







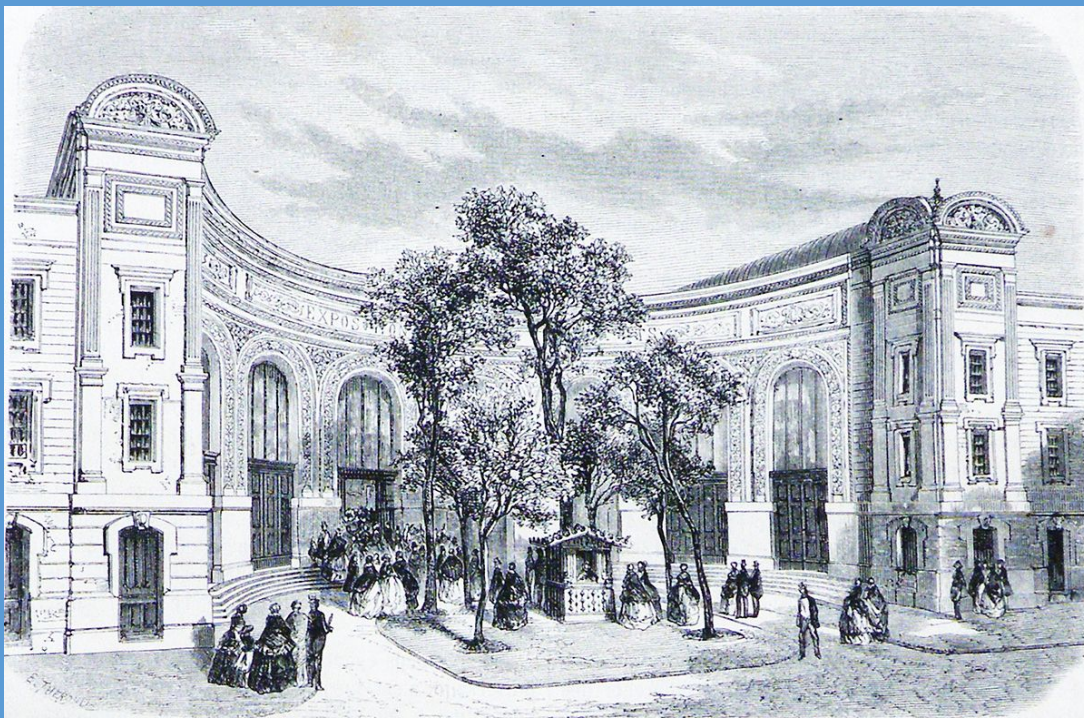












Exposition universelle de 1855. — Entrée de l'Exposition des Beaux-Arts, avenue Montaigne, aux Champs-Élysées.
Dessin de Thérond.







