



**Un pien teatro di meraviglie: Gian Lorenzo  
Bernini vor dem Hintergrund konzeptistischer  
Emblematik (Neue Berner Schriften zur Kunst)  
(German Edition)**

*Claudia Lehmann*

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# Un pien teatro di meraviglie: Gian Lorenzo Bernini vor dem Hintergrund konzeptistischer Emblematis (Neue Berner Schriften zur Kunst) (German Edition)

Claudia Lehmann

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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 Tesauro's «Cannocchiale aristotelico» (1654) und «Idea delle perfette Imprese» (um 1620) oder Matteo Peregrini's «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 Emblematis gelingt eine differenzierte Auslegung der Bild-Text-Einheiten, die die Werke Berninis bestimmen.

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