31 B.C.

*Hellas* meant Greece in Greek (modern Greek *Ellas*)



Alexander the Great, king and emperor

From

Alexander 's father Phillip II ends  
independence of Greek city-states in  
Battle of Chaeronea in 338 B.C.

to

Romans conquer Cleopatra's Egypt  
in 31 B.C.

II. A. What major political event ushered in the Hellenistic period?

**Reign of Alexander the Great 336-323 B.C. as king of the Hellenistic Empire**



## II. B. What political system was imposed upon the Greek lands?

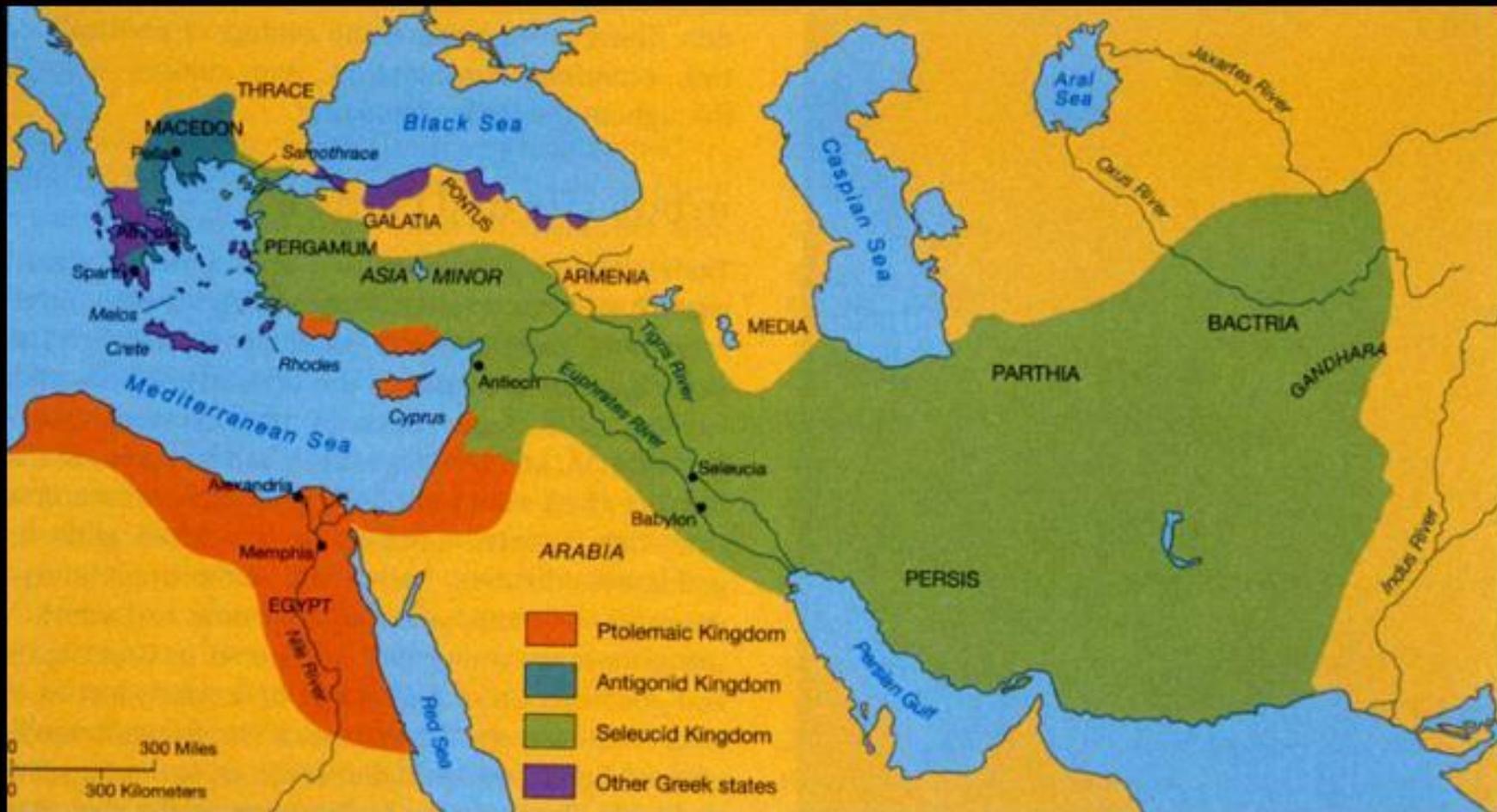
### The Hellenistic Empire of Alexander the Great, 334-323 B.C.



Hellenistic assimilation of Greek culture far beyond the Aegean Sea

## II. B.

### Division of Alexander's empire into 5 smaller Hellenistic kingdoms



## II. C. What were some general trends in Hellenistic architecture?

### Hellenistic Greek architecture



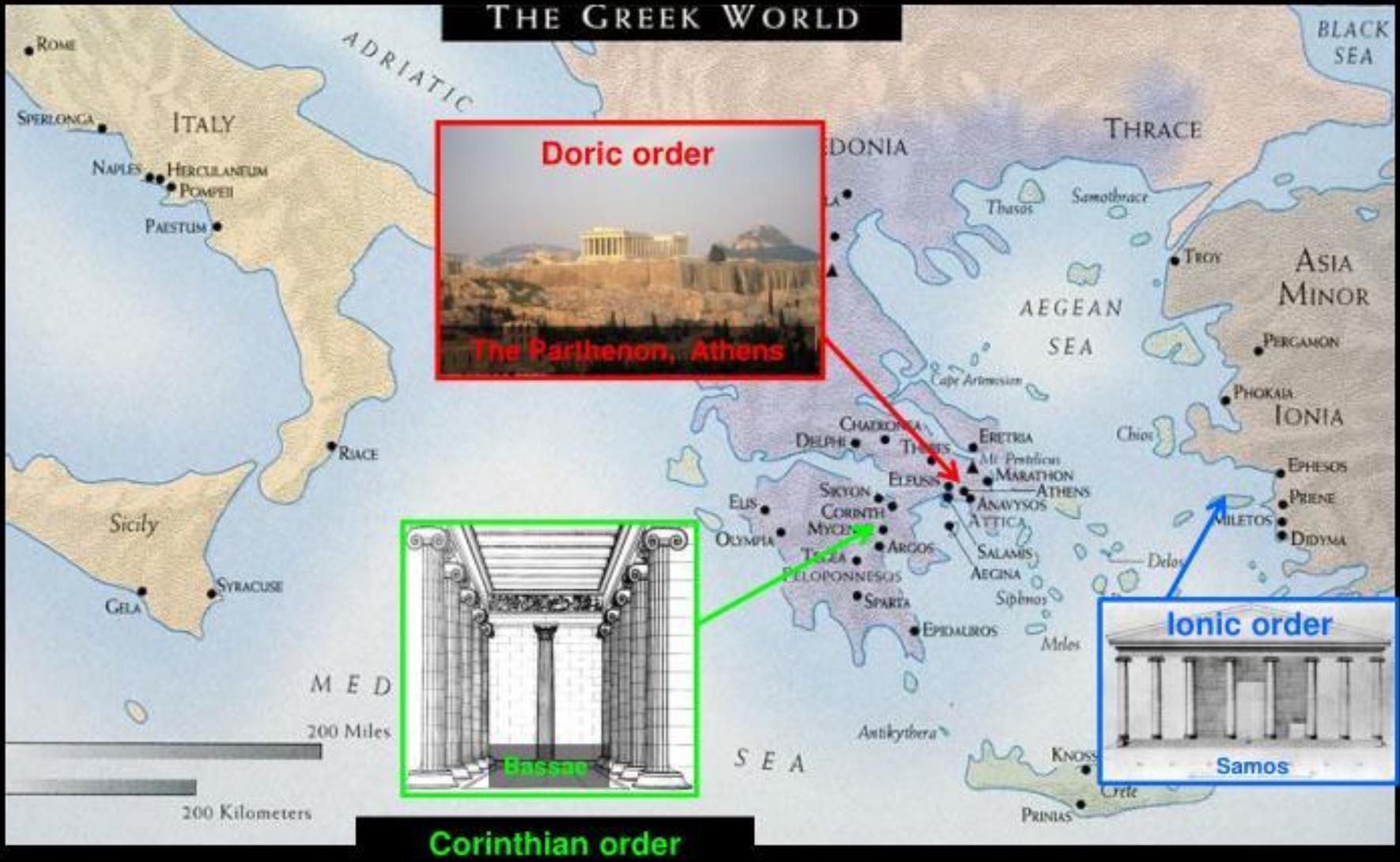
**Monarchy: Ruler cult and its architecture**  
**Subjectivity: stress on introspection/interior experience**  
**Theatricality: drama and/or pictorial illusion in design**  
**Choreography: directed paths**



### Other Themes:

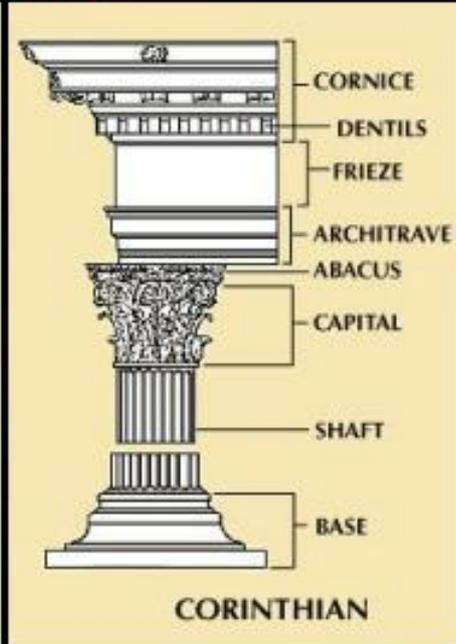
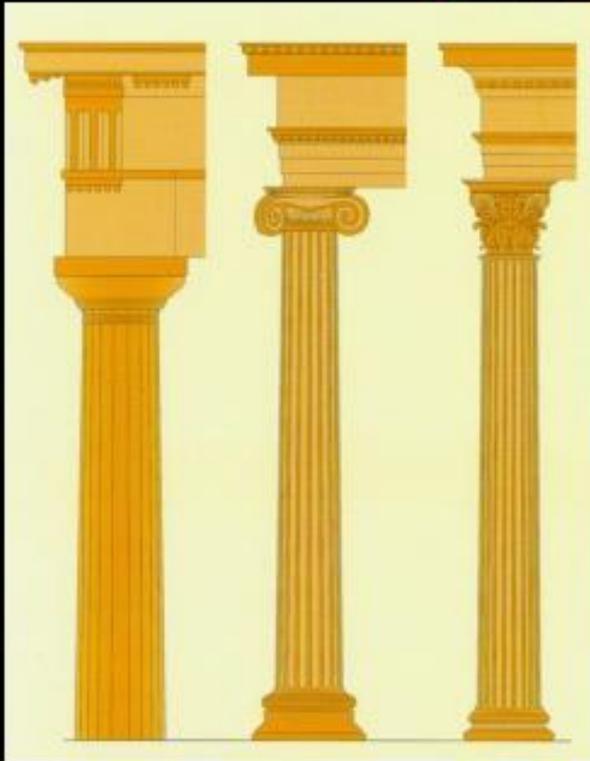
- Corinthian Order
- Dramatic Interiors
- Didactic tradition

I. B. 2. The Corinthian order: why was it used first on monuments that highlight immortality or fame in some way?



I. B. 2. a. What were the features of the Corinthian order and what advantaged did it have over the Ionic order?

Corinthian order



Corinthian capital



from the tholos at Epidauros

# The «Corinthian Order»



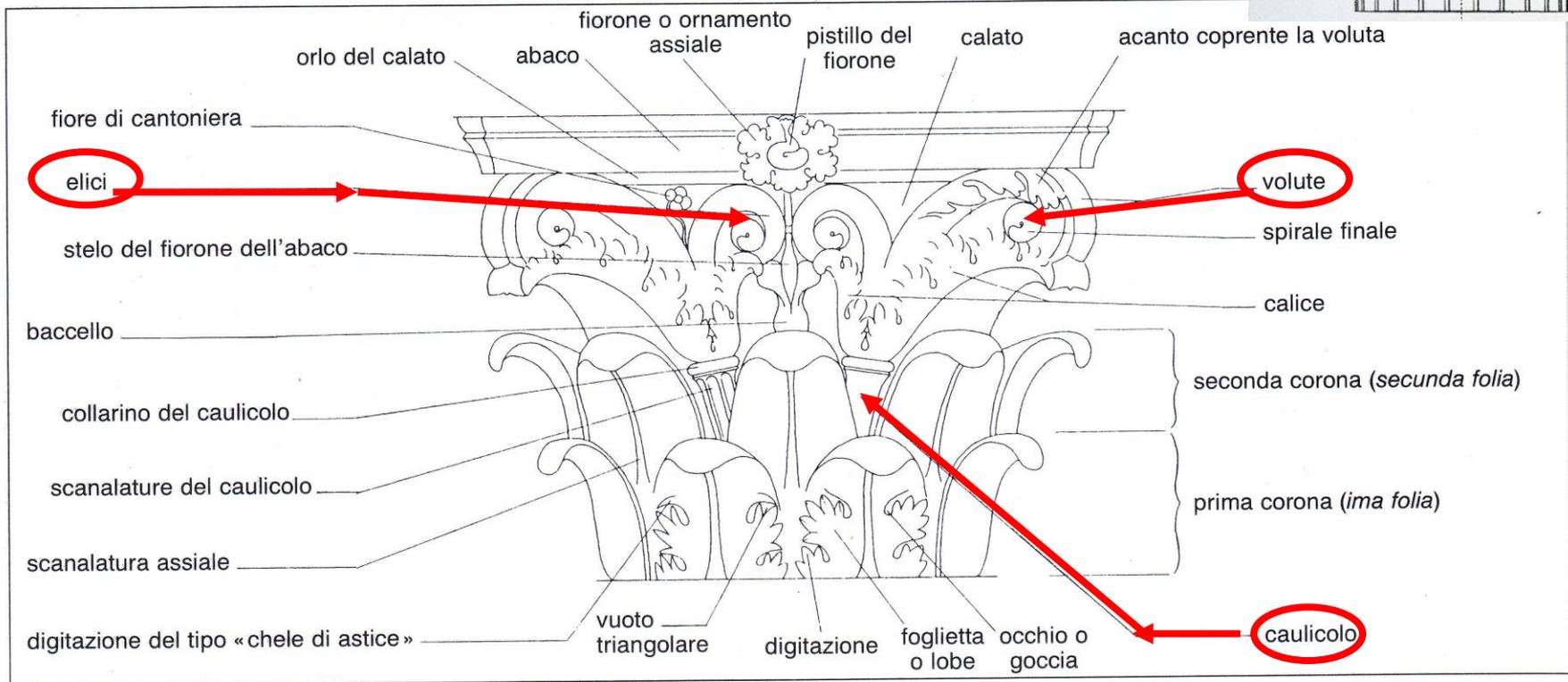
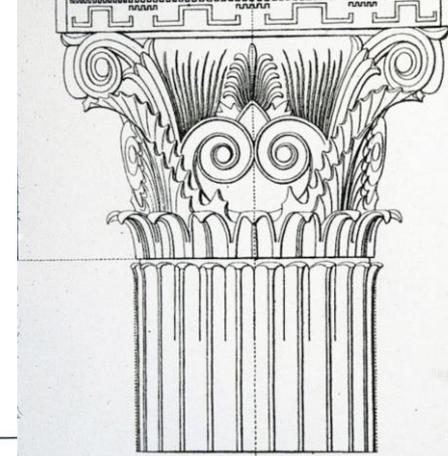
The «Normalkapitelle» is just the standardization (prevalent in Roman times) whose origins lay in the Epidauros' tholos. However during the Hellenistic period there were multiple versions of the Corinthian capital.



Epidauros' Capital  
(The cauliculus is still not present but volutes and helixes are in the right position)

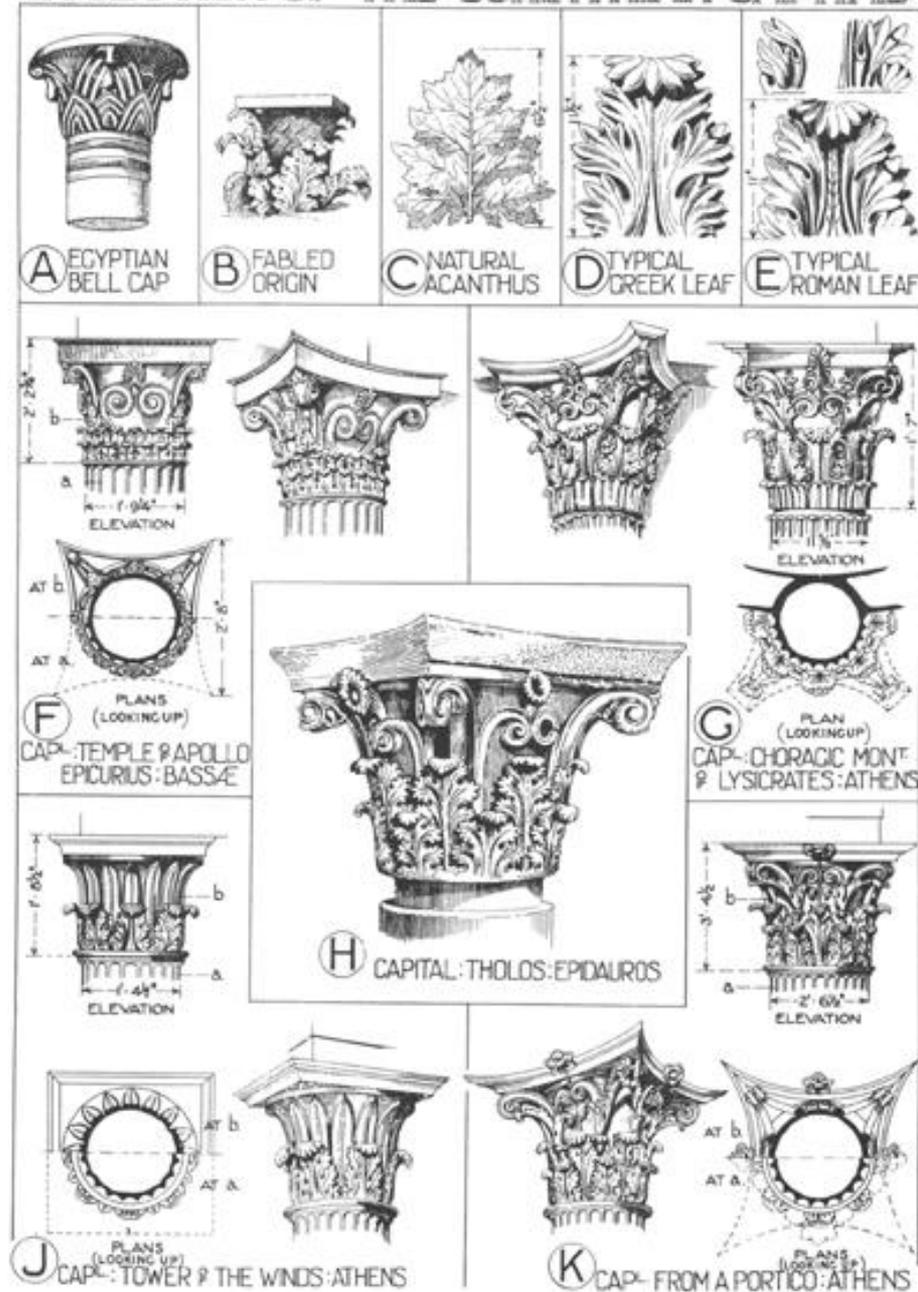
So-Called  
 “Normal Corinthian Capital»,  
 compared to Basse

Bassae 1830  
 drawing  
 Today the capital is  
 no preserved



Gli elementi costitutivi del capitello corinzio «normale».

