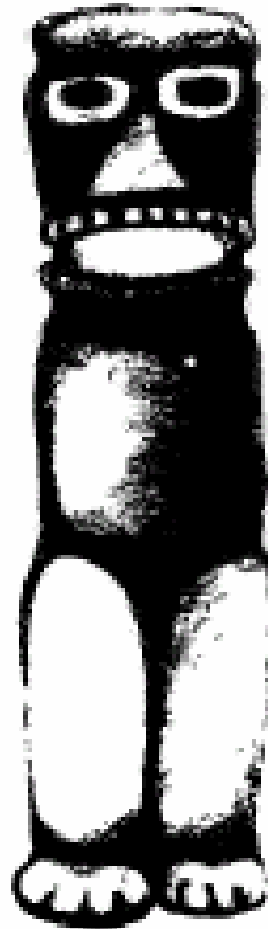
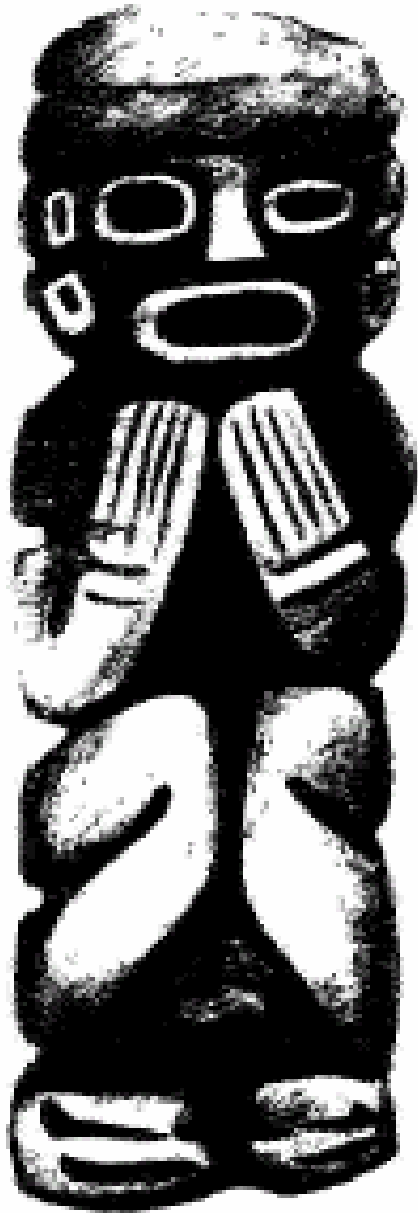


Taíno Mythology

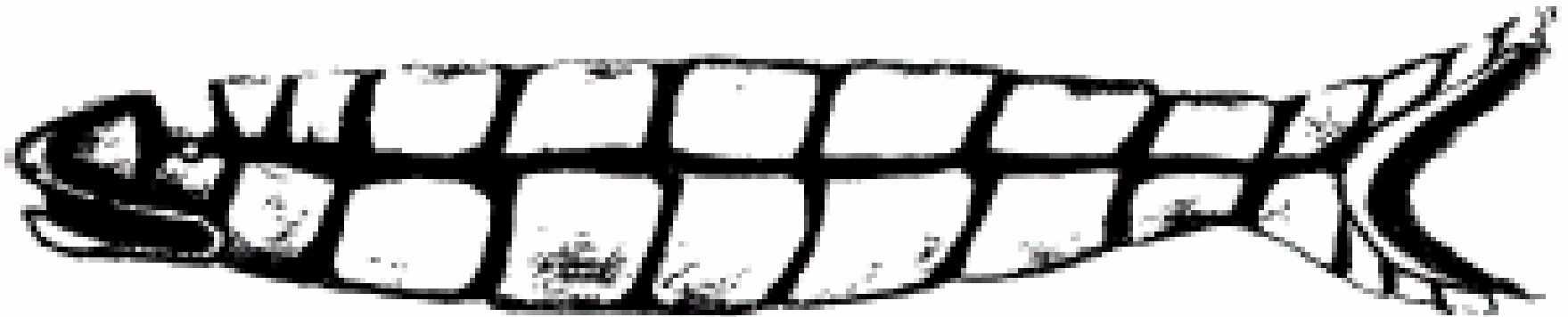


Yaya

Yaya is the Extreme Vital Principle, great creator of existence, ancestral agriculturist and innominate spirit. He killed his son, Yayael, whom he loved over all the things, before seeing usurped his Majesty and in danger his existence. This brought the Arawaks the benefit of the fish, the immensity of waters of the rivers, seas and the oceans.

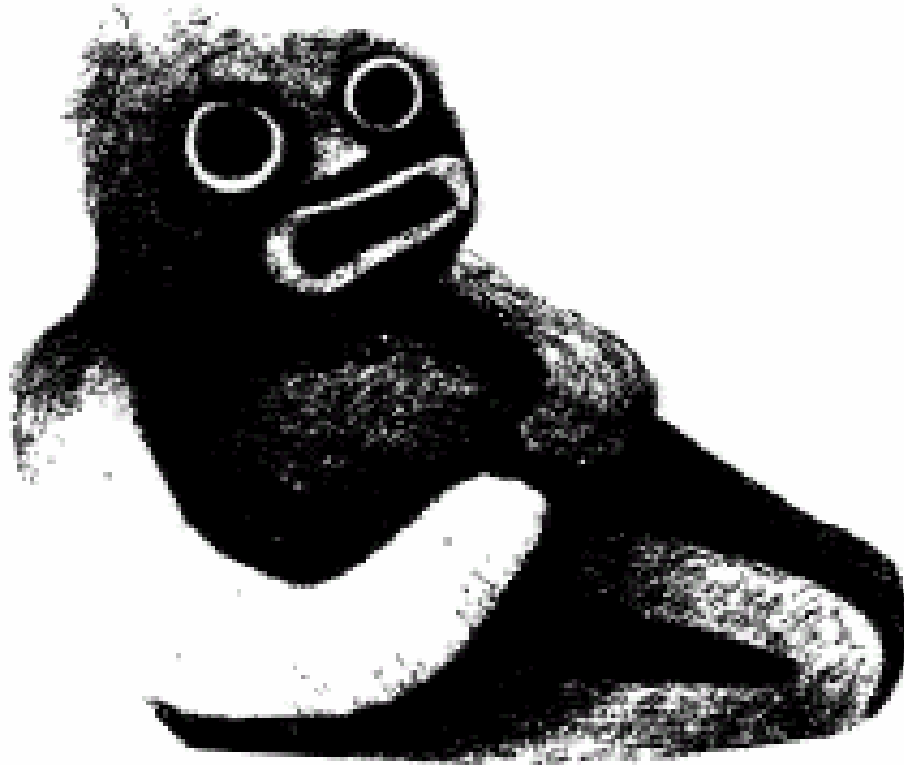
Yayael

He is the son of **Yaya**. He underwent exile before he assassinated his own father. In a vase made of guira, placed within a basket in Yaya's hut, his remains were conserved. Of his bones, the Arawaks had the fish and the waters. Of his example, the fear of the Vital beginning and the spirit of revolt.



