

Titi Pingi:

Theology of an Enga Praise Poem

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Introduction

In recent years, especially since the Second Vatican Council, there has been greater openness towards other religions in Catholic theology and teaching. A strict interpretation of the principle that "outside the Church there is no salvation" was condemned explicitly in 1949, and gradually there has been a more positive recognition of religions other than the Christian faith. While in faith Christians generally claim that the incarnation of Jesus Christ is unique, there is today a renewed appreciation of the "universal" significance of the Christ event. Three examples will illustrate this point.

First, there is a theology of the pre-existent Word, as expressed in the prologue of the Fourth Gospel. This is not new. Church Fathers such as Clement of Alexandria in the third century referred to the Word as the personal manifestation of God working both within and beyond the Judeo-Christian tradition. This dimension of the Cosmic Christ, the Logos, present from creation (Col. 1:15) is one theme enriching our contemporary understanding of the universal significance of Christ.

A second example is the universal significance of Christ Risen, for all people of all times and places. God was in Christ, "reconciling the world to himself", (2 Cor. 5:19) bringing about a "new creation" (2 Cor. 5:17).

A third example is seen in the universal action of the Spirit. The outpouring of the Spirit of Pentecost was not limited solely to the christian faith community, but was a sign of a re-creation and transformation of the whole world (Acts 2:5-6) including the world of the Gentiles (Acts 10:45). Similarly today there is renewed recognition of the Spirit working both within and beyond the visible body of the Church.

The renewed appreciation of the universal significance of the Christ event points to a need for dialogue in which we can discover and recognise the Cosmic Christ, the mediation of the Logos and the action of the Spirit amongst the various peoples of the world.

In this paper I want to illustrate the possibility of such a dialogue with Christianity and another religious tradition. In using both inductive and deductive methods I hope to make a first step in such a dialogue. My approach presumes a certain theology of grace and of history. I do not think of nature and grace in opposition. I hold that despite our alienation and sinfulness, all people have an inherent receptivity to the self-communication of God, which we call grace. Thus "religions" may be seen not only as the thrust of the human spirit towards God, but also as the human response to God's grace which is offered to all. There is a history to God's intervention from the beginning of time which becomes intelligible as revelation through the Word, whether in the Word incarnate or in some other way. In our humanity we have the freedom to accept or reject God's word. To accept is a response in faith to work with God's intention for humanity and the world. This understanding forms a background to the present study which attempts to discover elements of grace in another religious tradition.

An Enga Religious Tradition

I refer to the religious tradition of the Enga people of the central mountain region of Papua New Guinea. These are a group of some 150,000 people, mostly horticulturalists (though recently reputedly "goldminers") whose first contact with modern world was with a government patrol in 1938. There has been an influential christian mission presence in many parts of the region since the 1950's.¹

Where to begin? Can one rightfully use a term "religion" with a people who have no corresponding term or category in their language? Resorting to "dynamic equivalences" between cultures is easier in theory than in practice. I think that there is a complex of Enga ideas, expressions, symbols, practices and experiences which can be thought of in terms of "religion", which for the purpose of this paper I will define as "that aspect of culture directed to the source of things." I hope the appropriateness of such a broad definition will become apparent as I proceed. Religion is an aspect of culture and functions in a dynamic relationship with other aspects of culture. Religion changes as culture changes. There are different manifestations of religion in beliefs, symbols and practices etc., all of which can provide points of entry for an understanding of the religion. Here I will take an aspect of religious experience as my point of departure.²

How does/did a person in Enga experience "the source of things?" In this time of rapid social and cultural change, religious experiences are changing. Here I will restrict our subject to "traditional" experience. I don't want to infer that traditional experience is static or not subject to change; rather, I am intentionally restricting the area of study for practical reasons of simplicity and space. Changing contemporary religious experience will be a worthy subject for a further study. It is generally acknowledged that the Melanesian

worldview does not differentiate "religious" and "non-religious" experiences.³ The whole of life is directed towards right relationships in the maintenance and promotion of the source of life within the cosmos. For the Enga man there were four experiences which took precedence over all else: warfare, public exchange of wealth, large fertility rituals and initiation. The four were inter-related in the promotion and maintenance of life through power, prestige and health. I will limit myself here to one important element within the initiation complex: the *titi pingi* or praise poem of the *sangai* (*sandalu*) initiation rites. I am proposing that the recitation of the *sangai titi pingi* was one of the most significant religious experiences for an Enga male. In such a ritual setting not only was it significant in itself, but it brought to mind other powerful experiences such as participation in a pig feast and a ceremonial dance.