# EVOLUTION OF THE CORINTHIAN CAPITAL



«Evolution» (???)

of the Corinthian capital

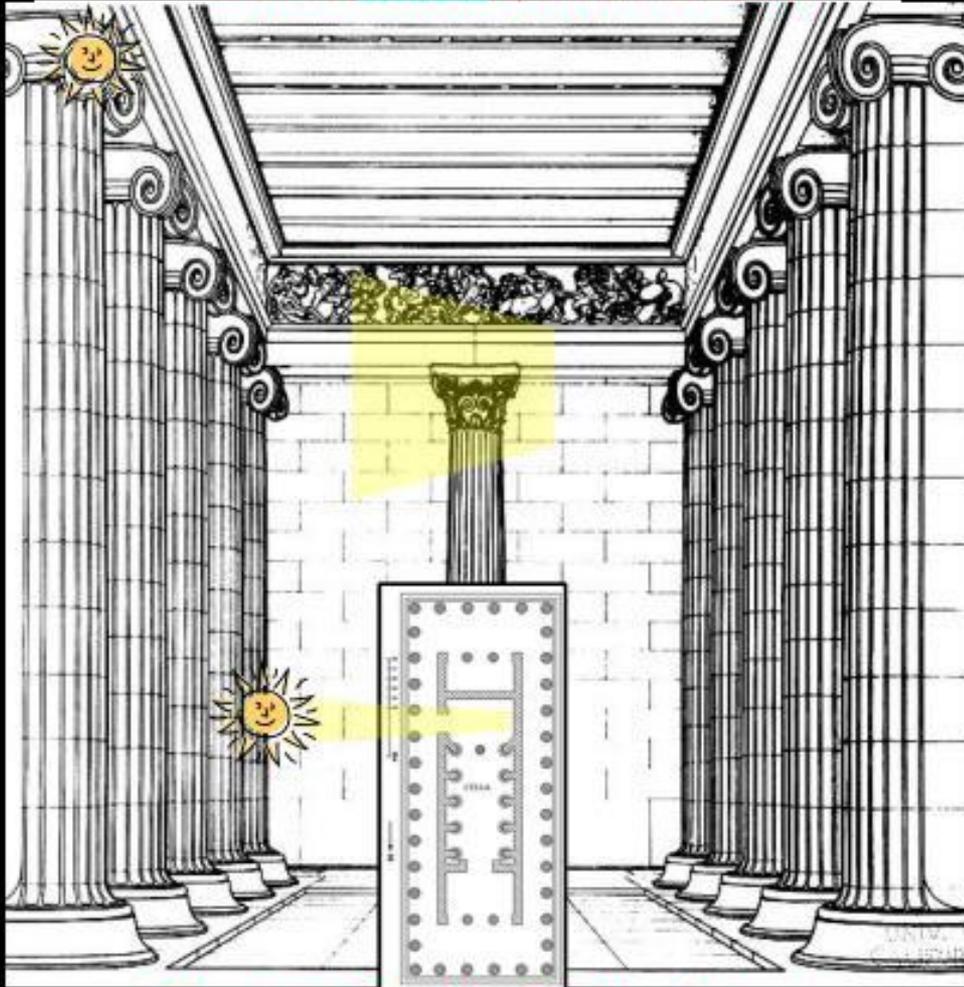
II. B. 2. c. What were the origins of the Corinthian order as commemorative/funerary order?

Corinthian capital from the tholos at Epidauros



I. B. 2. b. What were the contexts for the earliest use of the Corinthian order?

Earliest interior Corinthian order

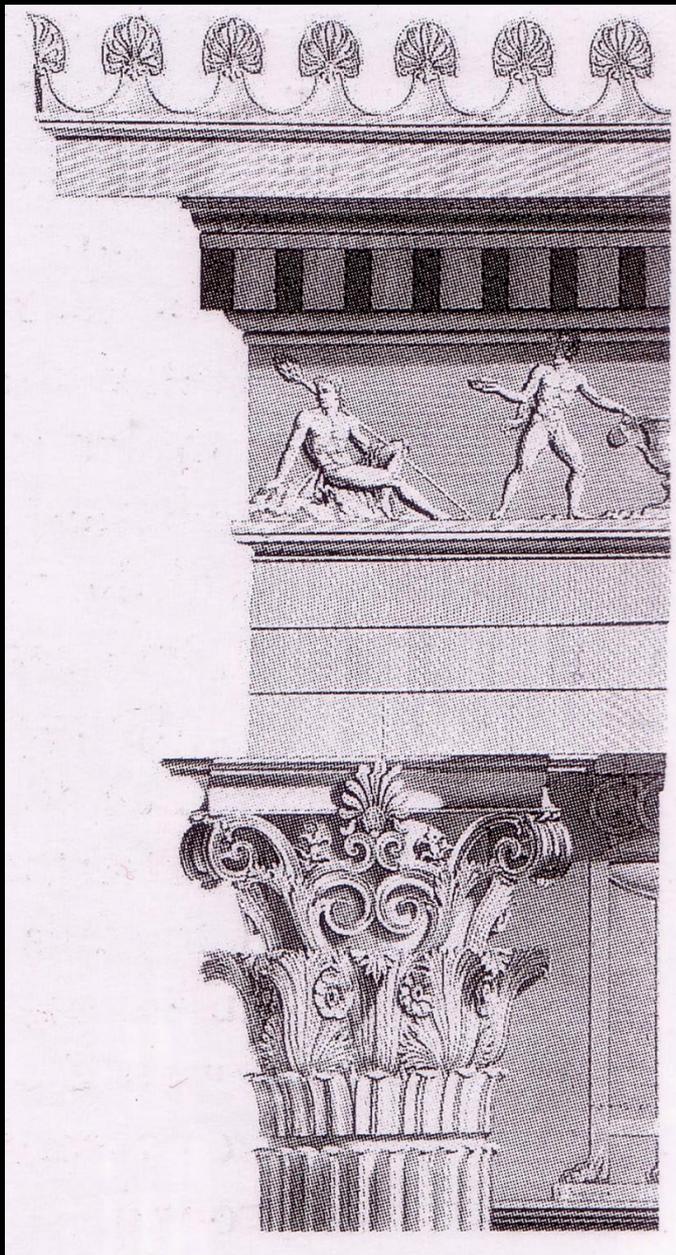


Cella of the Temple of Apollo Epicurius  
Bassae, Greece, ca. 450-425 B.C.; Iktinos, arch.

Earliest exterior Corinthian order



Choragic monument to Lysicrates  
Athens, Greece, 335 B.C.



Choragic Monument of Lysikrates in Athens  
Late 4th Century BC

First instance of Corinthian order used outside.



# Athens, Agora Temple of Olympian Zeus.





**FIRST PHASE.** An earlier temple had stood there, constructed by the tyrant [Peisistratos](#) around 550 BC. The building was demolished after the death of Peisistratos and the construction of a colossal new Temple of Olympian Zeus was begun around 520 BC by his sons, [Hippias](#) and [Hipparchos](#). The work was abandoned when the tyranny was overthrown and Hippias was expelled in 510 BC. Only the platform and some elements of the columns had been completed by this point, and the temple remained in this state for 336 years. The work was abandoned when the tyranny was overthrown and Hippias was expelled in 510 BC. Only the platform and some elements of the columns had been completed by this point, and the temple remained in this state for 336 years.

**SECOND PHASE (HELLENISTIC).** It was not until 174 BC that the [Seleucid](#) king [Antiochus IV Epiphanes](#), who presented himself as the earthly embodiment of Zeus, revived the project and placed the [Roman](#) architect [Decimus Cossutius](#) in charge. The design was changed to have three rows of eight columns across the front and back of the temple and a double row of twenty on the flanks, for a total of 104 columns. The columns would stand 17 m (55.5 feet) high and 2 m (6.5 ft) in diameter. **The building material was changed to the expensive but high-quality [Pentelic](#) marble and the order was changed from Doric to [Corinthian](#), marking the first time that this order had been used on the exterior of a major temple.**

**However, the project ground to a halt again in 164 BC with the death of Antiochus. The temple was still only half-finished by this stage, however it is fairly possible that the roman remains now visible at least partly reflect Antiochus' temple.**

**SULLA DESTRUCTIONS.** Serious damage was inflicted on the partly built temple by [Lucius Cornelius Sulla](#)'s sack of Athens in 86 BC. While looting the city, Sulla seized some of the incomplete columns and transported them back to Rome, where they were re-used in the [Temple of Jupiter](#) on the [Capitoline Hill](#). A half-hearted attempt was made to complete the temple during [Augustus](#)' reign as the first [Roman emperor](#), but it was not until the accession of Hadrian in the 2nd century AD that the project was finally completed around 638 years after it had begun.



**THIRD PHASE (HADRIANIC):** During the [Roman](#) period the temple -that included 104 colossal columns- was renowned as the largest temple in Greece and housed one of the largest [cult](#) statues in the ancient world. In 124-125 AD, when the strongly [Philhellene](#) Hadrian visited Athens, a massive building programme was begun that included the completion of the Temple of Olympian Zeus. A walled marble-paved precinct was constructed around the temple, making it a central focus of the ancient city. Cossutius's design was used with few changes and the temple was formally dedicated by Hadrian in 132, who took the title of "[Panhellenios](#)" in commemoration of the occasion. The temple and the surrounding precinct were adorned with numerous statues depicting Hadrian, the gods, and personifications of the Roman provinces. A colossal statue of Hadrian was raised behind the building by the people of Athens in honor of the emperor's generosity. An equally colossal [chryselephantine](#) statue of Zeus occupied the cella of the temple. The statue's form of construction was unusual, as the use of chryselephantine was by this time regarded as archaic. It has been suggested that Hadrian was deliberately imitating [Phidias](#)' famous statue of [Athena Parthenos](#) in the [Parthenon](#), seeking to draw attention to the temple and himself by doing so.

# Uzuncaburç (Diokaisareia), Temple of Zeus Olbios)

2nd century BC

During the Hellenistic period, the area of **Diokaisareia** was a part of the Seleucid Empire. The region around Uzuncaburç was controlled by the local kings and queens of Olba on behalf of the Seleucid Empire.

Uzuncaburç was the sacred place of the Olba people, but their main settlement was in Ura, 4 kilometres (2.5 mi) east of the site of Diokaisareia

The modern Turk name derives from the Hellenistic tower: Uzuncaburç, which means "tall bastion" in Turkish.

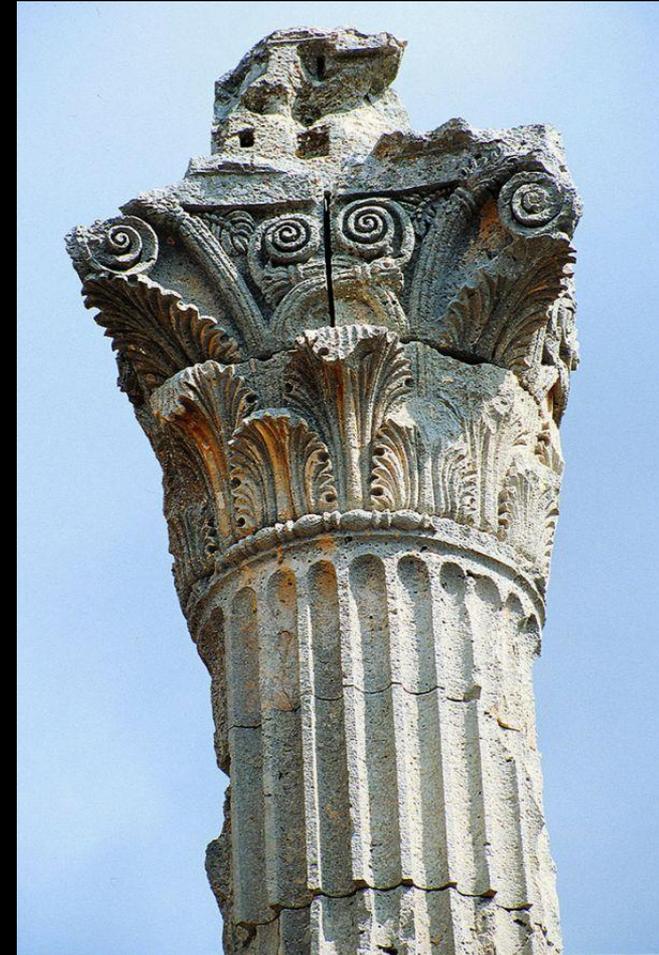
**Temple of Zeus :**

It is in the middle of the site. It is a peripteros type temple. 36 columns survive. It was probably commissioned by Seleucus I Nicator (r. 305–281 BC) but other scholars date the end of its building phase in the 2nd century BC.

In the Hellenistic period, the cult of Zeus, the most important deity of the Greek pantheon, arrived in Cilicia. As often happens in the history of religion, the character of Zeus was there identified with the local deity, and as a result, it developed into the cult of Zeus Olbios. The most famous sanctuary of this god was located in Dioceasarea. The great temple of the Corinthian order, erected there during the reign of the Seleucids, was located in the place that, most probably, had been previously occupied by the sanctuary dedicated to the local deity.

About 100 meters after the ceremonial portal, on the left (southern) side of the road, there is the most important monument in the village - the remains of the temple of Zeus Olbios. **It was the first temple in Asia Minor that was decorated with the columns in the Corinthian order.**

The temple was an impressive structure, measuring 40 to 21 meters, with a single row of columns along its sides. It is thought that the temple was erected in a location where an earlier shrine, dedicated to the Hittite god of storm - Tarḫunna - had stood. In the early Christianity period, and more precisely - in the 5th century CE, the building was converted into a church with major architectural changes.



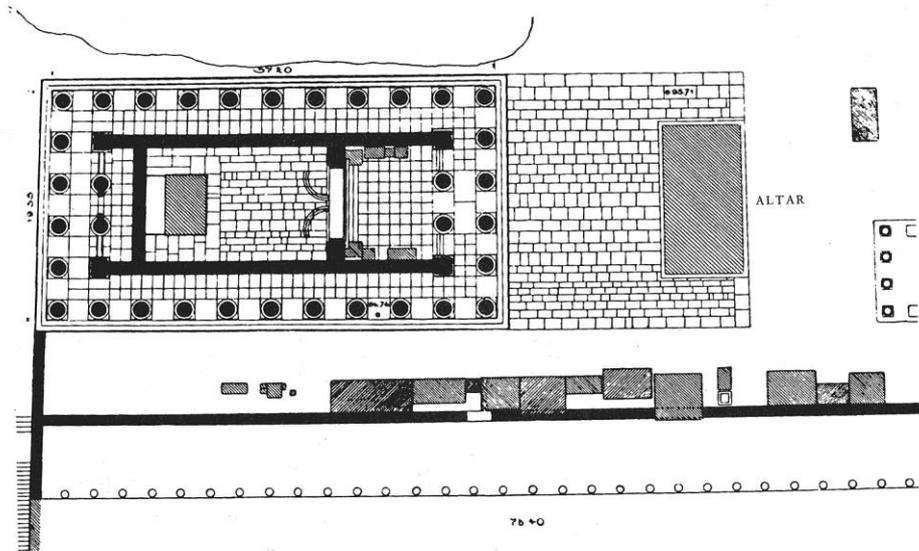
**NOTE: the “non-normal”  
Hellenistic Corinthian capital**



Uzuncaburç  
(Diokaisareia),  
Temple of Zeus  
Olbios)  
2nd century BC

**Unfluted lower parts,  
Like in stoai**



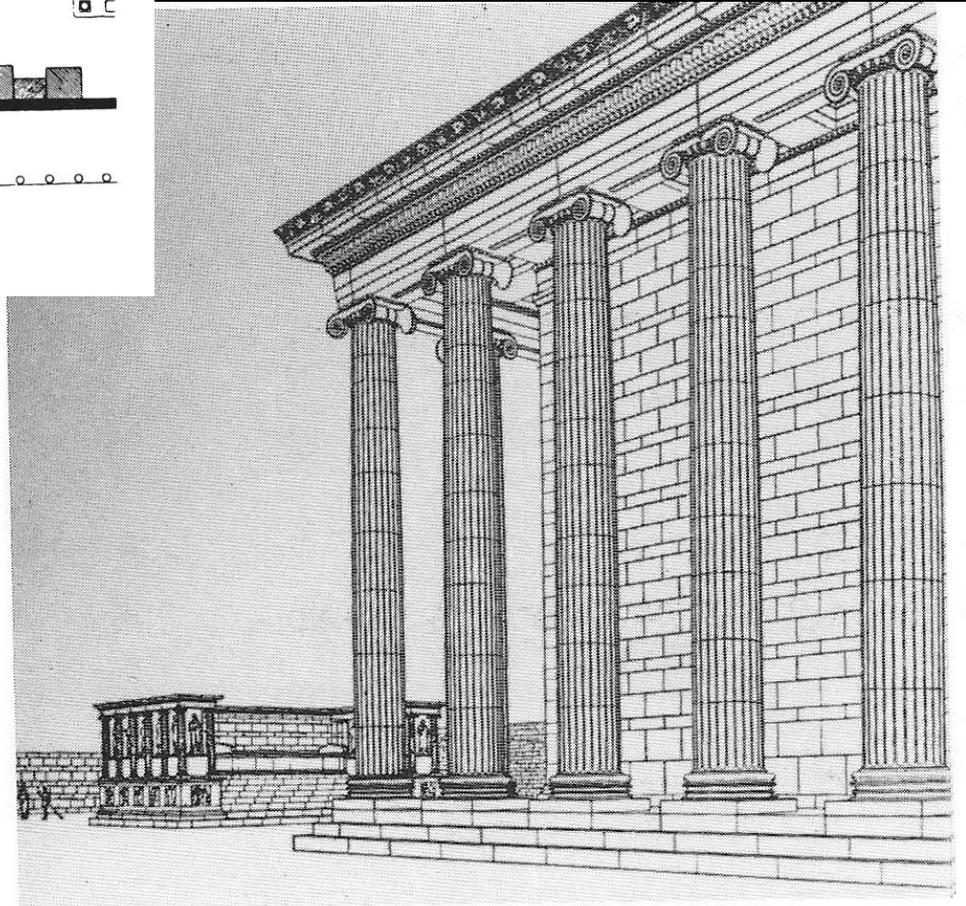


Priene, temple of Athena, plan. Dedicated in 334 B.C.

The «DIDACTIC TRADITION» in the Ionic Order  
Erudite attempts to standardize the Ionic Order

### **PRIENE, temple of Athena (334 BC)**

- **Ground plan: perfect grid of squares made of 6x6 Attic feet**
- **This temple is a «Textbook Exercise»**
- **Architect: Pytheos (one of the mausoleum in Halikarnassos)**
- **Author of a treaty about abandoning Doric order for Ionic.**



Priene, temple of Athena, reconstruction.

# The «DIDACTIC TRADITION» in the Ionic Order

## Erudite attempts to standardize and codify the Ionic Order

### Hermogenes (2nd century BC)

- Like Pytheos he condemns the Doric Order
- According to Vitruvius he created the «Pseudo-dipteral» model (untrue: Sicilian prototypes)
- He devised complex models for organizing Ionic temples (later to be used also by Roman Corinthian temples): Pycnostyle (Dense columns), Systyle (close columns), Diastyle (open system), araeostyle (the far apart system), eustyle (harmonious system) which according to Vitruvius was the most perfect and widespread.
- Unlike Pytheos he preferred ad-hoc given internal units rather than Attic Feet.
- Temple of Artemis Lukophryene in Magnesia by Hermogenes: pseudodipteral...but it does not fit any of the models which Vitruvius said were created by Hermogenes! It is almost (but not perfectly) diastyle.
- Perhaps Hermogenes' rules were more flexible and open to influence than what Vitruvius seems to imply.

