

HarperCollins Editions of

MARTIN HEIDEGGER

Basic Writings

Being and Time

Discourse on Thinking

Early Greek Thinking

The End of Philosophy

Hegel's Concept of Experience

Identity and Difference

Nietzsche: Volume I, The Will to
Power as Art

Nietzsche: Volume II, The Eternal
Recurrence of the Same

Nietzsche: Volume III, The Will to Power
as Knowledge and as Metaphysics

Nietzsche: Volume IV, Nihilism

On the Way to Language

On Time and Being

Poetry, Language, Thought

The Question Concerning Technology
and Other Essays

What Is Called Thinking?

MARTIN HEIDEGGER

BASIC WRITINGS

from *Being and Time* (1927)
to *The Task of Thinking* (1964)

REVISED AND EXPANDED EDITION
EDITED, WITH GENERAL INTRODUCTION AND
INTRODUCTIONS TO EACH SELECTION,

BY

DAVID FARRELL KRELL



HarperSanFrancisco
A Division of HarperCollinsPublishers

VII

THE QUESTION CONCERNING TECHNOLOGY

☞ . . . Thinking holds to the coming
of what has been, and is remembrance.

pletely revised as "The Question Concerning Technology," on November 18, 1953.

In the last-named lecture, here printed complete, Heidegger poses the question of the essence of technology. He asserts that it is nothing technological and suggests that purely technical modes of thought and discussion do not suit it. For the essence of technology is ultimately a way of revealing the totality of beings. As a way of revealing it is pervasive and fundamental in our time, so much so that we cannot "opt for" technology or "opt out" of it. The advent of technology—and it is this historic, essential unfolding or provenance that Heidegger means by "essence"—is something destined or sent our way long before the eighteenth century. One of Heidegger's most daring theses is that the essence of technology is prior to, and by no means a consequence of, the Scientific Revolution.

However, to insist that technology belongs to the destiny of the West in no way implies that it does not menace. On the contrary, the question concerning the essence of technology confronts the supreme danger, which is that this one way of revealing beings may overwhelm man and beings and all other possible ways of revealing. Such danger is impacted in the essence of technology, which is an ordering of, or setting-upon, both nature and man, a defiant challenging of beings that aims at total and exclusive mastery. The technological framework is inherently expansionist and can reveal only by reduction. Its attempt to enclose all beings in a particular claim—utter availability and sheer manipulability—Heidegger calls *Ge-stell*, "enframing."

As the essence of technology, enframing would be absolute. It would reduce man and beings to a sort of "standing reserve" or stockpile in service to, and on call for, technological purposes. But enframing cannot overpower or even reveal its own historic, essential unfolding, nor indeed the advent, endurance, and departure of beings. Behind all the confident and even arrogant manipulations of the technological will to power something remains mysterious about technology that only a thoughtful recollection can appreciate—though indeed it cannot explain (and so enframe) what is transpiring all over the globe.

This mysterious coming to presence and withdrawal into absence that includes technology and that technology would but cannot entirely master relates the essence of technology to what Heidegger speaks of in his treatise on the essence of truth: the presencing of beings in unconcealment (see Reading III). Finally, Heidegger asks whether the kind of revealing of beings that occurs in the work of art

It is a question raised on all sides and always with a sense of urgency. On it hinges nothing less than the survival of the species man and the planet earth. Yet the question concerning technology is usually posed within a purely technical framework as one to be debated solely by technicians. Technological problems, we say, require technological solutions which no layman can fathom or fathom. Just as there are "technical philosophical" questions which none but the philosopher can answer, so are there "technical technological" problems that the philosopher had best let alone. Surely technology and philosophy are as far apart as any two fields could possibly be.

Historians and social scientists define "modern technology" as the application of power machinery to production. They locate its beginnings in eighteenth-century England, where large coal deposits provide a source of energy for the production of steam, which in turn propels machinery in textile and other mills. But already at this relatively primitive stage of development the nexus of events becomes so complicated that nobody can neatly separate cause from effect or even establish the customary hierarchy of causes. Everything is jumbled together into inscrutable "factors"—revolutionary discoveries in the natural sciences, detection and extraction of energy resources, invention of mechanical devices and chemical processes, availability of investment capital, improved means of transportation and communication, land enclosures, mechanization of agriculture, concentration of unskilled labor, a happy combination of this-worldly and other-worldly incentives—and the age of modern technology is off and running before anyone can catch their breath and raise a question.

On December 1, 1949, Heidegger delivered four lectures to the Bremen Club under the general title "Insight into What Is." Each lecture had its own title: "The Thing," "The Enframing," "The Danger," "The Turning." Heidegger read the first two to the Bavarian Academy of Fine Arts, "The Thing" on June 6, 1950, and "The Enframing," com-

(see Reading IV) can rescue human beings for the role they must play—whether as technician or philosopher—in the safeguarding of Being. Indeed, the work of art now comes to be more prominent in Heidegger's thought than ever: whereas in 1935 "the deed that founds the political state" participates in the revelation of beings, in 1953 the political is in total eclipse. Not the political but the poetical appears as the saving power; not *praxis* but *poiësis* may enable us to confront the essential unfolding of technology.

Yet the suppression of the political and of *praxis* by *poiësis* and the work of art ought to disturb us. If thinking perdures beyond or beneath the distinction between theory and practice (see Reading V), does it also remain untouched by the apparent split between *poiësis* and *praxis*?

THE QUESTION CONCERNING TECHNOLOGY

In what follows we shall be *questioning* concerning technology. Questioning builds a way. We would be advised, therefore, above all to pay heed to the way, and not to fix our attention on isolated sentences and topics. The way is one of thinking. All ways of thinking, more or less perceptibly, lead through language in a manner that is extraordinary. We shall be questioning concerning *technology*, and in so doing we should like to prepare a free relationship to it. The relationship will be free if it opens our human existence to the essence of technology. When we can respond to this essence, we shall be able to experience the technological within its own bounds.

Technology is not equivalent to the essence of technology. When we are seeking the essence of "tree," we have to become aware that what pervades every tree, as tree, is not itself a tree that can be encountered among all the other trees.

Likewise, the essence of technology is by no means anything technological. Thus we shall never experience our relationship to the essence of technology so long as we merely represent and pursue the technological, put up with it, or evade it. Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it. But we are delivered over to it in the worst possible

This essay appears in Martin Heidegger, *The Question Concerning Technology and Other Essays*, translated by William Lovitt, (New York: Harper & Row, 1977). I have altered the translation slightly here. The German text appears in Martin Heidegger, *Vorträge und Aufsätze* (Pfullingen: Günther Neske Verlag, 1954), pp. 13–44, and in the same publisher's "Opuscula" series under the title, *Die Technik und die Kehre* (1962), pp. 5–36.

way when we regard it as something neutral; for this conception of it, to which today we particularly like to pay homage, makes us utterly blind to the essence of technology.