During the initiation rites young men went in groups into the forest for periods of seclusion: a time for purification and instruction in the mysteries of life. They were taught spells, songs, and introduced to sacred objects including a plant called the *lepe*. The *titi pingi* is a praise poem about the coming of the *lepe*. Its recitation often took 30 minutes or longer and required great creative skills on the part of the teller in order to incorporate the traditional themes with the oral poetic form using highly symbolic language. The poem moves from a remembrance and praise of those who were the original guardians of the *lepe* plant, through a hazardous journey to procure the plant and ends with praise for its wondrous effects in its new home. I will illustrate this in the following section which includes samples taken from several poems.⁴

Titi Pingi

A typical *titi pingi* begins with a person or group of persons who are admired in their health, their possessions and their general well-being.

How did Makole come by his great fame, people ask.

How did Alo come to have so great a name, they ask.

Have you not seen that high upright fence belonging to Alo, over there?

Have you not seen that long retaining fence belonging to Makole over there?

Hey, I'd like to go and find out.

Let's go and see.⁵

The presumption is that they have something special, but what? The narrator gathers some valuables together and sets out on a quest.

They may have something which is interesting.

I'll get an axe.

I'll get a stringbag.

Let us go, they can talk about us too.⁶

The person denies that he has anything special, except a *lepe* plant. A struggle ensues, and he is forced to trade it.

Why are you coming?

I have nothing in particular that people should talk about me,

except the Wae Komae *lepe* which makes me famous.

It's mine, leave it! (No), I want to get it!

Don't break the top off it, for the sake of our children!
Let us stop as our children will have the *lepe*.⁷

So the one on the quest begins the journey homewards, encountering many dangers and hardships on the way. The use of the "we two" form in the narration is an indication that the *lepe* is regarded as a companion on the journey.

We brought it at night, afraid of ghosts.
We brought it by day, fearful of pigs and people.
Carrying it carefully over the Kepapu river.
At Tau coming through the thick tangled forest.
Coming still, past Mulange.
We brought it over the ground.
We brought it over the ferns.
We brought it over muddy paths.
Resting and sitting there,
Resting and standing there.⁸

The journey continues through various stages and often the last two lines above are used as a joining couplet between the stages. The person on the journey becomes anxious.

Have we truly got it or is it false?

Where shall we put it?

Will it grow or will it die?⁹

However the *lepe* itself which he is carrying inspires him.

Not thinking to eat, only about something else.

I felt as though a life was with me as I came.¹⁰

Having returned and deposited the *lepe* in a safe place where it grows, he in turn begins to manifest the ideal of wealth, health and well-being. Two main images are used:

- i. that of a ceremonial dance where people struggle to see the handsome man,
- ii. the distribution of wealth where everyone is satisfied and they don't know where to put everything because there is so much.

- i. Come and see the attractive new wig.
Come and see the shining bamboo strips.
Come and see the fresh shining target leaves.
Come and see the attractive new armbands.
. . . . Women go crazy breaking their hands (to touch).
Men go crazy breaking their hands.¹¹
- ii. Ipi and Papo pigs come with tails waving with shredded target leaves (hitting them to make them go quicker).
Wapapen and others are down there with their crying children.

Give food to the children, twisting their hands.

Give with a generous heart.

Give with a tongue of praise.

Drop it on them!

Give them by hand!

Invite them and give!

Whisper to them and give!

Coming, eating, but where to put the rest?

The place is littered with bits and pieces of bones.¹²

So the man is praised, though the praise is really for the *lepe* which is the source of his fortune.