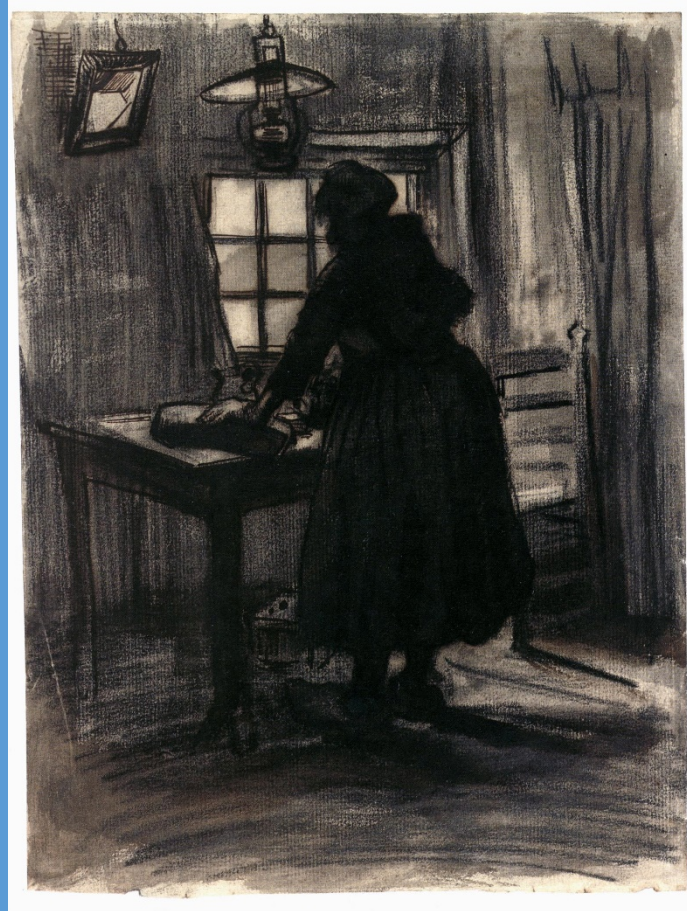


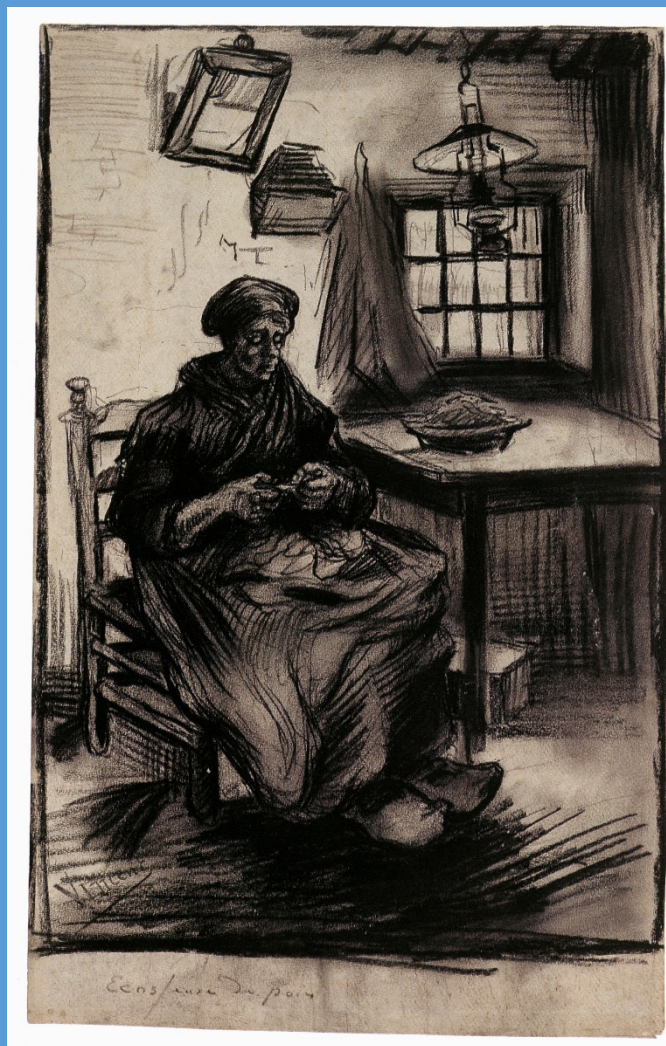


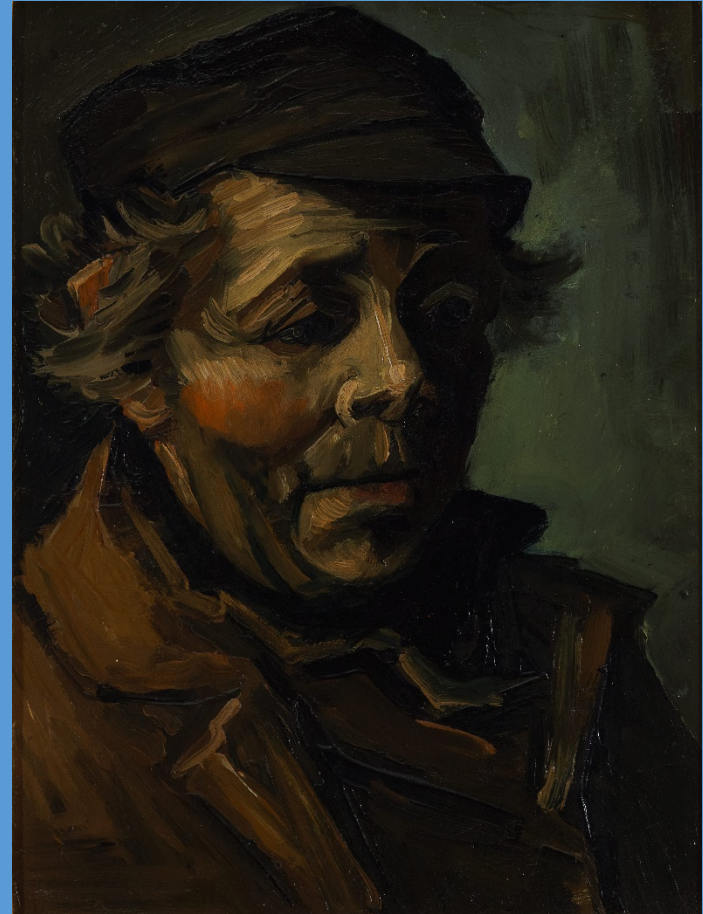


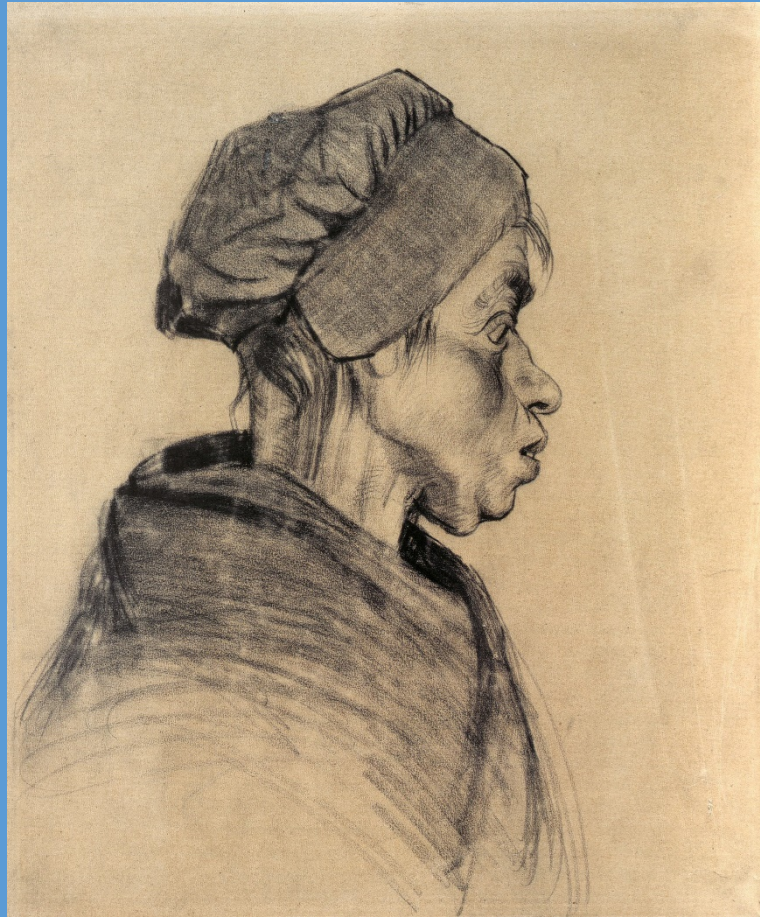


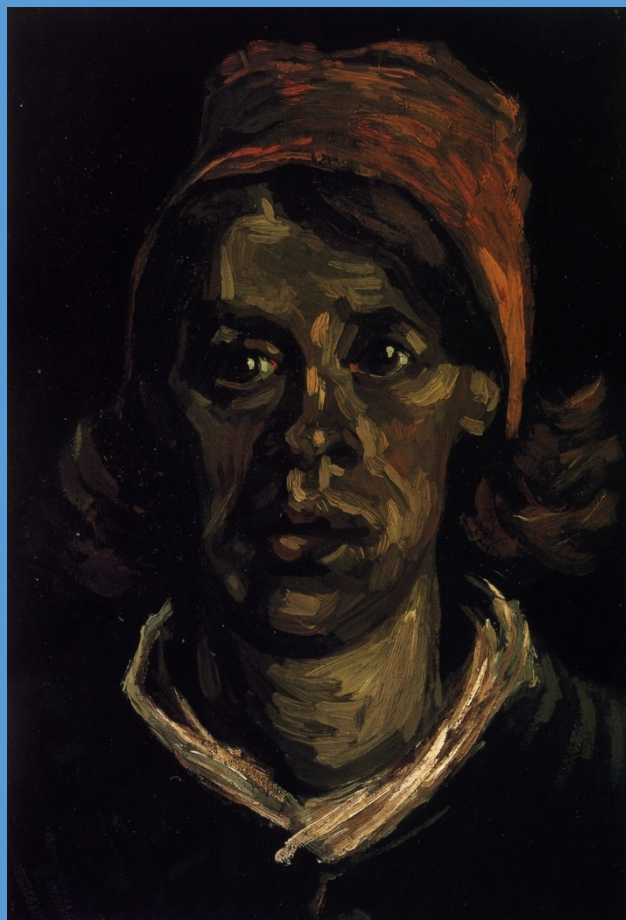