	Inter-columniation	Inter-axial	Column height
Pycnostyle	$1\frac{1}{2}$	$2\frac{1}{2}$	10
Systyle	2	3	$9\frac{1}{2}$
Diastyle	3	4	$8\frac{1}{2}$
Araeostyle	$3\frac{1}{2}$	$4\frac{1}{2}$	8
Eustyle	$2\frac{1}{4}$	$3\frac{1}{4}$	$9\frac{1}{2}$ (or $9\frac{1}{4}$ )*

\*(Vitruvius says  $9\frac{1}{2}$ . William Dinsmoor, in order to keep the total of  $12\frac{1}{2}$  intact, proposed that Vitruvius was mistaken and that Hermogenes' figure was  $9\frac{1}{4}$ .)<sup>9</sup>

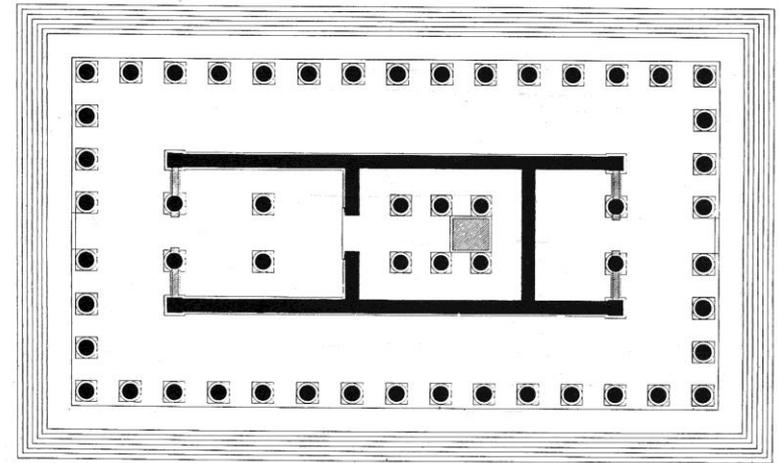


Abb. 80 Grundriß des Artemistempels. Wiederherstellung 1:300.

Magnesia on the Maeander, temple of Artemis Leukophryene, plan. Ca. 200–150 B.C.

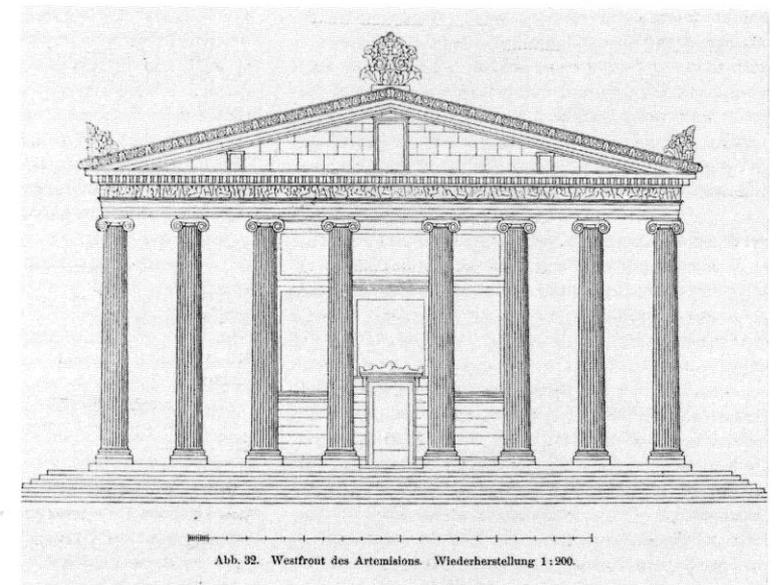


Abb. 32. Westfront des Artemistempels. Wiederherstellung 1:200.

Magnesia on the Maeander, temple of Artemis Leukophryene, reconstruction.

- In the Hellenistic period there was not just the Didactic Tradition of the Ionic Order.
- The ancient tardiation of IONIC GIANT TEMPLES whose construction periods continued well into this time.

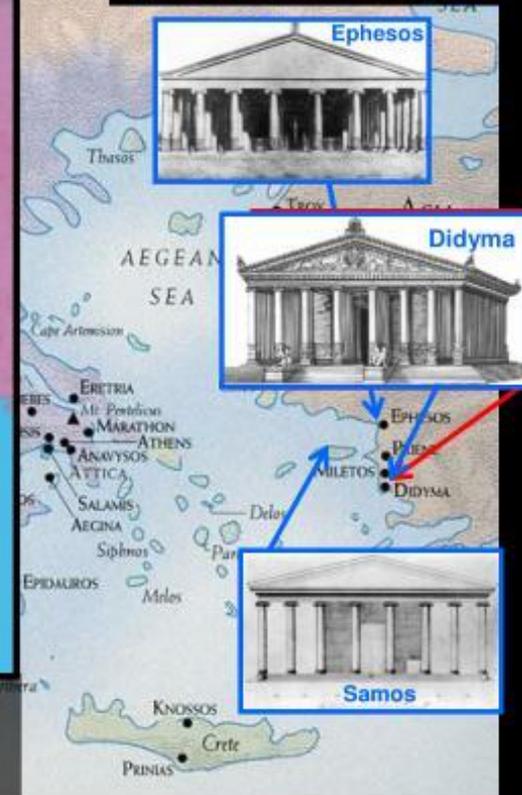
III.

The Greek World before Alexander the Great's campaign

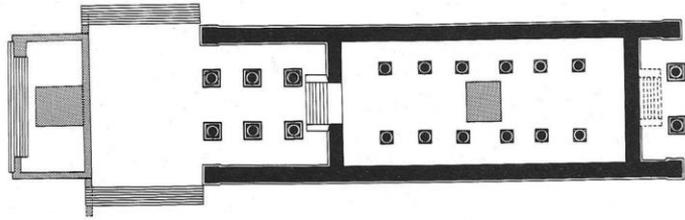


Hellenistic Ionian temples

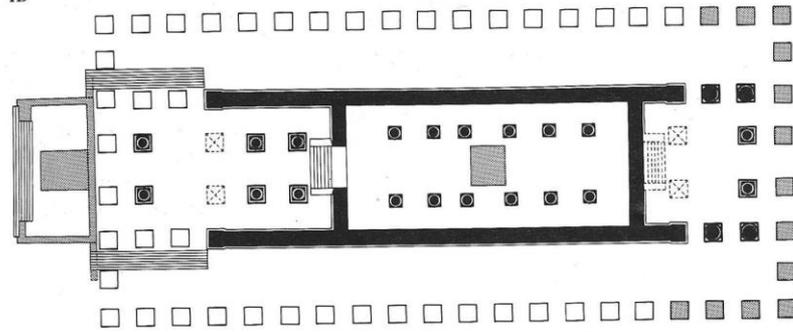
Archaic Ionian Temples



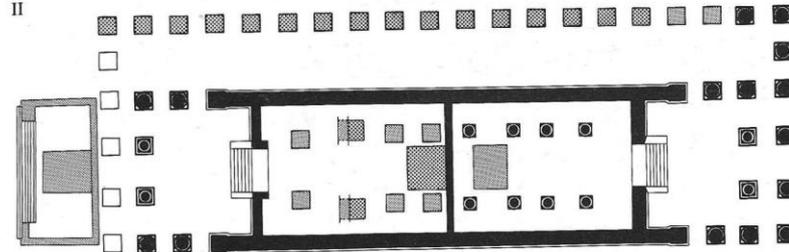
IA



IB



II



5 50 m

- I II  
 ■ Foundations  
 ■ Certainly or probably erected  
 □ Planned  
 ▨ Eliminated

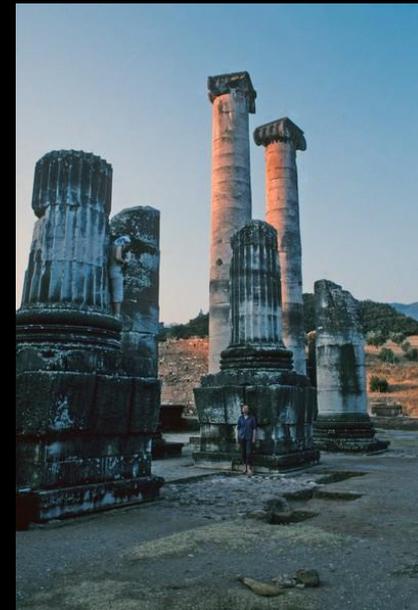
Sardis, temple of Artemis. Plan at various stages of construction. IA: ca. 300 B.C.; IB: ca. 175-150 B.C.; II: 2nd century A.C.

## Sardis, Temple of Artemis.

It is the fourth largest Ionic temple in the world

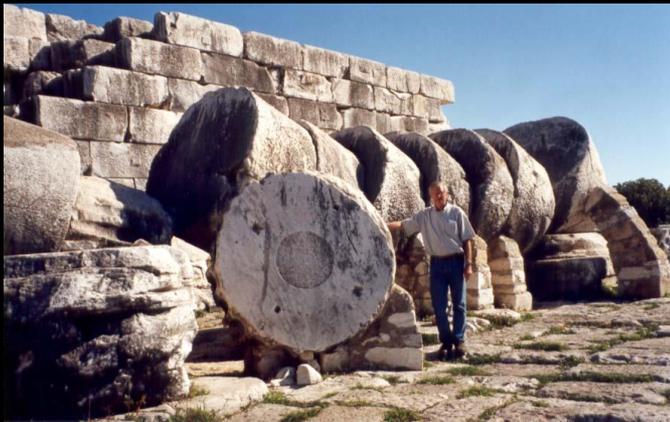
- begun in c. 300 BC (original phase, just an open podium). The colossal building was probably begun under the Seleucids, soon after the battle of Korupedion in 281 BC when Seleukos I, the founder of the dynasty, defeated Lysimachos near Sardis.

- 175-150 BC a pseudo-dipteral Ionic colonnade was added with majestic spaces on the lateral sides. Several scholars have suggested that this phase reflect the growing influence of Hermogenes and his renowned Temple of Artemis at Magnesia-on-the-Meander





Dramatic interior settings in a giant:  
The Temple of Apollo in Didyma (Miletus),  
(from late 4th century BC onwards)



### III. Hellenistic temple design: stress on subjective experience, theatricality

**Temple of Apollo, Didyma, Turkey, c. 301-150 B.C.  
Architects: Pythios of Priene and Hermogenes of Alabanda**



**hypothetical rendering of the temple midway through construction**

**Didyma** was an ancient Greek sanctuary on the coast of Ionia and belonged to Miletus. Apollo was the main deity of the sanctuary of Didyma, also called *Didymaion*. It contained temples for the twins Apollo and Artemis. The Didymaion was well known in antiquity because of its oracle.

### EARLY HISTORY

In Greek *didyma* means "twin", but the Greeks who sought a "twin" at Didyma ignored the Carian origin of the name.<sup>1</sup> The Carians settled this area before the Ionian Greeks. Didyma was first mentioned among the Greeks in the Homeric Hymn to Apollo. But its establishment should precede literacy and even the Hellenic colonization of Ionia around 1000 BC. In contrast the first archaeological evidences of Didyma date in the 8th century BC.

The 6th century temple of Apollo enclosed a smaller temple that was its predecessor, which archaeologists have identified. Its treasury was enriched by gifts from Croesus. **Persians destroyed the temple in 494 BC.**

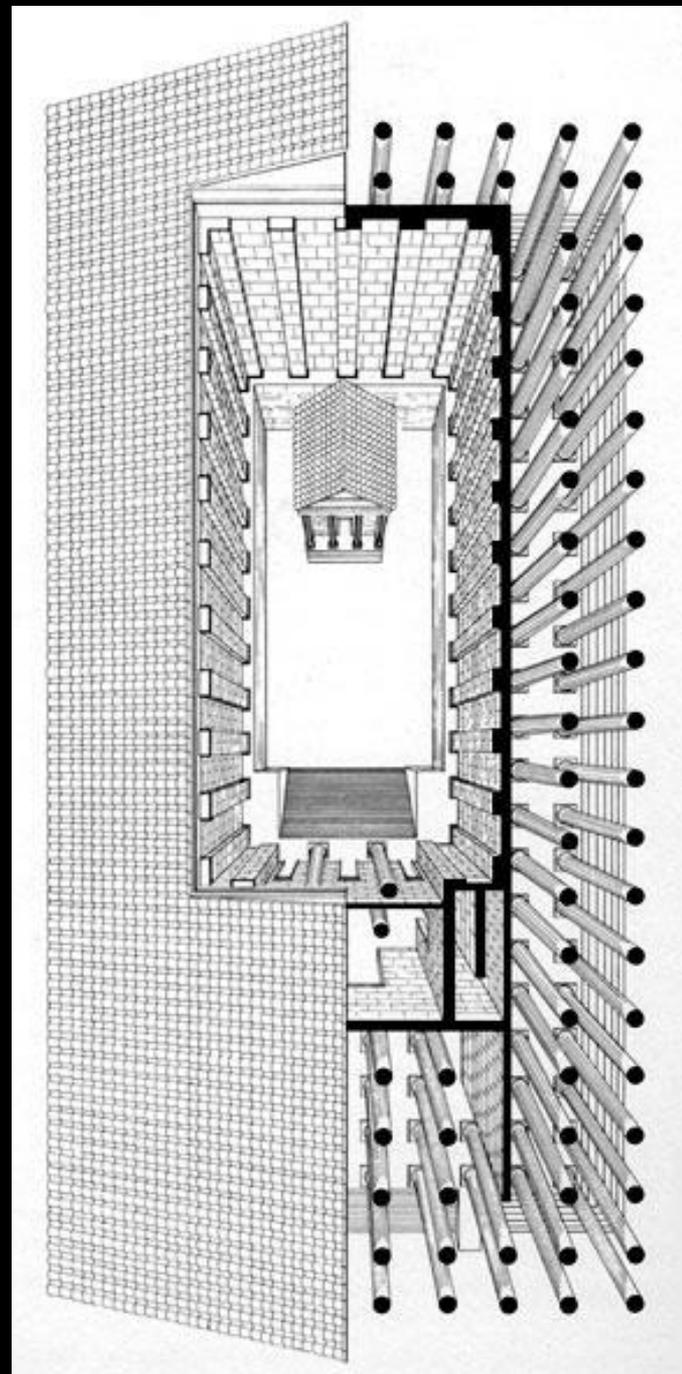
### THE HELLENISTIC TEMPLE

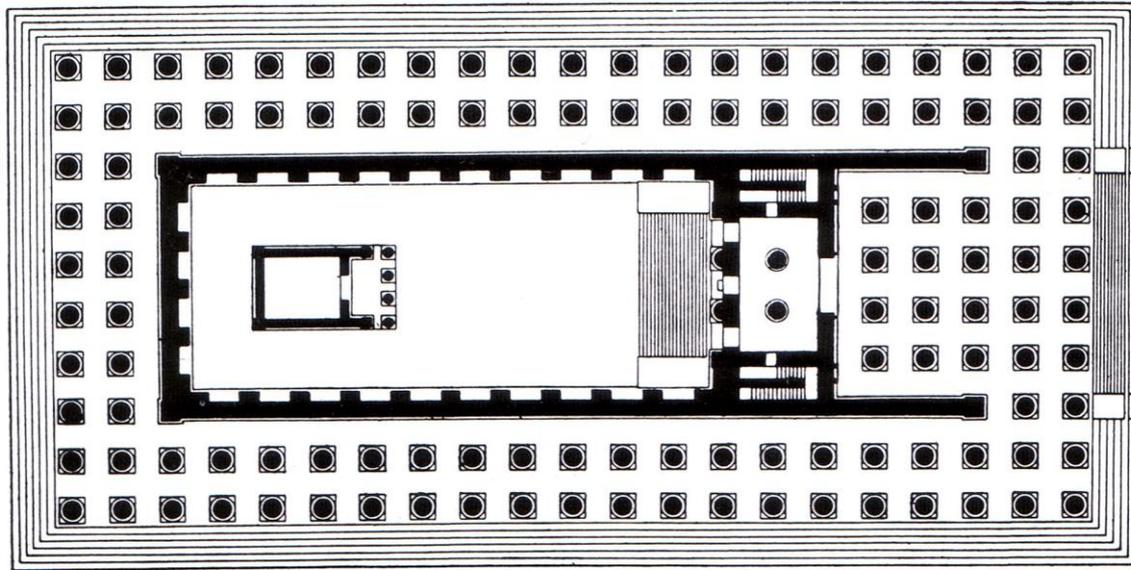
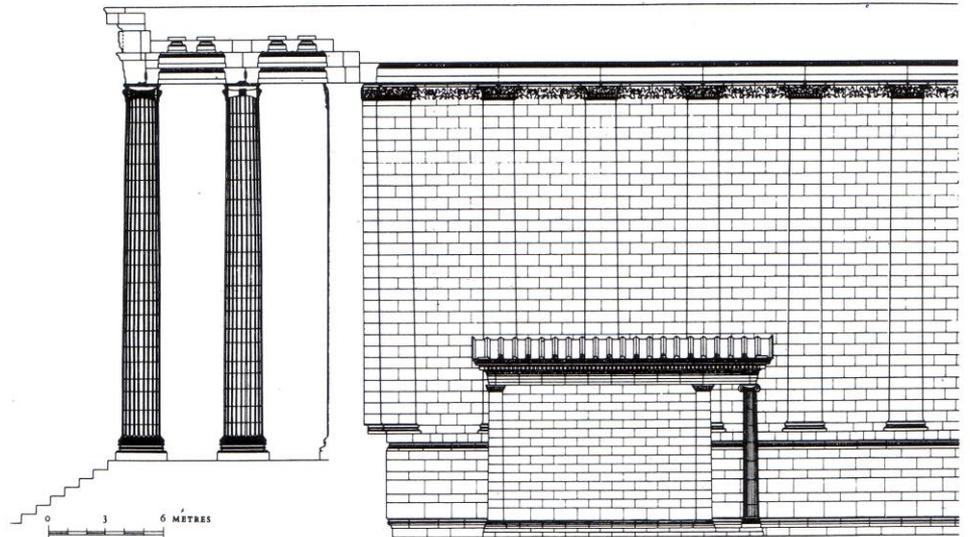
After his capture of Miletus in 334 BC, Alexander the Great reconsecrated the oracle and placed its administration in the hands of the city, where the priest in charge was annually elected. About 300 BC Seleucus I Nicator brought the bronze cult image back, and the Milesians began to build a new temple, which, if it had ever been completed, would have been the largest in the Hellenic world. Vitruvius recorded a tradition that the architects were Paeonius of Ephesus, whom Vitruvius credited with the rebuilding of the Temple of Artemis there, and Daphnis of Miletus.

The peripteral temple<sup>2</sup> was surrounded by a double file of ionic columns. With a pronaos of three rows of four columns, the approaching visitor passed through a regularized grove formed of columns. The door usually leading to a cella was replaced by a blank wall with a large upper opening through which one could glimpse the upper part of the naiskos in the inner court (adyton).

The entry route lay down either of two long constricted sloping passageways built within the thickness of the walls and giving access to the inner court, still open to the sky but isolated from the world by the high walls of the cella. This was the location of an ancient spring, the naiskos—which was itself a small temple, containing in its own small cella the bronze cult image of the god—and a grove of laurels, sacred to Apollo. The inner walls of the cella were articulated by pilasters standing on a base the height of a man (1.94 m). Turning back again, the visitor saw a monumental staircase that led up to three openings to a room<sup>[19]</sup> whose roof was supported by two columns on the central cross-axis.

The oracular procedure so well documented at Delphi is unknown at Didyma and must be reconstructed on the basis of the temple's construction, but it appears that several features of Delphi were now adopted: a priestess and answers delivered in classical hexameters. At Delphi, nothing was written; at Didyma, inquiries and answers were written; a small structure, the Chresmographion featured in this process; it was meticulously disassembled in the Christian period.