According to ancient doctrine, the essence of a thing is considered to be *what* the thing is. We ask the question concerning technology when we ask what it is. Everyone knows the two statements that answer our question. One says: Technology is a means to an end. The other says: Technology is a human activity. The two definitions of technology belong together. For to posit ends and procure and utilize the means to them is a human activity. The manufacture and utilization of equipment, tools, and machines, the manufactured and used things themselves, and the needs and ends that they serve, all belong to what technology is. The whole complex of these contrivances is technology. Technology itself is a contrivance—in Latin, an *instrumentum*.

The current conception of technology, according to which it is a means and a human activity, can therefore be called the instrumental and anthropological definition of technology.

Who would ever deny that it is correct? It is in obvious conformity with what we are envisaging when we talk about technology. The instrumental definition of technology is indeed so uncannily correct that it even holds for modern technology, of which, in other respects, we maintain with some justification that it is, in contrast to the older handicraft technology, something completely different and therefore new. Even the power plant with its turbines and generators is a man-made means to an end established by man. Even the jet aircraft and the high-frequency apparatus are means to ends. A radar station is of course less simple than a weather vane. To be sure, the construction of a high-frequency apparatus requires the interlocking of various processes of technical-industrial production. And certainly a sawmill in a secluded valley of the Black Forest is a primitive means compared with the hydroelectric plant on the Rhine River.

But this much remains correct: Modern technology too is a means to an end. This is why the instrumental conception of technology conditions every attempt to bring man into the right relation to technology. Everything depends on our manipulating technology in the proper manner as a means. We will, as we say, "get" technology "intelligently in hand." We will master it. The will to mastery becomes all the more urgent the more technology threatens to slip from human control.

But suppose now that technology were no mere means: how would it stand with the will to master it? Yet we said, did we not, that the instrumental definition of technology is correct? To be sure. The correct always fixes upon something pertinent in whatever is under consideration. However, in order to be correct, this fixing by no means needs to uncover the thing in question in its essence. Only at the point where such an uncovering happens does the true appropriate. For that reason the merely correct is not yet the true. Only the true brings us into a free relationship with that which concerns us from its essence. Accordingly, the correct instrumental definition of technology still does not show us technology's essence. In order that we may arrive at this, or at least come close to it, we must seek the true by way of the correct. We must ask: What is the instrumental itself? Within what do such things as means and end belong? A means is that whereby something is effected and thus attained. Whatever has an effect as its consequence is called a cause. But not only that by means of which something else is effected is a cause. The end that determines the kind of means to be used may also be considered a cause. Wherever ends are pursued and means are employed, wherever instrumentality reigns, there reigns causality.

For centuries philosophy has taught that there are four causes: (1) the *causa materialis*, the material, the matter out of which, for example, a silver chalice is made; (2) the *causa formalis*, the form, the shape into which the material enters; (3) the *causa finalis*, the

end, for example, the sacrificial rite in relation to which the required chalice is determined as to its form and matter; (4) the *causa efficiens*, which brings about the effect that is the finished, actual chalice, in this instance, the silversmith. What technology is, when represented as a means, discloses itself when we trace instrumentality back to fourfold causality.

But suppose that causality, for its part, is veiled in darkness with respect to what it is? Certainly for centuries we have acted as though the doctrine of the four causes had fallen from heaven as a truth as clear as daylight. But it might be that the time has come to ask: Why are there only four causes? In relation to the aforementioned four, what does "cause" really mean? From whence does it come that the causal character of the four causes is so unifiedly determined that they belong together?

So long as we do not allow ourselves to go into these questions, causality, and with it instrumentality, and with this the accepted definition of technology, remain obscure and groundless.

For a long time we have been accustomed to representing cause as that which brings something about. In this connection, to bring about means to obtain results, effects. The *causa efficiens*, but one among the four causes, sets the standard for all causality. This goes so far that we no longer even count the *causa finalis*, telic finality, as causality. *Causa, casus*, belongs to the verb *cadere*, to fall, and means that which brings it about that something turns out as a result in such and such a way. The doctrine of the four causes goes back to Aristotle. But everything that later ages seek in Greek thought under the conception and rubric "causality" in the realm of Greek thought and for Greek thought *per se* has simply nothing at all to do with bringing about and effecting. What we call cause [*Ursache*] and the Romans call *causa* is called *aition* by the Greeks, that to which something else is indebted [*das, was ein anderer verschuldet*]. The four causes are the ways, all belonging at once to each other, of being responsible for something else. An example can clarify this.

Silver is that out of which the silver chalice is made. As this matter (*hyle*), it is co-responsible for the chalice. The chalice is indebted to, i.e., owes thanks to, the silver for that of which it consists. But the sacrificial vessel is indebted not only to the silver. As a chalice, that which is indebted to the silver appears in the aspect of a chalice, and not in that of a brooch or a ring. Thus the sacred vessel is at the same time indebted to the aspect (*eidos*) of chaliceness. Both the silver into which the aspect is admitted as chalice and the aspect in which the silver appears are in their respective ways co-responsible for the sacrificial vessel.

But there remains yet a third something that is above all responsible for the sacrificial vessel. It is that which in advance confines the chalice within the realm of consecration and bestowal. Through this the chalice is circumscribed as sacrificial vessel. Circumscribing gives bounds to the thing. With the bounds the thing does not stop; rather, from within them it begins to be what after production it will be. That which gives bounds, that which completes, in this sense is called in Greek *telos*, which is all too often translated as "aim" and "purpose," and so misinterpreted. The *telos* is responsible for what as matter and what as aspect are together co-responsible for the sacrificial vessel.

Finally, there is a fourth participant in the responsibility for the finished sacrificial vessel's lying before us ready for use, i.e., the silversmith—but not at all because he, in working, brings about the finished sacrificial chalice as if it were the effect of a making; the silversmith is not a *causa efficiens*.

The Aristotelian doctrine neither knows the cause that is named by this term, nor uses a Greek word that would correspond to it.

The silversmith considers carefully and gathers together the three aforementioned ways of being responsible and indebted. To consider carefully [*überlegen*] is in Greek *legein*, *logos*. *Legein* is rooted in *apophainesthai*, to bring forward into appearance. The silversmith is co-responsible as that from which the sacred vessels being brought forth and subsistence take and retain their first departure.

The three previously mentioned ways of being responsible owe thanks to the pondering of the silversmith for the "that" and the "how" of their coming into appearance and into play for the production of the sacrificial vessel.