Itiba Cahubaba

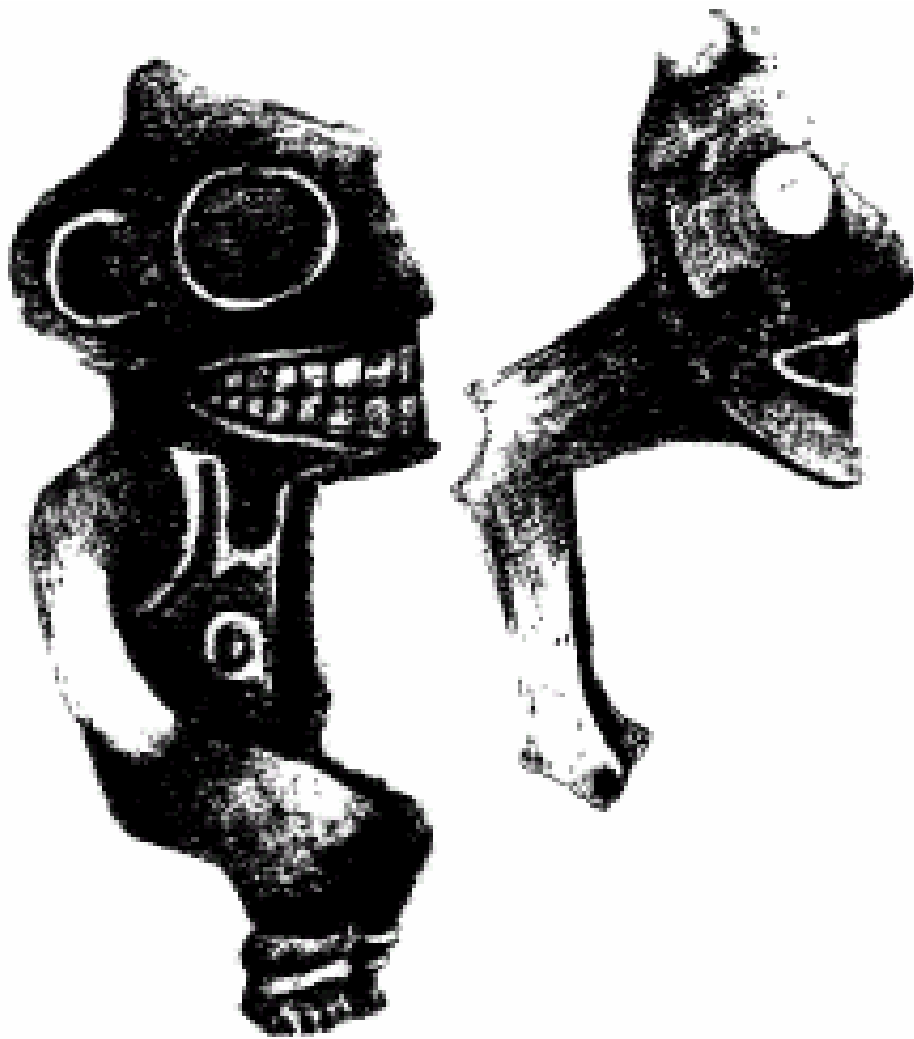
Mother of the Four Twins, Magna Mother Covered with blood, Mother Earth. She gave all her blood, her vital sap, to give life, of her opened belly, to the Four Twins. Itiba Cahubaba passed away in the multiple childbirth of the Four Twins implied in the myth of Yaya and his son Yayael, who gave origin to the humans.





Deminán Caracaracol

The principal and the only one named of the Four Twins, civilizers of the humans; also called the Sarnoso. First born of the opened belly of **Itiba Cahubaba**, his rough and cracked skin qualified him as caracaracol, word with which the Arawaks designate those who are born with the malformation. **Deminán Caracaracol** unhooked the gourd that contained the remains of **Yayael** that hung from the ceiling of **Yaya's** hut. That act of Deminán Caracaracol gave the men a source of food and the waters of the earth. Thanks to him, the Arawaks knew the profit from the secrets of the fire and the fabrication of cazabe. Arawaks remember how he obtained them from the house of **Bayamanaco**, irate Spirit of the Fire.

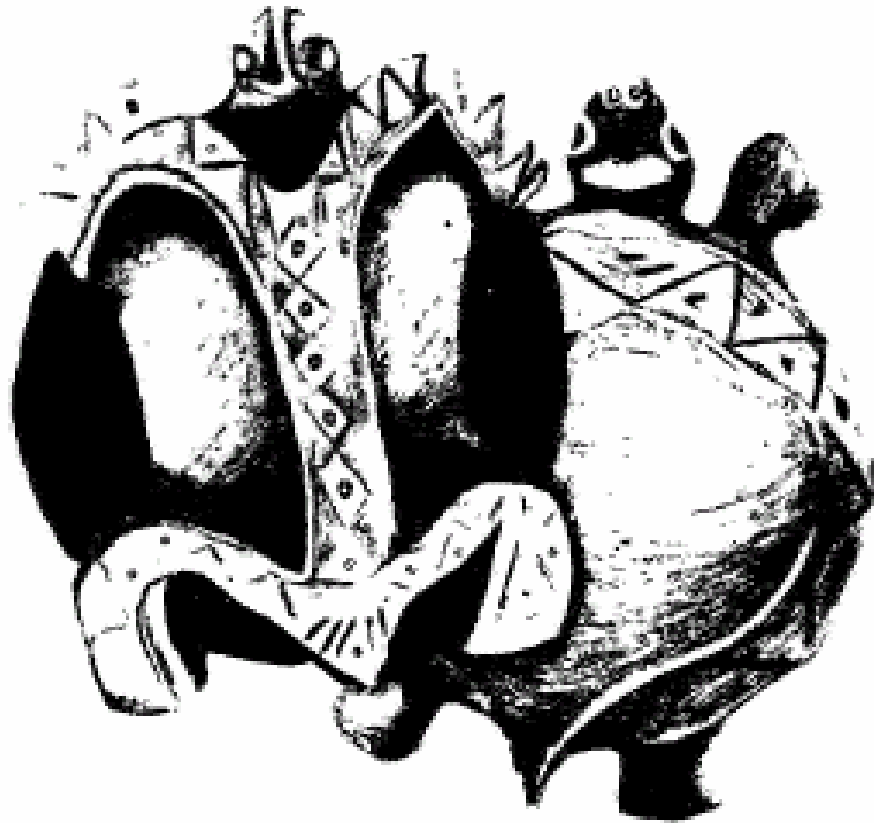


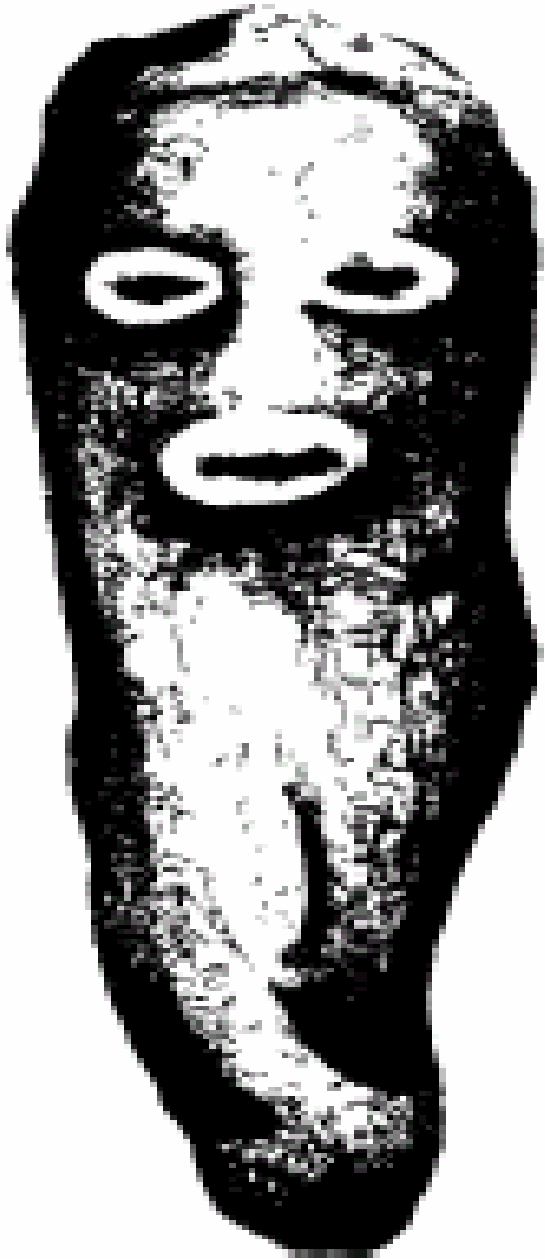
Bayamanaco

He is the Old Spirit of the Fire, possessor of the secret of the elaboration of cazabe, medical instructor of the rite of cohoba and great promoter of the origins of the human species. Bayamanaco was always possessed by an implacable wrath. The scheming Four Twins, with **Deminán Caracaracol** in front, snatched, not only the fire and cazabe from Bayamanaco, but also the rite of cohoba. The guanguayo (spittle) he threw on the back of Deminán Caracaracol, produced a **Caguama** (turtle), and consequently, soon after the mating of Caguama with the twins, the men who populated the Earth. Bayamanaco is the mythical grandfather of the Arawak people.