0 10 30 METRES



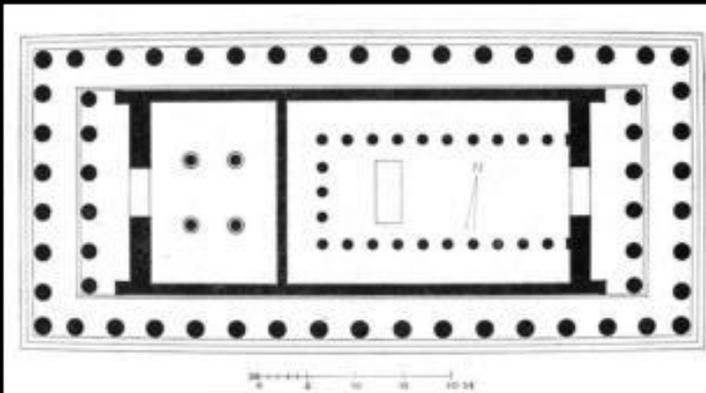
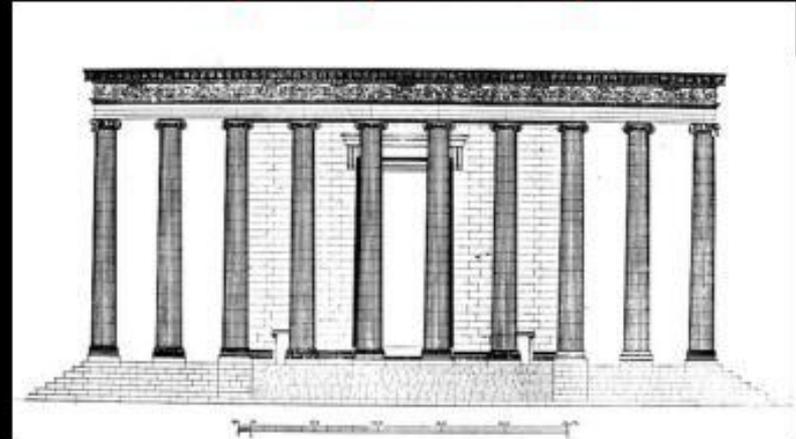


III. A. The Hellenistic determination of the subjective experience of the individual  
1. What are the basic elements of the plan in the Temple of Apollo?

**Parthenon**



**Temple of Apollo at Didyma**



III. B. ~~Classical order~~ the Hellenistic period: Compare the Ionic order of the Classical period with the Hellenistic version at Didyma

### Temple of Apollo at Didyma



III. B. 1.

Erechtheion, Athens (Classical)

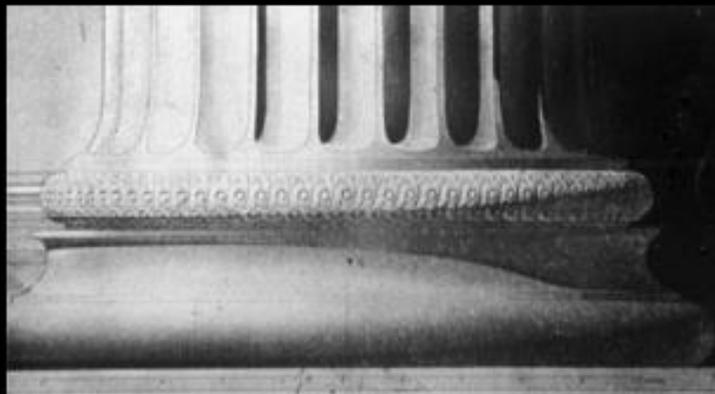


Temple of Apollo at Didyma (Hellenistic)



III. B. 2. in terms of decorativeness

Erechtheion, Athens (Classical)



Temple of Apollo at Didyma (Hellenistic)



III. B. 2.

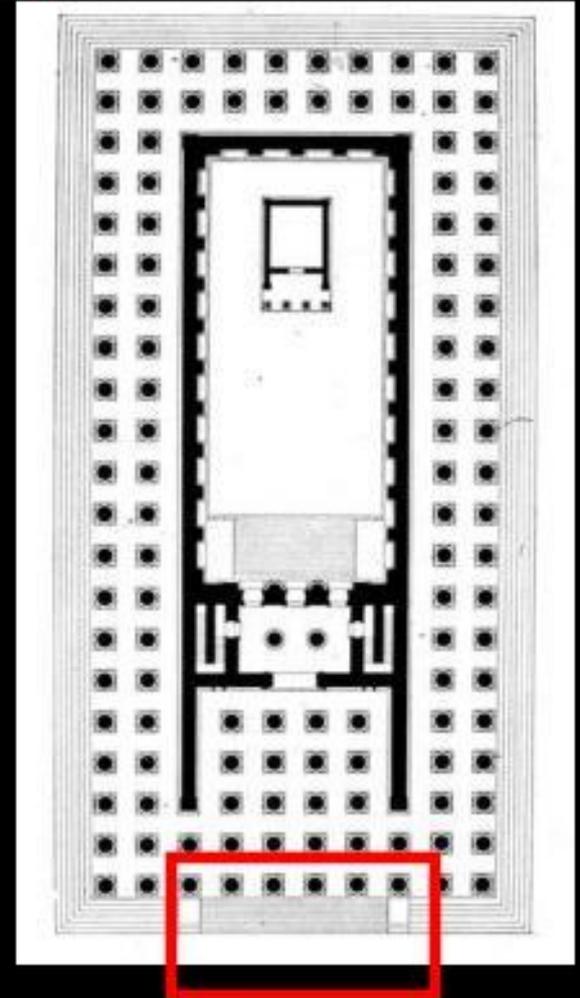
Temple of Apollo at Didyma, historiated corner capital



III. A. 2. How does the plan of the Apollo at Didyma pre-determine the experience of the individual?

frontal approach = directed experience

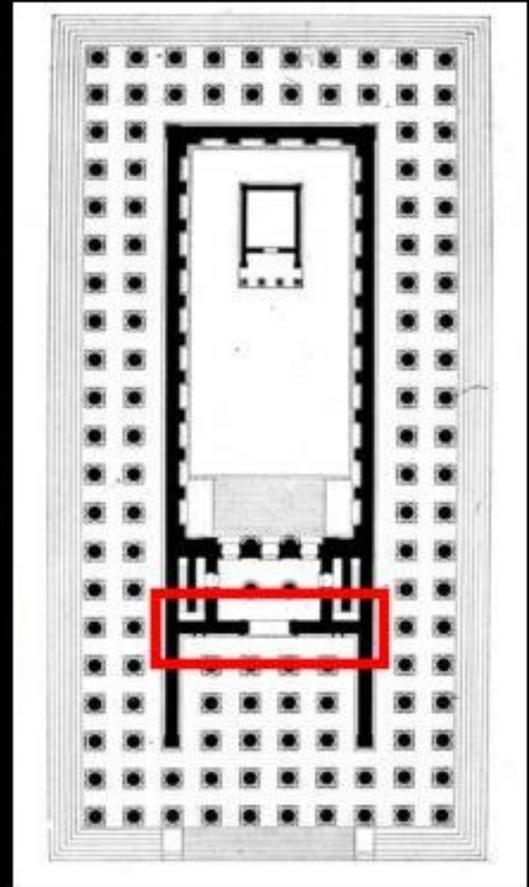
Hellenistic Temple of Apollo at Didyma



III. A. 2.

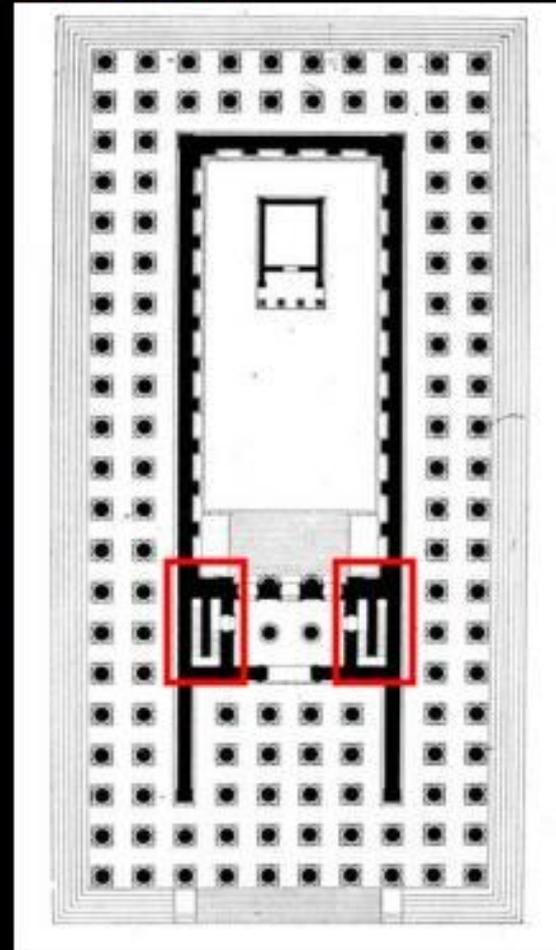
partial revelation - mysterious obstacle

Hellenistic Temple of Apollo at Didyma



a disorienting passage

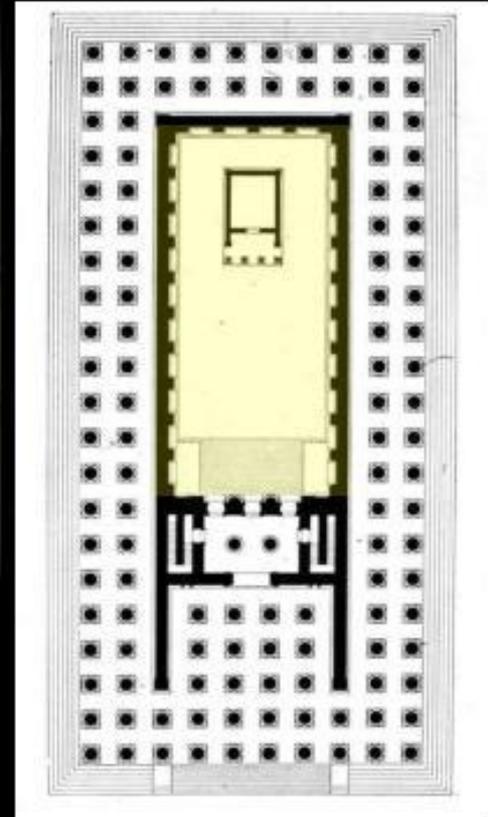
Hellenistic Temple of Apollo at Didyma



### III. C. Hellenistic creation of dramatic and theatrical experience

#### 1. experience of the determined path and ramp (“labyrinths”)

#### Hellenistic Temple of Apollo at Didyma



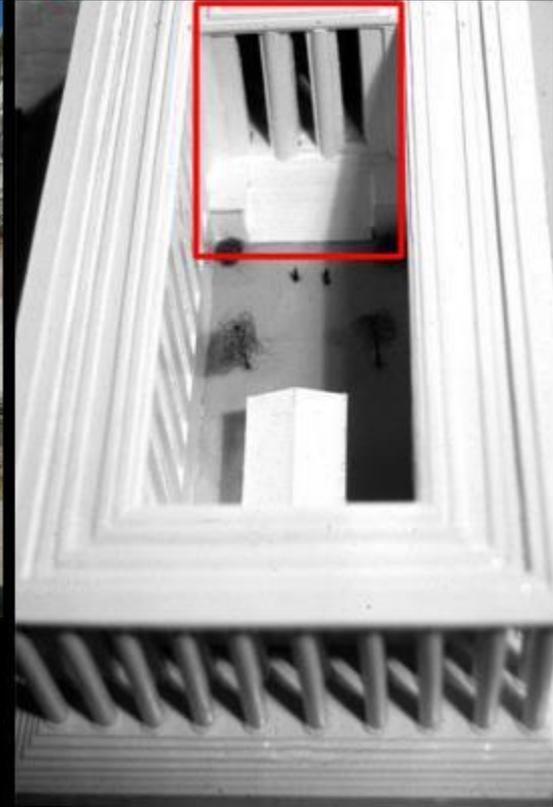
Hellenistic Temple of Apollo at Didyma



III. C. 2. theater of revelation in the cella

elevated stage setting for oracles

Hellenistic Temple of Apollo at Didyma



### III. C. 3. pilasters in the "cella"

**pilaster** -- a shallow, flattened, rectangular column or pier attached to a wall and often modeled on an order

**Pilasters in a later building**



**Temple of Apollo at Didyma**



III. C. 3.

**pilaster, a Hellenistic development: blurs distinction between wall and column  
excites surface through plastic articulation**

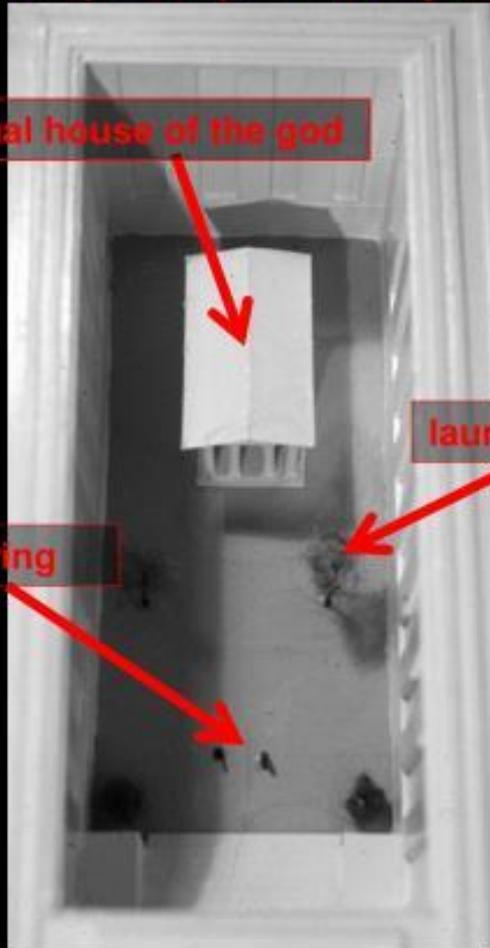
**Temple of Apollo at Didyma**



III. A. 2.

an interior world within a world

Temple of Apollo at Didyma

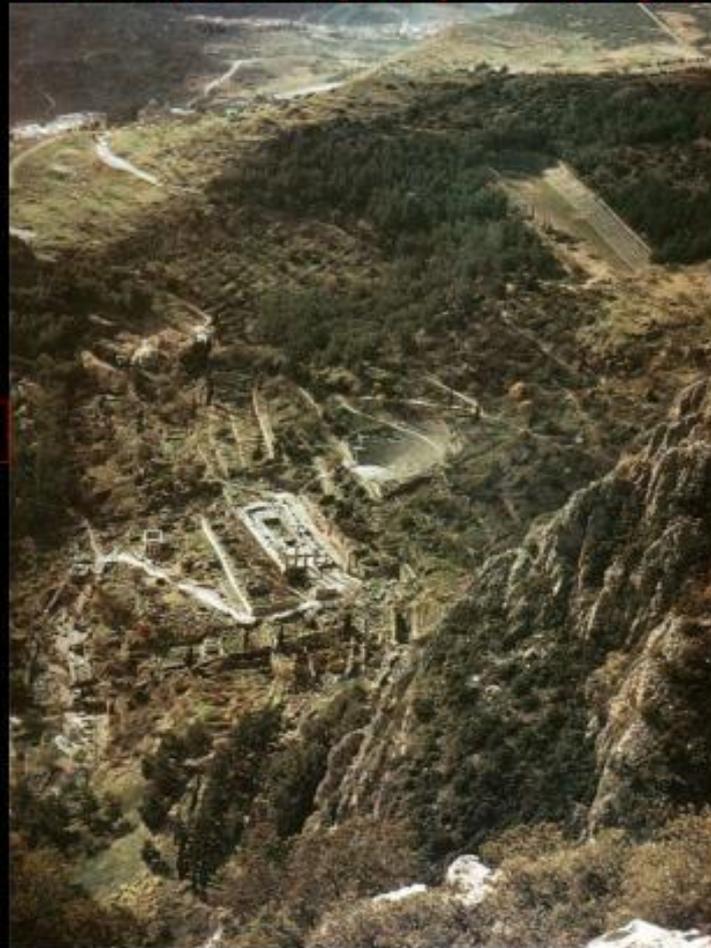


actual house of the god

laurel tree

a spring

Famous Sanctuary of Apollo at Delphi



## AN ARCHITECTURAL LANDSCAPE CREATED FOR MISTERY CULT: the SANCTUARY OF THE GREAT GODS OF SAMOTHRACE



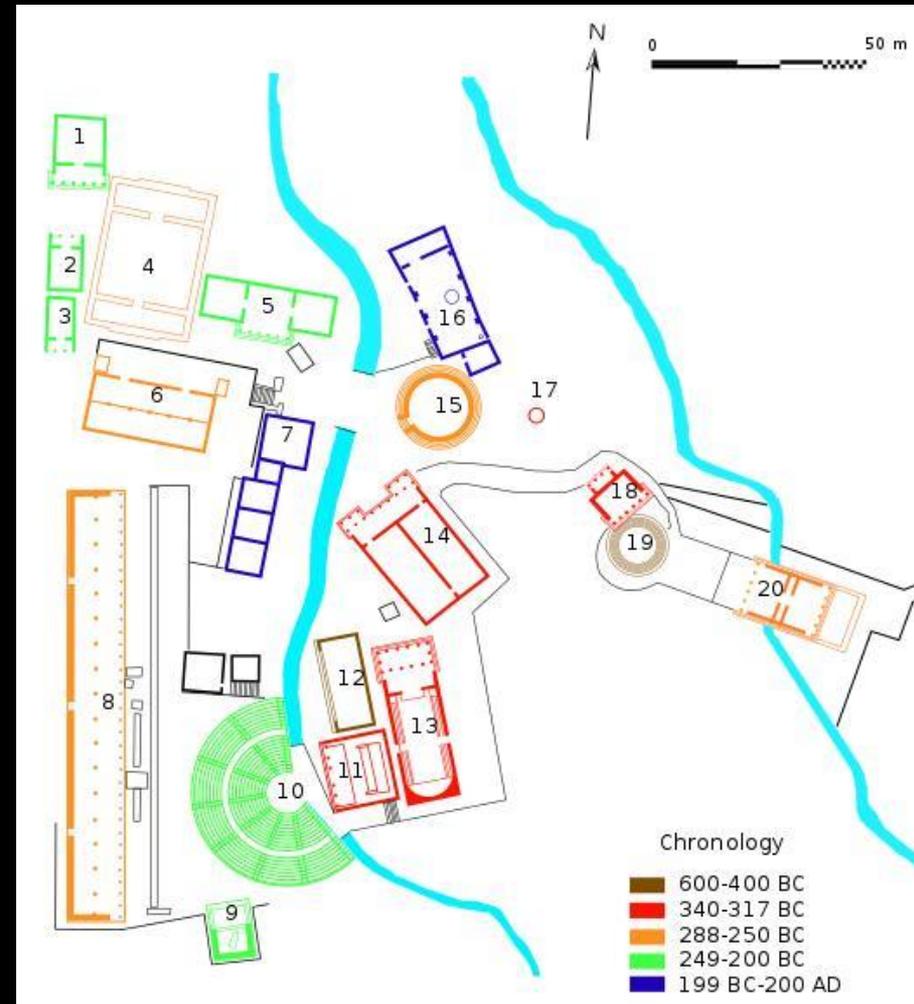
The **Samothrace Temple Complex**, known as the **Sanctuary of the Great Gods** (*Modern Greek*: Ιερό των Μεγάλων Θεών *Ieró ton Megalón Theón*), is one of the principal Pan-Hellenic religious sanctuaries, located on the island of Samothrace within the larger Thrace.

It was celebrated throughout Ancient Greece for its Mystery religion. Numerous famous people were initiates, including the historian Herodotus – one of very few authors to have left behind a few clues to the nature of the mysteries, the Spartan leader Lysander, and numerous Athenians. During the Hellenistic period, after the investiture of Phillip II, it formed a Macedonian national sanctuary where the successors to Alexander the Great vied to outdo each other's munificence. According to Plutarch, this is how Macedonian king Phillip II met his future spouse Olympias, the Epirote princess of the Aeacid dynasty, during their initiation to the mysteries of Samothrace. This historical anecdote defines the Argead dynasty's allegiance to the sanctuary, followed by the two dynasties of the Diadochi; the Ptolemaic dynasty and the Antigonid dynasty who continually attempted to outdo one another in the 3rd century BC, during their alternating periods of domination over the island and more generally the Northern Aegean.

The identity and nature of the deities venerated at the sanctuary remains largely enigmatic, in large part because it was taboo to pronounce their names. Literary sources from antiquity refer to them under the collective name of "Cabeiri" (*Greek*: Κάβειροι *Kábeiroi*), while they carry the simpler epithet of Gods or Great Gods, which was a title or state of being rather than the actual name, (*Μεγάλοι Θεοί* *Megáli Theí*) on inscriptions found on the site.

The whole of the sanctuary was open to all who wished to worship the Great Gods, although access to buildings consecrated to the mysteries was understood to be reserved for initiates. These rituals and ceremonies were presided over by the priestess in service to the people. The head priestess, and often a prophetess, was titled a Sybil, or Cybele.