Thus four ways of owing hold sway in the sacrificial vessel that lies ready before us. They differ from one another, yet they belong together. What unites them from the beginning? In what does this playing in unison of the four ways of being responsible play? What is the source of the unity of the four causes? What, after all, does this owing and being responsible mean, thought as the Greeks thought it?

Today we are too easily inclined either to understand being responsible and being indebted moralistically as a lapse, or else to construe them in terms of effecting. In either case we bar from ourselves the way to the primal meaning of that which is later called causality. So long as this way is not opened up to us we shall also fail to see what instrumentality, which is based on causality, properly is.

In order to guard against such misinterpretations of being responsible and being indebted, let us clarify the four ways of being responsible in terms of that for which they are responsible. According to our example, they are responsible for the silver chalice's lying ready before us as a sacrificial vessel. Lying before and lying ready (*hypokeisthai*) characterize the presencing of something that is present. The four ways of being responsible bring something into appearance. They let it come forth into presencing [*Anwesen*]. They set it free to that place and so start it on its way, namely, into its complete arrival. The principal characteristic of being responsible is this starting something on its way into arrival. It is in the sense of such a starting something on its way into arrival that being responsible is an occasioning or an inducing to go forward [*Ver-an-lassen*]. On the basis of a look at what the Greeks experienced in being responsible, in *aitia*, we now give this verb "to occasion" a more inclusive meaning, so that it now is the name for the essence

of causality thought as the Greeks thought it. The common and narrower meaning of "occasion," in contrast, is nothing more than a colliding and releasing; it means a kind of secondary cause within the whole of causality.

But in what, then, does the playing in unison of the four ways of occasioning play? These let what is not yet present arrive into presencing. Accordingly, they are unifiedly governed by a bringing that brings what presences into appearance. Plato tells us what this bringing is in a sentence from the *Symposium* (205b): *hē gar toi ek tou mē ontos eis to on ionti hotōioun aitia pása esti poiēsis*. "Every occasion for whatever passes beyond the nonpresent and goes forward into presencing is *poiēsis*, bringing-forth [*Her-vor-bringen*]."

It is of utmost importance that we think bringing-forth in its full scope and at the same time in the sense in which the Greeks thought it. Not only handicraft manufacture, not only artistic and poetical bringing into appearance and concrete imagery, is a bringing-forth, *poiēsis*. *Physis*, also, the arising of something from out of itself, is a bringing-forth, *poiēsis*. *Physis* is indeed *poiēsis* in the highest sense. For what presences by means of *physis* has the irruption belonging to bringing-forth, e.g., the bursting of a blossom into bloom, in itself (*en heautōi*). In contrast, what is brought forth by the artisan or the artist, e.g., the silver chalice, has the irruption belonging to bringing-forth, not in itself, but in another (*en allōi*), in the craftsman or artist.

The modes of occasioning, the four causes, are at play, then, within bringing-forth. Through bringing-forth the growing things of nature as well as whatever is completed through the crafts and the arts come at any given time to their appearance.

But how does bringing-forth happen, be it in nature or in handicraft and art? What is the bringing-forth in which the fourfold way of occasioning plays? Occasioning has to do with the presencing [*Anwesen*] of that which at any given time comes to appearance in bringing-forth. Bringing-forth brings out of concealment into unconcealment. Bringing-forth appropriates only insofar as something

concealed comes into unconcealment. This coming rests and moves freely within what we call revealing [*das Entbergen*]. The Greeks have the word *alêtheia* for revealing. The Romans translate this with *veritas*. We say "truth" and usually understand it as correctness of representation.

But where have we strayed to? We are questioning concerning technology, and we have arrived now at *alêtheia*, at revealing. What has the essence of technology to do with revealing? The answer: everything. For every bringing-forth is grounded in revealing. Bringing-forth, indeed, gathers within itself the four modes of occasioning—causality—and rules them throughout. Within its domain belong end and means as well as instrumentality. Instrumentality is considered to be the fundamental characteristic of technology. If we inquire step by step into what technology, represented as means, actually is, then we shall arrive at revealing. The possibility of all productive manufacturing lies in revealing.

Technology is therefore no mere means. Technology is a way of revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth.

This prospect strikes us as strange. Indeed, it should do so, as persistently as possible and with so much urgency that we will finally take seriously the simple question of what the name "technology" means. The word stems from the Greek. *Technikon* means that which belongs to *technê*. We must observe two things with respect to the meaning of this word. One is that *technê* is the name not only for the activities and skills of the craftsman but also for the arts of the mind and the fine arts. *Technê* belongs to bringing-forth, to *poiêsis*; it is something poetic.

The other thing that we should observe with regard to *technê* is even more important. From earliest times until Plato the word *technê* is linked with the word *epistêmê*. Both words are terms for knowing in the widest sense. They mean to be entirely at home in

something, to understand and be expert in it. Such knowing provides an opening up. As an opening up it is a revealing. Aristotle, in a discussion of special importance (*Nicomachean Ethics*, Bk. VI, chaps. 3 and 4), distinguishes between *epistêmê* and *technê* and indeed with respect to what and how they reveal. *Technê* is a mode of *alêtheuein*. It reveals whatever does not bring itself forth and does not yet lie here before us, whatever can look and turn out now one way and now another. Whoever builds a house or a ship or forges a sacrificial chalice reveals what is to be brought forth, according to the terms of the four modes of occasioning. This revealing gathers together in advance the aspect and the matter of ship or house, with a view to the finished thing envisaged as completed, and from this gathering determines the manner of its construction. Thus what is decisive in *technê* does not at all lie in making and manipulating, nor in the using of means, but rather in the revealing mentioned before. It is as revealing, and not as manufacturing, that *technê* is a bringing-forth.

Thus the clue to what the word *technê* means and to how the Greeks defined it leads us into the same context that opened itself to us when we pursued the question of what instrumentality as such in truth might be.

Technology is a mode of revealing. Technology comes to presence in the realm where revealing and unconcealment take place, where *alêtheia*, truth, happens.

In opposition to this definition of the essential domain of technology, one can object that it indeed holds for Greek thought and that at best it might apply to the techniques of the handicraftsman, but that it simply does not fit modern machine-powered technology. And it is precisely the latter and it alone that is the disturbing thing, that moves us to ask the question concerning technology *per se*. It is said that modern technology is something incomparably different from all earlier technologies because it is based on modern physics as an exact science. Meanwhile, we have come to understand more clearly that the reverse holds true as well: modern physics, as ex-

perimental, is dependent upon technical apparatus and upon progress in the building of apparatus. The establishing of this mutual relationship between technology and physics is correct. But it remains a merely historiological establishing of facts and says nothing about that in which this mutual relationship is grounded. The decisive question still remains: Of what essence is modern technology that it thinks of putting exact science to use?