Tall and strong like the Apa tree.

Tall and strong like the Lipame tree.

See the cassowary crashing through the nettles and splashing through the stream.

The news spreads through the whole area.

Because of the Yope and Yowale *lepe* they talk (about me).

Because of the Wai lyaka and Komai *lepe* they talk (about me).¹³

A Theological Appreciation

I have been told that the recitation of this praise poem was a very important occasion for both the narrator and the listeners. The narration was restricted to a ritual setting after participants had undergone a series of purification rituals. No wonder, because it is a ritualised account of the source of what was good and desirable for every Enga male. It was not only a hearing, but within the ritual setting it was also an experience of participation in the source of that mystery and the strengthening of a relationship with the *lepe* which was referred to as having a human "life force" like a person.

The question which concerns me is how to appreciate and evaluate this experience theologically and how to go about this without a reduction of the value of the *titi pingi* itself?

Why should I even think that there is a theological dimension? If there is a God (first theological presumption), and if God is a God of the cosmos, then it is unlikely that God would abandon the

people who were created in God's "image and likeness". The most likely place for people to encounter God would be through means of their religious experience. It follows that genuine religious experiences in any religious tradition are open to an encounter with God. It doesn't have to be experienced in theistic terms: eastern religions, for instance, tend to be more "mystical". If any genuine religious experience is a possible opening to God, then the experience of the Enga *nemongo titi pingi* may be seen as such and therefore most certainly has a theological dimension.

Time

How can one describe the experience of the divine in such a poem, though it may be very different from the way the term is normally used in the Christian tradition? One element which emerges is the dimension of "time" as symbolised in the journey.¹⁴ I am referring here to a broader concept of time than "chronos". The Enga concept of time is not the same as a linear Hebreo-Christian concept or a spiral Hindu concept of time. The best way to describe the Enga sense of time would be to picture a series of mountain ranges after the late afternoon rain (a familiar sight to the people in the New Guinea Highlands). The ranges fade away into nothingness the greater the distance from the person. Time is relational: in relation not to some point of beginning or ending, but in relation to the person where he or she now is. History is that series of events, perhaps thought of in terms of generations, or memorable events (frost, war . . .) as they fade into irreality in the distance.

The now is "here". "There", the further away becomes *taim bilong ol tumbuna*, (time of the ancestors) or mythical time. "Creation" from nothing is not a significant theme in their myths, rather "journeys" which tell how the world came to be as it is and how people

came to be where they are. At the end of their lives the spirits of the dead remain for a period close to where they lived, but eventually make the journey into the unknown to wherever it is the rivers flow (or as parents tell their children: to *kambilyo manda* (butterfly mountain)). The journey over the mountains and through the rivers from a far distant place in the poem is a symbol of what we call "history" or the source of things from the perspective of time. It is an opening to the mystery of the beyond which may be seen in terms of revelation from God.

Mystery

Another element in the poem is that of hiddenness and mystery. A man once described his encounter with the *lepe* plant in terms of a hierophany using the example of Moses and the burning bush. He described an eerie light surrounding the place and a sense of "presence" which made him walk slowly and carefully. The symbolic language used in the poem is indicative of the whole range of symbolic meanings associated with the coming of the sacred object.¹⁵ Let us take one example from the poem, that of the distribution of food. We have here a spectacle which would equal the feeding of the 5,000! The symbol refers to the *mena yae*, which is the return cycle of the *tee* pig exchange where hundreds or even thousands of pigs are killed and given to others in a demonstration of wealth and a forging of relationships and alliances. There is more food than people can eat or know what to do with. The children get all they want and the host has given away everything (except the *lepe* plant) and he contentedly surveys the scene of bits and pieces of bones which remain. It is an "already but not yet" experience because through the Melanesian principle of reciprocity, though he has given all, he stands to gain even more in the future! The healthy pigs, the abundance of food, the relationships established and strengthened, for the Enga are all indicative of the ideal of "fullness of life". Ennio

Mantovani calls this a "biocosmic" symbol system based on a concern with a life-giving cosmic power.