## AN ARCHITECTURAL LANDSCAPE CREATED FOR MISTERY CULT: the SANCTUARY OF THE GREAT GODS OF SAMOTHRACE

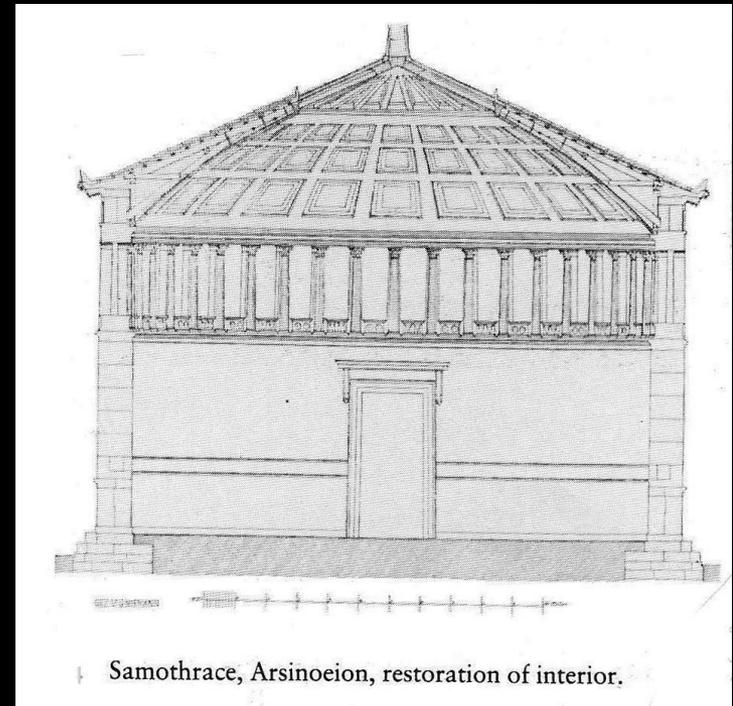


**“INTERIOR COMPLEXITY”**

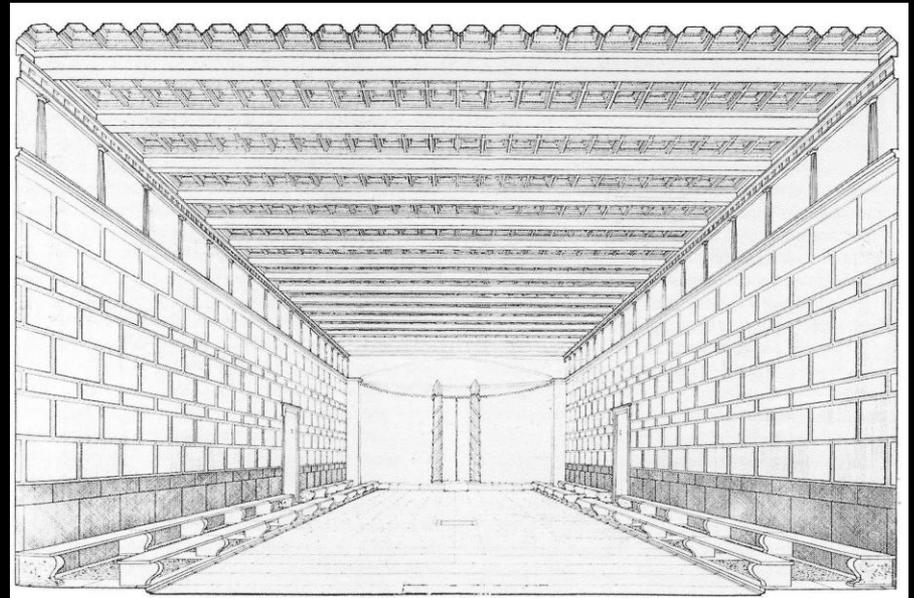
**Wide internal spaces for hidden, mystery cults with never-before seen large inner spaces.**



Samothrace, Arsinoeion, restoration. 289–281 B.C.



Samothrace, Arsinoeion, restoration of interior.



Samothrace, the Hieron, restoration of the interior. Ca. 325 B.C.

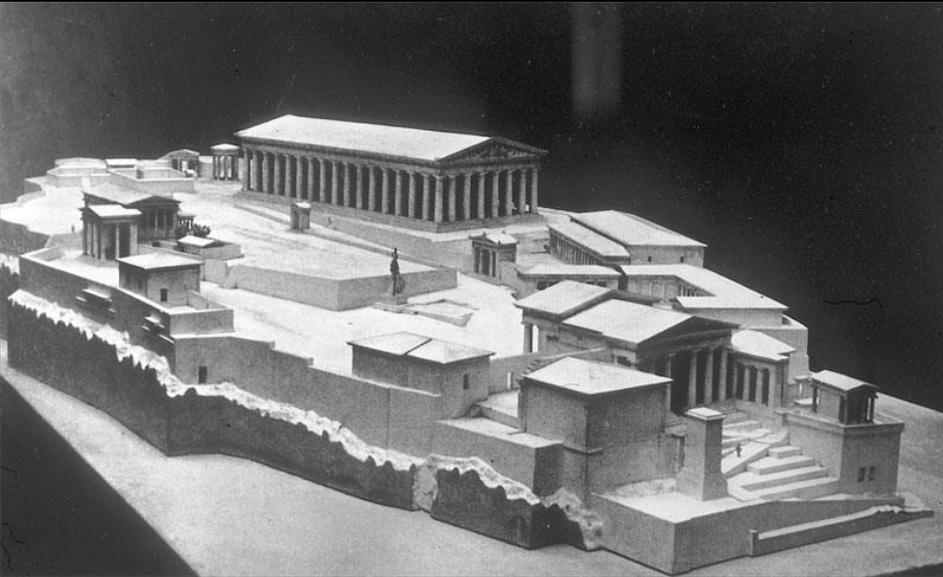
An “external” theme: THEATRICAL USE OF THE LANDSCAPE:  
Sanctuary of Athena, Lindos on the island of Rhodes