What is modern technology? It too is a revealing. Only when we allow our attention to rest on this fundamental characteristic does that which is new in modern technology show itself to us.

And yet, the revealing that holds sway throughout modern technology does not unfold into a bringing-forth in the sense of *poiêsis*. The revealing that rules in modern technology is a challenging [*Herausfordern*], which puts to nature the unreasonable demand that it supply energy which can be extracted and stored as such. But does this not hold true for the old windmill as well? No. Its sails do indeed turn in the wind; they are left entirely to the wind's blowing. But the windmill does not unlock energy from the air currents in order to store it.

In contrast, a tract of land is challenged in the hauling out of coal and ore. The earth now reveals itself as a coal mining district, the soil as a mineral deposit. The field that the peasant formerly cultivated and set in order appears differently than it did when to set in order still meant to take care of and maintain. The work of the peasant does not challenge the soil of the field. In sowing grain it places seed in the keeping of the forces of growth and watches over its increase. But meanwhile even the cultivation of the field has come under the grip of another kind of setting-in-order, which sets upon nature. It sets upon it in the sense of challenging it. Agriculture is now the mechanized food industry. Air is now set upon to yield nitrogen, the earth to yield ore, ore to yield uranium, for example; uranium is set upon to yield atomic energy, which can be unleashed either for destructive or for peaceful purposes.

This setting-upon that challenges the energies of nature is an expediting, and in two ways. It expedites in that it unlocks and exposes. Yet that expediting is always itself directed from the beginning toward furthering something else, i.e., toward driving on to the maximum yield at the minimum expense. The coal that has been hauled out in some mining district has not been produced in order that it may simply be at hand somewhere or other. It is being stored; that is, it is on call, ready to deliver the sun's warmth that is stored in it. The sun's warmth is challenged forth for heat, which in turn is ordered to deliver steam whose pressure turns the wheels that keep a factory running.

The hydroelectric plant is set into the current of the Rhine. It sets the Rhine to supplying its hydraulic pressure, which then sets the turbines turning. This turning sets those machines in motion whose thrust sets going the electric current for which the long-distance power station and its network of cables are set up to dispatch electricity. In the context of the interlocking processes pertaining to the orderly disposition of electrical energy, even the Rhine itself appears to be something at our command. The hydroelectric plant is not built into the Rhine River as was the old wooden bridge that joined bank with bank for hundreds of years. Rather, the river is dammed up into the power plant. What the river is now, namely, a water-power supplier, derives from the essence of the power station. In order that we may even remotely consider the monstrosity that reigns here, let us ponder for a moment the contrast that is spoken by the two titles: "The Rhine," as dammed up into the power works, and "The Rhine," as uttered by the artwork, in Hölderlin's hymn by that name. But, it will be replied, the Rhine is still a river in the landscape, is it not? Perhaps. But how? In no other way than as an object on call for inspection by a tour group ordered there by the vacation industry.

The revealing that rules throughout modern technology has the character of a setting-upon, in the sense of a challenging-forth.

Such challenging happens in that the energy concealed in nature is unlocked, what is unlocked is transformed, what is transformed is stored up, what is stored up is in turn distributed, and what is distributed is switched about ever anew. Unlocking, transforming, storing, distributing, and switching about are ways of revealing. But the revealing never simply comes to an end. Neither does it run off into the indeterminate. The revealing reveals to itself its own manifoldly interlocking paths, through regulating their course. This regulating itself is, for its part, everywhere secured. Regulating and securing even become the chief characteristics of the revealing that challenges.

What kind of unconcealment is it, then, that is peculiar to that which results from this setting-upon that challenges? Everywhere everything is ordered to stand by, to be immediately on hand, indeed to stand there just so that it may be on call for a further ordering. Whatever is ordered about in this way has its own standing. We call it the standing-reserve [*Bestand*]. The word expresses here something more, and something more essential, than mere "stock." The word "standing-reserve" assumes the rank of an inclusive rubric. It designates nothing less than the way in which everything presences that is wrought upon by the revealing that challenges. Whatever stands by in the sense of standing-reserve no longer stands over against us as object.

Yet an airliner that stands on the runway is surely an object. Certainly. We can represent the machine so. But then it conceals itself as to what and how it is. Revealed, it stands on the taxi strip only as standing-reserve, inasmuch as it is ordered to insure the possibility of transportation. For this it must be in its whole structure and in every one of its constituent parts itself on call for duty, i.e., ready for takeoff. (Here it would be appropriate to discuss Hegel's definition of the machine as an autonomous tool. When applied to the tools of the craftsman, his characterization is correct. Characterized in this way, however, the machine is not thought at all from the essence of technology within which it belongs. Seen in

terms of the standing-reserve, the machine is completely nonautonomous, for it has its standing only on the basis of the ordering of the orderable.)

The fact that now, wherever we try to point to modern technology as the revealing that challenges, the words "setting-upon," "ordering," "standing-reserve," obtrude and accumulate in a dry, monotonous, and therefore oppressive way—this fact has its basis in what is now coming to utterance.

Who accomplishes the challenging setting-upon through which what we call the actual is revealed as standing-reserve? Obviously, man. To what extent is man capable of such a revealing? Man can indeed conceive, fashion, and carry through this or that in one way or another. But man does not have control over unconcealment itself, in which at any given time the actual shows itself or withdraws. The fact that it has been showing itself in the light of Ideas ever since the time of Plato, Plato did not bring about. The thinker only responded to what addressed itself to him.

Only to the extent that man for his part is already challenged to exploit the energies of nature can this revealing that orders happen. If man is challenged, ordered, to do this, then does not man himself belong even more originally than nature within the standing-reserve? The current talk about human resources, about the supply of patients for a clinic, gives evidence of this. The forester who measures the felled timber in the woods and who to all appearances walks the forest path in the same way his grandfather did is today ordered by the industry that produces commercial woods, whether he knows it or not. He is made subordinate to the orderability of cellulose, which for its part is challenged forth by the need for paper, which is then delivered to newspapers and illustrated magazines. The latter, in their turn, set public opinion to swallowing what is printed, so that a set configuration of opinion becomes available on demand. Yet precisely because man is challenged more originally than are the energies of nature, i.e., into the process of ordering, he never is transformed into mere standing-reserve. Since

man drives technology forward, he takes part in ordering as a way of revealing. But the unconcealment itself, within which ordering unfolds, is never a human handiwork, any more than is the realm man traverses every time he as a subject relates to an object.

