

The artwork is a collage on a textured, brownish-gold background. On the left, a dark brown llama's head is shown with large, expressive eyes and a light blue mouth. In the center, a brown llama is depicted from the chest up, facing forward. To the right, a man with a beard and curly hair is shown in a sketchy, line-art style, wearing a striped shirt and holding a red object. The text 'Llama Card Mannual' is written in a white, typewriter-style font across the middle. Below it, 'Hang Zhang' is written in a similar font. In the top right corner, 'WET BATHONIAL PAINT' is written in a dark, hand-drawn font. A large orange circle is in the top left, and green, leaf-like shapes are in the center. The letters 'TI' are visible in the top left corner.

Llama Card Mannual

Hang Zhang

WET
BATHONIAL PAINT

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Small and fierce, vicunas are wild South American camelids that live in the mountains.

This card embodies the energy of a main character. Vicuna represents core Peruvian cultural values associated with freedom, pride, and heroism. Additionally, it symbolises entities and individuals resistant to being tamed, often indicating challenging circumstances. This card also implies the extra care needed to protect a person or thing- vicunas were once endangered, but intensive conservation efforts have helped their population recover.

Around 6000 to 7000 years ago, the people of the Andes began domesticating guanacos, leading to the development of today's llama. As one of the two wild South American camelids, guanacos continue to live in small herds comprised of females and a dominant young male in the wild.



This card embodies a strong, resilient, and free character, which can be tamed. Although guanacos are much bigger than vicunas, they are gentler and more easily domesticated. However, they still retain their wild nature.



Protylepus is an extinct genus of early camelid that thrived during the Eocene epoch, around 45 to 35 million years ago. It holds significant importance as one of the earliest known camelids, playing a crucial role in the unfolding of evolutionary history. Protylepus was relatively small compared to its modern descendants, being about the size of a large dog. Interestingly, both Arabian-East African camels and South American camelids can trace their roots back to Protylepus.

This card symbolises the relevance of distant historical issues that profoundly impact the outcomes of today and hold valuable ancient knowledge yet to be fully unearthed.

Hemiauchenia, another extinct genus of camelids, lived during the late Miocene to the Pleistocene epochs, approximately 10 million to 10 thousand years ago, which is much later than Protylopus. Hemiauchenia inhabited both North and South



America and is also considered an ancestor to both Arabian-East African camels and South American camelids. In terms of size, Hemiauchenia resembled modern llamas and alpacas, and it's closer in evolutionary history to present-day camelids.

This card symbolises a more recent history of a person or case, embodying the prototype of significant development.



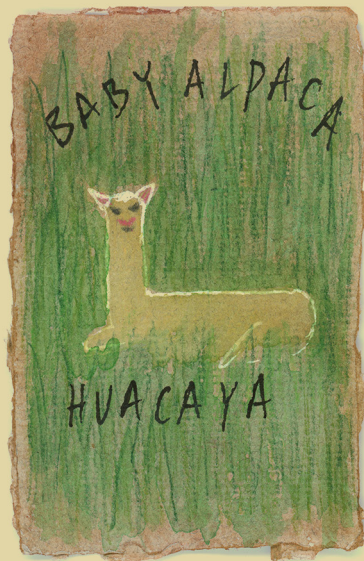
Huacaya Alpacas are the most commonly bred type of alpacas. They have a compact and stocky body with fluffy fleece, giving them a rounded, cuddly appearance. In Peru, they are the main source of alpaca meat. Their wool is used for garments, but after a few shearings, the quality of the wool drops, leading to their slaughter for meat. Unfortunately, in Peru, farms supplying for commercial uses rarely keep a Huacaya Alpaca for more than 6-7 years, despite their natural lifespan being 15-20 years.

This card represents something with a cute surface value, but the story behind it is cruel.