... food itself points to the power that makes it grow. In its effects it points to the power that brings good relationships, prestige, security, identity. That power I call "life" "Life" is not food and relationships but that which is needed in order to get food and relationships; it is the source of it.¹⁶

Religious experiences differ as cultures differ. Though there are elements shared by our common humanity which make communication possible, symbolism also is influenced by cultural factors. In a theistic symbol system symbols of "salvation" are important, as, for instance, in the theme of the wedding feast as a symbol of the fullness of the Kingdom. However, in a biocosmic symbol system the "salvation experience" may be seen in terms of the feast and exchange as in the poem; a "shalom" experience where negative forces are absent and the state of right relations exists; a sign not only of the individual but of the community being in harmony with the cosmic source of life.

Revelation

To what extent can we apply the theological term "revelation" to this experience? Christians generally believe that the fullness of revelation is in the event of Jesus Christ. However, "fullness" need not be absolutised in quantitative terms. It is a qualitative fullness which presumes the revelation of God outside the event of the Incarnation. Another way of expressing it is that God's "final" word presumes an "initial" word. An image of the initial word is found in the prologue of the Fourth Gospel which pictures the Logos as the Word which was God in an act of self-communication. The reference

is to the act of creation. So it is a creative Word, and in this way creation itself may be seen as an act of revelation. The revelation of God is seen also in the various covenants which precede the "New Covenant" of Christ. The Fathers gave the example of the covenant with Adam, and with Noah, which were prior to the covenant with the people of Israel. These two former covenants apply to the whole world and to all the nations. Beyond the Hebreo-Christian witness of covenants, what room is there for revelation within the various religious traditions? Paul in the first chapter of Romans is critical of the "pagans" because they did not recognise the God which he says had been revealed to them since the creation of the world (Rm 1:20). In the first lines of the Letter to the Hebrews we read how "In many and various ways God spoke of old to our fathers by the prophets" (Heb. 1:1). These prophets were not only Hebrew prophets, but there were the Oracles of Balaam for instance (Num. 22-24).

It is important to see the action of the Spirit beyond the confines of the Judeo-Christian world. It is that same Spirit pictured as hovering over the waters of chaos at the beginning of creation (Gen. 1:2). The Spirit is also the "divine milieu" active in all religions, linking humankind with the "source of things". A genuine religious experience is implicitly an experience of the Spirit. Peace, joy and above all unity, are signs that people have responded to the promptings of the Spirit. In his address to the Curia after the World Day of Prayer for Peace at Assisi (1986), Pope John Paul II said,

We can consider that all authentic prayer comes from the Holy Spirit which in a mysterious way is in the heart of every person.¹⁷

The Spirit is experienced in different ways. For some the Spirit finds an echo in the interior spirit of the person. For others the experience is more external in its effects. The latter is immediately

apparent in the Enga praise poem where after the distribution the image is one of utter peace and harmony after the frantic period of activity prior to and during the distribution itself. But there is also an important element of the Spirit at work "internally" which would be obvious to an Enga person. Let me explain. The first example of success and fulfilment is that of a handsome man at a ceremonial dance which marks the end of the period of seclusion in the initiation rites. The man is described in terms of his decorations (wig, bamboo strips, target leaves) which together depict the ideal of the fullness of life in human form. I have given an example of only four lines but in the poem there are thirteen lines describing him from head to toe. According to Enga belief a person could appear so attractive externally only if he already possessed an internal quality of integrity and goodness. If his spirit were not at peace internally it would be readily apparent in his appearance and it would be impossible for him to appear so attractive (that people "break their hands" trying to get close). The anthropologist O'Hanlon has written in terms of the "visible exterior of an invisible interior."¹⁸ This is also true in a communal setting where the group's decor and display are seen as a sign of internal values and the success of the distribution could only have been possible if the hosts had a genuine spirit of harmony and integrity among themselves: qualities often attributed to the action of the Spirit.