**Sanctuary of Athena, Lindos, Greece, 3<sup>rd</sup> – 2<sup>nd</sup> century B.C.**



## Classical acropolis design



The Acropolis in Athens

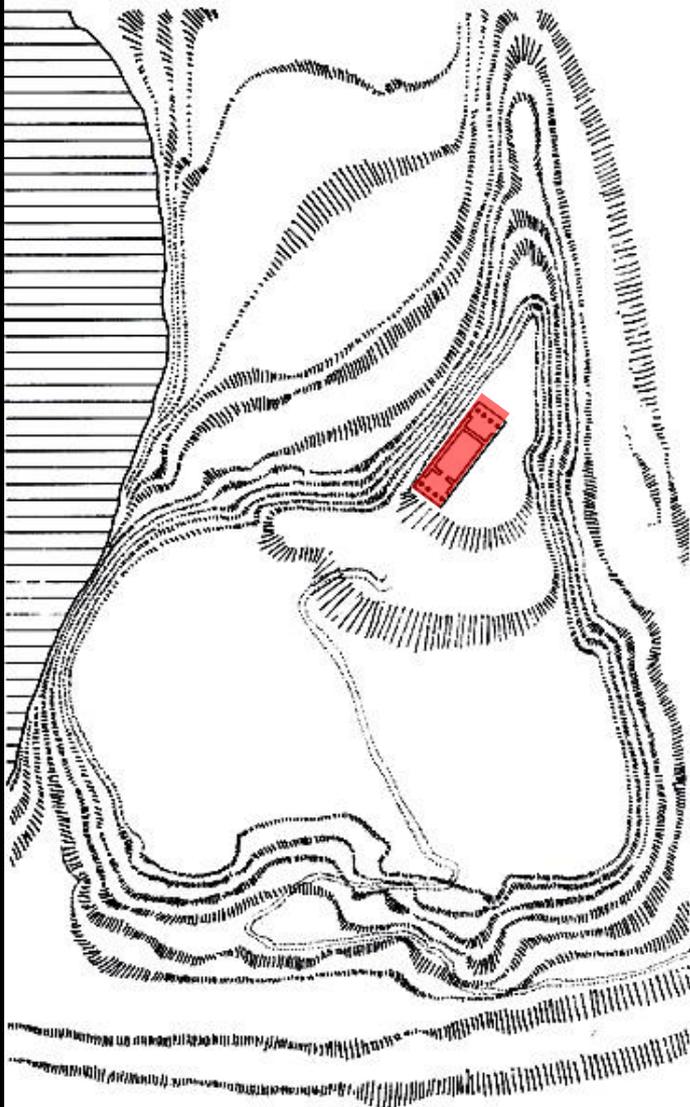
## Hellenistic acropolis design



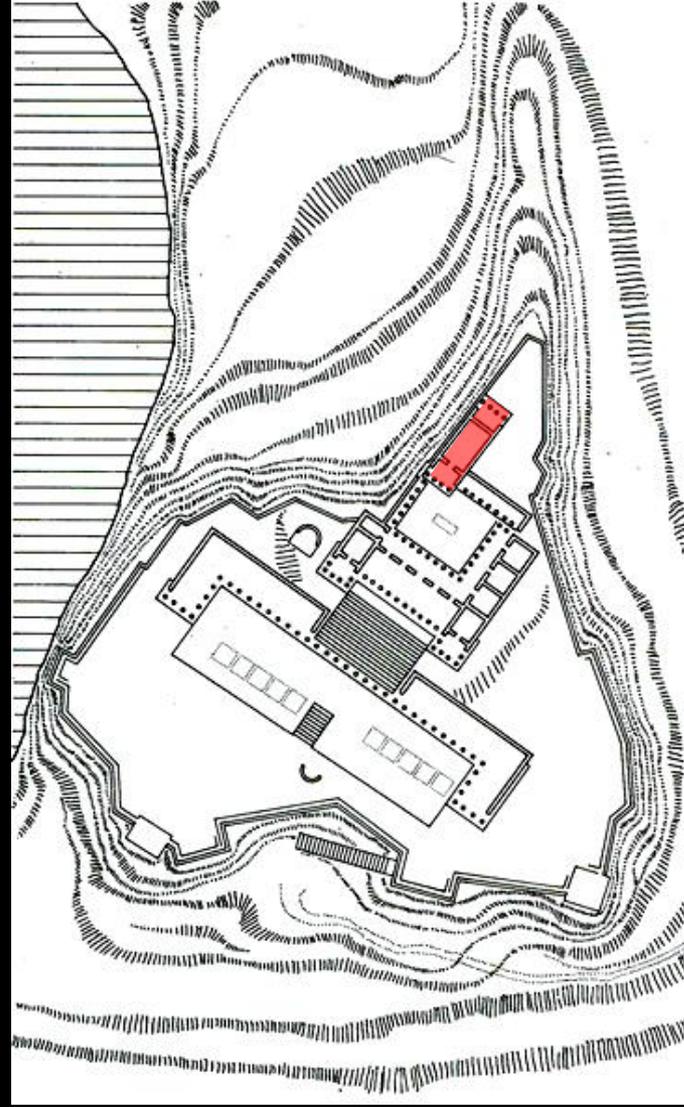
Sanctuary of Athena at Lindos

## Sanctuary of Athena at Lindos

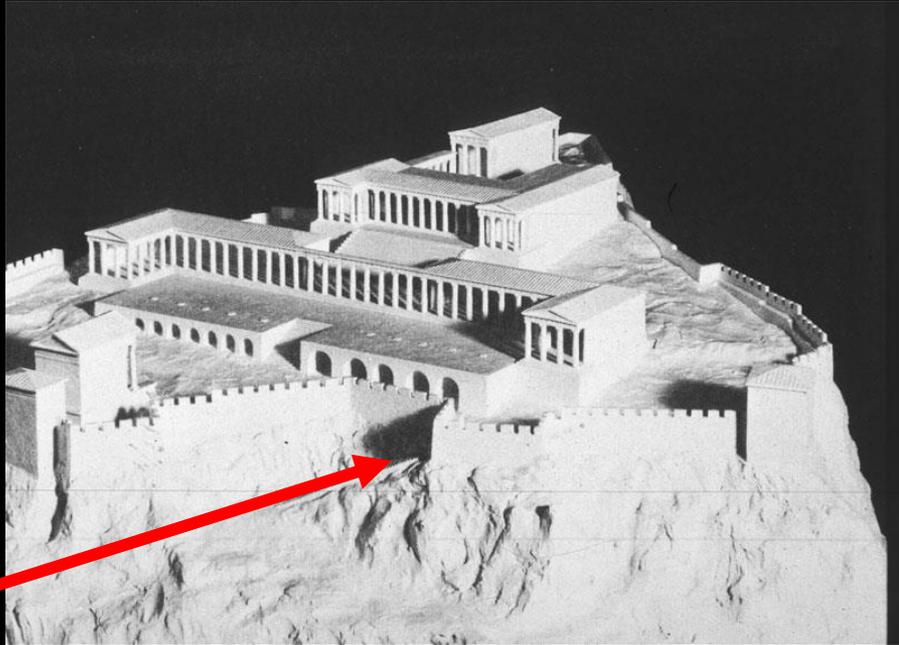
in the Classical period



in the Hellenistic period



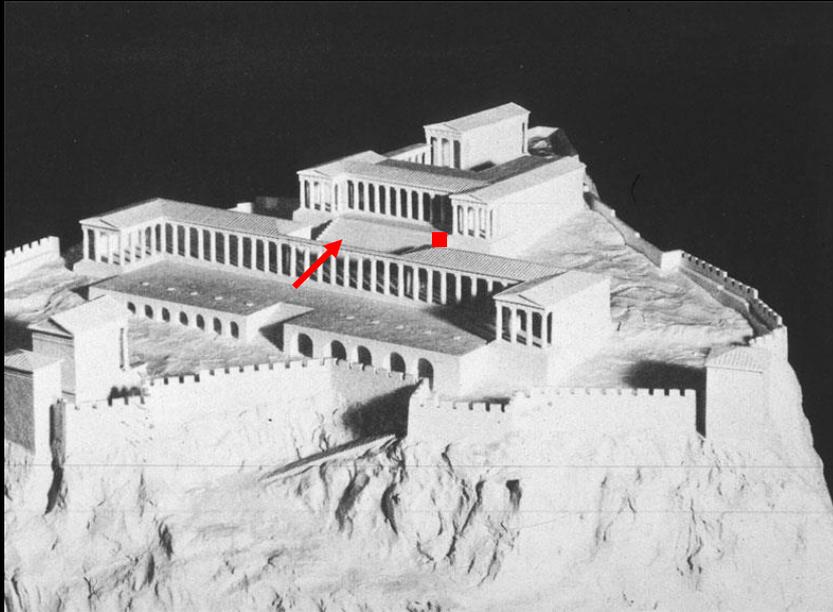
## Sanctuary of Athena at Lindos



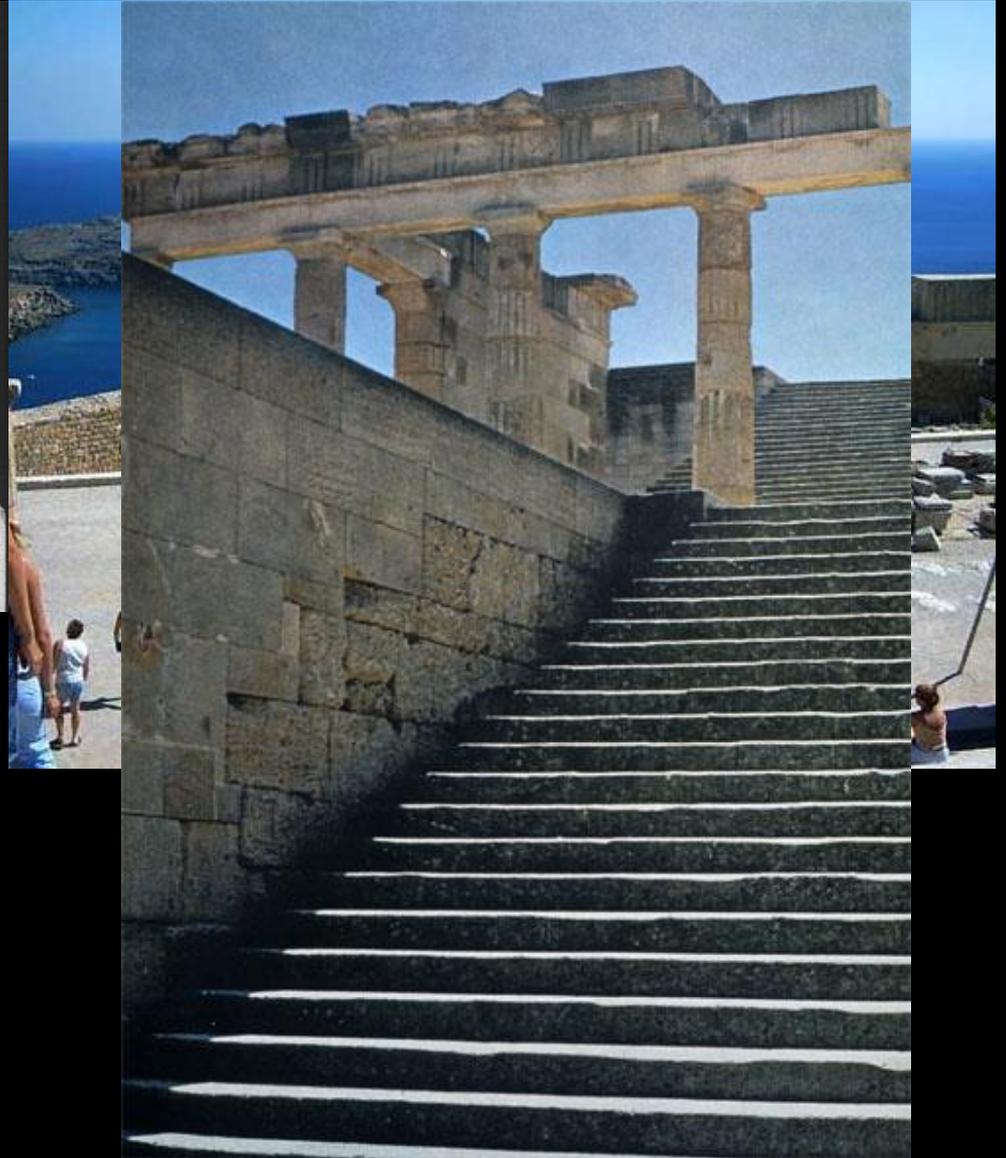
## Sanctuary of Athena at Lindos



## Sanctuary of Athena at Lindos



through the winged Doric stoa  
in front of a propylaia



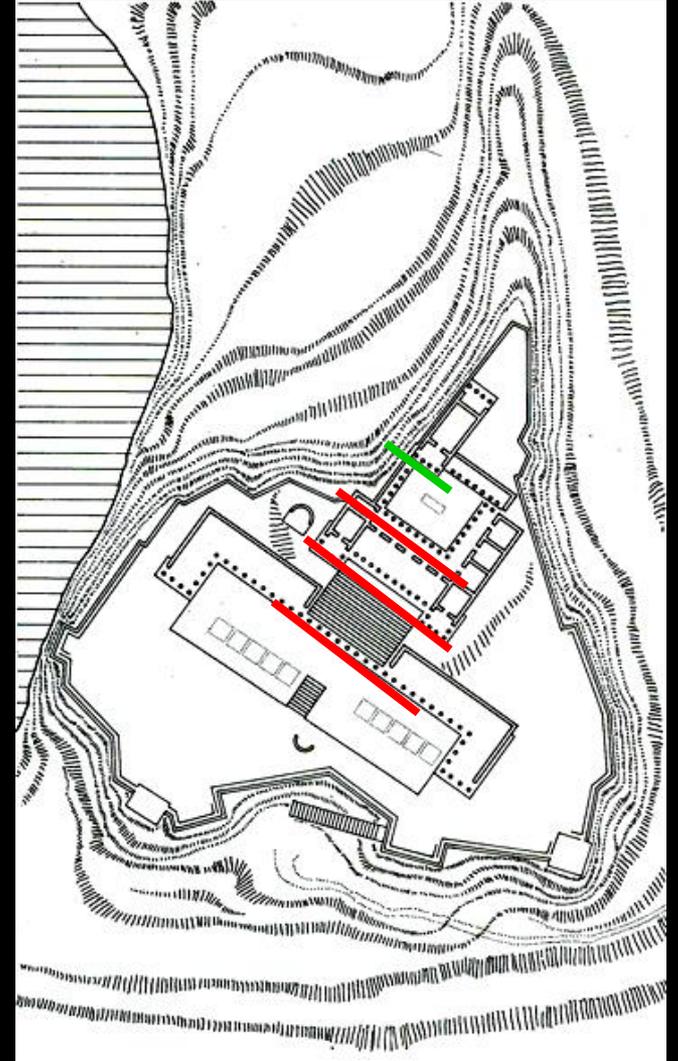
## Sanctuary of Athena at Lindos



## Sanctuary of Athena at Lindos



## Sanctuary of Athena at Lindos



## Sanctuary of Athena at Lindos

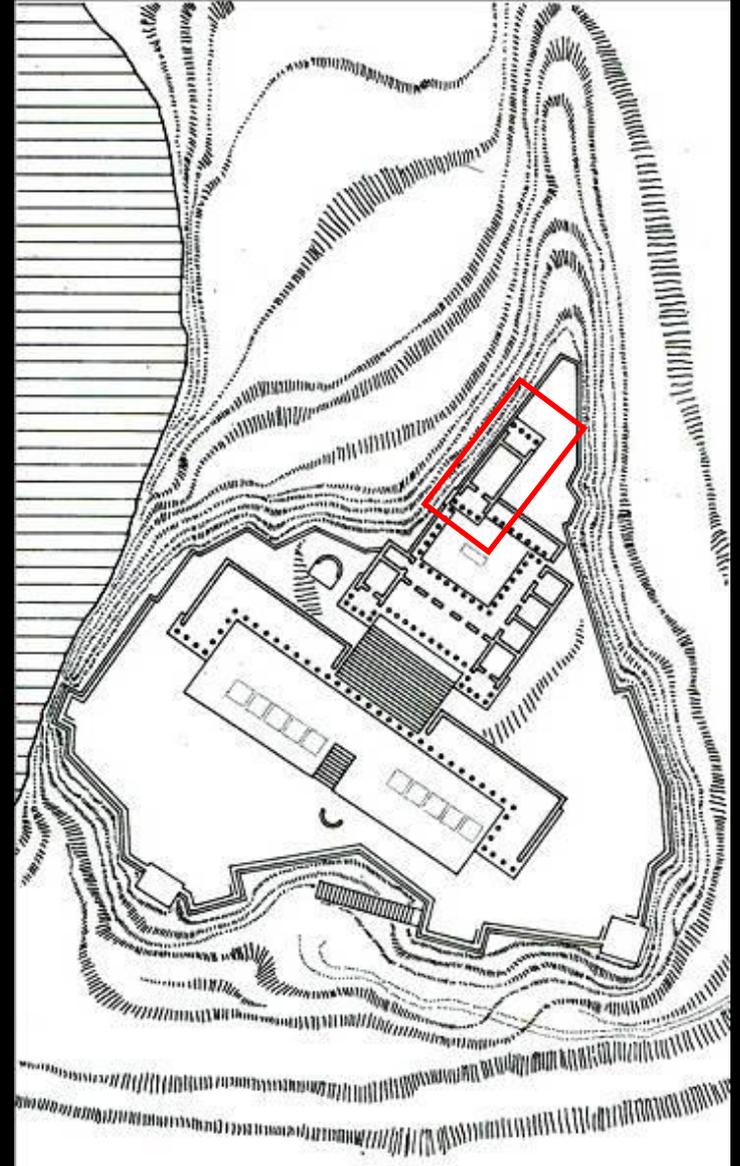


## Sanctuary of Athena at Lindos

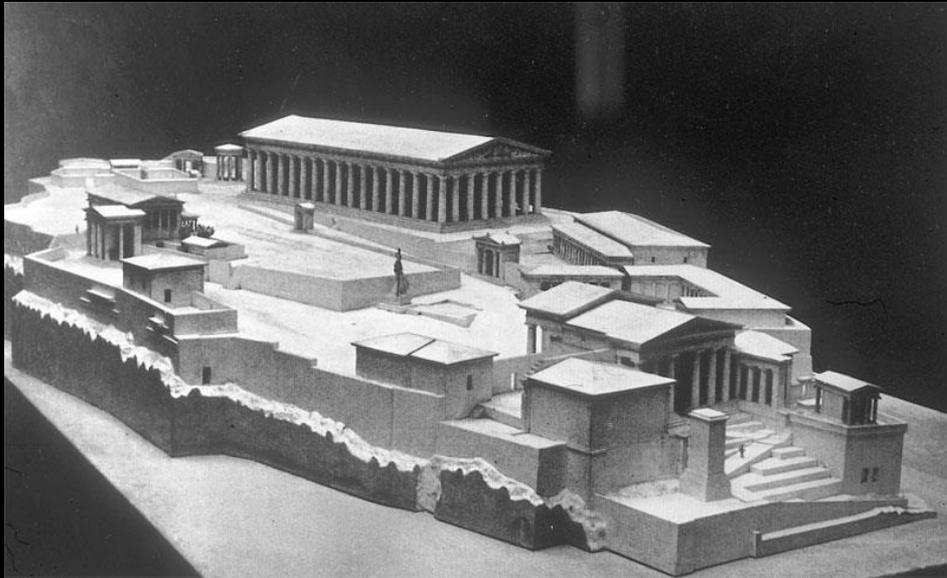


dynamic tension between the old temple  
and the new setting

columns do not line up



**Classical acropolis in Athens**



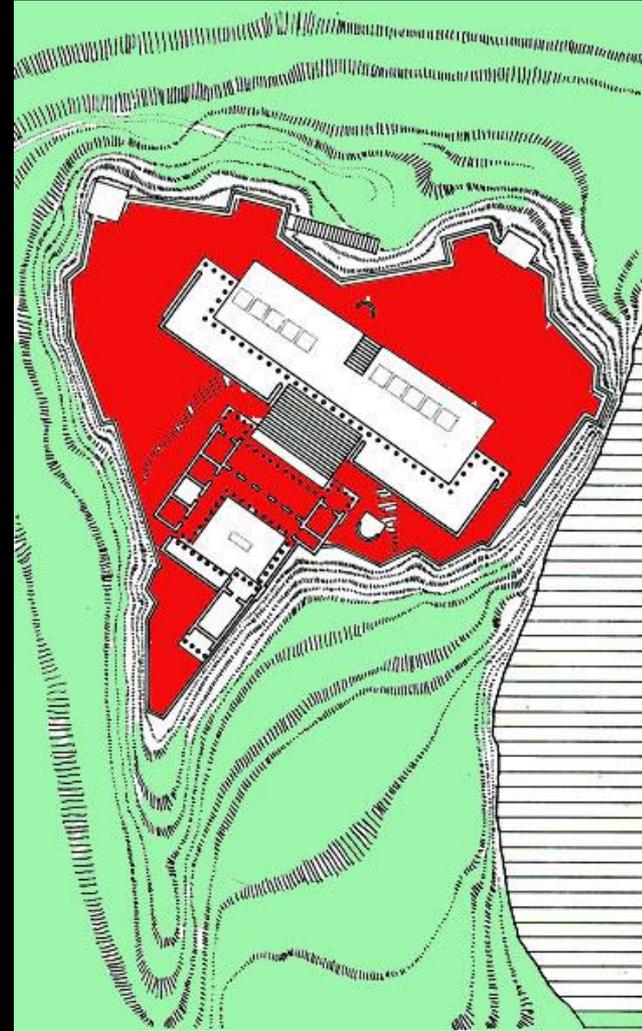
**Hellenistic acropolis in Lindos**



**Classical setting in Lindos**

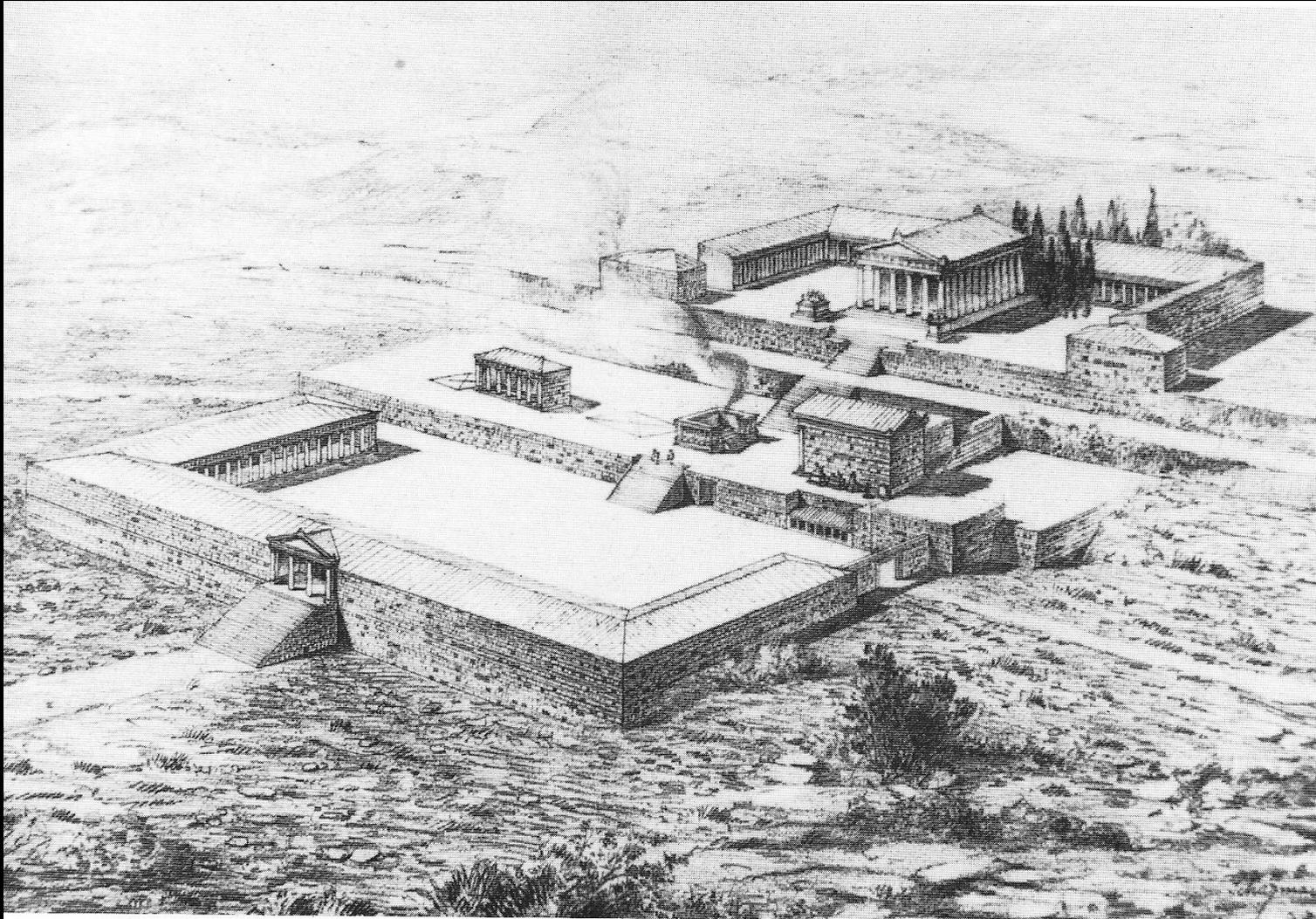


**Hellenistic redesign in Lindos**



## KOS, Sanctuary of Asklepios

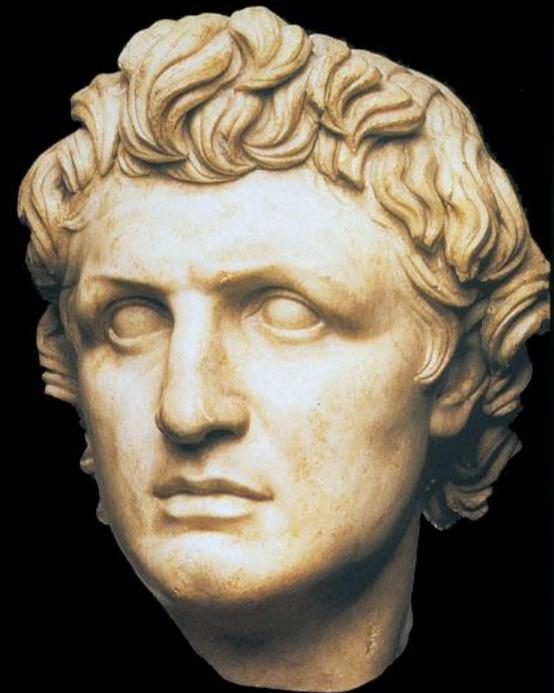
- From 3<sup>rd</sup> to 2<sup>nd</sup> centuries BC
- Theatrical use of the landscape
- Ritual sense of procession (like in Didyma or in Lindos) The sick of the initiated approached to god through several steps.



# Pergamon: the masterwork of theatricality in the use of sacred landscape

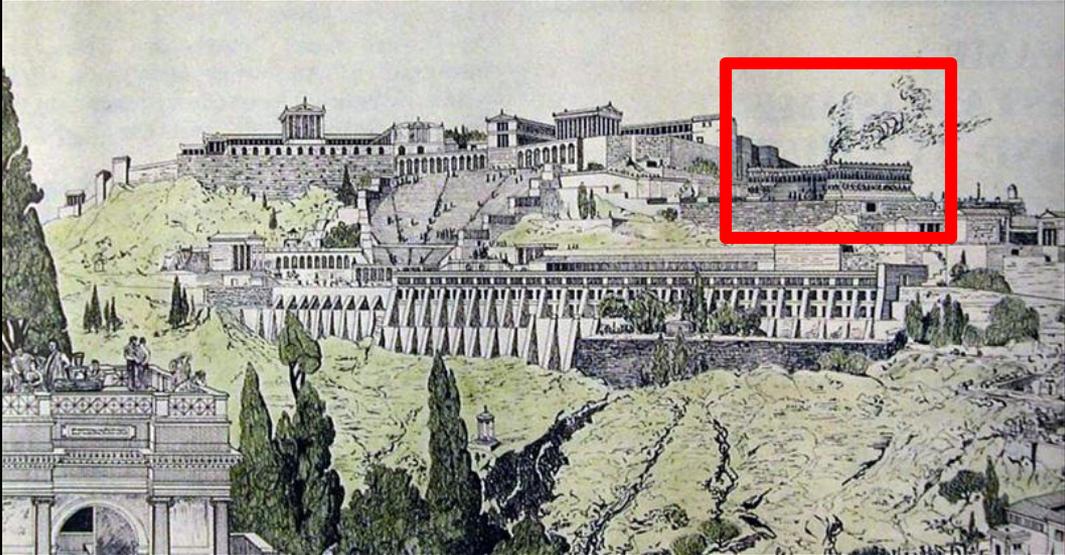
**Pergamon, Turkey**  
**capital of the Attalid dynasty, 282-133 B.C.**

**Portrait of King Attalos I**

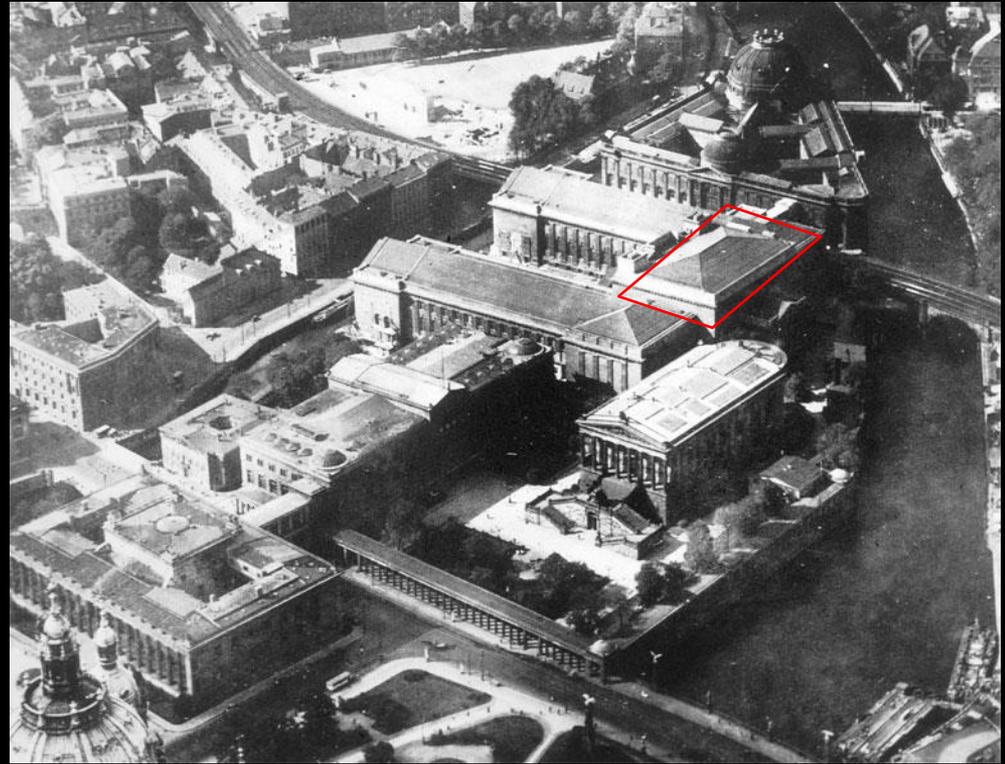


4.

# City plan and Great Altar in Pergamon, Turkey, 282-133 B.C.



**Pergamon's Great Altar as reconstructed in Berlin's State Museum in 1929**

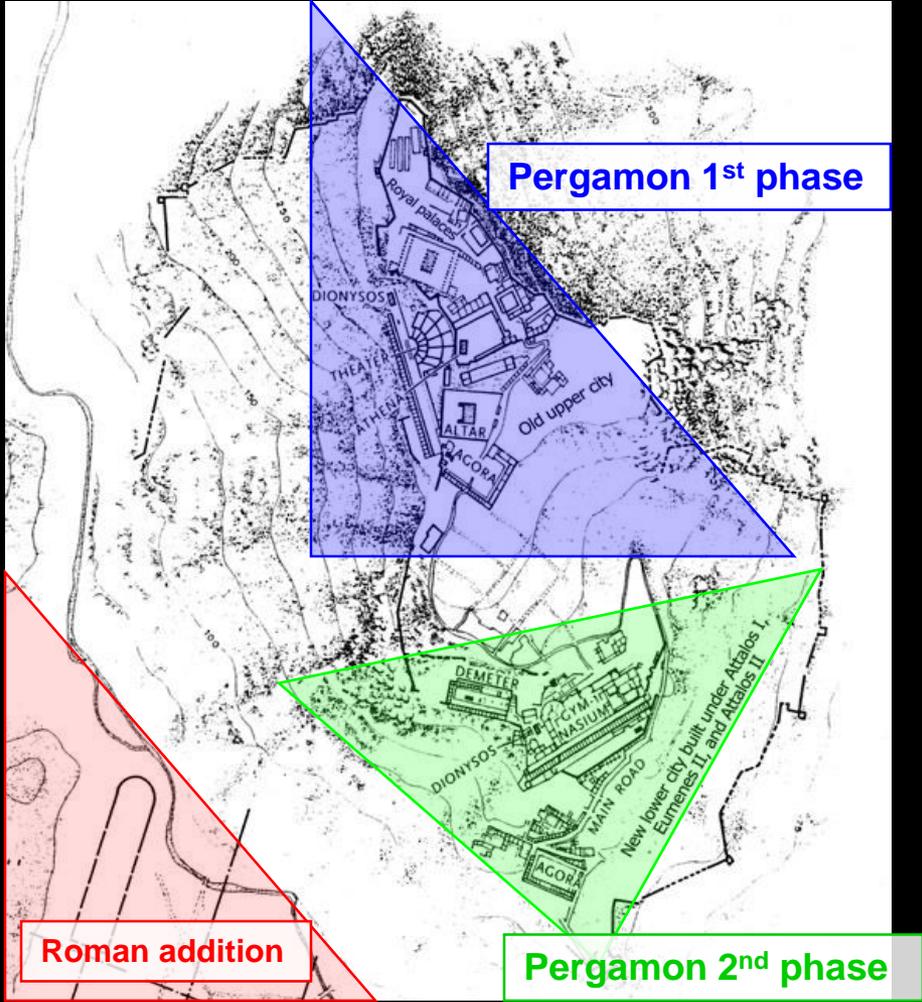






1.