Where and how does this revealing happen if it is no mere handiwork of man? We need not look far. We need only apprehend in an unbiased way that which has already claimed man so decisively that he can only be man at any given time as the one so claimed. Wherever man opens his eyes and ears, unlocks his heart, and gives himself over to meditating and striving, shaping and working, entreating and thanking, he finds himself everywhere already brought into the unconcealed. The unconcealment of the unconcealed has already appropriated whenever it calls man forth into the modes of revealing allotted to him. When man, in his way, from within unconcealment reveals that which presences, he merely responds to the call of unconcealment, even when he contradicts it. Thus when man, investigating, observing, pursues nature as an area of his own conceiving, he has already been claimed by a way of revealing that challenges him to approach nature as an object of research, until even the object disappears into the objectlessness of standing-reserve.

Modern technology, as a revealing that orders, is thus no mere human doing. Therefore we must take the challenging that sets upon man to order the actual as standing-reserve in accordance with the way it shows itself. That challenging gathers man into ordering. This gathering concentrates man upon ordering the actual as standing-reserve.

That which primordially unfolds the mountains into mountain ranges and pervades them in their folded contiguity is the gathering that we call *Gebirg* [mountain chain].

That original gathering from which unfold the ways in which we have feelings of one kind or another we name *Gemüt* [disposition].

We now name the challenging claim that gathers man with a view to ordering the self-revealing as standing-reserve: *Ge-stell* [enframing].

We dare to use this word in a sense that has been thoroughly unfamiliar up to now.

According to ordinary usage, the word *Gestell* [frame] means some kind of apparatus, e.g., a bookrack. *Gestell* is also the name for a skeleton. And the employment of the word *Gestell* [enframing] that is now required of us seems equally eerie, not to speak of the arbitrariness with which words of a mature language are so misused. Can anything be more strange? Surely not. Yet this strangeness is an old custom of thought. And indeed thinkers follow this custom precisely at the point where it is a matter of thinking that which is highest. We, late born, are no longer in a position to appreciate the significance of Plato's daring to use the word *eidos* for that which in everything and in each particular thing endures as present. For *eidos*, in the common speech, meant the outward aspect [*Ansicht*] that a visible thing offers to the physical eye. Plato exacts of this word, however, something utterly extraordinary: that it name what precisely is not and never will be perceivable with physical eyes. But even this is by no means the full extent of what is extraordinary here. For *idea* names not only the nonsensuous aspect of what is physically visible. Aspect (*idea*) names and also is that which constitutes the essence in the audible, the tasteable, the tactile, in everything that is in any way accessible. Compared with the demands that Plato makes on language and thought in this and in other instances, the use of the word *Gestell* as the name for the essence of modern technology, which we are venturing, is almost harmless. Even so, the usage now required remains something existing and is open to misinterpretation.

Enframing means the gathering together of the setting-upon that sets upon man, i.e., challenges him forth, to reveal the actual, in the mode of ordering, as standing-reserve. Enframing means the way of revealing that holds sway in the essence of modern technology and that is itself nothing technological. On the other hand, all those things that are so familiar to us and are standard parts of assembly, such as rods, pistons, and chassis, belong to the technological. The assembly itself, however, together with the aforemen-

tioned stockparts, fall within the sphere of technological activity. Such activity always merely responds to the challenge of enframing, but it never comprises enframing itself or brings it about.

The word *stellen* [to set] in the name *Ge-stell* [enframing] does not only mean challenging. At the same time it should preserve the suggestion of another *Stellen* from which it stems, namely that producing and presenting [*Her-und Dar-stellen*], which, in the sense of *poïesis*, lets what presences come forth into unconcealment. This producing that brings forth, e.g., erecting a statue in the temple precinct, and the ordering that challenges now under consideration are indeed fundamentally different, and yet they remain related in their essence. Both are ways of revealing, of *alêtheia*. In enframing, the unconcealment appropriates in conformity with which the work of modern technology reveals the actual as standing-reserve. This work is therefore neither only a human activity nor a mere means within such activity. The merely instrumental, merely anthropological definition of technology is therefore in principle untenable. And it may not be rounded out by being referred back to some metaphysical or religious explanation that undergirds it.

It remains true nonetheless that man in the technological age is, in a particularly striking way, challenged forth into revealing. Such revealing concerns nature, above all, as the chief storehouse of the standing energy reserve. Accordingly, man's ordering attitude and behavior display themselves first in the rise of modern physics as an exact science. Modern science's way of representing pursues and entraps nature as a calculable coherence of forces. Modern physics is not experimental physics because it applies apparatus to the questioning of nature. The reverse is true. Because physics, indeed already as pure theory, sets nature up to exhibit itself as a coherence of forces calculable in advance, it orders its experiments precisely for the purpose of asking whether and how nature reports itself when set up in this way.

But, after all, mathematical science arose almost two centuries before technology. How, then, could it have already been set upon

by modern technology and placed in its service? The facts testify to the contrary. Surely technology got under way only when it could be supported by exact physical science. Reckoned chronologically, this is correct. Thought historically, it does not hit upon the truth.

The modern physical theory of nature prepares the way not simply for technology but for the essence of modern technology. For such gathering-together, which challenges man to reveal by way of ordering, already holds sway in physics. But in it that gathering does not yet come expressly to the fore. Modern physics is the herald of enframing, a herald whose provenance is still unknown. The essence of modern technology has for a long time been concealed, even where power machinery has been invented, where electrical technology is in full swing, and where atomic technology is well under way.

All coming to presence, not only modern technology, keeps itself everywhere concealed to the last. Nevertheless, it remains, with respect to its holding sway, that which precedes all: the earliest. The Greek thinkers already knew of this when they said: That which is earlier with regard to its rise into dominance becomes manifest to us men only later. That which is primarily early shows itself only ultimately to men. Therefore, in the realm of thinking, a painstaking effort to think through still more primarily what was primarily thought is not the absurd wish to revive what is past, but rather the sober readiness to be astounded before the coming of the dawn.

Chronologically speaking, modern physical science begins in the seventeenth century. In contrast, machine-power technology develops only in the second half of the eighteenth century. But modern technology, which for chronological reckoning is the later, is, from the point of view of the essence holding sway within it, historically earlier.

