A000-AM,C-Taino-Cemi-Mask of Cohoba Effects and Marine Eel Mask with Cohoba Bowl-Manatee Bone-1000 CE

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Figs. 1-2. Anthropomorphic Mask with Cohoba Bowl-Shell-1000 CE

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Fig. 3. The second cemi, a marine eel mask -Shell-1000 CE

AM,C-Taino-Cemi-Mask of Cohoba Effects and Marine Eel Mask with Cohoba Bowl-Manatee Bone-1000 CE

Case No.: 18

**Accession No.**

**Formal Label:** AM,C-Taino-Cemi-Mask of Cohoba Effects and Marine Eel Mask with Cohoba Bowl-Manatee Bone-1000 CE

**Display Description:**

This mask portrays the evolution of the Bohique shaman under the influence of cohoba in the spiritual transformation of turning into the spirit of the eel.

**Taino Cemi’s were embodiments of the** hidden god, YaYa, who was believed to be an immaterial spirit and whose name is a double superlative of the Arawak *Ia*, “spirit, essence, primary cause of life” or IaIa or YaYa, which can be translated as Spirit of Spirit (C. H. de Goeje, *The Arawak language of Guiana,* Amsterdam, 1928, pp. 45, 142, 204), and whom Father Pané says his “name is a name they do not know” (Pané, Account, ch IX). This is a sophisticated approach to a metaphysical entity that simultaneously exists as a primary cause and is unknowable. The Taíno believe that this entity “is in heaven [an Indo-European, Roman Catholic concept which has no immediate cognate in Taíno] and is immortal and that no one can see it and that it has a mother [which means a genesis] but no beginning” (*Relación* 21). This last statement if put in its stark simplicity it would be: “YaYa has a genesis but no beginning.”

While this entity, YaYa, is unknowable and hidden, Like O‘ Theos or YHWH, it can be known simultaneously through the effects it has on the material world. For instance, Pané indicates that the effects of this entity could be considered as manifestations of Yucahuguamá or Lord of the Yucca plant, the chief crop of sustenance of the Taíno (*Relación* 48, n. 141). This can be imaged as a Tripointed stone that resembles the canucos or mound of earth as it rises to expose the plant within it. Other images can be of natural objects like birds or animals. In Taíno religion, therefore, just as in Hebrew religion or Roman Catholicism there is need for intermediaries between the known and the unknowable, and these are the cemís, which are known and have been represented in their material form, providing another very important window on the spiritual world of the Taíno.

In this particular double *cemi* shell mask there is the image of the individual who has just imbibed cohoba, an hallucinogenic compound, the purpose of which was to induce an entheogenic experience.

**Taíno Cemieism and Taino Religion.** Taíno cosmology, religion and its rituals is described in Fray Ramón Pané’s *An Account of the Antiquities of the Indians*, the most important anthropological document on the Taíno that contains a wealth of information on this extinct culture. His commission from Columbus required him to record the Taíno beliefs and ceremonies as accurately as possible, and to that end he lived among the native Taíno population from 1493 to 1498. However, he was also a product of fifteenth century Roman Catholicism, and his primary goal was to convert the Taínos whom he regarded as heathens and idolaters. “[Some] were inclined to believe easily. But with others there is need for force and ingenuity because we are not all made of the same stuff. Although those people made a good beginning and a better end, there will be others who will begin well and afterwards will laugh at what has been taught them; with them there is need for force and punishment” (Pané p. 38).

Pané was a Catalan a Hieronymite monk of the Order of St. Jerome. These hermit monks lived according to the Rule of Saint Augustine, which stresses chastity, poverty, obedience, worldly detachment, physical labor, fraternal charity, common prayer, fasting and abstinence. Saint Jerome, a fifth-century hermit and biblical scholar, formulated the rules of the order. In the eyes of the Spanish church hierarchy, Pané was a poor Hieronymite hermit, a Catalan peasant not of Castilian origins and was dismissed probably for these social reasons by the Spanish Dominican Bartolomé de Las Casas (ca. 1484– 18 July 1566) as a “simple man” with “limited faculties” (Pané p. 57), whose efforts, “amounted to nothing more than to say the Ave María and Pater Noster to the Indians, and some words about there being a God in heaven who was the creator of things, according to what he was able to teach them with abundant flaws and in a muddled way” (Pané p. 57). However derogatory Las Casas’ criticisms of Pané are, Pané’s *Account* is still the best source of information on the Taíno.

According to Pané there were twelve orders of spiritual entities that exemplified energies of a Supreme Being. These energies were encompassed in *cemís* which were intermediaries, much like Judaeo-Christian angels or Roman Catholic Saints. Since the repertoire of stone artifacts has now been relatively exposed to scientific scrutiny, each of the cemís spirits can be paired with its wood, stone, shell or textile material representation (Arrom 1975). The Taino also had a tripartite cosmos recorded by Pané which encompassed the sky, the earth and a lower world. These layered divisions are indicated on their most prominent artifact, the Three-pointed Sculpture.

**LC Classification: F1909**

**Date or Time Horizon: 1000 CE**

**Geographical Area:**

**Map:**

**GPS coordinates:**

**Cultural Affiliation:**

**Media:**

**Dimensions:**

**Weight:**

**Condition:**

**Provenance:**

**Discussion:**

**References:**