Caguama

Caguama is the Mother of the humans generated from her mating with the Four Twins. She arose from the inflamed back of **Deminán Caracaracol** after the singular "fertilization" from the guanguayo sent by **Bayamanaco**. The symbol of Caguama marked the beginning of the establishment of the Arawak people in the arc of the Antilles. It's meat was part of the diet of the Arawaks.





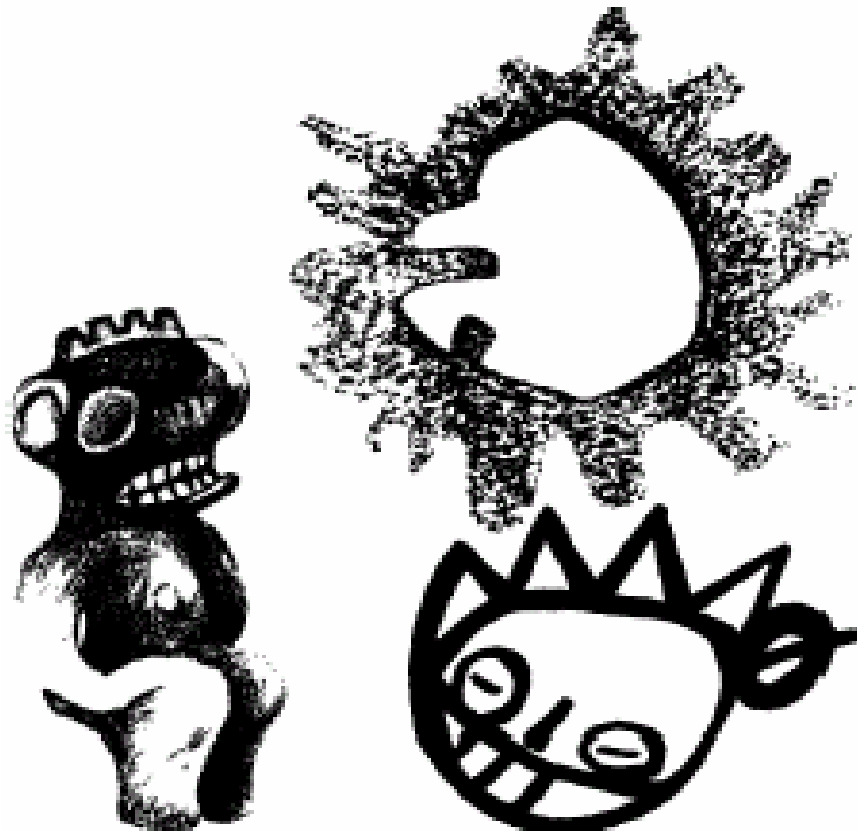
Mácacoel

He without Eyelids, responsible for the sacred caves first inhabited by man, Cacibajagua and Amayauna, task that was assigned to him by the Arawak people.

This is why his image appears in the stalagmites carved near the mouths of the caverns. Mácacoel was condemned to keep the entrance of the sacred caves for all eternity for being negligent in keeping the humans from leaving the caves, only at night, without failing to return before sunrise.

Mautiatihuel

Son of the dawn, cacique of the region of the dawn, mythical sun born in a cavern, whose symbolism alludes to the cosmic cavern the sun and the moon leave every day, to dazzle the Earth, and to where they return after their pilgrimage through the celestial vault.



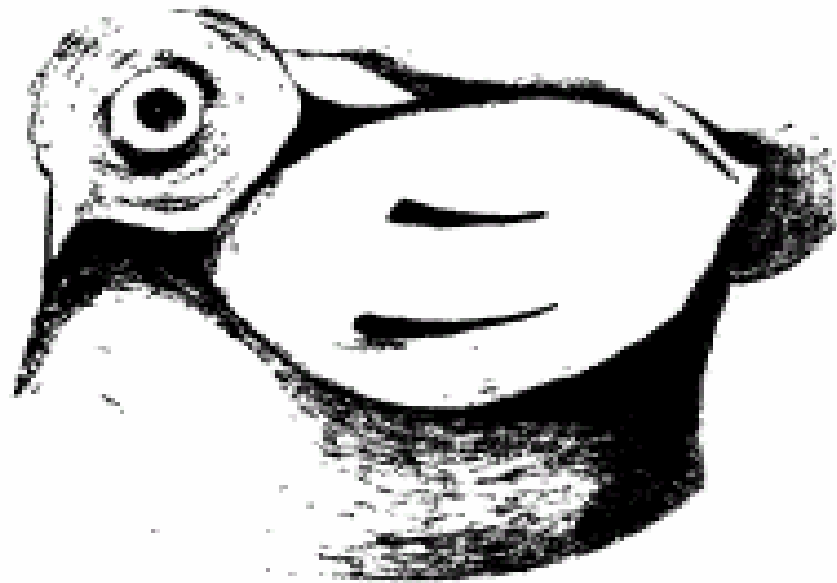
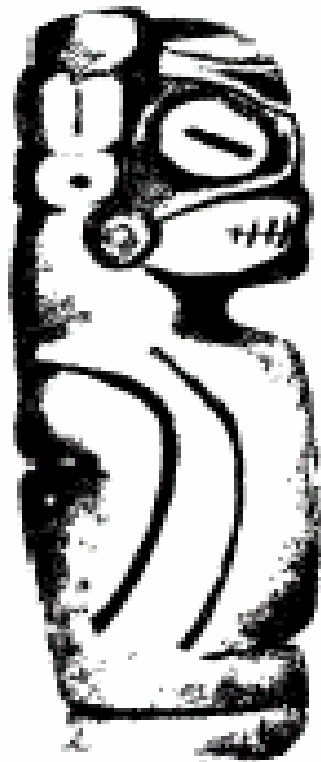
Albeborael Guahayona

Head of Antillean development for the sake of exogamy, diffuser of cibas and guanines, Guahayona was one more within the inhabitants of the Cacibajagua cave until it was decided that he would be the one to distribute the Arawak people through the Earth borders and locate the adequate grass to end the sores and pustules that intimidated them all.



