

Predgovor

Naziv ovoga časopisa nosi u sebi ideju i obećanje koje treba opravdati u svakom broju iznova, da filozofija može savjetovati, da mišljenje ima što reći onome tko mu se ne obraća kao akademskoj disciplini nego kao pitanju vlastitog života. Drugi broj *Filozofskog savjetnika* nastavlja put zacrtan prvim, put koji filozofiju ne povlači natrag u zatvoren sustav pojmova, ali je ni ne pretvara u zamjenu za psihoterapiju ili u popularizirani oblik samopomoći. Sokratovska i stoička tradicija razumjele su filozofiju kao brigu za dušu, kao praksu koja mijenja onoga tko misli, a ne samo njegove predodžbe. Ta je zadaća s vremenom prešla u ruke drugih disciplina. Psihoterapija je razvila klinički jezik i metode rada s patnjom koje filozofija sama nema. Filozofija zdravlja postavila je pitanja o samim pojmovima zdravlja i bolesti kojima se ni medicina ni psihoterapija ne bave nužno kritički. *Filozofski savjetnik* ne pokušava te discipline svesti jednu na drugu niti ih stopiti u jednu, nego pokušava ih dovesti u razgovor i zadržati napetost među njima, umjesto da je ukloni lažnim pomirenjem. Filozofija koja se ovdje zagovara nije primijenjena filozofija u uskom smislu, gdje bi gotovi pojmovi samo silazili s teorijske razine na praktičnu. Riječ je o filozofiji koja svoje pojmove iznova provjerava ondje gdje se život sam postavlja kao pitanje, a da pritom ne odustaje od pojmovne strogosti koju duguje samoj sebi. To je jedini smisao u kojem savjetovanje ovdje treba shvatiti; ne kao davanje gotovih odgovora, nego kao zajedničko, disciplinirano promišljanje onoga što se teško misli u samoći. Ovaj broj okuplja tekstove koji tom zadatku pristupaju iz različitih polazišta, filozofskih, psihoterapijskih i teoloških. Ono što ih drži zajedno je duhovnoznanstvenost, *Geisteswissenschaft*, zajednički otpor prema podjeli koja bi mišljenje o životu prepustila jednoj struci, a život sam prepustila drugoj.

Bilješka o naslovnici

Naslovnicu ovog broja izgrađena je na Friedrichovoj slici "Lutalica iznad mora magle," ali ne kao portret pojedinca koji promatra planine. Lutalica je pretvoren u prozirnu siluetu koja zadržava njegov stav i mjesto u okolini, krajoliku, a napušta njegove obrise. Ono što ostaje više nije Friedrichov lutalac nego prazno mjesto koje svaki gledatelj može zauzeti, transcendentalni promatrač, a ne imenovani lik, u svom vlastitom *Umwelt*-u. Prisutnost proizlazi iz odsutnosti, identitet se konstituira kroz horizont unutar kojega lik stoji, a ne kroz bilo koju stalnu osobinu. Prigušena paleta bila je

namjeran odklon od dramatičnosti, odabran da raspoloženje ostane zamišljeno i da odnosi među elementima, a ne bilo koji od njih pojedinačno, nose značenje cjeline

U gornjem dijelu neba povučeno je niz paralelnih dijagonalnih crta koje presijecaju oblake ne pripadajući vlastitoj logici krajolika. Ostaju kao tragovi, a ne kao predmeti, crte koje se mogu čitati kao notni redovi, kao putanje, kao nevidljivi putovi kojima se prenosi značenje između udaljenih točaka jedne tradicije. Samo nebo nosi osjećaj povezanosti i kretanja, jer cijela kompozicija ovisi o odnosima među elementima, a ne o bilo kojem elementu shvaćenom izolirano. Na desnoj strani postavljen je diagram iz *De triplici anima in corporibus*, engleskog liječnika Roberta Fludda. U njegovom djelu svijest djeluje ne kao nešto što jednostavno lebdi iznad povijesti; mišljenje, prema Fluddovom čitanju, uvijek nasljeđuje simboličke strukture kroz koje su ranija stoljeća pokušavala urediti kozmos, pa ljudsko lice to nasljeđe vidljivo nosi, umjesto da predstavlja čistu, nepovijesnu svijest. U donjem lijevom dijelu postavljen je Minotaura, kopija izrađena 2022 u razdoblju epidemijske izolacije, prema slici "Asterion, Minotaur" Paula Reida, omotanog tkaninom, u zamišljenom, a ne napadačkom stavu. Minotaur se odupire iskušenju da čudovište iz labirinta vidimo kao prijetnju. Um i nagon, ljudsko i životinjsko, u čitanu Minotaura nisu protivnici, pa lik gleda u sebe, a ne da nasrće. Bik na jednom od sicilijanskih starogrčkih novčića, uz rukopise Husserla, Heideggera i Varele ponavlja isto načelo u sažetom obliku, dok njegova druga strana nosi grčko slovo phi (Φ ili φ) koje ovdje stoji za filozofiju, tako da dvije strane jednog novčića drže filozofiju i životinjsku podlogu ljudskog života zajedno, a ne razdvojeno.