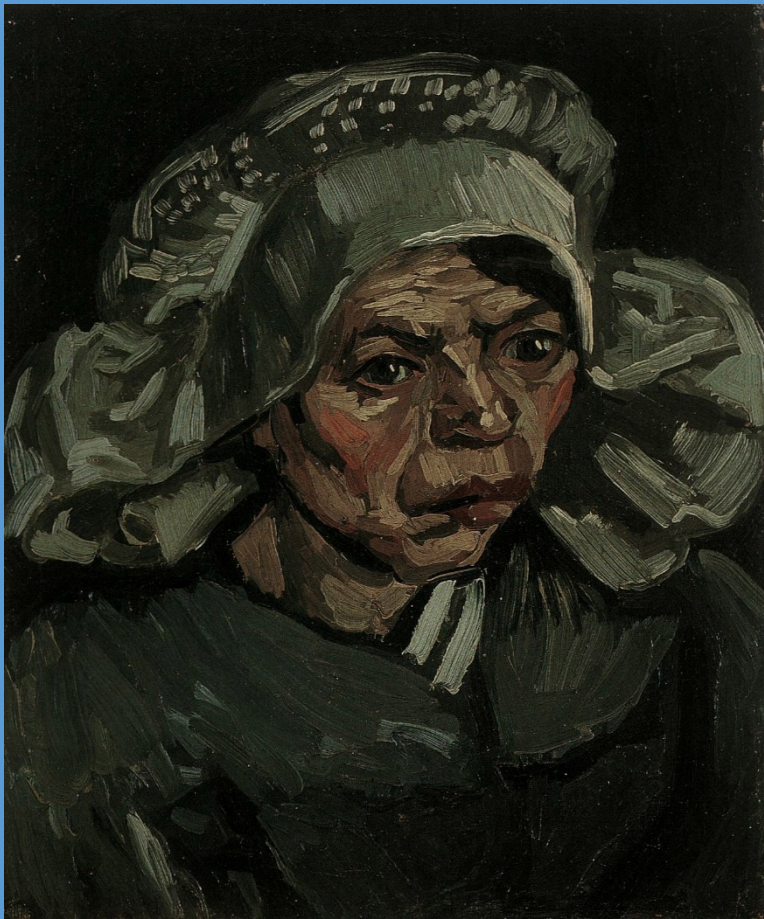












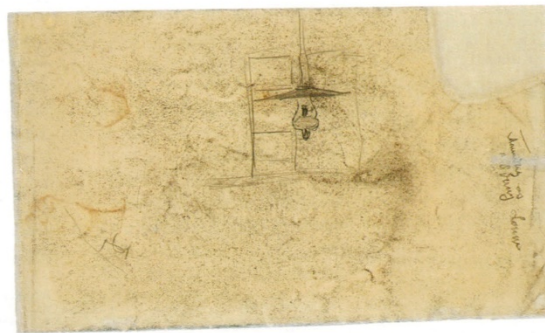




146 Uhr, Holzpantone mit Besteck
und Löffelbrett



147 Teller mit Besteck und Kessel



148 Lampe vor einem Fenster





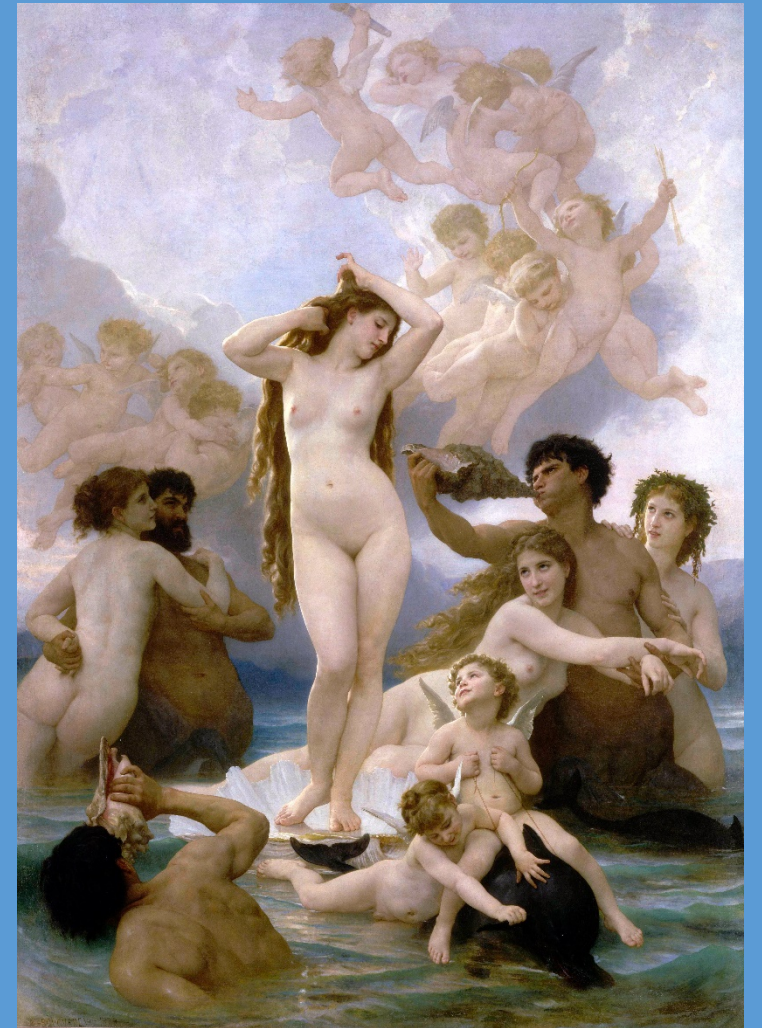