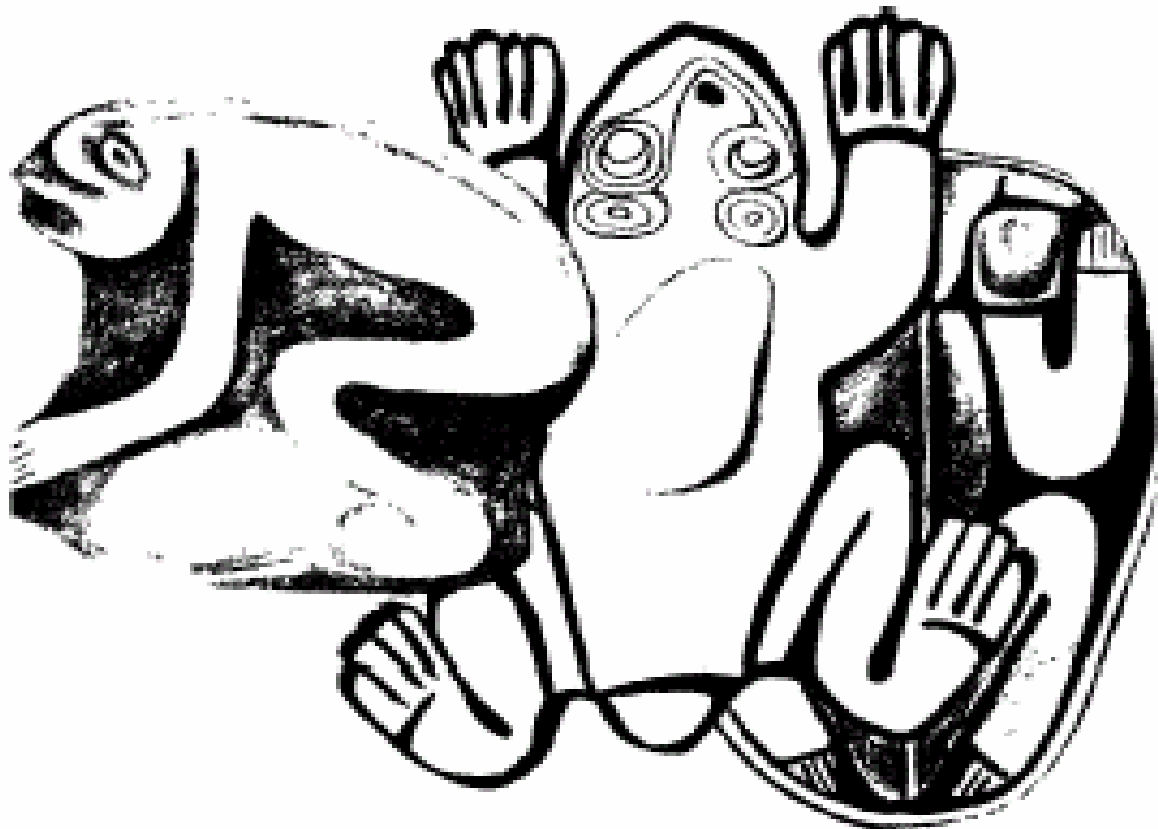
Yahubaba

Yahubaba, gatherer of the güeyo grass, who had been surprised by the Sun outside of the cave of Cacibajagua, was transformed for that reason into the bird called Yahubabayael (nightingale), whose song receives the men to the dawn of each one of their days.



Toa

These are the children left by their mothers who became frogs. It is worth remembering that **Guahayona**, in one of its famous schemes, insisted that the women leave the children with their fathers on the edge of a stream. The small ones, soon requested to suck off their chests, and its weeping was mixed with heartrending shouts of "toa", "toa". Nothing could make their fathers console them, and they took the figure of frogs, since then denominated as Toa or Tona.



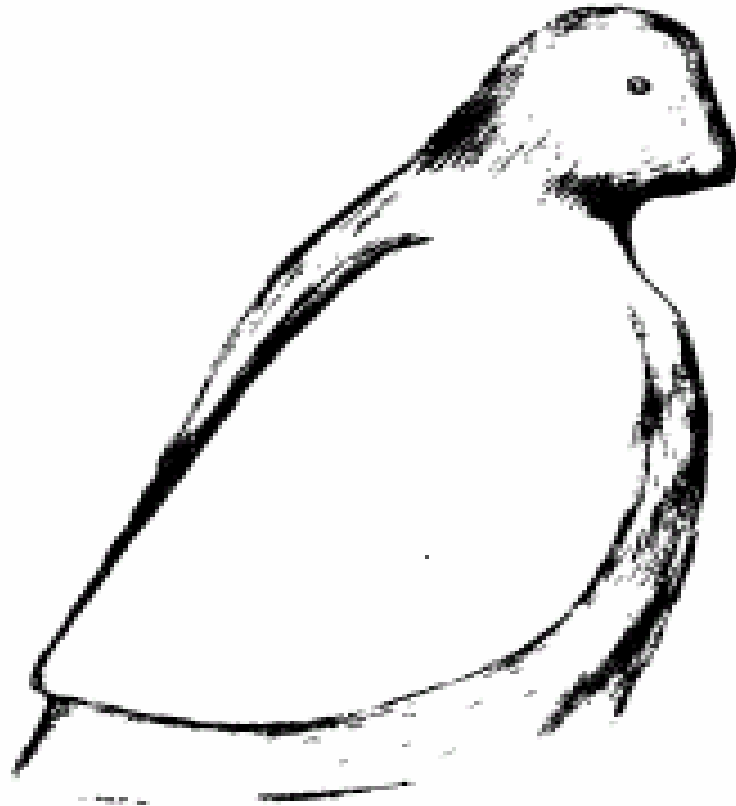


Guabonito

She came from the depths of the sea, possessing the secret of cibas and guanines, mythical healer, was anxiously sought by **Albeborael Guahayona** in the Island of Guanín. She cured the sores of his body with the use of the digo or güeyo, forcing rest and the consumption of a rigorous diet. She gifted Albeborael the cibas and guanines that would become the imponderable jewels, in value, for the Arawaks, and taught them how to wear them on the arms, neck, legs or the ears.

Guanaro y Camao

These are mountain doves that live in the thickness, in remote places, sometimes not seen by man. Their figures are of easy identification in the Antillean iconography by their naturalism. In Cuba several subspecies of wild doves exist, and guanaro and camao are two of them. Guanaro must be a derivative of Guanara, which means “A far away, hidden place”.



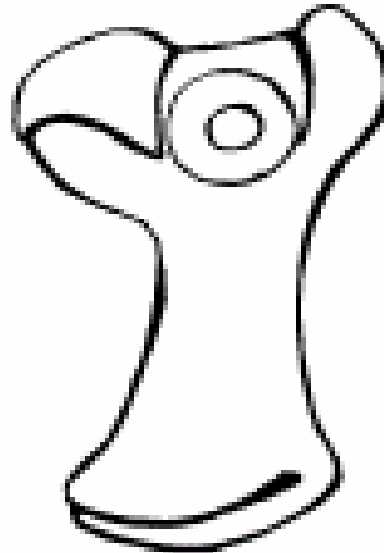


Guatini Tocatoro

Tocatoro or tocoloro is the "Flower that flies", bird of beautiful plumage, one of the most attractive birds of Cuba. The "Flower that flies", name that the Arawaks of Cuba gave to him, made an impression with their red, blue, white, green and black colors and metallic reflections of its plumage. It is certain that it resembles a flower when in the heat of flight. It emits, for long periods of time, the song that mentions him: "Tocatoro, tocororo."

Guacamayo, cotorra, catey

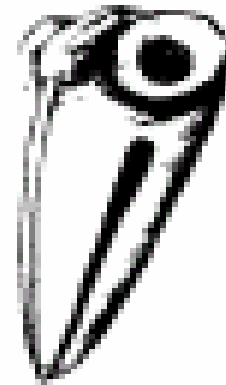
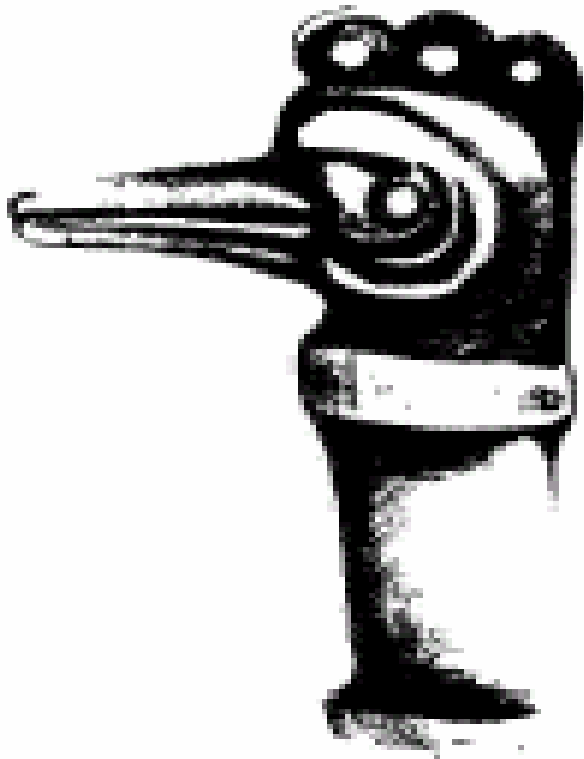
Birds of showy plumage that dominated the Cuban landscape flew in great flocks and constituted part of the diet of the island natives. It was trained to serve as adornment in the huts, or in the case of **cotorra**, to hear its graceful imitation of man with a rare approximation. The three are endemic of Cuba. **Guacamayo** was a great bird with beautiful plumage. The **catey** is smaller, shows a less attractive plumage. All three were very abundant in Cuba.