Alpaca Suri is a rarer breed with long, flowing locks, offering an elegant and regal appearance in contrast to the cute, fluffy look of Huacayas. Their smooth and lustrous fleece is highly prized for creating luxurious, silky fabrics. Unlike Huacayas, the quality of their fleece remains consistent after multiple shearings. Additionally, Suri Alpaca meat is less commonly consumed in Peru. As a result, Suri alpacas are kept for much longer periods compared to Huacayas.

This card embodies an elegant and regal look with a mischievous soul behind it. It also represents something spared from sacrifice due to the other value it holds.





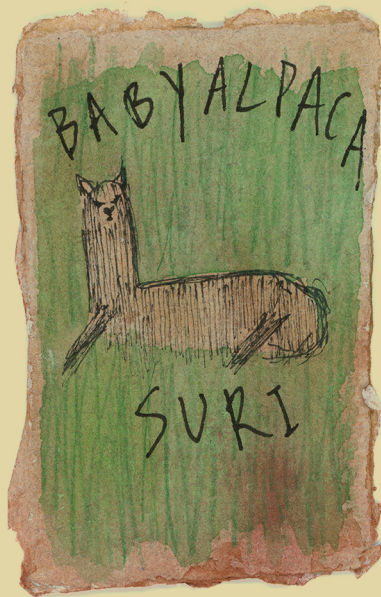
This card radiates the energy of the baby Huacaya alpaca, full of vigour and vitality.

Yet, a looming crisis is not far away. Once the first shear takes place, the value of a Huacaya cria diminishes. They call it 'Baby alpaca,' a fine type of wool, they say.

This card serves as a forewarning, hinting at a potential crisis beneath the flourishing facade. Like a Huacaya cria, the true value of things or individuals can be overshadowed and even destroyed by fixating solely on superficial value. It mirrors the idiom 'killing the goose that lays the golden eggs'.

Like woolly lambs, Suri crias appear fleecy and soft before their long locks start growing. Their longer and finer fleece (referencing the value of Suri alpaca fleece on page 6) spares them from being slaughtered by humans at a very young age.

This card embodies a young and vibrant soul, eagerly awaiting the growth of its long fleece. It also implies a privileged background that saved it from the potential misfortune faced by others of its kind.





This card depicts an unmissable scene in Cusco, featuring a Quechua lady with a baby alpaca, adorned in their traditional and beautiful community dress. These ladies are sometimes referred to as 'Alpaca Ladies'. Tourists can take pictures with the cria and the lady, exchanging a small fee, which fosters a connection between the Quechuas and the visitors. The shared love for the adorable crias becomes a medium for human interaction, representing the potential to form a bridge between

cultures. However, it is essential to note that the Tourist Police in Cusco has banned vendors like the 'alpaca ladies' and treated them poorly. This card also highlights the issue of not being treated fairly or with respect.

This card depicts a popular tourist event in Peru and around the world: llama trekking. From a llama's perspective, it represents the possibility of adopting a modern job, as llamas are now rarely used as pack animals, and tourism has become a new icon. From a human perspective, trekking with llamas offers an incomparable experience. Each llama has its own unique personality, making trekking with different llamas a completely distinct adventure. While alpacas can also be part of a trekking team, they are always led by a llama if present. The card symbolises a chill but tricky event that is difficult to predict beforehand.





Inti is a captivating black Qara (short-hair) llama that I encountered on my llama trail in Chinchero. Among all llamas (if not all creatures), he stands out as the most handsome and photogenic. Like his fellow llamas, Inti is both substantial in size and robust, making him a reliable beast of burden for transportation. Residing on a Quechua farm, he serves as a stud.

This card embodies charisma and an alluring appearance. Beyond that, it implies a character that prefers to lead the way rather than simply following the herd!

When I was trekking alongside
Inti and the other llamas and
alpacas, the Quechua lady was
leading this trail on the
beautiful yet steep mountain
terrain. She expertly managed all
the lively lamoids, ensuring they
stay in control, while also
taking care of me as I battled
altitude sickness. Remarkably,
she skillfully spun wool in her
hands throughout the journey.

