"Variaciones Borges": the syntactic insolence of the apposition gives a musical connotation to the title of this journal. Like in Bach's "Goldberg Variations" or in Beethoven's "Diabelli", the proper noun -functioning as a metonymy of a textual fragment- is always present as the "aria", as base theme, as material starting point, sometimes free, sometimes "ostinato" of a movement of regulated transgression, of creative fidelity or, as Malraux said, of "coherent deformation". In some cases, it deals about transplanting a form into another material; in other, about developing basic harmonics; in other, about adding a new voice to an existent harmony, and in other, like in the case of jazz variations, it consists in giving some "swing" to the matter itself. "Varier -the musicologist P.-P. Lacas says-, c'est imiter sur la voie d'un discord heureux, c'est transgresser sur le chemin habité par le sujet, c'est dévier sans jamais perdre le sens".    Such is the project of the journal. Borges, of course, but Borges as "theme" of infinite variations. Among these varia-tions, the historical Borges, not as "founding father" but as literary variant. Variaciones Borges is not exclusively devoted to the exegesis of Borges' writings, but to any kind of research applied to his special style of thinking and writing, which goes beyond his own person.    Borges excelled through a particular style of thinking and writing which combines, and sometimes wisely jams, usually incompatible genres. A deep philosopher of poetry and poet of philosophy, Borges presents each of his writings as an ontological riddle. And reciprocally, a borgesian story or poem often assumes the patterns of a treatise. Fantastic ontologies, transversal etymologies, synchronic genealogies, utopian grammars, fictional geographies, multiple universal histories, logical bestiaries, ornithological syllogisms, narrative ethics, imaginary mathematics, theological thrillers, nostalgic geometries and invented remembrances, are part of the huge landscape Borges' works offer both to the academic scholar and the casual reader. And over all things, the philosophy, conceived as perplexity, the thought as conjecture, and the poetry as the deepest form of rationality.    This Borges' style of intellectual behaviour which, although marginally, has been present throughout the history of thinking can be defined as a development of "transversal epistemologies". It is not to be taken for a pure interdisciplinarity, because what is here is less a confluence of methodologies than the epistemological displacement from one area of relevance to another (something as an "hypalagical" scientific attitude...).    Hence, Variaciones Borges defines itself, first of all, as a journal of philosophy, semiotics and comparative literature.

Iván Almeida and Cristina Parodi