Divine revelation is commonly thought of in terms of the Scriptures. The action of the Spirit in this revelation depends to an extent on one's theology of inspiration; how it is that we have the Word of God in the words of humankind. I prefer to see it as the Spirit working through the faith of the community. But what about the Scriptures of "other" religions? Surely their Scriptures also could be mediators of the action of the Spirit of God. Many written traditions existed first in an oral form, so the same might be said about oral religious traditions. The Enga did not use writing, but have

a rich oral tradition. Thus it is fitting that the Spirit would use this oral religious tradition to convey the revelation of the Divine reaching for a human response. This does not mean that every oral tradition is a medium of revelation; however, I think it can be said that a religious experience like the *titi pingi* recited in a ritual setting by people well prepared, is surely a form of revelation from the God who is the source of life.

Jesus Christ

In what way, if any, can this experience be related to the mystery of Jesus Christ? I will consider briefly two possibilities: fulfilment and pluralistic solutions.

With a theory of fulfilment, other religious traditions are viewed as precursors of the Gospel in a way analogous to how the Jewish tradition has been fulfilled in Jesus Christ. Thus traditional religion can be seen in relation to its preparation for an acceptance of the fullness of revelation in Christ. An image from Patristic times (Justin) and seen anew in the documents of Vatican II (AG 11.15) is that of the "seed of the Word" which conveys the idea of potentiality or hiddenness of something waiting to develop into its fullness. While a fulfilment theory may be helpful in giving a value to traditional religion which will later be deepened in the explicit knowledge of the unique event of Christ, there is a drawback in that the traditional religion may be seen as inferior and limited rather than as having a value in itself. This may be an obstacle to genuine dialogue.¹⁹

Where a fulfilment theory focuses on similarities, a pluralistic theory stresses more the differences. A religious tradition has value in itself independent of and in contrast to the Christian

tradition. God has revealed Godself in a different way in different cultures and religions. This approach has the advantage of respecting each religious tradition. The revelation of Jesus Christ then would come as something "new". While such an approach would be preferred by students of Comparative Religion, it is more difficult to appreciate theologically.

The theologian K. Rahner has attempted to forge a link with his controversial theory of "anonymous christianity". While the term is unsatisfactory, some of the reasoning behind it is helpful. According to Rahner, if we accept the two theological theses that Christians believe in the universal salvific purpose of God and that Christ is the unique mediator of salvation, then there must be ways in which people can receive "grace" (the self-communication of God). So there must be "grace-filled elements" in "non-christian" religions. Thus these religions are not simply a preparation for the explicit revelation of Jesus Christ, but have a unique value in themselves and in theological terms are "sufficient for salvation".

There are two ways in which it can be said that humankind is linked with the mystery of Jesus Christ through these "non-christian" religions. First there is a link through the Spirit.

And this is the Spirit who proceeds from the Father and the Son, so that as the Spirit of the eternal Logos he can and must, at least in this sense, be called the Spirit of Christ, the incarnate divine Word.²⁰

The other link with Christ can be seen in the way in history and myth people "anticipate" a "saviour". Such saviour figures in the history of religions may be seen as signs of humankind, moved by the Spirit, searching in anticipation and hope for the event of Jesus

Christ. What he proposes deductively Rahner asks the historians of religions to confirm or reject inductively from their experience.²¹

We may look back to the experience of the *titi pingi* poem. Are there elements which can be seen as "grace-filled elements?" In more manageable terms are there elements in the *titi pingi* which reflect the mystery of the Spirit (of Christ)? Is there an anticipation of a "saviour" in the *titi pingi* traditions?

The first question has already been answered in the affirmative in the previous sections on Time, Mystery, and Revelation. I will deal briefly with the second.