This card references a
16th-century drawing by Felip
Guaman Poma de Ayala, capturing the essence of
balancing multiple tasks simultaneously. It
symbolises the ability to handle numerous
responsibilities with grace and skill.





Dry Bath, also known as a dust bath, is a behaviour exhibited by camelids, characterised by rolling or moving in dust, dry earth, or sand, likely to remove parasites from their fur, wool, and skin. During my llama trek at Chinchero, almost all the participating llamas and alpacas had a dry bath at some point.

This card symbolises the act of cleansing oneself. Compared to Wet Bath (referencing the next page), Dry Bath is a much more acceptable form for the farmers

of lamoids. Therefore, this card also implies the idea of doing what you want within acceptable manners.

This card depicts a less acceptable form of lamoid bathing - a wet bath in a muddy pond. During my Chinchero llama trek, two naughty alpacas decided to indulge in a muddy pond bath on a hot day. They stubbornly refused to get out, causing even the skilled Quechua farmers to spend a few minutes persuading them to leave. Eventually, the alpacas relented, but not without becoming quite muddy!

This card symbolises the act of indulging oneself in a rebellious manner, which may potentially cause trouble for others, especially during wool shearing, requiring extra cleaning.



SAQTA



"Llamas don't shower." (giggles)
Said by the Quechua lady while she showcasing the process of washing dirty alpaca fibre with Saqta - the magnificent Andean natural fabric soap. Before spinning lamoid fibre into wool, it is usually washed with Saqta root mixed in clean water. Shaved Saqta roots create foamy water, just like soaped water, making it an efficient way to wash the dirt off the lamoid fibre. Saqta is also known as the Incan Shampoo.

The Quechua take pride in utilising natural ingredients to benefit their lives.

This card represents cleansing, wisdom, and the use of natural methods. It complements the scene of muddy llamas whose wool requires thorough cleaning, like the one on the last page!

This card embodies wisdom that dates back thousands of years and is still practised today - the Natural Dyeing technique by the Quechua people. Quechua artisans use locally sourced plant materials, minerals, and insects to create natural dyes and dye lamoid and sheep wool into different colours. This technique is passed down through generations and is deeply rooted in Quechua culture and identity. The colours and patterns in textiles often hold symbolic meanings, reflecting the community's beliefs, history, and customs. This card represents a deeply conveyed history, identity, custom, or a clever way of making things that is ingrained in your essence.





"Andeans weave their fields,
And then weave their field into
their textiles."
Said Kemper Columbus.

This card embodies one of the most
immense importance to the
Quechua people - weaving.
Designs, patterns, and colors in
their textiles carry symbolic
meanings and reflect the
uniqueness of different
communities. Apart from
preserving cultural identity,
this card also implies economic

value and social significance, as textile selling is
one of the biggest sources of income for a Quechua
family, and weaving fosters community cohesion.

The word 'wawa' means baby in Quechua. Swaddling a baby tightly in a specifically made garment with fine soft fabric, like baby alpaca wool, could make a Quechua mama's life much easier. In Quechua culture, babies (including crias, baby alpacas, or llamas) hold a special place that represents blessings and the future of the community. The bond between mothers and their babies is highly cherished and celebrated. Carrying swaddled wawa allows mothers to be physically close to their babies. This card embodies nourishing, bonding, security, the future, and anything related to a young child.



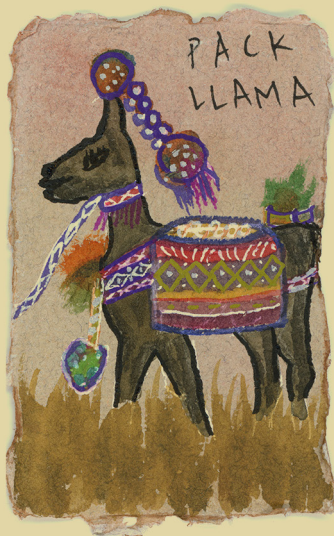


Waraka is the Quechua word for sling, a rather cosmopolitan weapon found in many parts of the world. The sling in the Andean region is thought to be one of the earliest.

