



Kia ora anō.

In Issue Two the contributors have brought their bodies to bear upon language.

While Terry Craven continues their practice of marking out extinctions with paint, plaster, and soil, Joan Fleming takes their collaborative text with Terry from Issue One as material to be grappled with. Joan has erased parts of their previous text and re-articulated the remaining words with new suffixes, tenses, and punctuation to arrive at a set of dense blocks, full of life. Words that were distant now rub up against each other, and with Terry's images, where the names of extinct species have been abstracted with layers of repetition, or lost; perhaps taken back into Terry's body. Sancintya Mohini Simpson, a friend of Shivanjani Lal (who contributed to Issue One), has piled the remains of burnt sugarcane on the floor and carved language back into them. These materials—sugarcane and language, so loaded with grief, labour, and survival—are reclaimed as a kind of maternal compost from which to grow. These are paired with a short poem and digitally-manipulated family photograph that tell specific, shrouded stories about Sancintya's maternal lines.

Following their exchange around Kirsty's poem *Tongue || Tide* in Issue One, Kommi wrote a whiti, presented here as *Kato || Arero*. Their kupu are embodied in the drawings by Kommi's tamaiti Āio, and Kirsty's tamaiti Kāhu, of their own arero on the previous pages. Though loosely related to each other, these parts are all jointed to the related bodies who gathered around kitchen tables in Ōhinehou to make them. These bodies become even more recognisable in the pātere Kommi wrote and recorded, and which you can listen to by scanning the QR code

on page 17. Nēpia Mahuika writes in *Rethinking Oral History and Tradition* that, unlike people, books cannot be held to account for their words; they cannot respond when questioned. The same could be said about audio files living on the internet. Arguably, sound has a closer relationship to an author though; speech resonates through the whole being as words are formed. This vitality courses through the ventricles of the poems by *essa may ranapiri*. Working in correspondence with Faith Wilson, who contributed to Issue One, *essa's* work here puts their body into the time and geography that they share with Faith in their Clan Gunn affiliations. At times both archaic and colloquial, *essa* uses the tool of language as what ecologist and philosopher David Abram might call a spell: a way to conjure not just past realities and alternative presents into communicable form, but also manifest futures; bringing the distant and liberating near.

Issue Two is now online, alongside Issue One. You can listen to the audio edition of each contribution, adjust the digital text to your needs, or download individual PDF and EPUB files directly from the webpage for each issue. We have done this to allow better access into the stories in this volume.

It's been nearly a year since we began work on *Correspondence* and again the whenua is turning inwards. The nights are long. Good time for listening, reading, or writing. More from us when Matariki returns.

Take care of each other.

Hamish Petersen