What should one look for in a "saviour" figure? I have argued that many elements in the Enga poem may be seen as images of well-being: a state of harmony with the source of life. There appears little need for a saviour. I think it is more fruitful to consider a possible case in which there is the opposite: a state of need and disharmony. Such an experience could lead people to seek someone or something to put matters right. The experience of "absence" or despair are not obvious in the poem. However, there is a mythic tradition connected with the initiation rites, of which the *titi pingi* is a part. This tradition does recount such an experience. The myth begins: "Once there lived a poor, ugly bachelor." This unattractive little man lived alone, rejected and in need. As the myth unfolds he meets a young woman who has the power to change him into the ideal handsome person sought after by others. The young woman is killed by another ugly little man, but from her grave emerges the *lepe* plant, which possesses the same transforming powers that she had. The myth is the origin story of the *lepe* which is praised in the *titi pingi*. It is not unlikely that Enga people, whose lives depend on horticulture and garden produce would use a plant to symbolise the source of their well-being. So in answer to Karl Rahner, it can be said that in

traditional Enga culture there is the anticipation of a "saviour" in the mythical *sangai* woman who in death bequeathed the *lepe* for the benefit of future generations.

Conclusion

At the beginning of this paper I referred to different forms of dialogue. I have endeavoured to show that on the level of religious experience there are elements in Enga tradition which could provide rich sources for dialogue with traditional Christian themes. In the example of the Enga poem I have brought out meanings to do with time and mystery which have significance for the source of things (religion). From a Christian theological perspective these can be seen in terms of a revelation of God, the source of life. Moreover I have provided examples to show how it could be said that Christ is "present", not in an explicit way, but through the universal action of the Spirit of the Risen Christ and in the yearning for one with the power to "put things right".

I do not wish to give the impression that all is well and there is no "sin", and no need of the cross. Pride and selfishness are as prevalent as they are in all human experience. However, I have limited myself to a discussion of "graced" elements in a people's tradition; one which is an example of the universality of God's grace, and at the same time an experience which is unique and which may reveal the action of the Spirit of Christ in a new way. The tension between universality and uniqueness, continuity and discontinuity remains and will be part of the dialogue. If dialogue is to be mutual, both the uniqueness and universality can be points of departure.²² From the point of view of uniqueness, in Enga tradition perhaps there are concepts, symbols, and ways of looking at the world that provide new perspectives.²³

In mutual dialogue, from the point of view of fulfilment or continuity Christians will realise that fulfilment can work both ways. They do not have a monopoly on the truth, but through dialogue can be fulfilled themselves and come to a richer understanding of revelation.

FOOTNOTES

1. I want to express my thanks to those people who shared themselves and their traditions with me during the time I lived in the Enga Province of Papua New Guinea in 1973-4 and 1979-88.
2. Articles which I have written based on observations while living in the Enga Province include: "Blood and Life in a Melanesian Context", *Christ in Melanesia. Point* (1977), 166-177. and "Lepe: An Exercise in Horticultural Theology", *CATALYST* 18.3 (1988), 215-234, also in *Atesea Occasional Papers* no. 8, *Doing Theology with Peoples' Symbols and Images*, (Singapore, 1989), 159-172.
3. Bernard Narokobi, *Christ in Melanesia. Point* (1977), 7-12. More directly for the Enga, R. Lacey, "The Enga World View", *CATALYST* 3.2 (1973), 37-47.
4. My sources: R. Lacey, "Oral Traditions as History: An exploration of oral sources among the Enga of the New Guinea Highlands" (Ph.D. diss., University of Wisconsin, 1975). A text recorded by Mrs Polly Wiessner and several texts which I recorded at Meraimanda in May 1988.
5. Makole kalyamo aki pupusa kalyape leamo.
Alo lelyamo aki mambele lelyape leamo.
Katao pyape londe dama Alonya lamo nakandelepe leamo.
Lipu pyape londe dama Makolenya lamo nakandelepeaka leamo.
Kana u namba ongo mende latamo nakande kanja patoale.
Naima kanja muua.
6. Nambame uaa mendenya nyepelyo.
Nambame mandi mende nyepelyo.
Mende angi pyuu katao latambino nakandenyana.

