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Gian Lorenzo Bernini (1598-1680) schuf seine Kunstwerke in einer Zeit, in der die konzeptistische Poetik (*concettismo*) das ultimative Regelwerk moderner Dichtung darstellte. In dieser Studie wird die Rhetorizität der Kunstwerke Gian Lorenzo Berninis vor dem Hintergrund konzeptistischer Poetik als einer Epochen bestimmenden Rhetorik beschrieben und interpretiert. Das erfolgt mit dem Rückgriff auf Texte wie Emanuele Tesauros «Cannocchiale aristotelico» (1654) und «Idea delle perfette Imprese» (um 1620) oder Matteo Peregrinis «Delle acutezze» (1639). Exemplarisch werden drei Hauptwerke Berninis in Rom untersucht: das Monument der Mathilde von Tuszien und die Vierungspfeiler in St. Peter sowie die Kapelle Cornaro in S. Maria della Vittoria. Durch die Verbindung der Werkinterpretationen mit einer an konzeptistischer Poetik ausgerichteten Emblematik gelingt eine differenzierte Auslegung der Bild-Text-Einheiten, die die Werke Berninis bestimmen.

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