

**Andreas Meinecke: Zur Entwurfsgeschichte der Berliner Dombasilika und des Lustgartenforums 1820-1840, in: zeitenblicke 9 (2010), Nr. 3.**

Between 1820 and 1840 Frederick William IV penned more than 300 pages of conceptual designs dedicated to the cathedral of Berlin (Berliner Dom). The drafts can be subdivided into four categories. The phase of most intensive working on the outlines spanned over the mid 1830ies. For the first time ever, this contribution attributes popular drawings to Ludwig Persius. These formed a subsequent graphic manifest of the king regarding the cathedral of Berlin as they were drawn out of his layouts dating from the time when he was crown prince. The drawings of Stüler, hitherto supposed to be lost, which are based on those of Persius present varying drafts on a seven-, five- or three-naved basilica. From the outset, Frederick William's plans of a new cathedral in Berlin were connected with the design of a pleasure garden panel. The king intended to create a comparable if not even more famous modern panel at the Lustgarten near the Forum Fridericianum. Beyond 1848 and finally after 1858/59 the undertaking was dismissed.

**Jörg Meiner: "durch äußeren Glanz innere Macht erkennen lassen". Die Pläne zur Erweiterung alter Residenzschlösser in den Zeichnungen Friedrich Wilhelms IV., in: zeitenblicke 9 (2010), Nr. 3.**

The ideas of Frederick William IV, mirrored in a series of his drawings, to magnify the residences of the Hohenzollern through significant extensions and modifications are meaningful signs of his understanding of state and monarchy and of his self-perception first as crown prince and later as enthroned King of Prussia. The architectural hotchpotch he used refers, as in the case of the Berliner Residenz, to the structural shapes dating from the time of the first Prussian King, Frederick I, or they are, like the Charlottenburger Schloss, geared towards the most established palace-architecture of the French Kings, Versailles.

**Catharina Hasenclever: Gezeichnete Abwehr. Mit Gottes Hilfe gegen den Lindwurm der Französischen Revolution, in: zeitenblicke 9 (2010), Nr. 3.**

Frederick William IV of Prussia grew up under the impression of the various upheavals in the wake of the French Revolution and the threatening superiority of Napoleon. Constitution, parliamentarianism, and sovereignty of the people for Frederick William became a lifelong anxiety, emerged as objects of his personal hatred. The article addresses the defensive demeanor rooting in the conception of the Divine Right of Monarchy and its consequences. He saw himself and his office under the protection of the Lord, of the knightly St. George and Archangel Michael. These divine champions he visually lined up over and over against the fiend called Revolution. Besides the public impression those sculptures attended, the drawings served as a matter of rendering personal consciousness of the Divine Right and facilitated Frederick Williams mental strength while he was fighting for the preservation of his regency.

**Gerd-H. Zuchold: Friedrich Wilhelm IV. und das byzantinische Gott-Königtum. Seine Kirchenentwürfe als Modell einer "Kirche der Zukunft" in Preußen, in: zeitenblicke 9 (2010), Nr. 3.**

Already as crown prince, Frederick William IV engaged in Christian architecture and theological problems. He planned to resurrect the enthusiasm of the ancestral communities for the Christian faith by a renaissance of the early Christian architectural style. His vision of a new, a Christian Protestant universal church on the basis of the Lutheran lore, whose

guidance as "Primate of Protestantism" he claimed for himself, is reflected in his architectural drafts. In his earlier schemes he outlined gothic style churches and monasteries while his encounter with early Christian basilicas on his journey to Italy in 1828, especially with those in Ravenna, and the acquaintance of Christian Karl Josias Bunsen raised his verve for the early Christian architectural style.

**Jörg Probst: Unterzeichnen. Friedrich Wilhelm IV. und die Arabeske, in: zeitenblicke 9 (2010), Nr. 3.**

Writing and drawing are bond together in the art of calligraphy. Frederick William IV of Prussia (1795-1861) had a remarkable predilection for these adornments of calligraphic writing and also for arabesque embellishment. Referred to as so-called "Dürer-knots", these playful exercises, as yet nearly unnoticed by academic research in spite of showing up on nearly every second sheet of the king's graphic legacy, belong to a reception-history of Dürer's draftsmanship. Moreover, the history of the political ideas effecting Frederick William as an artist as well as a king with a certain fondness for ornament and calligraphy should be asked for. The article differentiates between particular forms of signatures and embellishments of Frederick William IV and examines his distinctive drawing and writing gimmicks as an expression of legitimacy and sovereignty.