If modern physics must resign itself ever increasingly to the fact that its realm of representation remains inscrutable and incapable of being visualized, this resignation is not dictated by any committee of researchers. It is challenged forth by the rule of enframing,

which demands that nature be orderable as standing-reserve. Hence physics, in its retreat from the kind of representation that turns only to objects, which has been the sole standard until recently, will never be able to renounce this one thing: that nature report itself in some way or other that is identifiable through calculation and that it remain orderable as a system of information. This system is then determined by a causality that has changed once again. Causality now displays neither the character of the occasioning that brings forth nor the nature of the *causa efficiens*, let alone that of the *causa formalis*. It seems as though causality is shrinking into a reporting—a reporting challenged forth—of standing-reserves that must be guaranteed either simultaneously or in sequence. To this shrinking would correspond the process of growing resignation that Heisenberg's lecture depicts in so impressive a manner.¹

Because the essence of modern technology lies in enframing, modern technology must employ exact physical science. Through its so doing the deceptive appearance arises that modern technology is applied physical science. This illusion can maintain itself precisely insofar as neither the essential provenance of modern science nor indeed the essence of modern technology is adequately sought in our questioning.

We are questioning concerning technology in order to bring to light our relationship to its essence. The essence of modern technology shows itself in what we call enframing. But simply to point to this is still in no way to answer the question concerning technology, if to answer means to respond, in the sense of correspond, to the essence of what is being asked about.

Where do we find ourselves if now we think one step further regarding what enframing itself actually is? It is nothing technolog-

1. W. Heisenberg, "Das Naturbild in der heutigen Physik," in *Die Künste im technischen Zeitalter* (Munich, 1954), pp. 43ff. [See also W. Heisenberg, *Physics and Philosophy: The Revolution in Modern Science* (New York: Harper & Row, 1958).—Ed.]

ical, nothing on the order of a machine. It is the way in which the actual reveals itself as standing-reserve. Again we ask: Does such revealing happen somewhere beyond all human doing? No. But neither does it happen exclusively in man, or definitively through man.

Enframing is the gathering together which belongs to that setting-upon which challenges man and puts him in position to reveal the actual, in the mode of ordering, as standing-reserve. As the one who is challenged forth in this way, man stands within the essential realm of enframing. He can never take up a relationship to it only subsequently. Thus the question as to how we are to arrive at a relationship to the essence of technology, asked in this way, always comes too late. But never too late comes the question as to whether we actually experience ourselves as the ones whose activities everywhere, public and private, are challenged forth by enframing. Above all, never too late comes the question as to whether and how we actually admit ourselves into that wherein enframing itself essentially unfolds.

The essence of modern technology starts man upon the way of that revealing through which the actual everywhere, more or less distinctly, becomes standing-reserve. "To start upon a way" means "to send" in our ordinary language. We shall call the sending that gathers [*versammelnde Schicken*], that first starts man upon a way of revealing, *destining* [*Geschick*]. It is from this destining that the essence of all history [*Geschichte*] is determined. History is neither simply the object of written chronicle nor merely the process of human activity. That activity first becomes history as something destined.² And it is only the destining into objectifying representation that makes the historical accessible as an object for historiography, i.e., for a science, and on this basis makes possible the current equating of the historical with that which is chronicled.

2. See "On the Essence of Truth" (1930), first edition 1943, pp. 16ff. [Cf. above, p. 126ff.—Ed.]

Enframing, as a challenging-forth into ordering, sends into a way of revealing. Enframing is an ordaining of destining, as is every way of revealing. Bringing-forth, *poiēsis*, is also a destining in this sense.

Always the unconcealment of that which is goes upon a way of revealing. Always the destining of revealing holds complete sway over men. But that destining is never a fate that compels. For man becomes truly free only insofar as he belongs to the realm of destining and so becomes one who listens, though not one who simply obeys.

The essence of freedom is *originally* not connected with the will or even with the causality of human willing.

Freedom governs the free space in the sense of the cleared, that is to say, the revealed. To the occurrence of revealing, i.e., of truth, freedom stands in the closest and most intimate kinship. All revealing belongs within a harboring and a concealing. But that which frees—the mystery—is concealed and always concealing itself. All revealing comes out of the free, goes into the free, and brings into the free. The freedom of the free consists neither in unfettered arbitrariness nor in the constraint of mere laws. Freedom is that which conceals in a way that opens to light, in whose clearing shimmers the veil that hides the essential occurrence of all truth and lets the veil appear as what veils. Freedom is the realm of the destining that at any given time starts a revealing on its way.

The essence of modern technology lies in enframing. Enframing belongs within the destining of revealing. These sentences express something different from the talk that we hear more frequently, to the effect that technology is the fate of our age, where "fate" means the inevitableness of an unalterable course.

But when we consider the essence of technology we experience enframing as a destining of revealing. In this way we are already sojourning within the free space of destining, a destining that in no way confines us to a stultified compulsion to push on blindly with technology or, what comes to the same, to rebel helplessly against it and curse it as the work of the devil. Quite to the contrary, when

we once open ourselves expressly to the essence of technology we find ourselves unexpectedly taken into a freeing claim.

The essence of technology lies in enframing. Its holding sway belongs within destining. Since destining at any given time starts man on a way of revealing, man, thus under way, is continually approaching the brink of the possibility of pursuing and promulgating nothing but what is revealed in ordering, and of deriving all his standards on this basis. Through this the other possibility is blocked—that man might rather be admitted sooner and ever more primarily to the essence of what is unconcealed and to its unconcealment, in order that he might experience as his essence the requisite belonging to revealing.

Placed between these possibilities, man is endangered by destining. The destining of revealing is as such, in every one of its modes, and therefore necessarily, *danger*.

In whatever way the destining of revealing may hold sway, the unconcealment in which everything that is shows itself at any given time harbors the danger that man may misconstrue the unconcealed and misinterpret it. Thus where everything that presences exhibits itself in the light of a cause-effect coherence, even God, for representational thinking, can lose all that is exalted and holy, the mysteriousness of his distance. In the light of causality, God can sink to the level of a cause, of *causa efficiens*. He then becomes even in theology the God of the philosophers, namely, of those who define the unconcealed and the concealed in terms of the causality of making, without ever considering the essential provenance of this causality.

In a similar way the unconcealment in accordance with which nature presents itself as a calculable complex of the effects of forces can indeed permit correct determinations; but precisely through these successes the danger may remain that in the midst of all that is correct the true will withdraw.

The destining of revealing is in itself not just any danger, but *the* danger.

Yet when destining reigns in the mode of enframing, it is the supreme danger. This danger attests itself to us in two ways. As soon as what is unconcealed no longer concerns man even as object, but exclusively as standing-reserve, and man in the midst of objectlessness is nothing but the orderer of the standing-reserve, then he comes to the very brink of a precipitous fall; that is, he comes to the point where he himself will have to be taken as standing-reserve. Meanwhile, man, precisely as the one so threatened, exalts himself and postures as lord of the earth. In this way the illusion comes to prevail that everything man encounters exists only insofar as it is his construct. This illusion gives rise in turn to one final delusion: it seems as though man everywhere and always encounters only himself. Heisenberg has with complete correctness pointed out that the actual must present itself to contemporary man in this way: *In truth, however, precisely nowhere does man today any longer encounter himself, i.e., his essence.* Man stands so decisively in subservience to on the challenging-forth of enframing that he does not grasp enframing as a claim, that he fails to see himself as the one spoken to, and hence also fails in every way to hear in what respect he ek-sists, in terms of his essence, in a realm where he is addressed, so that he *can never* encounter only himself.