Inriri Cahubabayael

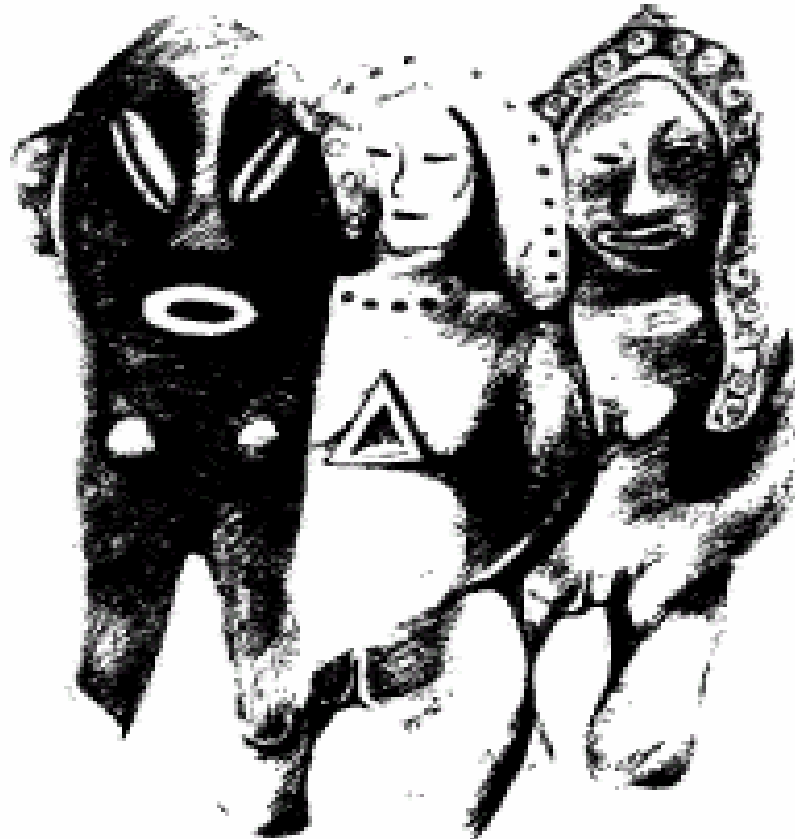
The Arawaks represented it with heads of birds of gold and with complete stone figures. When the separation of the men and the women of the same blood took place, and the appearance of the first asexual beings, Inriri Cahubabayael was called to draw open the sex and provide a pair to man.

Inriri Cahubabayael is the woodpecker who abounds in the Cuban forest, and which, was called real carpenter and until recently he was believed extinct. Its name indicates that he is son of **Cahubaba** or Mother Earth (**Itiba Cahubaba**) since yael in the Arawak language means “hijo de” (“son of”).



Atabey

Atabey is the Mother of the Supreme Being, Mother of Waters, she has five names: Atabey, Yermao, Guacar, Apito and Zumaco. Atabey means "respected Mother"; Guacar, is relative to the flow in the tides and the menstruation. Atabey, of exceptional beauty, taught the men the magical mysteries of the cemíes (idols), the magical rituals and ceremonies propitious of the spirits who control the beings of the invisible world. She gifted them with the maraca that is made to sound during spells. Arawaks used to pass her representations over the belly of the women in labor so that they would not suffer misfortunes and pain.



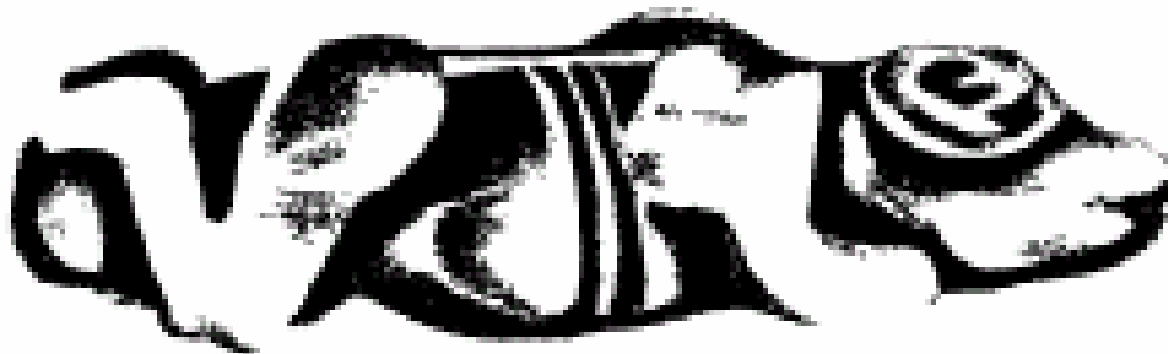
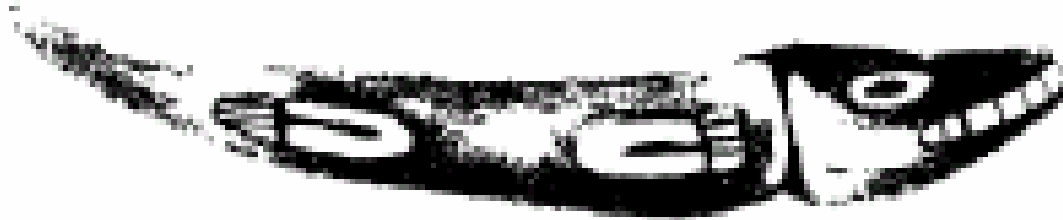
Yúcahu Bagua Máorocote

He is the God of the Yuca and the Sea, without masculine predecessor, principle nor aim. The Supreme Being of Antillean mythology lives in the sky and is the invincible and beneficial protector of man. Yúcahu Bagua Máorocote has a mother, Atabey. The God of the Yuca is also invoked by **Yucahuguamá**, because with his magical influence he fertilizes the Earth and it multiplies the harvests, when burying him next to the seeds in the cultivations.



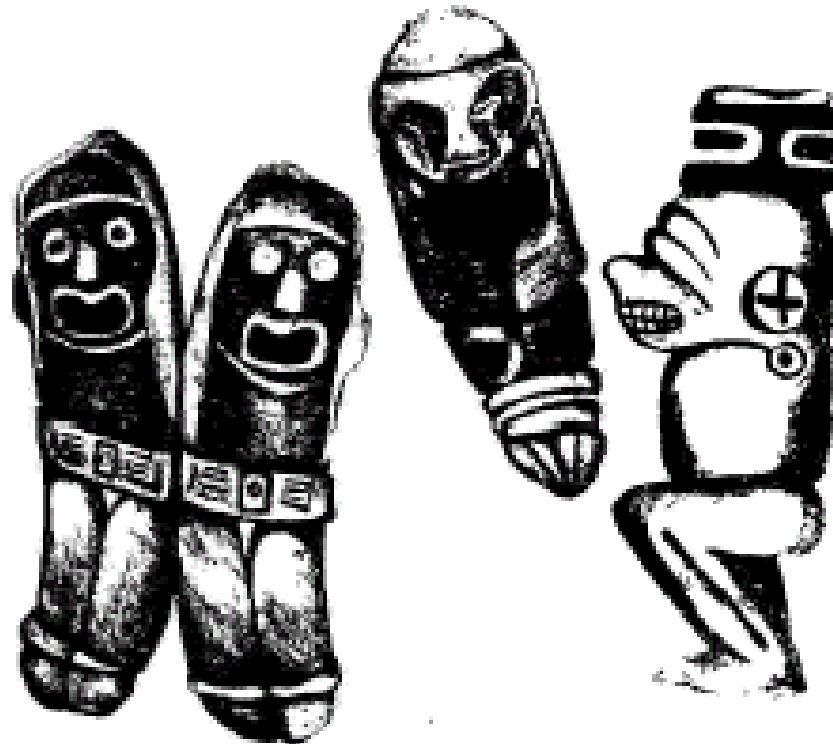
Iguanaboina

Iguanaboina is the painted cave where the Sun and the Moon were born, as well as the Siamese **Boinayel** and **Márohu**. This cave cavern is the cosmogonic origin of the opposite ones: the day, that is the Sun and the night, that is the Moon; and of rain, Boinayel, and of the drought, Márohu. Those vital forces in contradiction, the positive and the negative, move the sequence of time and are sources of the particular development of agriculture. And, in an ampler sense, they constitute the driving force of all the living things.