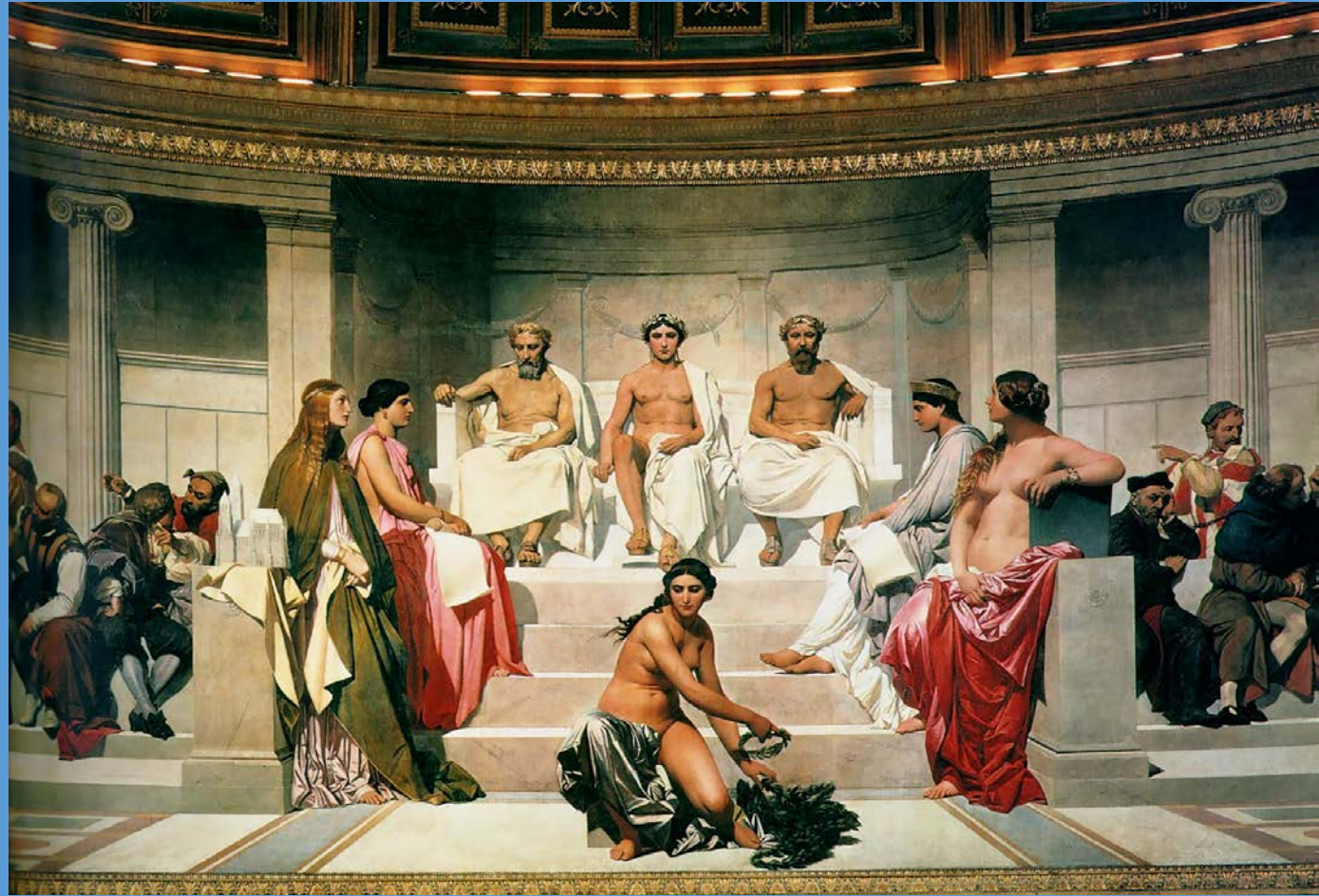












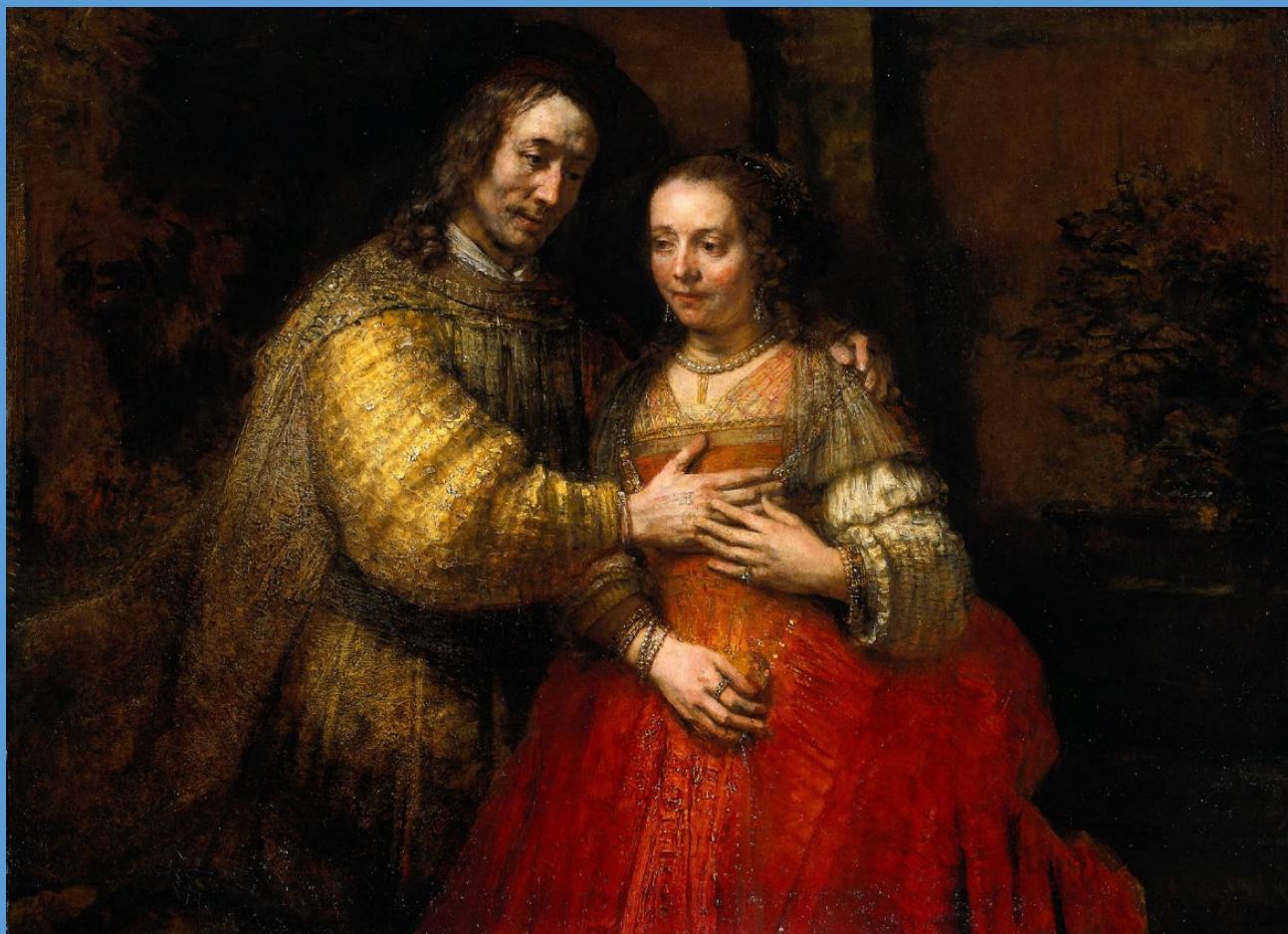


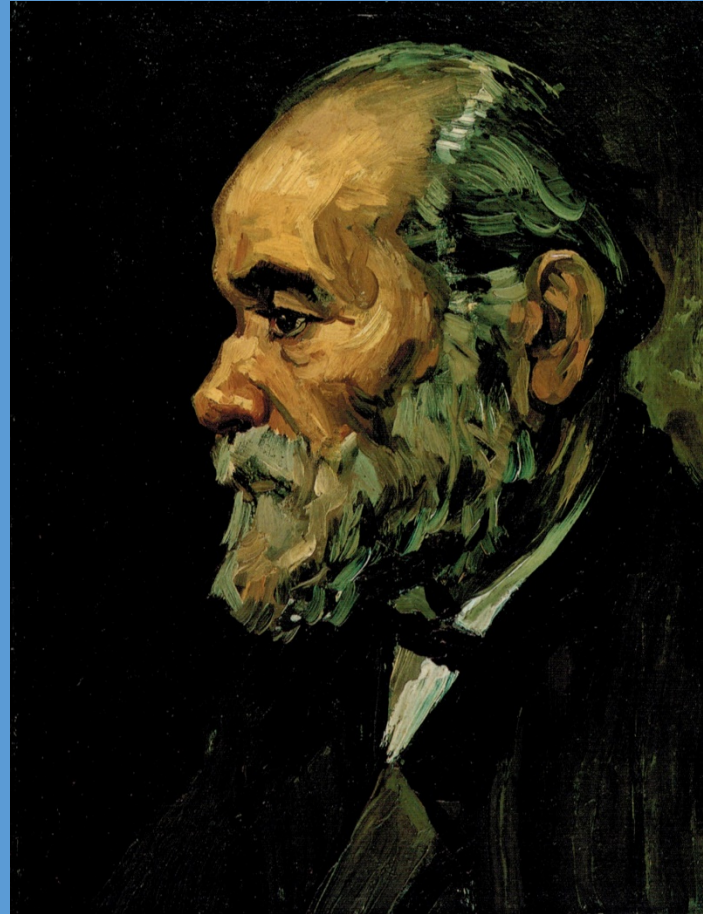


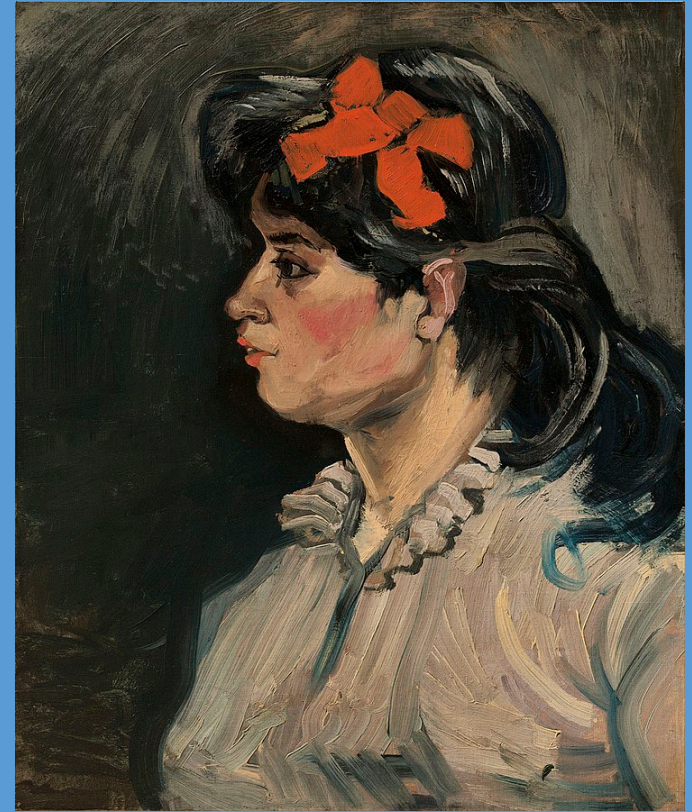
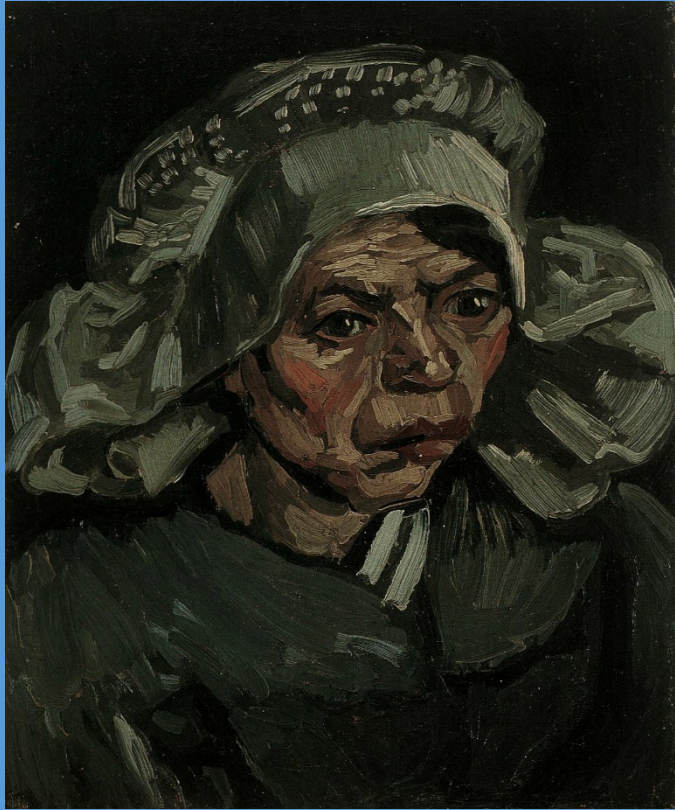