Tekstualna i materijalna povijest filozofije, otvoreni rukopi zajedno s novčićem, njezini dnevници, njezini dijagrami, njezina kulturna ostavština, stoje izravno uz golu stijenu krajolika, tako da apstraktno promišljanje i konkretno postojanje djeluju kao dvije strane jednog te istog, neprekinutog istraživanja, a ne kao odvojena područja. Svaki element na naslovnici preklapa se s drugim. Rukopisi se preklapaju jedan preko drugoga, odsutni lutalac stapa se s Friedrichovom maglom, pa tako i naši tekstovi u časopisu. Nijedna slika ne stoji sama za sebe, jer i sam časopis djeluje na razmeđu filozofije i života, pa naslovnica taj interdisciplinarni pokret izvodi, a ne samo najavljuje.

Toma Gruica

Glavni urednik *Filozofski savjetnik*

Foreword

The name of this journal carries within it an idea and a promise that must be justified anew in every issue, that philosophy can counsel, that thinking has something to say to one who does not approach it as an academic discipline but as a question of his own life. The second issue of *Philosophical Counselor* continues the path charted by the first, a path that neither draws philosophy back into a closed system of concepts nor turns it into a substitute for psychotherapy or a popularized form of self-help. The Socratic and Stoic traditions understood philosophy as care for the soul, as a practice that transforms the one who thinks, not merely his representations. Over time this task passed into the hands of other disciplines. Psychotherapy developed a clinical language and methods of working with suffering that philosophy itself lacks. The philosophy of health raised questions about the very concepts of health and illness with which neither medicine nor psychotherapy necessarily engages critically. *Philosophical Counselor* does not attempt to reduce these disciplines to one another or to merge them into one, but tries to bring them into conversation and to preserve the tension between them, rather than removing it through a false reconciliation. The philosophy advocated here is not applied philosophy in the narrow sense, where ready-made concepts would simply descend from the theoretical level to the practical one. It is a philosophy that tests its concepts anew wherever life itself poses itself as a question, without thereby abandoning the conceptual rigor it owes to itself. This is the only sense in which counseling should be understood here, not as the giving of ready-made answers, but as a shared, disciplined reflection on what is difficult to think in solitude. This issue brings together texts that approach this task from different starting points, philosophical, psychotherapeutic, and theological. What holds them together is a human-scientific orientation, *Geisteswissenschaft*, a shared resistance to the division that would leave thinking about life to one profession and life itself to another.

Note on the Cover

The cover of this issue is built on Friedrich's painting *Wanderer above the Sea of Fog*, but not as a portrait of an individual observing mountains. The wanderer is transformed into a transparent silhouette that retains his posture and position within the surroundings, the landscape, while abandoning his contours. What remains is no longer Friedrich's wanderer but an empty place that any viewer can occupy, a transcendental observer rather than a named figure, within his own *Umwelt*. Presence arises from absence, identity is constituted through the horizon within which the figure stands, rather than through any fixed trait. The muted palette was a deliberate departure from dramatic effect, chosen so that the mood would remain contemplative and so that the relations among the elements, rather than any one of them individually, would carry the meaning of the whole.

In the upper part of the sky, a series of parallel diagonal lines is drawn, cutting across the clouds without belonging to the landscape's own logic. They remain as traces rather than as objects, lines that can be read as musical staves, as trajectories, as invisible paths along which meaning is transmitted between distant points of a single tradition. The sky alone carries the sense of connection and movement, since the whole composition depends on the relations among the elements rather than on any single element taken in isolation. On the right side is placed a diagram from *De triplici anima in corporibus*, by the English physician Robert Fludd. In his work, consciousness does not function as something that simply floats above history; thought, according to Fludd's reading, always inherits the symbolic structures through which earlier centuries attempted to order the cosmos, so that the human face visibly bears this inheritance, rather than representing a pure, ahistorical consciousness. In the lower left is placed the Minotaur, a copy made in 2022 during the period of pandemic isolation, after Paul Reid's painting "*Asterion, Minotaur*," wrapped in cloth, in a contemplative rather than aggressive posture. The Minotaur resists the temptation to see the monster from the labyrinth as a threat. Mind and instinct, the human and the animal, are not opponents in this reading of the Minotaur, so the figure looks inward rather than lunging outward. The bull on one of the ancient Sicilian Greek coins, alongside the manuscripts of Husserl, Heidegger, and Varela, repeats the same principle in condensed form, while its other side bears the Greek letter phi (Φ or φ), which here stands for philosophy, so that the two sides of a single coin hold philosophy and the animal foundation of human life together, rather than apart. The textual and material history of philosophy, the open manuscript together with the coin, its diaries, its diagrams, its cultural legacy, stand directly beside the bare rock

of the landscape, so that abstract reflection and concrete existence function as two sides of one and the same uninterrupted inquiry, rather than as separate domains. Every element on the cover overlaps with another. The manuscripts overlap one over the other, the absent wanderer merges with Friedrich's fog, and so too do our texts in the journal. No single image stands on its own, since the journal itself operates at the crossing point of philosophy and life, so the cover enacts this interdisciplinary movement rather than merely announcing it.

Toma Gruica

Editor-in-Chief *Philosophical Counselor*