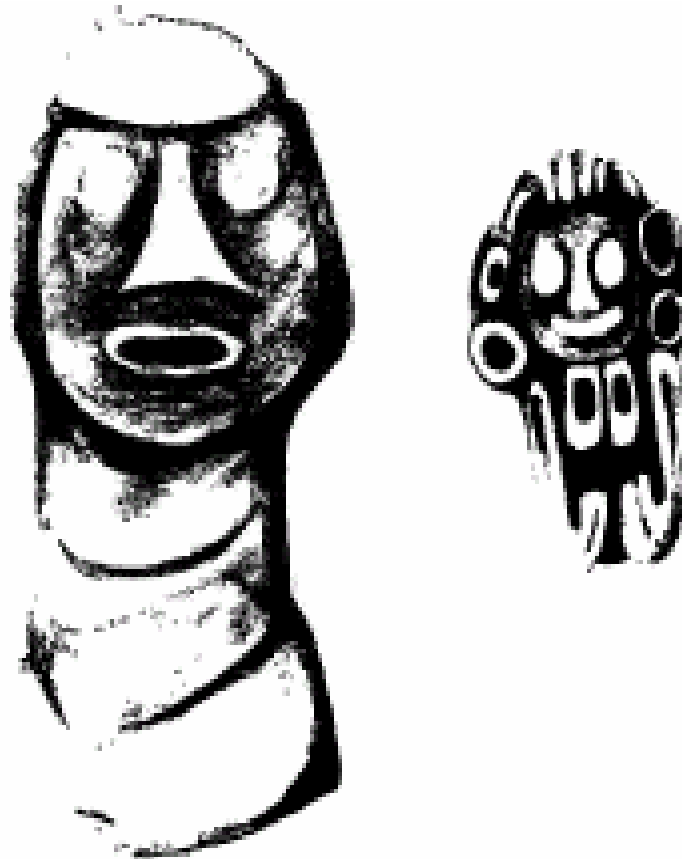
Boinayel

Born in the cave cavern of **Iguanaboina** like his brother **Márohu**, Boinayel is the God of Rain. He is synthesized in the name of his mother, on the one hand, the closed dorsal crest of the iguana (Antillean reptile), that indicates the good sunny time, and like boina (dark serpent), the loaded water clouds. From this metaphorization, Boinayel took that of "Son of Boina", the Dark Serpent, with eyes of interminable strings of rain from which the ground was fertilized thanks to man, the animals, the forest, the rivers and the seas, and the plants that procure food and health.



Márohu

Spirit of the good weather, son of **Iguana**, Márohu was born in the maternal cavern of the **Iguanaboina** cave. He is twin with **Boinayel**, the God of Rain. He took for himself the representation from the Iguana (the lizard), that in its dorsal crest takes rays of the Sun and the clear weather. With him, the necessary balance between the rain, that his brother Boinayel causes, and the essential intervals of good weather settles down. Nevertheless, their excesses or their defects cause terrible catastrophes to man, plants, animals, rivers and the seas. In Cuba, it is also known by the name of **Maicabó** or **Maitabo**, in Arawak language, “without spring”.



Guabancex

Lady of Winds, Hurricane, feminine deity that reigns in the storm and destroys everything in its path, with the torrential aid of the combined forces of the wind and waters. She has two assistants:

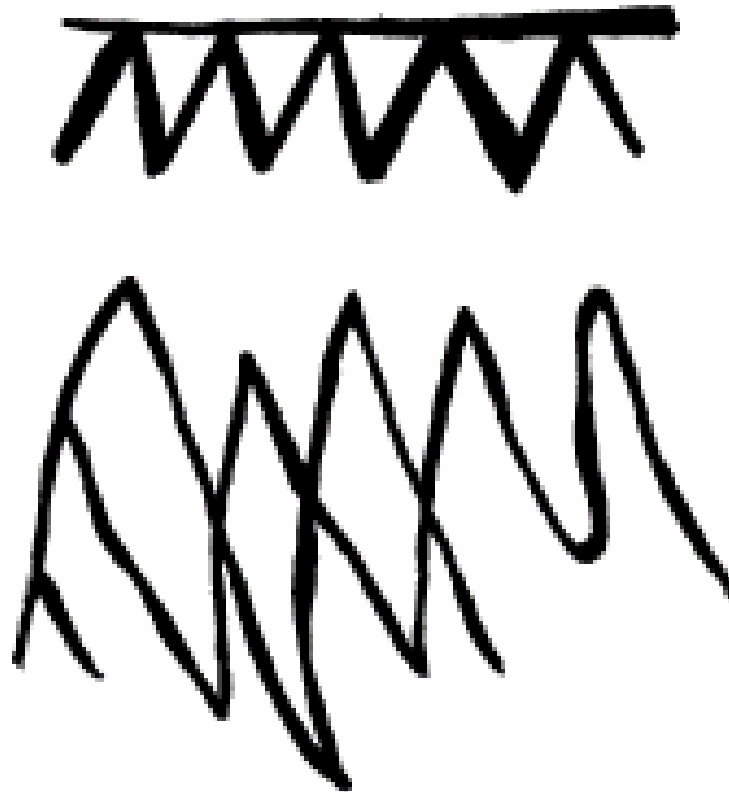
Guataubá, gatherer of torrential rains and lightning and **Coatrisquie**, the gatherer of waters.

Guabancex disturbs the conucos and villages when the rage impels it against the towns that have abandoned their devotion to the images, nor have rendered the tribute due. Guabancex lives in the land of **Aumatex**, cacique of Winds, and when angry and with the help of her two assistants, ready to devastate whatever is in their path, orders to the rest of the cemíes of the region to collaborate with her in their unlucky work.



Guataubá

Lightning, resounding of the thunder, herald of Guabancex, is called by her so that it precedes her and it destroys he himself and frightens and oppresses the forest with its presence. Messenger of misfortune, Guataubá is also responsible for transmitting to the other deities the aims of Guabancex, the reach of his rage and the magnitude of his aims. In great tropical storms this Herald is present; with its radiating and deadly light and the resounding of its deafening voice is heard.

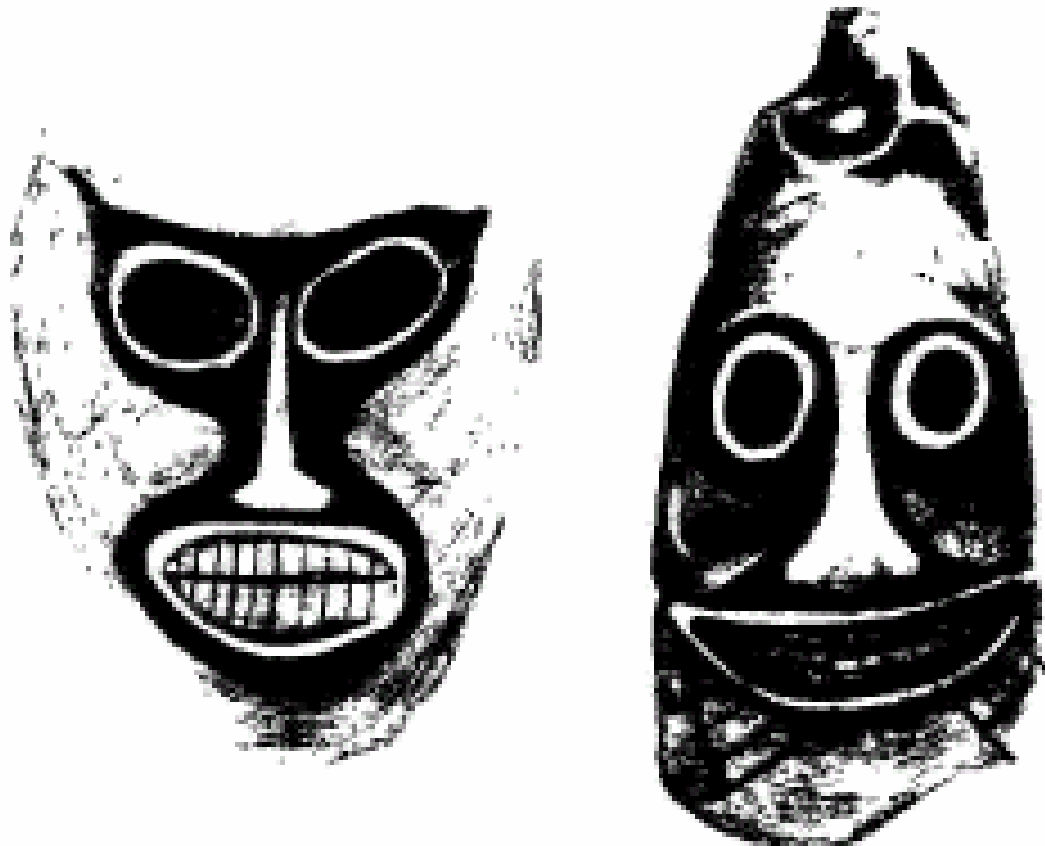


Coatrisquie

Coatrisquie is the gatherer of torrential waters, assistant of Guabancex, who, in obeying her, spills its abundant torrents on mountains, valleys, narrowest paths, forests and the savannahs, the streams, rivers and seas. It does not have regrets in causing, in addition, the fury of waters, the swellings of the channels, the insensitive overflow of the borders, the growth of the waves and the diffusion of the diseases that decimate to the Arawaks. Next to the terrible wind of the hurricane, the threat of the thunder and lightning, and the insensitive fire of the lightning, Coatrisquie leaves behind a wake of desolation and sadness.