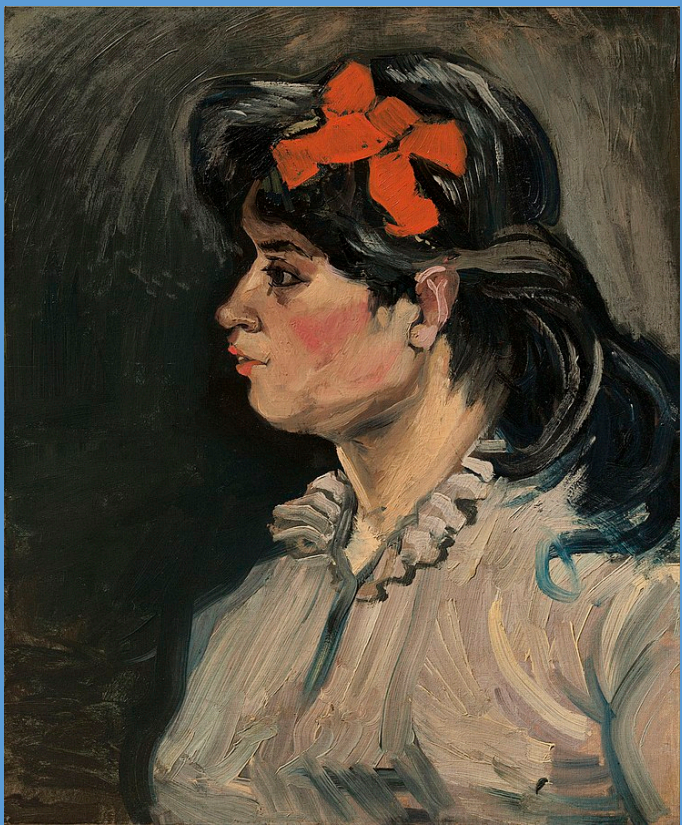


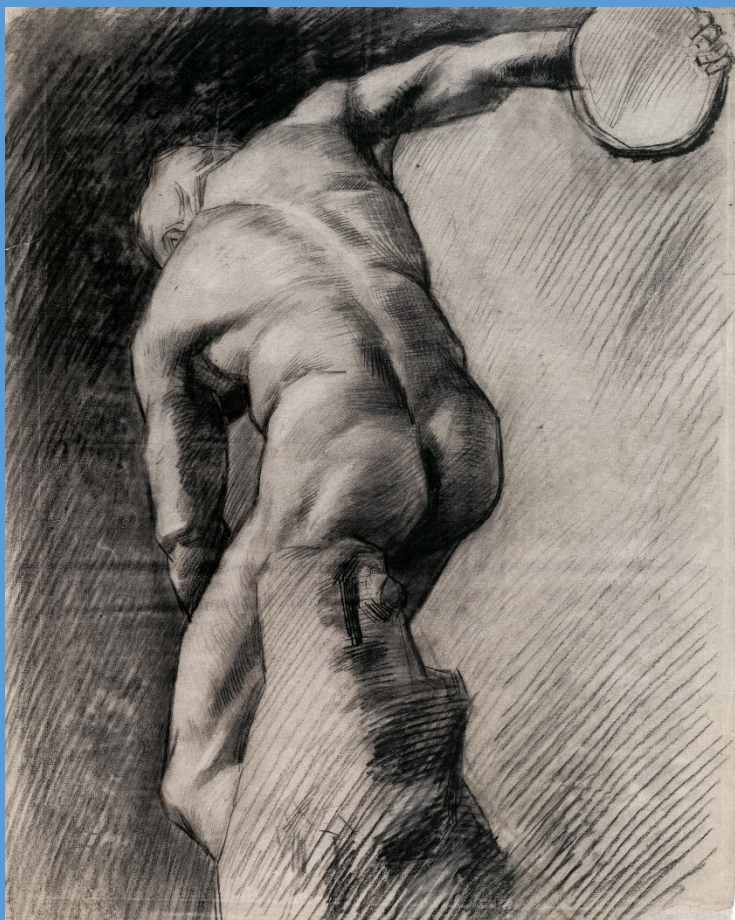


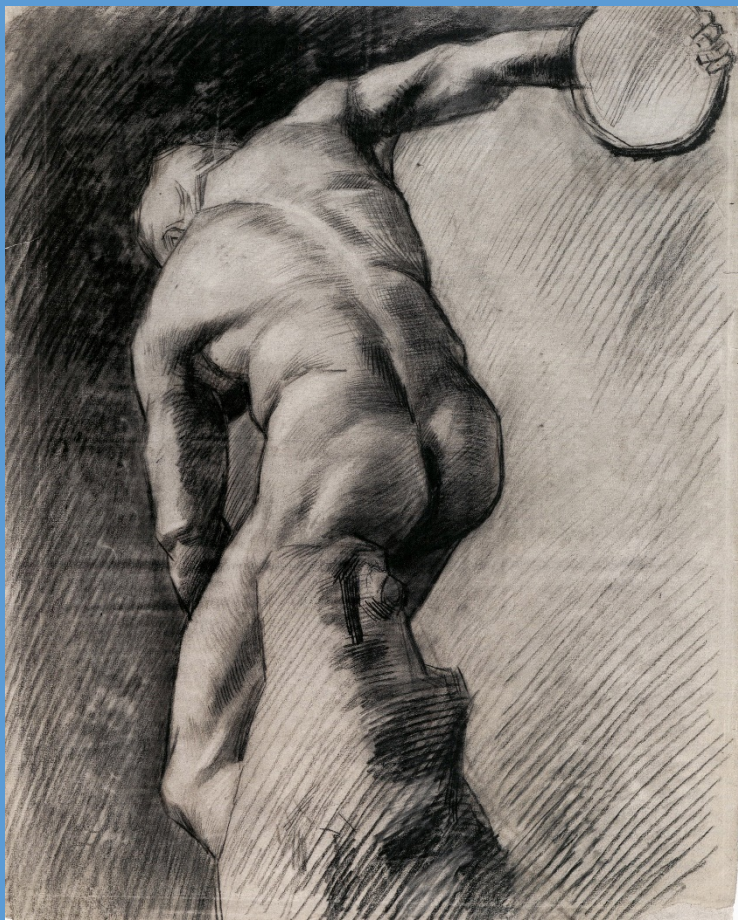










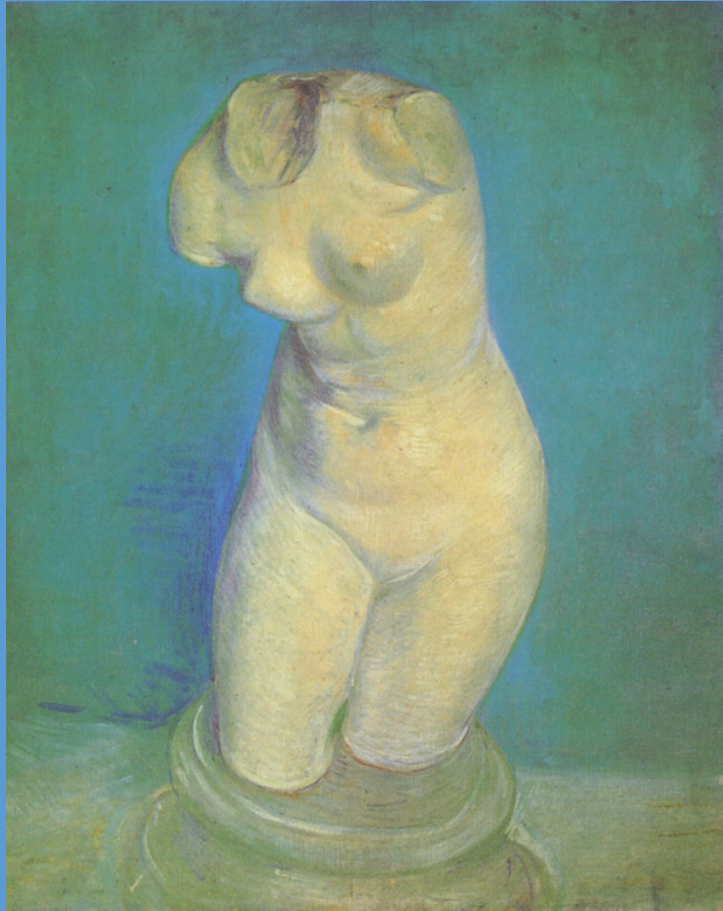


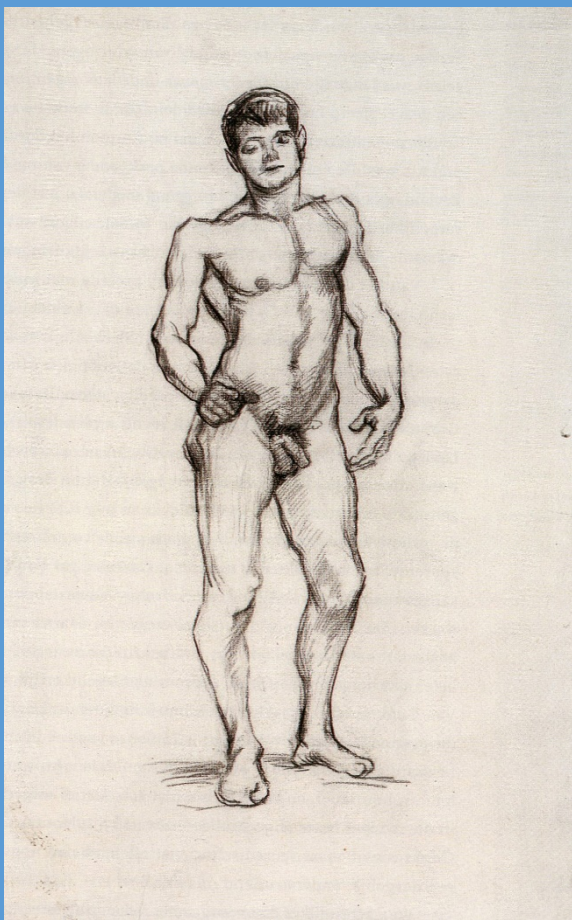


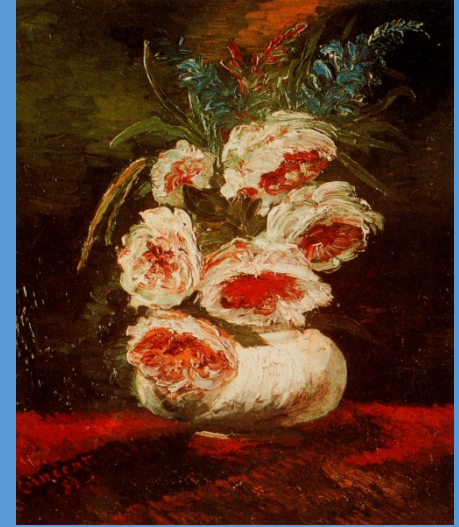
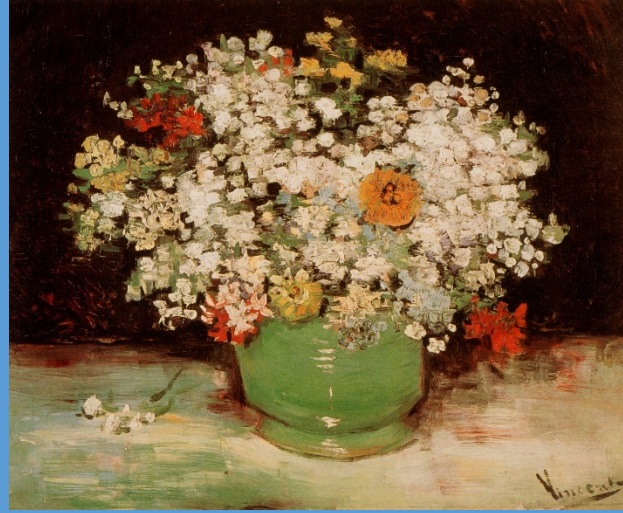