- Lelyamo ongonya naima lena naima patama.
7. Nyakama indupa aki nyala epelyami.
 Doko angi namba lelyamo doko mende mambele nalenge.
 Wae Komai dama mambele lenge.
 Doko nambanya kae. Namba nyotowana kae.
 Doko aingi wanenya waingina mange lopatena kae.
 Kapala wanenya waingina mai tuki tatana kapamba.
8. Kuakama aingi yama timango mende paka kayao nyoo epeamba.
 Kotaka mena wanelapo mende paka kayao nyoo epeamba.
 Ongo indupa pima pima endaki Kapapu leke siyu lumu doko akipi.
 Tau lyakale balo dupanya epele pyuu lumu doko akipi.
 Ongo ipao Mulange leke siyu lumu doko akipi.
 Yuu toko toko lao nyoo epeamba.
 Tambu toko toko lao nyoo epeamba.
 Mandau toko toko lao nyoo epeamba.
 Dopa ipao petele pyoo lumu doko aki.
 Dasa ipao katele pyoo lumu doko aki.
9. Nyakamba aingi kini nyoo epelyambape sambo nyoo epelyambape.
 Nyoo ipao anja nyoo setambape.
 Nyakamba aingi "yamaiyoo solyama" ongonya iti katao kumiambi.
10. Nao nanao mendeme umu gulu epeowaka lumu lenge.
 Saka mendeme alyele lao sema epe lumu ae.
11. Utu balu saka damame pilyamo kanjapupape lea.
 Alo tombalo saka damame pilyamona kanjapupape lea.
 Myungu yuku saka damame kanjapupape lea.
 Kitole saka damame pilyamona kanjapupape lea.
 Ina kingi lakapae upa buu minia.
 Ane kingi lakapae upa buu minia.
12. Ipi mena oo papo mena etenge kola kola tanyepale doko ae pae lea.
 Wapapen apipi dakaita wane ae ae lao nao paleamo.
 Wane nalanya pii dolapo kingi tukunya setala mainyaka katea.
 Kingi omo tokosa katao maiya.
 Kambu ongo lomasa katao maiya.
 Dupa aingi kinao ipao mailyape.
 Dupa aingi yakinao ipao mailyape.
 Kambu omo mumunasa katao mailyape.

- Kambu omo lembasa katao mailyape.
 Nao ipao anja ipao setami ee.
 Kulini pokalini upame kunio piambi oo.
13. Anetupa mee Apa ita lao mee pyakitae kateamo.
 Anetupa aingi Lipame ita lao mee pyakitae mee katea.
 Kaiti damapu nakau dunya endaki tandu pyakale pilyamona.
 Anetupa angi lao pao kyakya waina mende katea.
 Yope Yowale mambele lelyamo.
 Wae lyaka Komai mambele lelyamo.
14. M. Meggitt gives a fascinating account of Enga time reckoning from a chronological perspective in, "Enga Time reckoning and Calendar". *Man* 58 (May 1958): 74-77.
15. This is described at length in my article on the Lepe. See note 2 above.
16. Ennio Mantovani, "Is there a Biocosmic Religion?" *CATALYST* 16.4 (1986), 363.
17. Cited from the Italian in J. Dupuis, *Gesu Cristo incontro alle Religioni* (Assisi: Cittadella editrice, 1989), 227.
18. O'Hanlon, Michael, "Handsome is as Handsome Does: Display and Betrayal in the Waghi", *Oceania* 53.4 (June 1983), 317.
19. This is presented in an article by Mary MacDonald, "Mission as Dialogue? The Encounter of Christianity and Melanesian Religions", *Bulletin* 63 (1986), 269-280.
20. Karl Rahner, "Jesus Christ in the Non-Christian Religions", *Theological Investigations* 17, trans. Margaret Koht (London: Darton, Longman and Todd, 1981), 39-50.
21. *Ibid.*, 50.
22. Secretariat Pro Non Christianis, *The Attitude of the Church towards the Followers of Other Religions*, 34.
23. The contribution of traditional religions to Christianity is treated in, Peter Sarpong, "Growth or decay: can Christianity Dialogue with African traditional Religion?" *Bulletin* 69 (1988), 189-206. Also M. MacDonald, "Mission as Dialogue?"