# Pergamon, Turkey (Ionia)



## COMPARISONS: DIFFERENT USES OF LANDSCAPE

2.

**Bronze-Age citadel/palace**



**Mycenae, Greece**

**Classical polis**

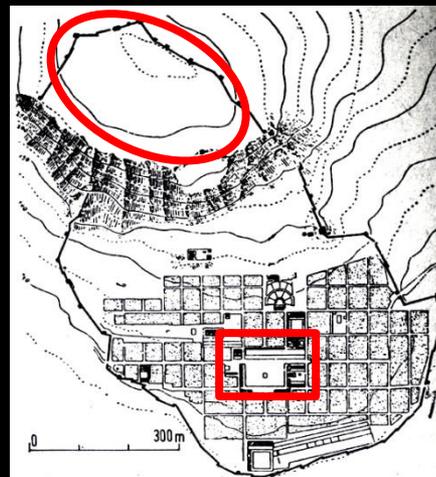


**Athens**

**Hellenistic polis on the hill**

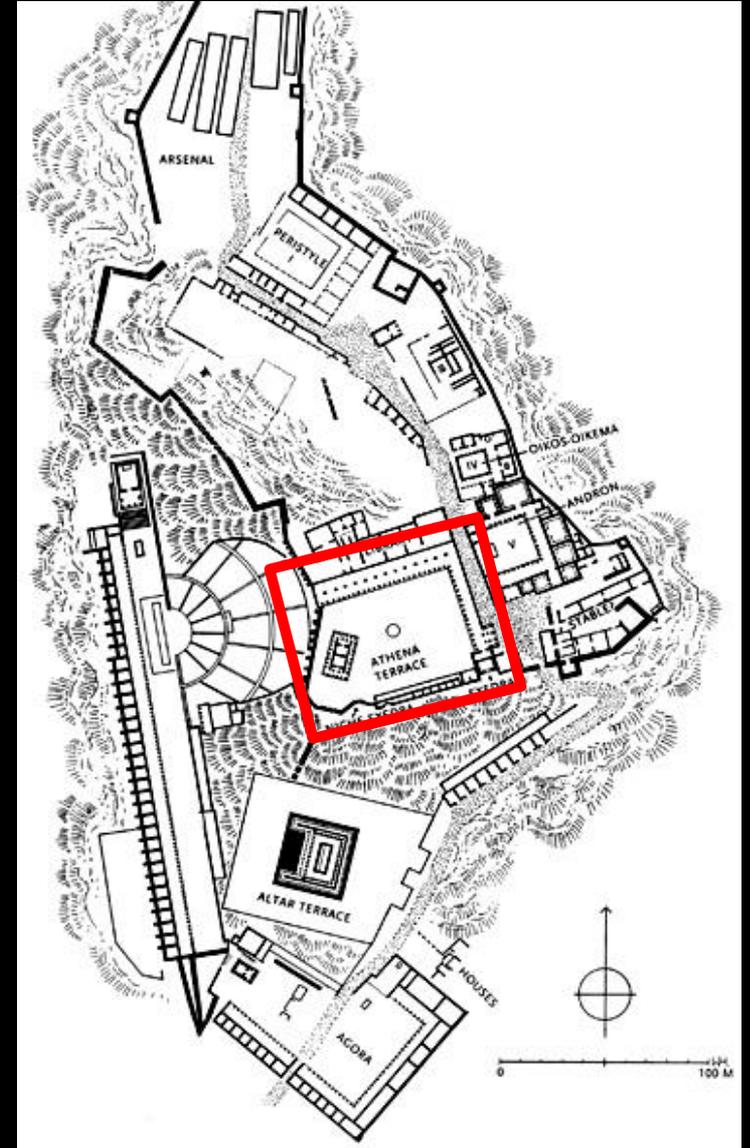


**Pergamon**



**Priene**

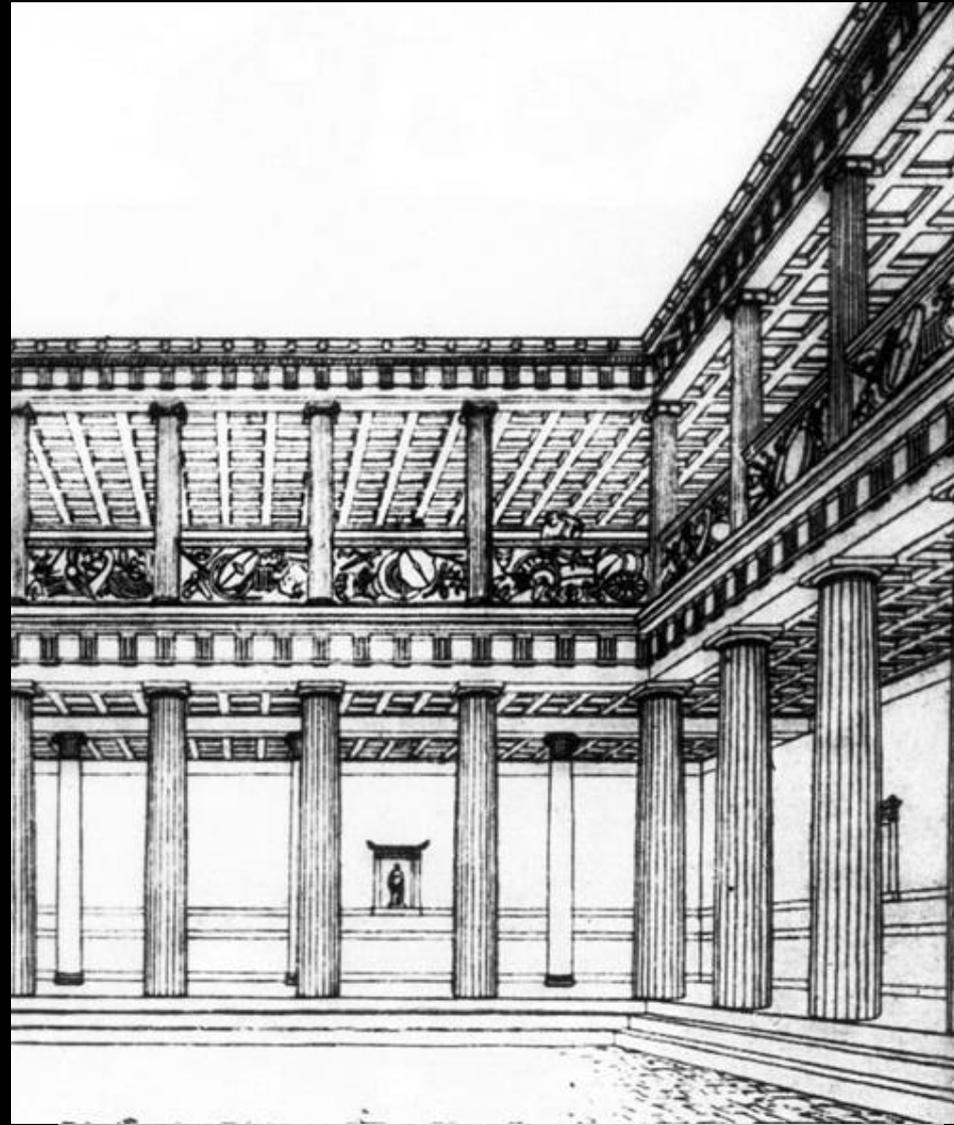
## Pergamon – the Athena terrace



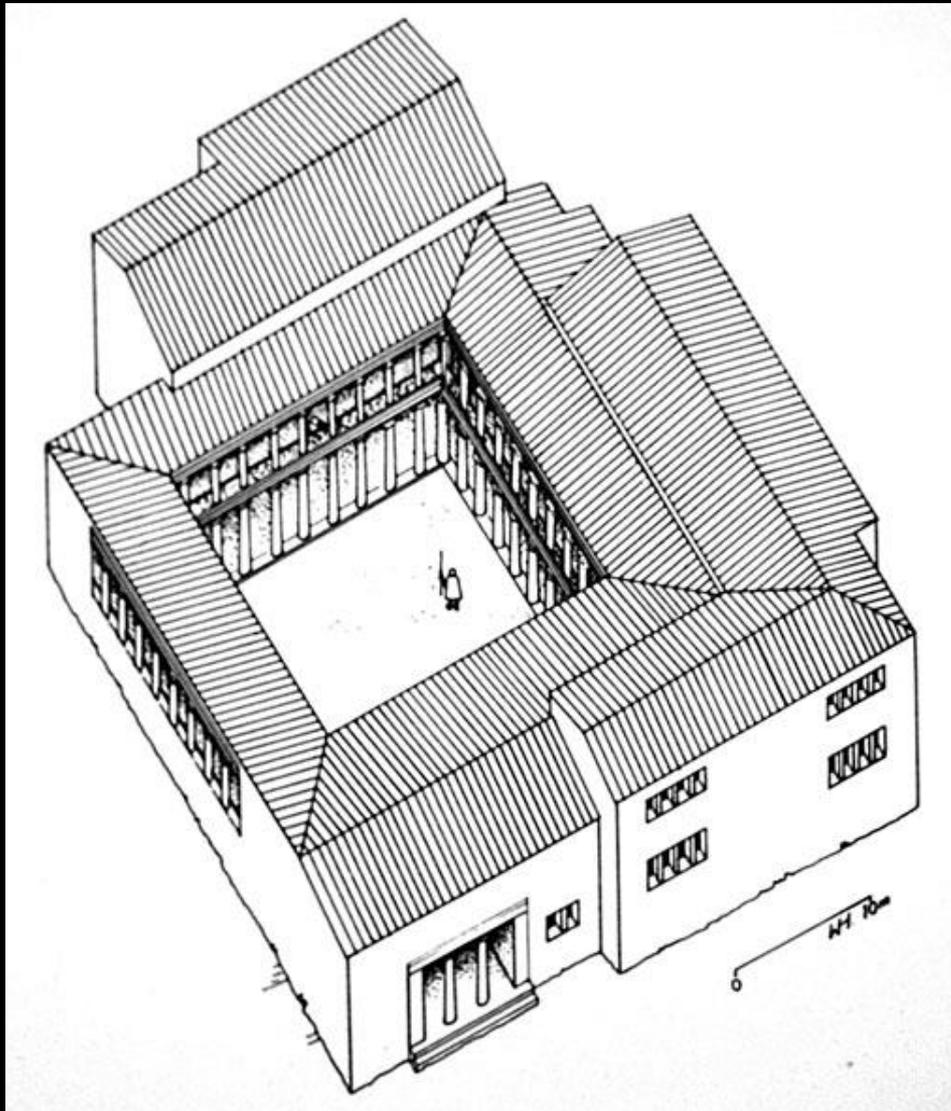
**Propylon gate entrance to the Athena terrace**



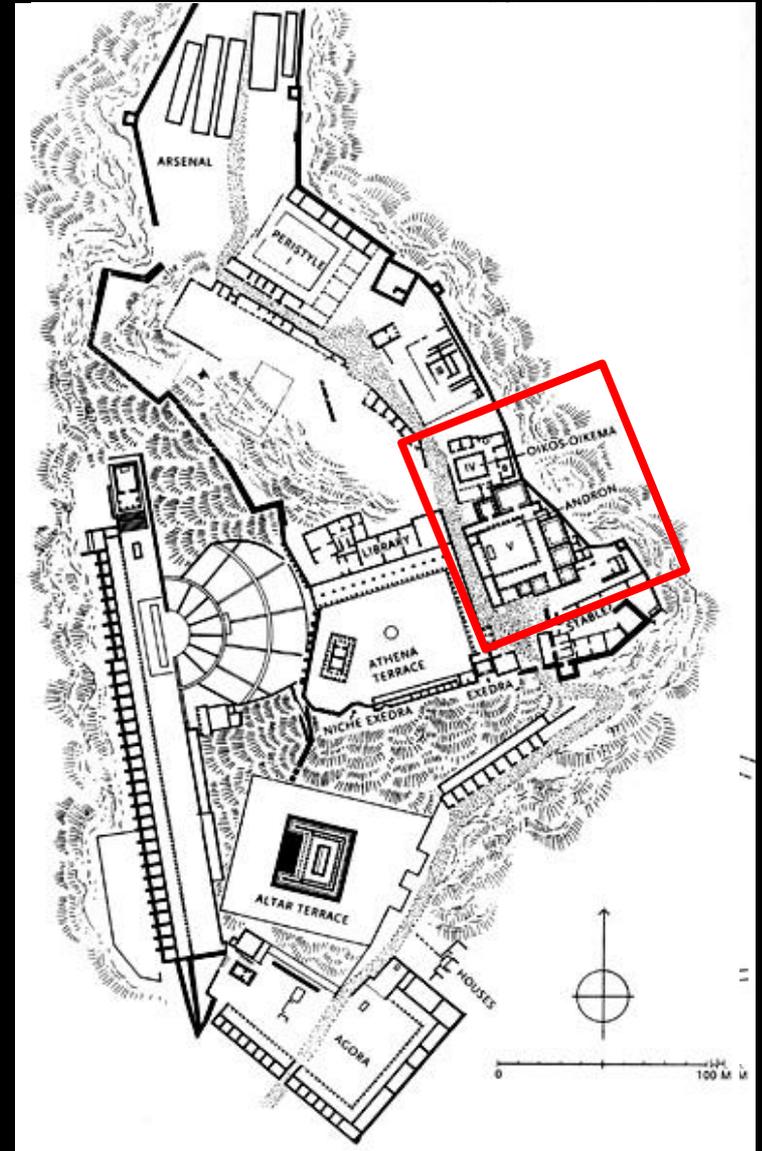
**Stoa on the Athena terrace**



## Royal Palace addition by King Eumenes II



## Royal Palace buildings



## Pergamon



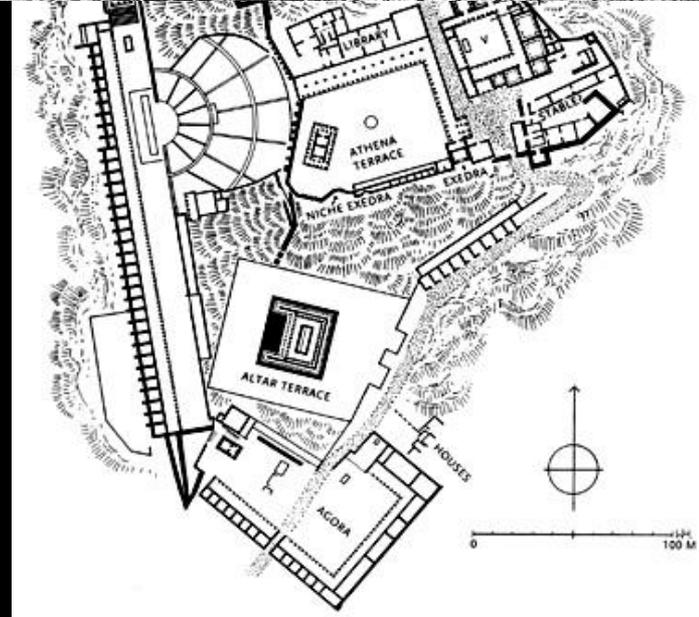
## COMPARISONS: theatrical sanctuaries

5.

### Hellenistic Lindos



### Hellenistic Pergamon



## COMPARISONS: contrast with classical mentality

terraces ignore topography in order to  
“reveal” Pythagorean substratum

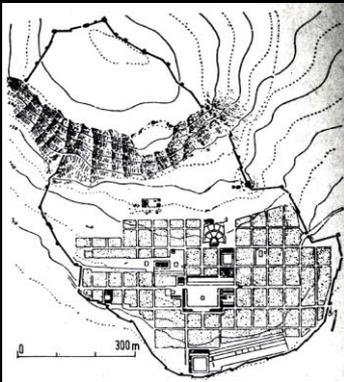


Priene, Turkey (Ionia)

terraces augment the topography

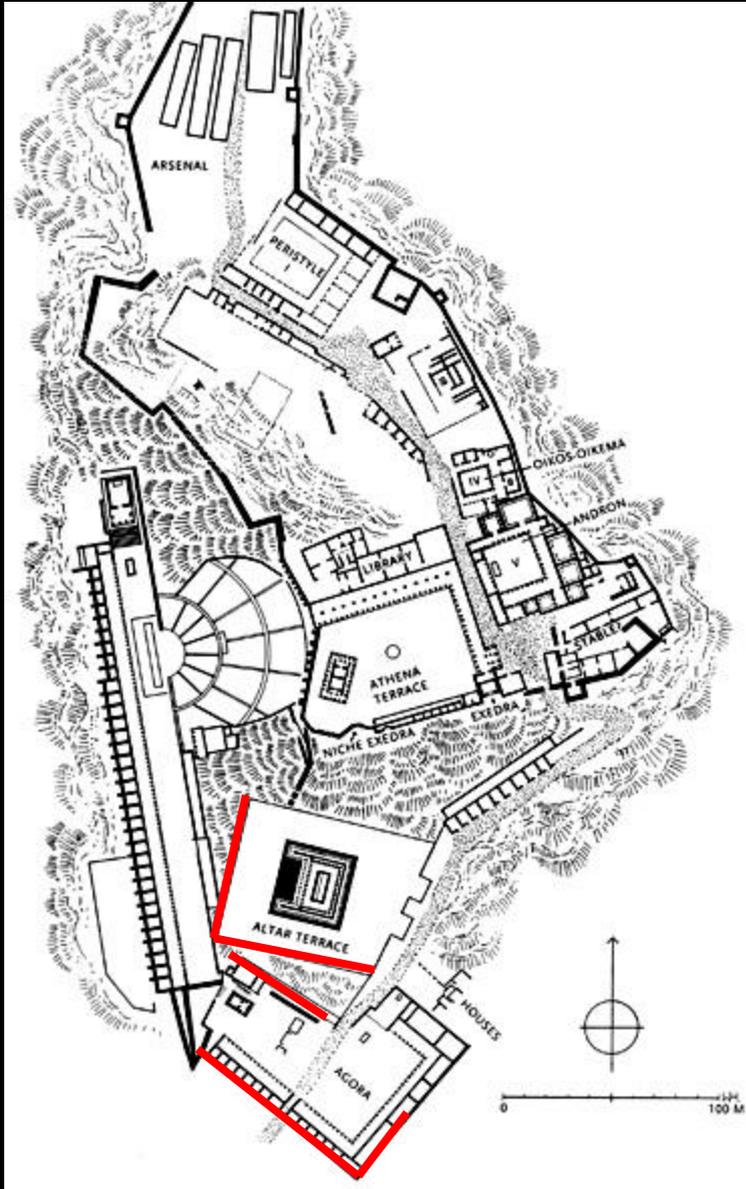


Pergamon, Turkey (Ionia)