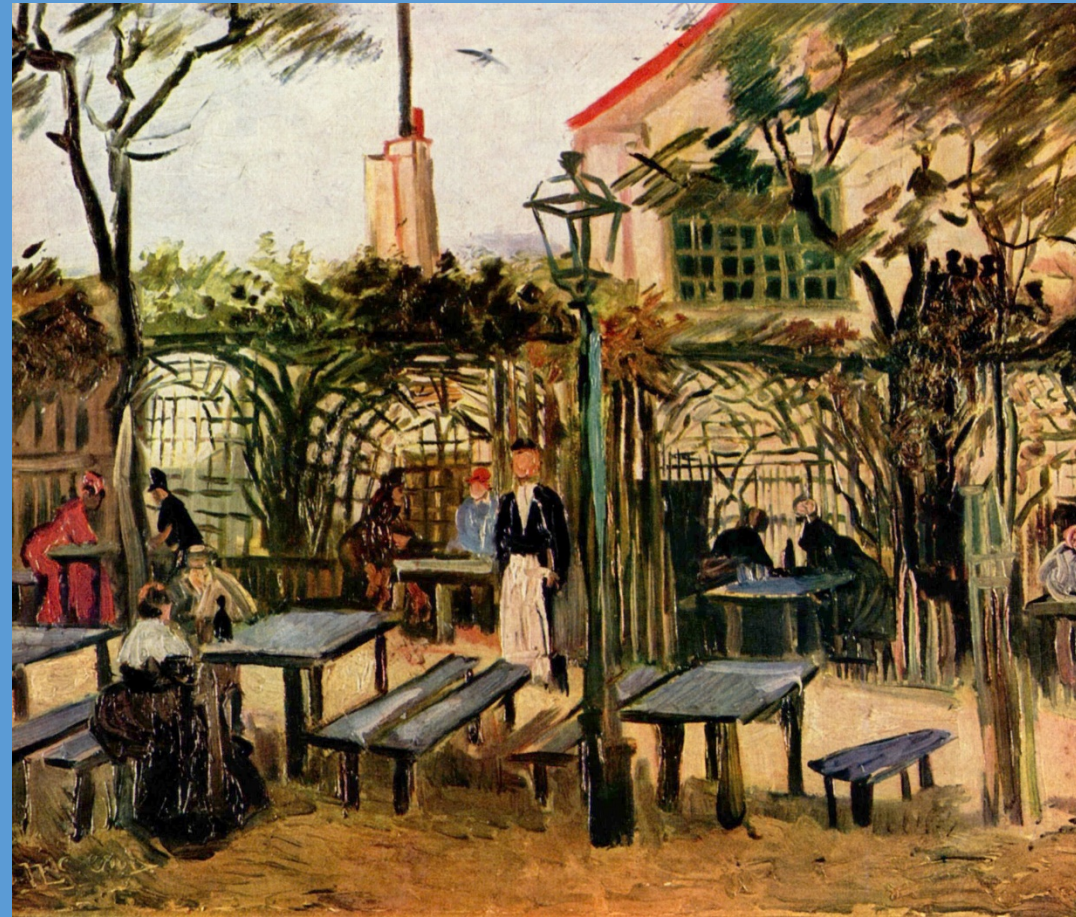




















MARTIN HEIDEGGER

DER
URSPRUNG
DES KUNST-
WERKES

EINFÜHRUNG VON
HANS-GEORG GADAMER

RECLAM

9

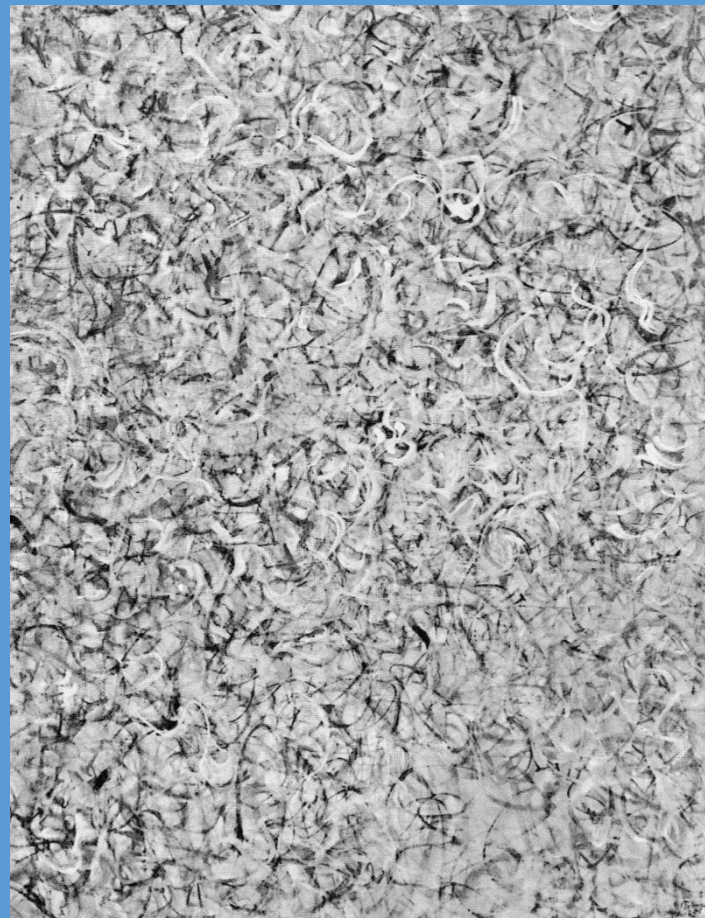
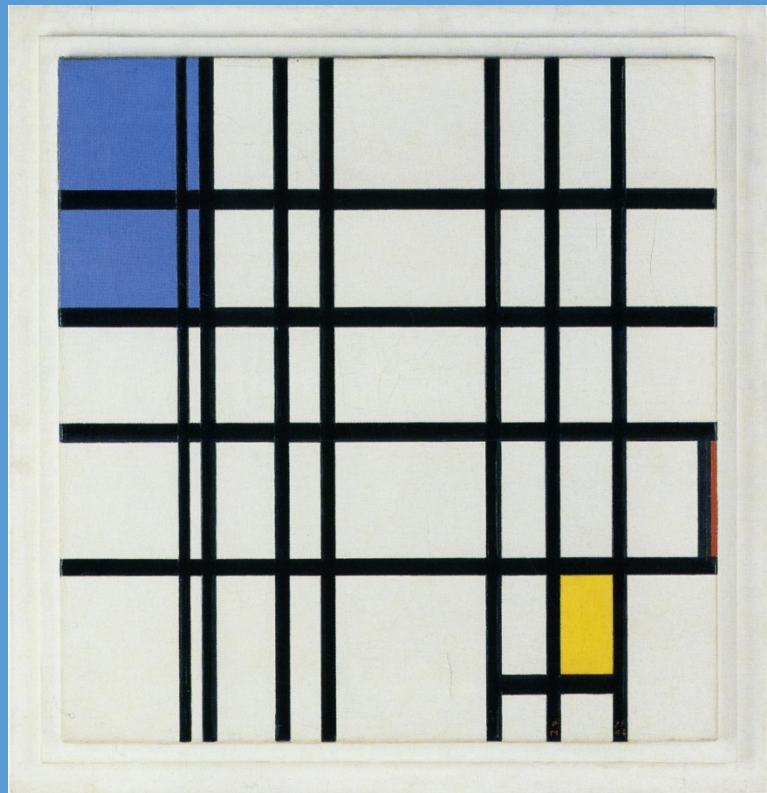


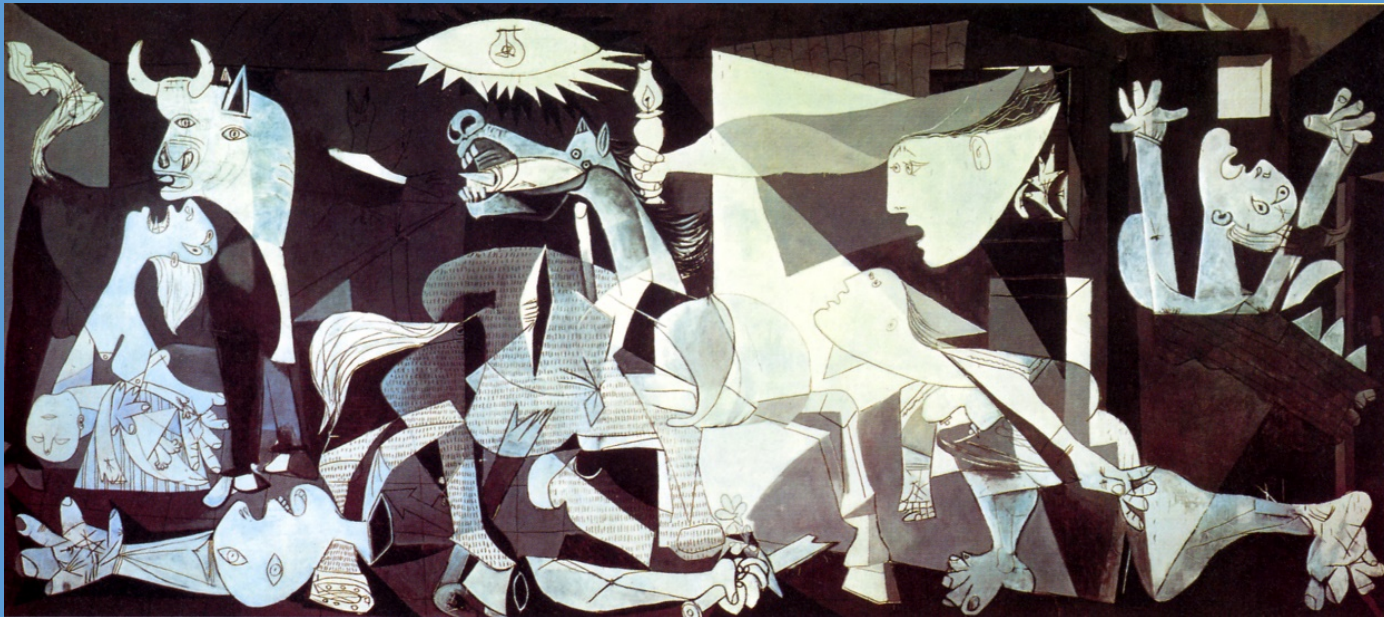
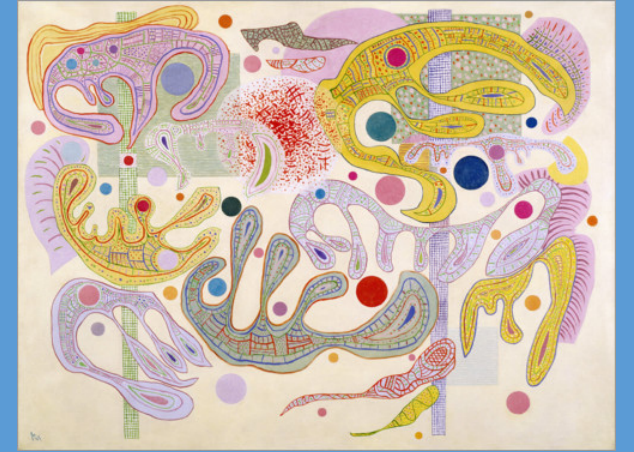
Gottfried Boehm