Guayza

Guayza is the soul of the living beings, which at the moment of the death escapes course to the Land of the Absentees, the mythical place dwelled by **Maquetaurie Guayaba**. Upon arrival, the guayza is transformed into opía or spirit of the dead. The Guayza of each individual is equal to its material body and has the same semblance and is inseparable of it while it lives. Although not seen, it is recognized and could be represented as a picture of its owner.



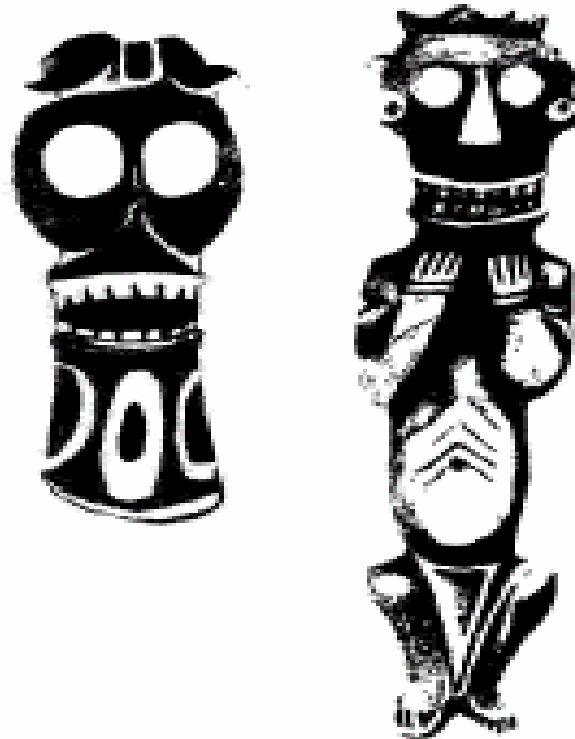
Opía

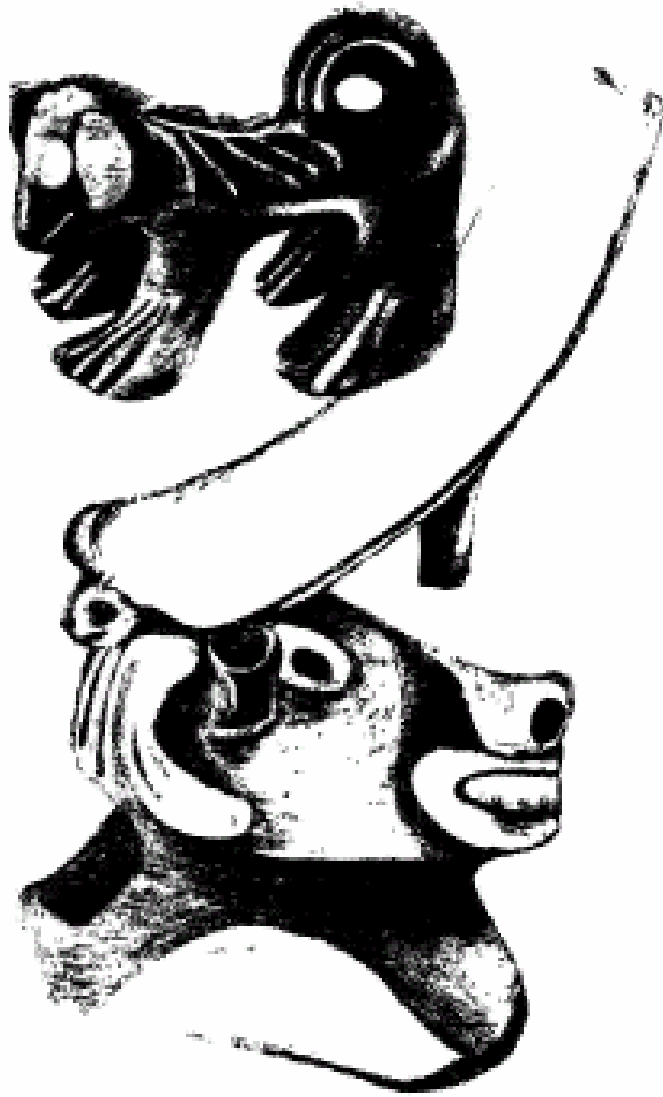
He is the spirit of the dead, herald of the Lord of Coaybay. Opías do not have a navel and during the day they remain in the depths of the caverns of Coaybay looking in the silence of the dark, rest and calmness. At night, the hungry opías leave in search of the guayabales (guava orchards) to satiate themselves with their appetizing fruits. Satisfied, opías organize areítos (ritual dancing and singing) and sing and dance until dawn. Other opías scatter around the Earth. Many ventured to the villages, perhaps with the nostalgia of the Sites where sometimes they made their life and the people with whom they shared it. It is said that opías usually lie in the hammocks where villagers lie, and when they try to cohabit with them, the opías vanish in their arms. In order to spare themselves from such frustration, the Arawaks touch the navel of their pair to be sure of their human nature. Those who trip over opías in the dark ways and try to fight with them, will find themselves giving blows in the emptiness. And if they become frightened, by the opías, they are stunned, driven crazy, and crippled forever. The Arawaks know that they must face them without fear, touching them in the belly, where the humans have the navel.



Maquetaurie Guayaba

The Lord of Coaybay, the Land of the Absentees; Dwelling Lord of the Dead, Without Life, Maquetaurie Guayaba was the first in Coaybay, place that is located in an island with the name of Soraya. It is the house and room of the dead, where their spirits roam in an eternally pleasant way, eating guayabas – the sweet wild fruit of the Antilles -, singing and dancing in interminable areítos, accompanied by the hoarse sound of the mayahuacán, the drum done of a hollowed trunk, the maracas, the botuto, made of guamo shell, and the sound of small shells and the sweet sound of the quena. He corresponded to **Atabey**, mother of the Supreme Being and Fresh Waters, to give to man the possibility of living in Coaybay in the form of opía, spirit of dead, instead of disappearing forever.





Opiyelguobirán

Dog Spirit, Herald of the Opías, Opiyelguobirán at night leaves to journey through the forests, the caves, villages, the mountainous margins of the streams and rivers. In all the corners of the Earth it is necessary to look for him, to catch it and to tie it with cords to the huts. But the astute spirit always knows how to untie and to return to his long walks, pawned on serving as Herald to the Opías. His first owner was the cacique **Sabanajobo**, a mythical organization that lived in a plain covered with jobos (*Simarouba*). Every night, Opiyelguobirán walked the place, careful of not being surprised by the Sun, which it fears like opías incarnated in bats and owls, and humanized beings. It is said that when the Spaniards arrived at the hut where he lived, Opiyelguobirán escaped and it submerged in a nearby lagoon, from which he never returned. The pleas and the offers were useless in returning him as the Arawaks had always done, until his shrine. This escape was seen by the natives as a bad omen, and without consolation they cried having a feeling of the fatal destiny of their people.