But enframing does not simply endanger man in his relationship to himself and to everything that is. As a destining, it banishes man into the kind of revealing that is an ordering. Where this ordering holds sway, it drives out every other possibility of revealing. Above all, enframing conceals that revealing which, in the sense of *poiësis*, lets what presences come forth into appearance. As compared with that other revealing, the setting-upon that challenges forth thrusts man into a relation to whatever is that is at once antithetical and rigorously ordered. Where enframing holds sway, regulating and securing of the standing-reserve mark all revealing. They no longer

3. "Das Naturbild," pp. 60ff.

even let their own fundamental characteristic appear, namely, this revealing as such.

Thus the challenging-enframing not only conceals a former way of revealing (bringing-forth) but also conceals revealing itself and with it that wherein unconcealment, i.e., truth, propriates.

Enframing blocks the shining-forth and holding sway of truth. The destining that sends into ordering is consequently the extreme danger. What is dangerous is not technology. Technology is not demonic; but its essence is mysterious. The essence of technology, as a destining of revealing, is the danger. The transformed meaning of the word "enframing" will perhaps become somewhat more familiar to us now if we think enframing in the sense of destining and danger.

The threat to man does not come in the first instance from the potentially lethal machines and apparatus of technology. The actual threat has already afflicted man in his essence. The rule of enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth.

Thus where enframing reigns, there is *danger* in the highest sense.

But where danger is, grows
The saving power also.

Let us think carefully about these words of Hölderlin.* What does it mean to "save"? Usually we think that it means only to seize hold of a thing threatened by ruin in order to secure it in its former continuance. But the verb "to save" says more. "To save" is to fetch something home into its essence, in order to bring the essence for the first time into its proper appearing. If the essence of technology, enframing, is the extreme danger, if there is truth in Hölderlin's

*From "Patmos." Cf. *Friedrich Hölderlin Poems and Fragments*, trans. Michael Hamburger (Ann Arbor: The University of Michigan Press, 1966), pp. 462-63.—Ed.

words, then the rule of enframing cannot exhaust itself solely in blocking all lighting-up of every revealing, all appearing of truth. Rather, precisely the essence of technology must harbor in itself the growth of the saving power. But in that case, might not an adequate look into what enframing is, as a destining of revealing, bring the upsurge of the saving power into appearance?

In what respect does the saving power grow also there where the danger is? Where something grows, there it takes root, from thence it thrives. Both happen concealedly and quietly and in their own time. But according to the words of the poet we have no right whatsoever to expect that there where the danger is we should be able to lay hold of the saving power immediately and without preparation. Therefore we must consider now, in advance, in what respect the saving power does most profoundly take root and thence thrive even where the extreme danger lies—in the holding sway of enframing. In order to consider this it is necessary, as a last step upon our way, to look with yet clearer eyes into the danger. Accordingly, we must once more question concerning technology. For we have said that in technology's essence roots and thrives the saving power.

But how shall we behold the saving power in the essence of technology so long as we do not consider in what sense of "essence" it is that enframing properly is the essence of technology?

Thus far we have understood "essence" in its current meaning. In the academic language of philosophy "essence" means *what* something is; in Latin, *quid*. *Quidditas*, whatness, provides the answer to the question concerning essence. For example, what pertains to all kinds of trees—oaks, beeches, birches, firs—is the same "tree-ness." Under this inclusive genus—the "universal"—fall all actual and possible trees. Is then the essence of technology, enframing, the common genus for everything technological? If this were the case then the steam turbine, the radio transmitter, and the cyclotron would each be an enframing. But the word "enframing" does not mean here a tool or any kind of apparatus. Still less does

it mean the general concept of such resources. The machines and apparatus are no more cases and kinds of enframing than are the man at the switchboard and the engineer in the drafting room. Each of these in its own way indeed belongs as stockpart, available resource, or executor, within enframing, but enframing is never the essence of technology in the sense of a genus. Enframing is a way of revealing that is a destining, namely, the way that challenges forth. The revealing that brings forth (*poiësis*) is also a way that has the character of destining. But these ways are not kinds that, arrayed beside one another, fall under the concept of revealing. Revealing is that destining which, ever suddenly and inexplicably to all thinking, apportions itself into the revealing that brings forth and the revealing that challenges, and which allots itself to man. The revealing that challenges has its origin as a destining in bringing-forth. But at the same time enframing, in a way characteristic of a destining, blocks *poiësis*.

Thus enframing, as a destining of revealing, is indeed the essence of technology, but never in the sense of genus and *essentia*. If we pay heed to this, something astounding strikes us: it is technology itself that makes the demand on us to think in another way what is usually understood by "essence." But in what way?

If we speak of the "essence of a house" and the "essence of a state" we do not mean a generic type; rather we mean the ways in which house and state hold sway, administer themselves, develop, and decay—the way they "essentially unfold" [*wesen*]. Johann Peter Hebel in a poem, "Ghost on Kanderer Street," for which Goethe had a special fondness, uses the old word *die Weserei*. It means the city hall, inasmuch as there the life of the community gathers and village existence is constantly in play, i.e., essentially unfolds. It is from the verb *wesen* that the noun is derived. *Wesen* understood as a verb is the same as *währen* [to last or endure], not only in terms of meaning, but also in terms of the phonetic formation of the word. Socrates and Plato already think the essence of something as what it is that unfolds essentially, in the sense of what endures. But

they think what endures is what remains permanently (*aei on*). And they find what endures permanently in what persists throughout all that happens, in what remains. That which remains they discover, in turn, in the aspect (*eidos, idea*), for example, the Idea "house."

The Idea "house" displays what anything is that is fashioned as a house. Particular, real, and possible houses, in contrast, are changing and transitory derivatives of the Idea and thus belong to what does not endure.

But it can never in any way be established that enduring is based solely on what Plato thinks as *idea* and Aristotle thinks as *to ti ên einai* (that which any particular thing has always been), or what metaphysics in its most varied interpretations thinks as *essentia*.