**Im Horizont der Zeit. Heideggers Werkbegriff und die
Kunst der Moderne**

In: Kunst und Technik. Gedächtnisschrift zum 100. Geburtstag
von Martin Heidegger. Herausgegeben von Walter Biemel,
Friedrich-Wilhelm v. Herrmann.
Frankfurt am Main 1989, 255 - 285







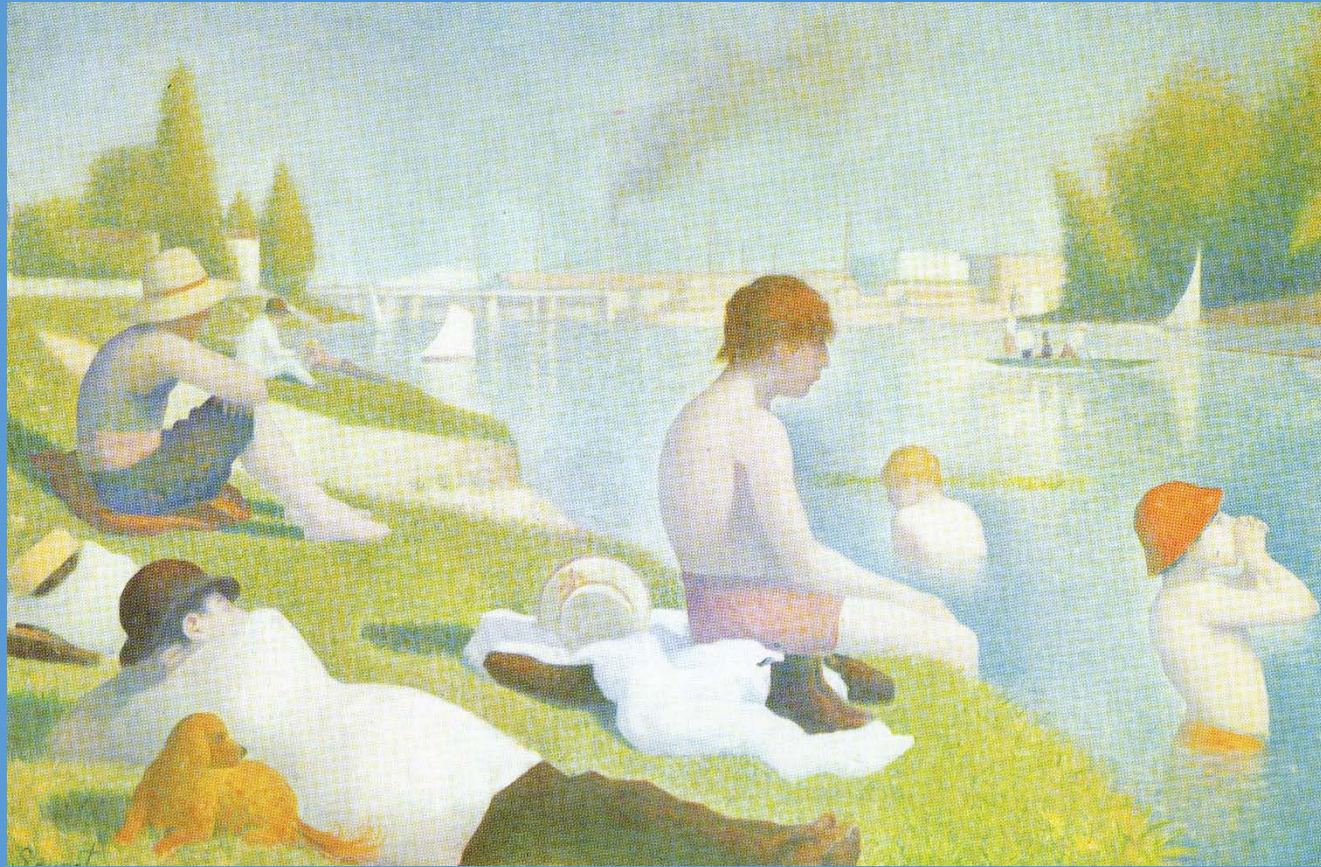
