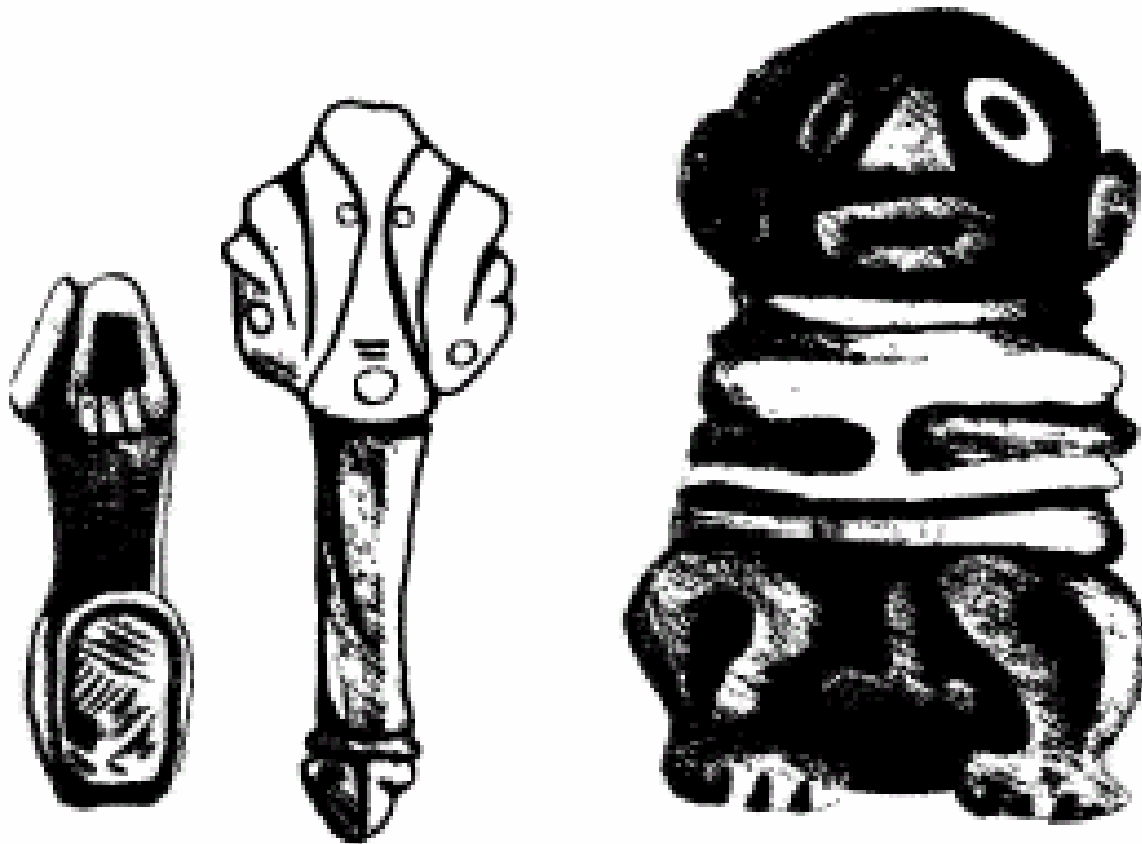
Baibrama

Cultivator of the yuca, guardian of its fertility and severe judge of the quality of cazabe, Baibrama was burned and almost destroyed during a war in the beginning of Time for the Arawak people. Rescued by his believers, he was washed with the juice of the yuca, and then his arms, legs, eyes and his body were rid of the black color of coal. The divinity recovered his vitality and with her it acquired a new avatar: the one to cultivate the yuca. And thus Baibrama is responsible for the fertility of the plantations so they do not decay, and punishes all that do not take care of them or that by negligence leaves the poison of the juice of the yuca in the cazabe. He, who eats from that cazabe, will become ill and die: that is his punishment. By his rigidity, Arawaks called him "ugly and bad".

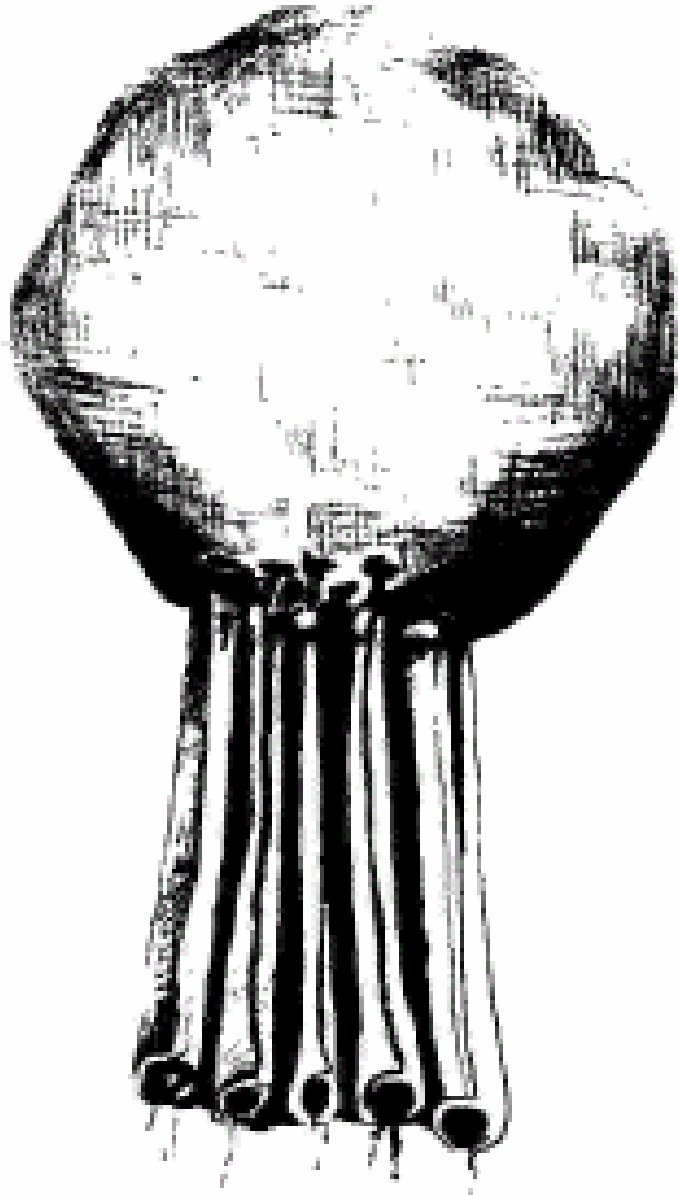


Corocote

Deity of many masters, father of many children, husband of many women, Corocote lived above the hut of the cacique **Guamorote**, and came down every night and it lay there with the women in their hammocks. The enemies of Guamorote attacked their house and burned it; the idol escaped the fire, and hid in a nearby lagoon. The death of Guamorote, the Father of Many Children happened through the hands of many caciques, who revered him, following with his custom to make love with the women of the villages where he lived. In time, Corocote grew two crowns and after that, all Arawaks born with two annular marks in the skull, they affirmed, was a son of **Corocote**.



Guaní



Zunzún or hummingbird, live incarnation of guanín, cherished metal of the Arawak people. Guaní was a common bird of unattractive plumage. One day he felt sorry for the Moon, who left ashamed of her incestuous loves, reason why she eternally appears with her face stained. Guaní carried Hiali (the one that has become shining), son of the Moon, in the small tip of his beak, and took him to the sky so that his father would know him. The Moon, thankful for the gesture of the bird, awarded him with the showy plumage he has today. The interrelation of the names of the bird and the magical and cherished alloy of gold, the silver and the copper (guanín), do not allow us to establish which was first; similarly, also, in Antillean mythology an island exists by the name of Guanín, place in which **Guahayona** rescued **Guabonito** from the sea and gave him the secret of the cibas and guanín. Also, the father of Guahayona, called **Hiauna**, and his brother on his father's side, called **Hiaguaili** – who since knowing of that alloy was designated as Hiaguaili Guanín or simply **Guanín** - they knew the alloy and jewels. The myth, of which his character is Guanín, denotes the rejection to endogamy and the incest on the part of the Arawaks, their reflection on the prize before a friendly gesture, the value that was given to jewels of guanín and the perennial interrelation between the animals and man in the ancestral spheres of Antillean mythology.