All unfolding endures. But is enduring only permanent enduring? Does the essence of technology endure in the sense of the permanent enduring of an Idea that hovers over everything technological, thus making it seem that by technology we mean some mythological abstraction? The way in which technology unfolds lets itself be seen only on the basis of that permanent enduring in which enframing appropriates as a destining of revealing. Goethe once uses the mysterious word *fortgewähren* [to grant continuously] in place of *fortwähren* [to endure continuously].⁴ He hears *währen* [to endure] and *gewähren* [to grant] here in one unarticulated accord. And if we now ponder more carefully than we did before what it is that properly endures and perhaps alone endures, we may venture to say: Only what is granted endures. What endures *primally out of the earliest beginning is what grants*.

As the essencing of technology, enframing is what endures. Does enframing hold sway at all in the sense of granting? No doubt the question seems a horrendous blunder. For according to everything that has been said, enframing is rather a destining that gathers together into the revealing that challenges forth. Challenging is any-

4. "Die Wahlverwandschaften," pt. 2, chap. 10, in the novel *Die wunderlichen Nachbarskinder*.

thing but a granting. So it seems, so long as we do not notice that the challenging-forth into the ordering of the actual as standing-reserve remains a destining that starts man upon a way of revealing. As this destining, the essential unfolding of technology gives man entry into something which, of himself, he can neither invent nor in any way make. For there is no such thing as a man who exists singly and solely on his own.

But if this destining, enframing, is the extreme danger, not only for man's essential unfolding, but for all revealing as such, should this destining still be called a granting? Yes, most emphatically, if in this destining the saving power is said to grow. Every destining of revealing appropriates from a granting and as such a granting. For it is granting that first conveys to man that share in revealing that the propiative event of revealing needs. So needed and used, man is given to belong to the propiative event of truth. The granting that sends one way or another into revealing is as such the saving power. For the saving power lets man see and enter into the highest dignity of his essence. This dignity lies in keeping watch over the concealment—and with it, from the first, the concealment—of all essential unfolding on this earth. It is precisely in enframing, which threatens to sweep man away into ordering as the ostensibly sole way of revealing, and so thrusts man into the danger of the surrender of his free essence—it is precisely in this extreme danger that the innermost indestructible belongingness of man within granting may come to light, provided that we, for our part, begin to pay heed to the essence of technology.

Thus the essential unfolding of technology harbors in itself what we least suspect, the possible rise of the saving power.

Everything, then, depends upon this: that we ponder this rising and that, recollecting, we watch over it. How can this happen? Above all through our catching sight of the essential unfolding in technology, instead of merely gaping at the technological. So long as we represent technology as an instrument, we remain transfixed in the will to master it. We press on past the essence of technology.

When, however, we ask how the instrumental unfolds essentially as a kind of causality, then we experience this essential unfolding as the destining of a revealing.

When we consider, finally, that the essential unfolding of the essence of technology propriates in the granting that needs and uses man so that he may share in revealing, then the following becomes clear:

The essence of technology is in a lofty sense ambiguous. Such ambiguity points to the mystery of all revealing, i.e., of truth.

On the one hand, enframing challenges forth into the frenziedness of ordering that blocks every view into the propriative event of revealing and so radically endangers the relation to the essence of truth.

On the other hand, enframing propriates for its part in the granting that lets man endure—as yet inexperienced, but perhaps more experienced in the future—that he may be the one who is needed and used for the safekeeping of the essence of truth. Thus the rising of the saving power appears.

The irresistibility of ordering and the restraint of the saving power draw past each other like the paths of two stars in the course of the heavens. But precisely this, their passing by, is the hidden side of their nearness.

When we look into the ambiguous essence of technology, we behold the constellation, the stellar course of the mystery.

The question concerning technology is the question concerning the constellation in which revealing and concealing, in which the essential unfolding of truth propriates.

But what help is it to us to look into the constellation of truth? We look into the danger and see the growth of the saving power.

Through this we are not yet saved. But we are thereupon summoned to hope in the growing light of the saving power. How can this happen? Here and now and in little things, that we may foster the saving power in its increase. This includes holding always before our eyes the extreme danger.

The essential unfolding of technology threatens revealing, threatens it with the possibility that all revealing will be consumed in ordering and that everything will present itself only in the unconcealment of standing-reserve. Human activity can never directly counter this danger. Human achievement alone can never banish it. But human reflection can ponder the fact that all saving power must be of a higher essence than what is endangered, though at the same time kindred to it.

But might there not perhaps be a more primally granted revealing that could bring the saving power into its first shining-forth in the midst of the danger that in the technological age rather conceals than shows itself?

There was a time when it was not technology alone that bore the name *technē*. Once the revealing that brings forth truth into the splendor of radiant appearance was also called *technē*.

There was a time when the bringing-forth of the true into the beautiful was called *technē*. The *poiēsis* of the fine arts was also called *technē*.

At the outset of the destining of the West, in Greece, the arts soared to the supreme height of the revealing granted them. They illuminated the presence [*Gegenwart*] of the gods and the dialogue of divine and human destinings. And art was called simply *technē*. It was a single, manifold revealing. It was pious, *promos*, i.e., yielding to the holding sway and the safekeeping of truth.

The arts were not derived from the artistic. Artworks were not enjoyed aesthetically. Art was not a sector of cultural activity.

What was art—perhaps only for that brief but magnificent age? Why did art bear the modest name *technē*? Because it was a revealing that brought forth and made present, and therefore belonged within *poiēsis*. It was finally that revealing which holds complete sway in all the fine arts, in poetry, and in everything poetical that obtained *poiēsis* as its proper name.

The same poet from whom we heard the words

But where danger is, grows
The saving power also . . .

says to us:

. . . poetically man dwells on this earth.

The poetical brings the true into the splendor of what Plato in the *Phaedrus* calls to *ekphanestaton*, that which shines forth most purely. The poetical thoroughly pervades every art, every revealing of essential unfolding into the beautiful.

Could it be that the fine arts are called to poetic revealing? Could it be that revealing lays claim to the arts most primally, so that they for their part may expressly foster the growth of the saving power, may awaken and found anew our vision of, and trust in, that which grants?

Whether art may be granted this highest possibility of its essence in the midst of the extreme danger, no one can tell. Yet we can be astounded. Before what? Before this other possibility: that the frenziedness of technology may entrench itself everywhere to such an extent that someday, throughout everything technological, the essence of technology may unfold essentially in the propiative event of truth.

Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it.

Such a realm is art. But certainly only if reflection upon art, for its part, does not shut its eyes to the constellation of truth, concerning which we are *questioning*.

Thus questioning, we bear witness to the crisis that in our sheer preoccupation with technology we do not yet experience the essential unfolding of technology, that in our sheer aesthetic-mindedness

we no longer guard and preserve the essential unfolding of art. Yet the more questioning we ponder the essence of technology, the more mysterious the essence of art becomes.

The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become. For questioning is the piety of thought.