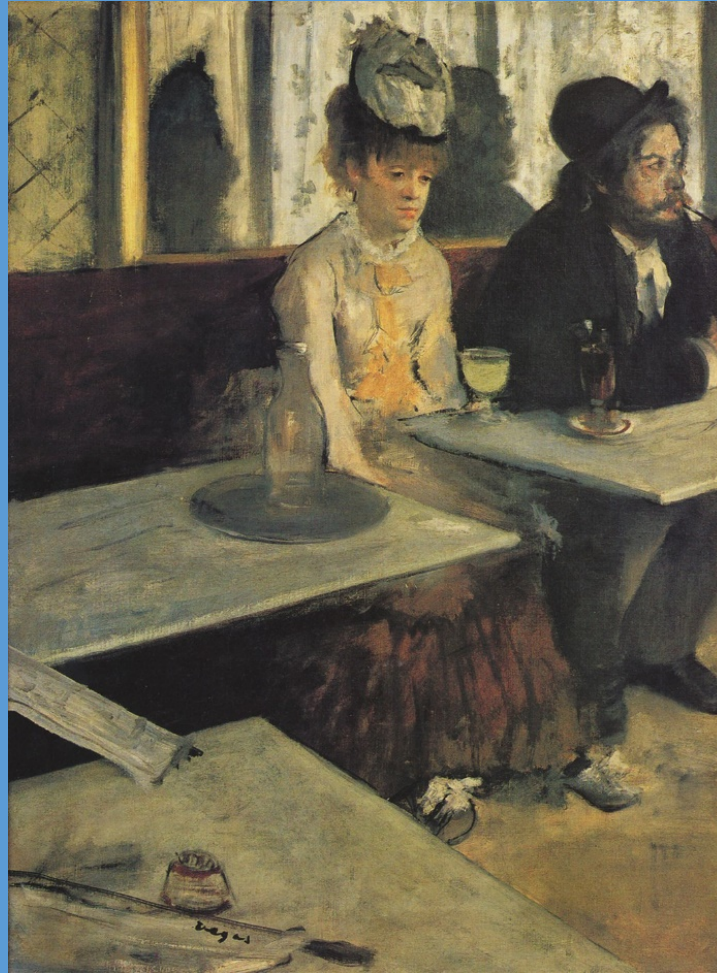




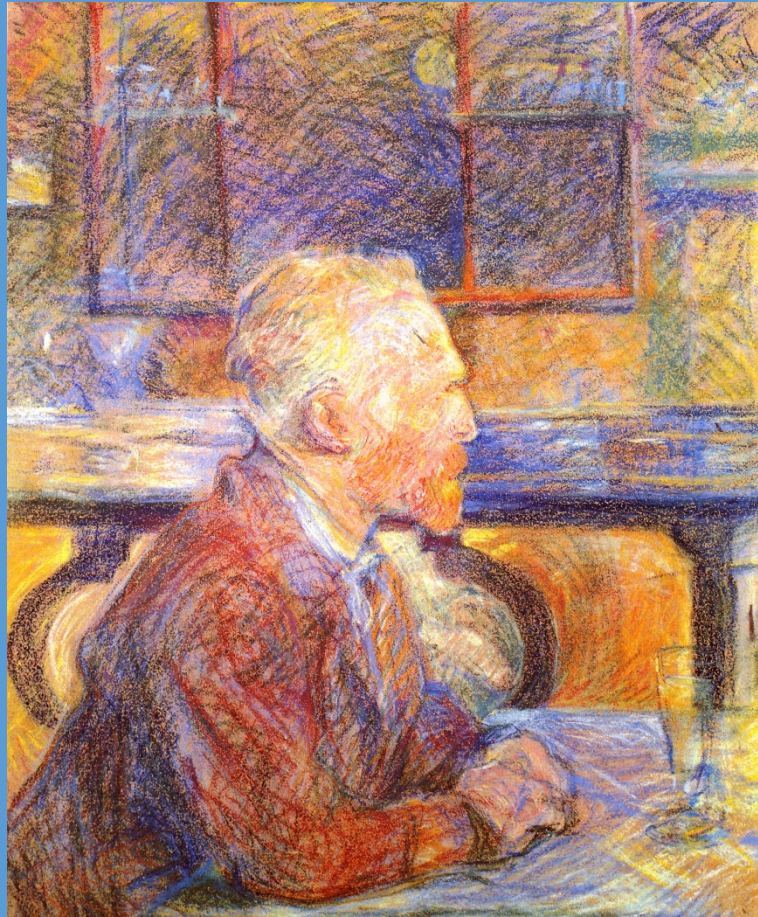






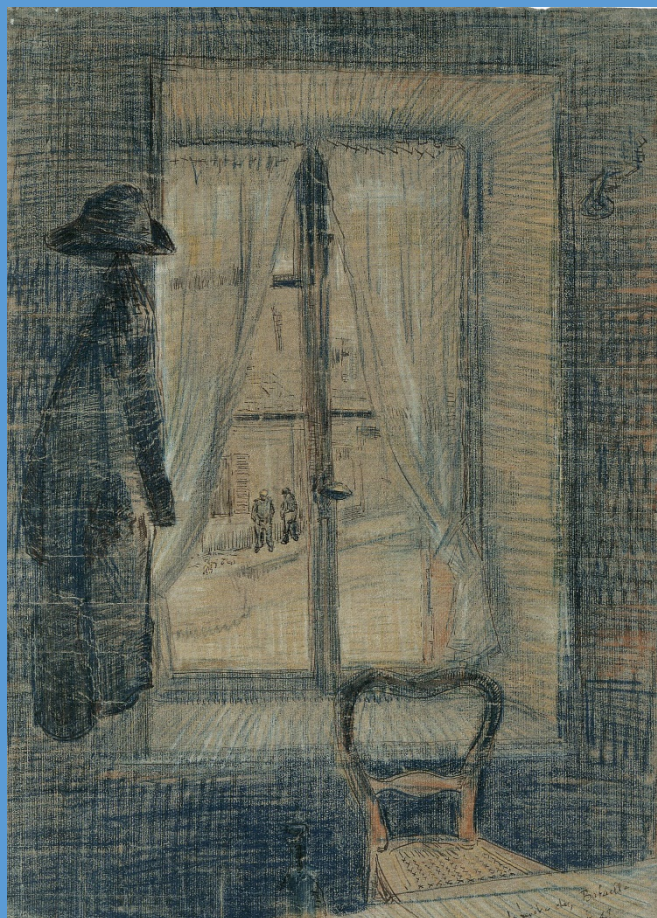






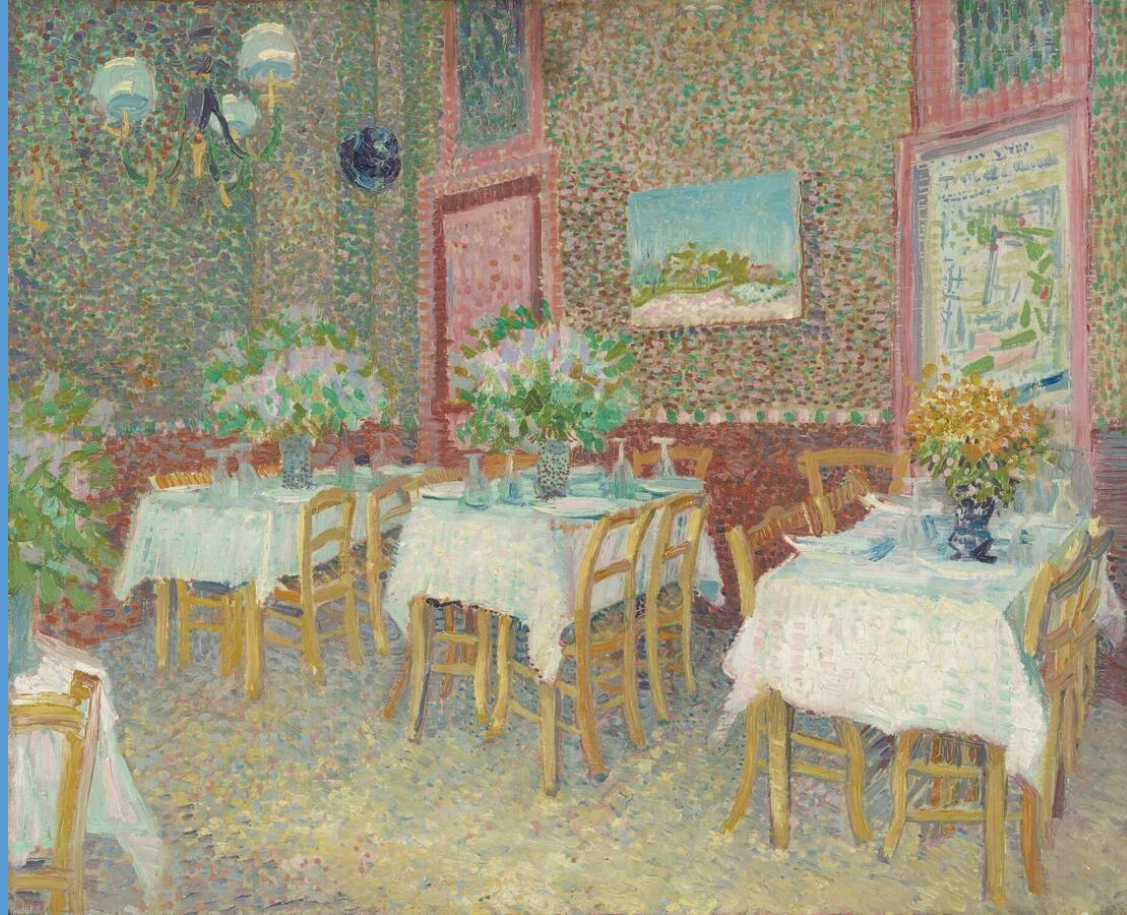










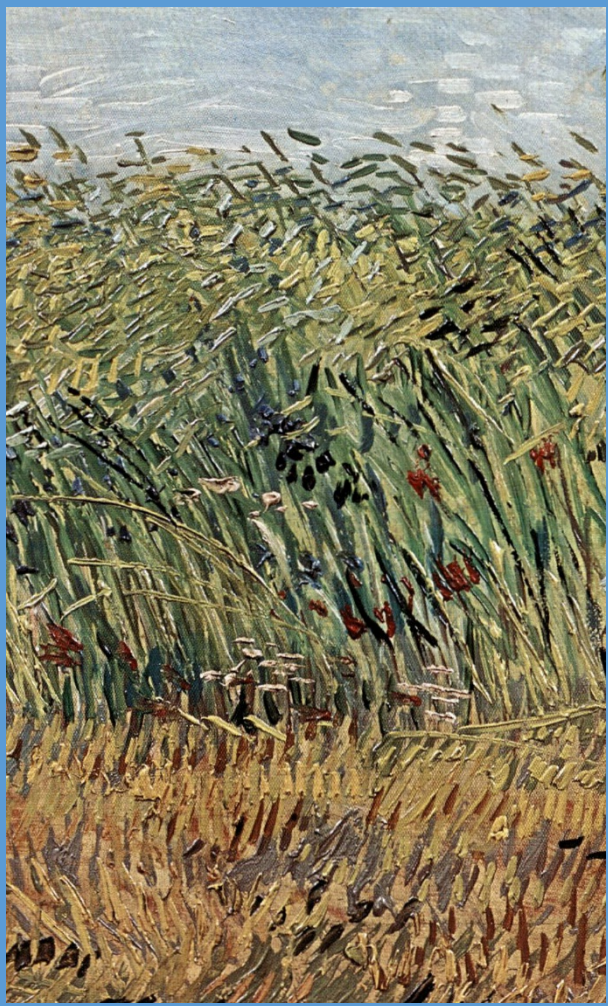
















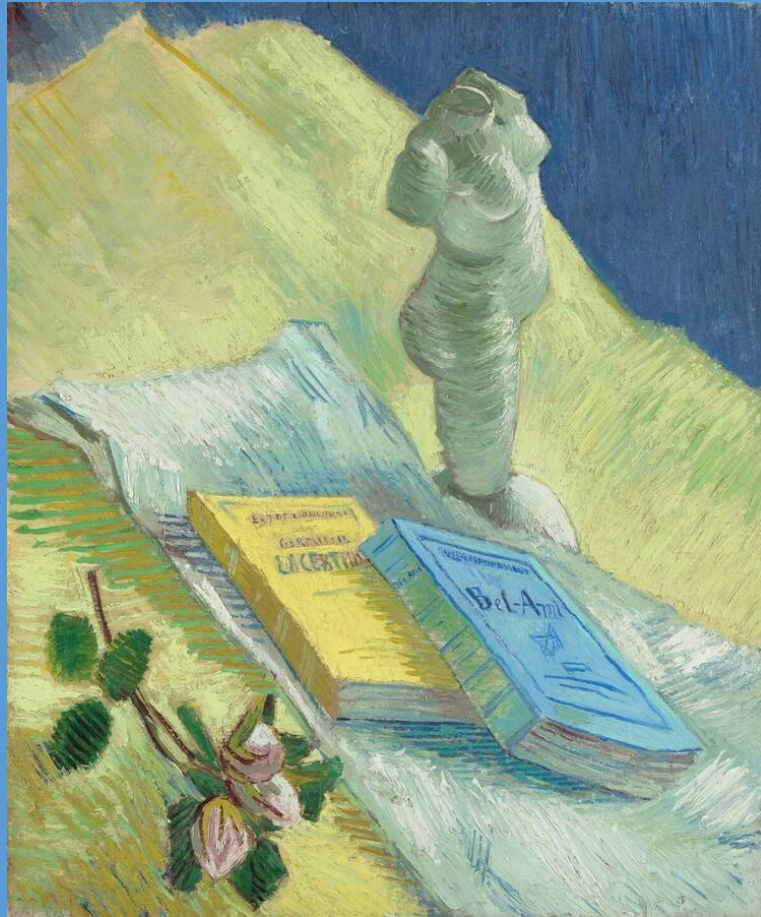












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