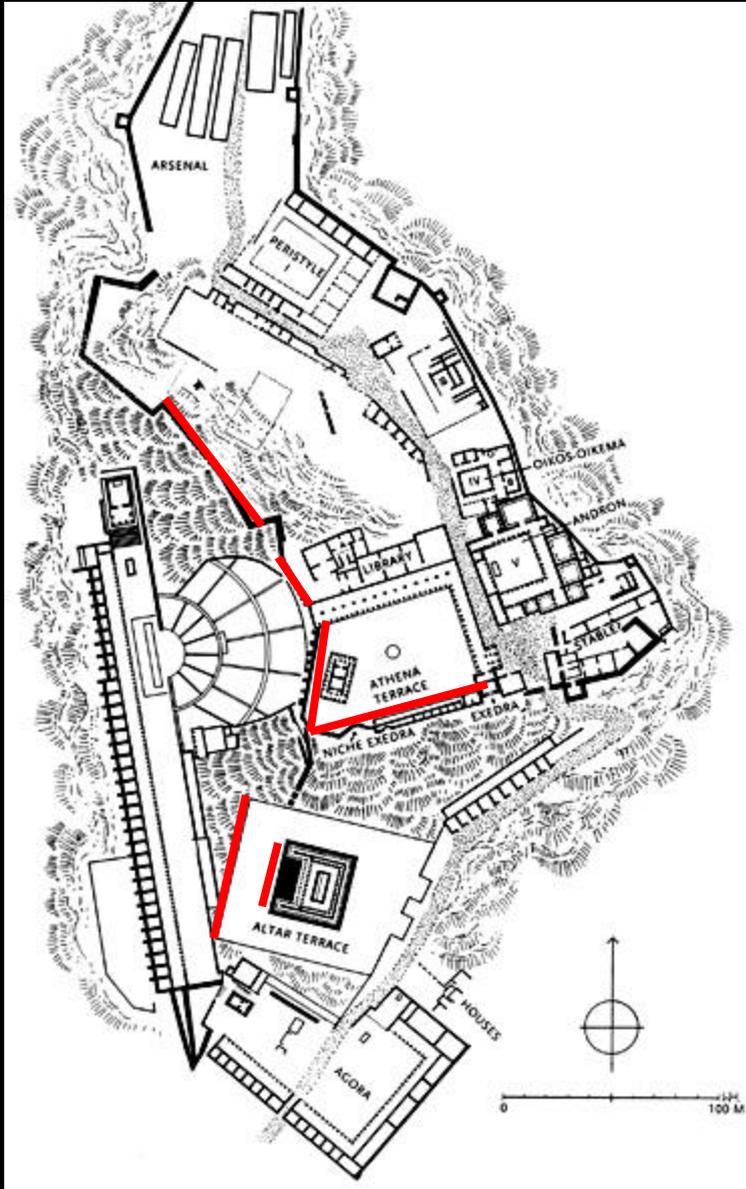


Classical Priene

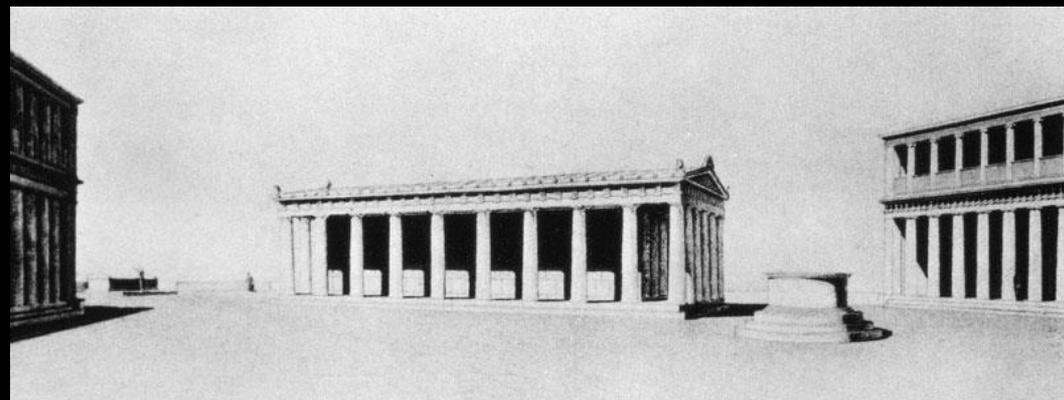
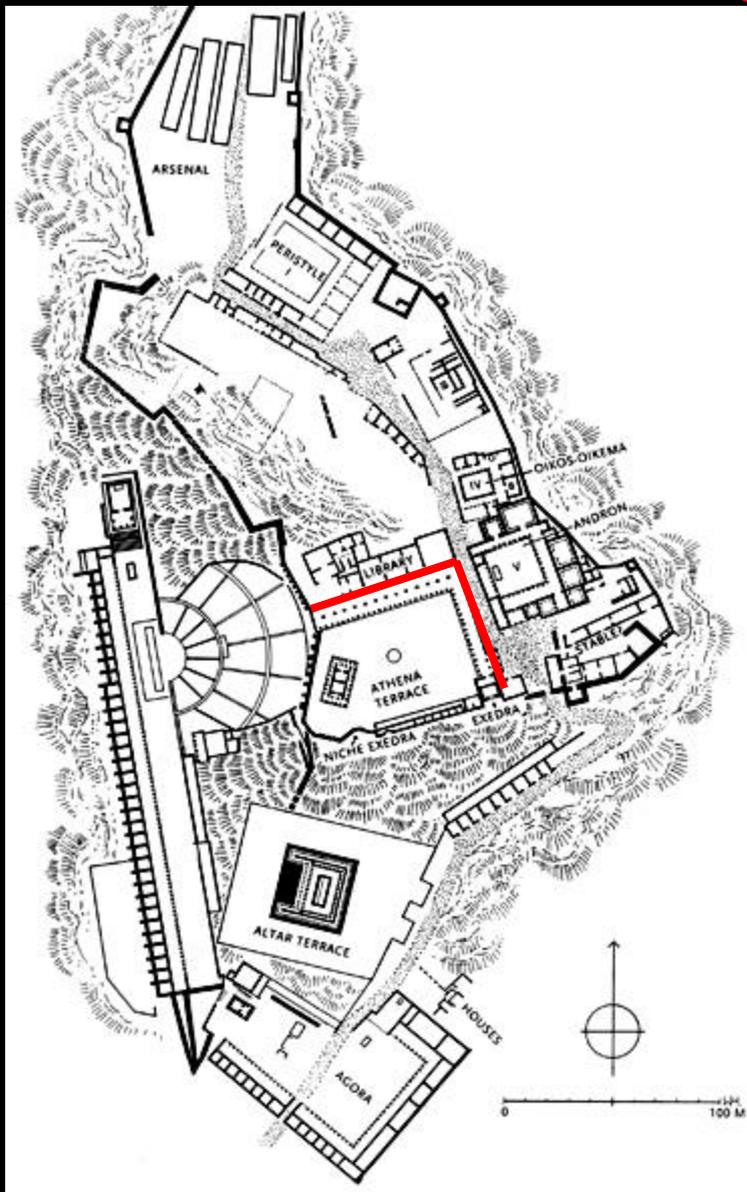
# Pergamon



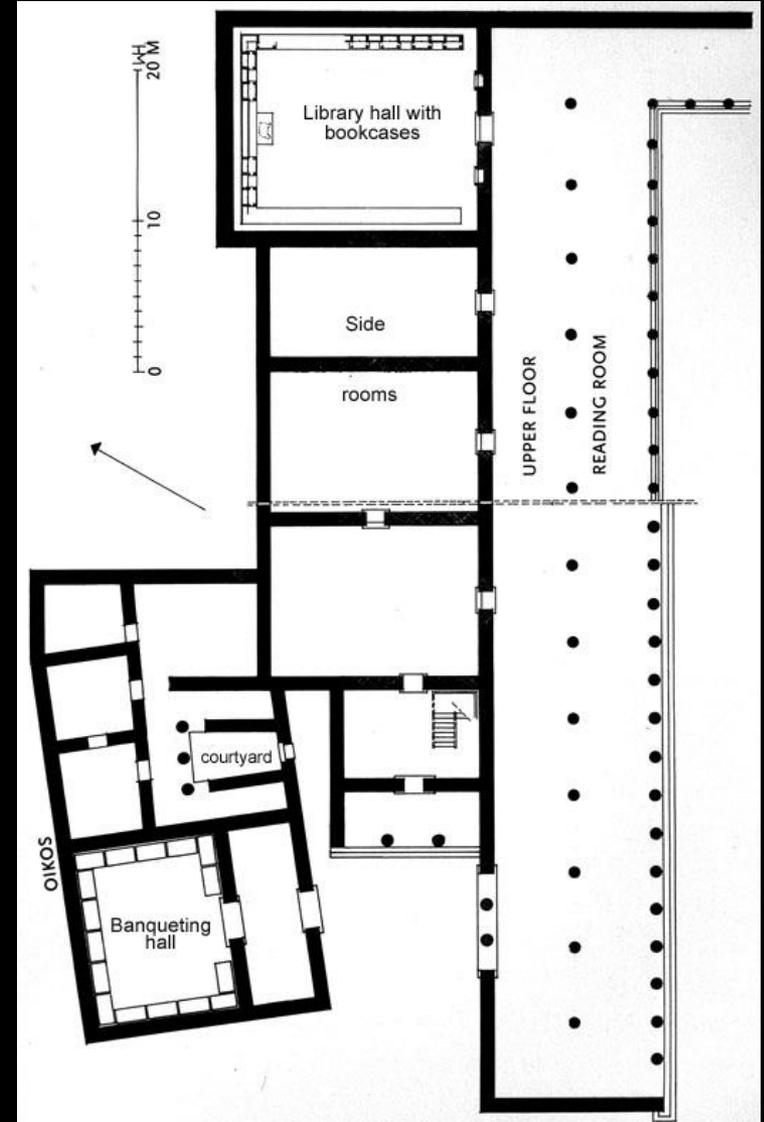
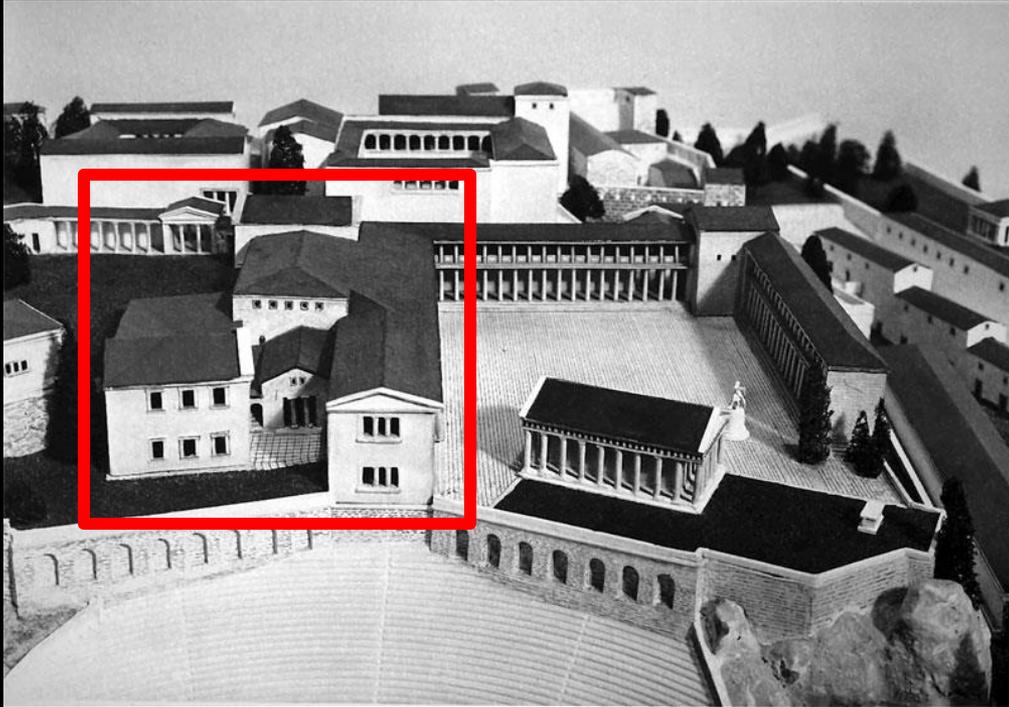
# Pergamon



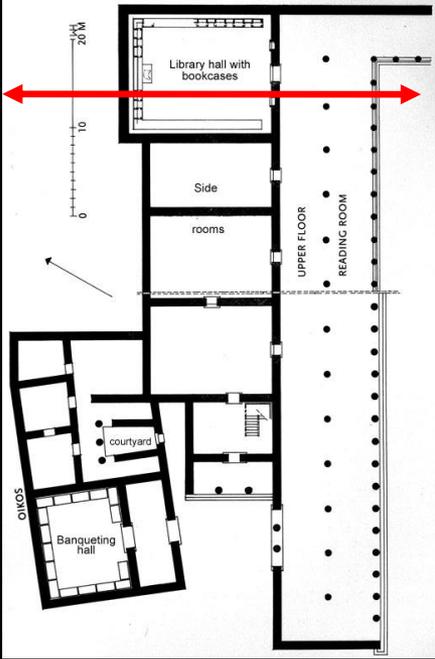
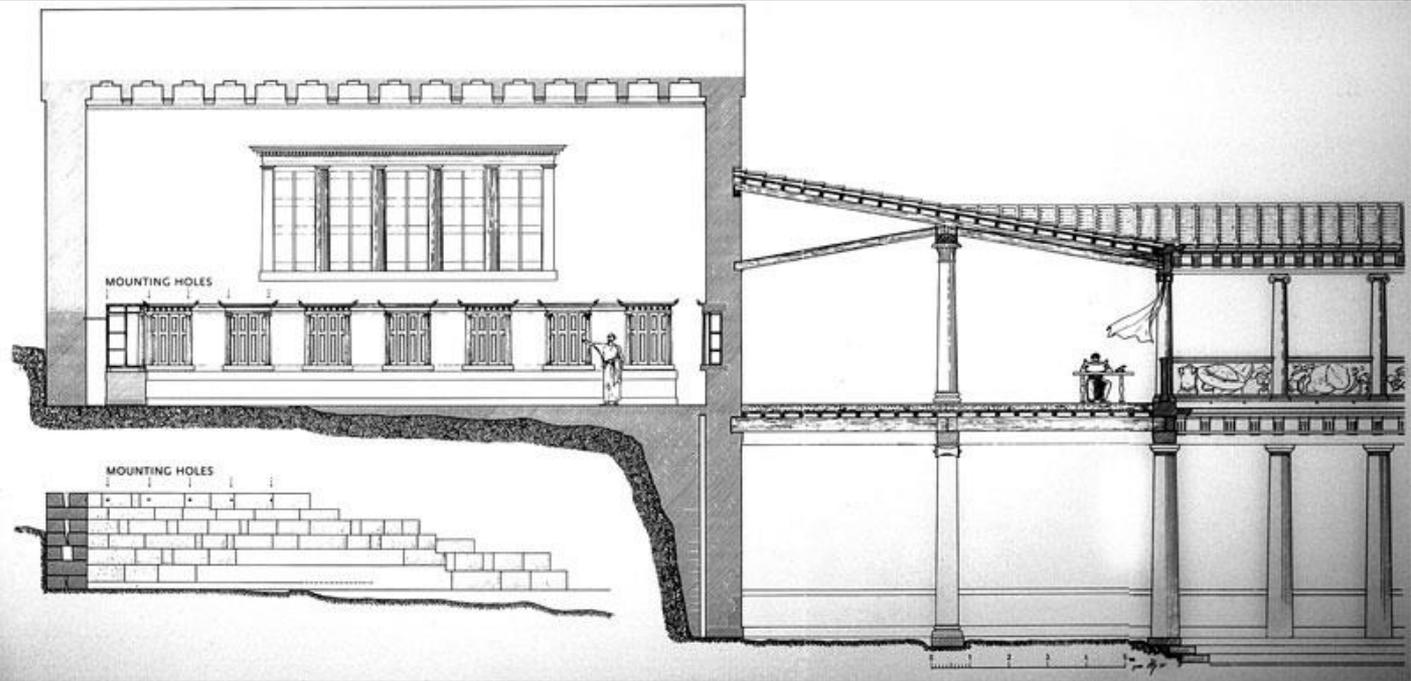
## Pergamon – Athena Terrace



## Pergamon library on the Athena terrace

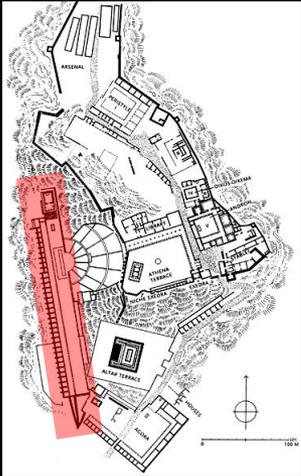
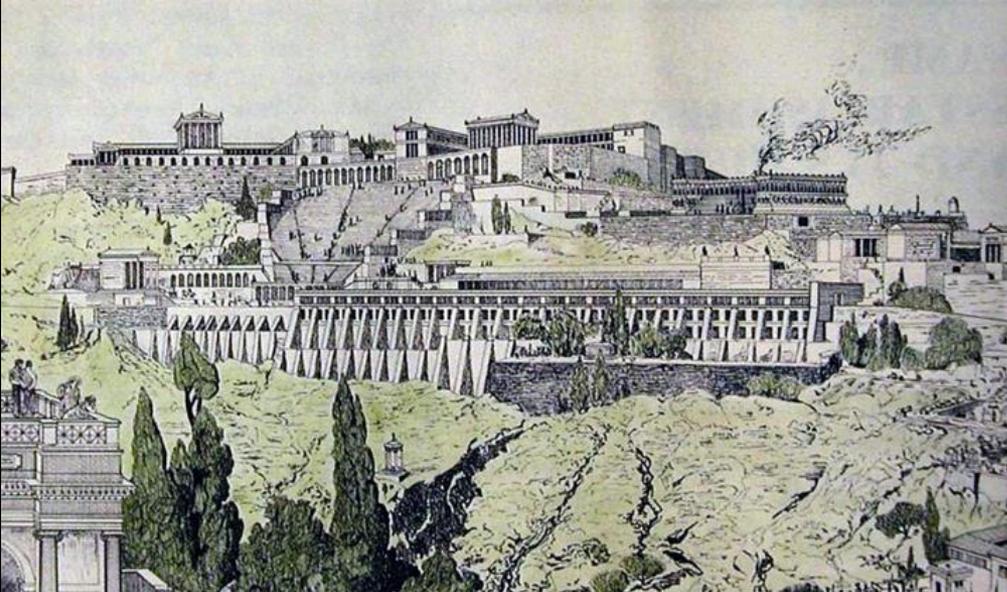


# Pergamon library section

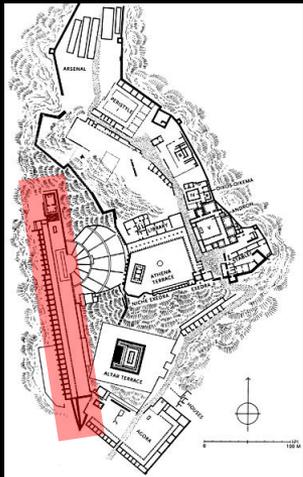


6.

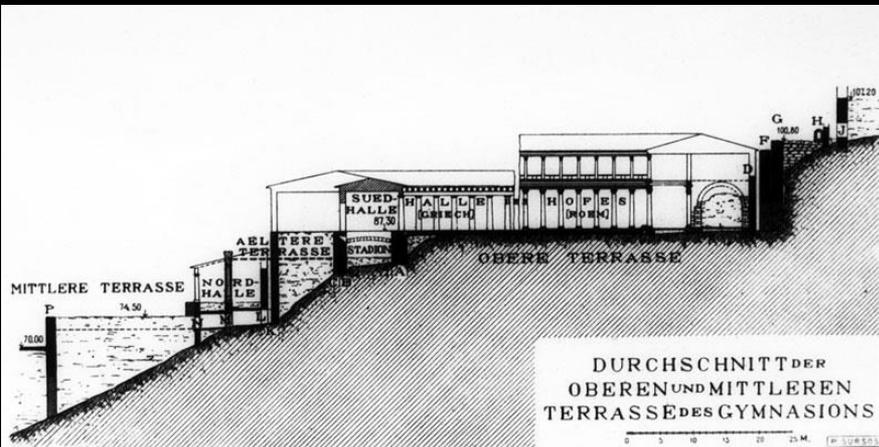
Pergamon: theater terrace and 700' long stoa



## Pergamon upper city: theater terrace and 700' long stoa



## Pergamon lower city: gym on three levels



## Pergamon, Turkey (Ionia)





## Hellenistic influences in Italy

**Terracina: Temple of Jupiter Anxur**



**Hellenistic influences in Italy**

**Palestrina: temple of Fortuna Primigenia**



Hellenistic influences in Italy

PIETRABBONDANTE