With this ancient tool, Quechua people use it traditionally with a stone curled in it today for herding their llamas and alpacas. They also use it for communicating with neighbours by making sounds with it and carrying weights. Unlike most textiles woven with soft alpaca fibre, the sling is made of llama fibre for its resilient and rough texture. This card implies battling, resilience, and multiple uses.

The humble potato sack, or Costal, holds a special place in Andean textiles for its deep tradition and remarkable durability. Similar to the sling, the costal is also made with llama fibre, adding to its sturdiness. Traditionally, the costales are sized to hold fifty pounds of potatoes, making them an ideal companion for llamas on their way to the market. This card embodies all the precious qualities a costal holds: resilience, ingenuity, and the rich cultural heritage. Unfortunately, costals are not in use as much these days, as donkeys, mules, and modern vehicles have largely replaced pack llamas.





This card depicts the traditional role of pack llamas that dates back thousands of years in the Andes. Llamas are well-adapted to carrying loads in mountainous terrain, with sturdy legs capable of handling rough and steep trails. Llamas can carry about fifty to a hundred pounds, as seen with the costales on the last page. However, when the Spaniards arrived, pack llamas began to be replaced by pack donkeys and mules. The reasons for this shift are arguably related to means of colonisation.

This card represents strength, the ability to carry burdens, and the idea of traditional elements or individuals being replaced by fair or unfair reasons.

With the success of llama treks, pack llamas have been reintroduced as a gesture of decolonisation in certain places in the Andes (refer to the previous page on Pack Llama for its history and representations).

This card symbolises the revival of a tradition or original identity in a renewed and revitalised manner. It also implies a long-awaited victory of liberty against colonists. The return of pack llamas represents a reclaiming of cultural heritage and a step towards embracing and preserving traditional practices in the face of historical influences.





Andean hay, recognised as a type of yellow dry straw, was native to the Andes. Before the Spaniards arrived, there was no grass or, these days, llama and alpaca's favourite alfalfa. The native yellow straw that grows in the Andes is much tougher than African or Asian imported grass brought by the Spaniards. Therefore, it's good for grinding llamas and alpacas' teeth. This card symbolises the importance of recognising the value of native or original elements that may not be as popular when more options become available. However, they often hold unique advantages that should not be overlooked.

The green grass was brought from Africa to South America by the Spaniards to feed their livestock, such as horses, mules, donkeys, and cows. Gradually, green grass has become a favourite food for many South American camelids. However, focusing on eating this soft grass makes their teeth grow long, leading farmers to grind their teeth every few months. This card symbolises the impact of invading species taking a dominant position in the system. It brings freshness, yet it also poses certain problems, as seen with the effects on the teeth of South American camelids due to their changed diet.





This card references an illustration from Guaman Poma de Ayala's 'The First Chronicle and Good Government' (1600s), depicting Spanish soldiers subduing an Inca warrior. The purpose of this card is to highlight the appalling behaviour of colonisation or bullying, which led to the deprivation of one's territory and identity. Additionally, it symbolises the end of a remarkable era and the beginning of something new. However, it questions whether this new era is genuinely 'modern' or 'advanced', or if it merely appears so from the perspective of manipulation.

This card references a giant wall painting in Cusco city centre illustrating Cusco in the 18th century. The highlighted section showcases Plaza de Armas, which has served as the main square of Cusco since before its Spanish foundation. The image depicts several elements, including traditional pack llamas, mules or donkeys which the Spaniards introduced as new pack animals, and horse carriages serves the upper-class Spaniards.

This card represents a time that contains both old and new elements, reflecting a period of change and invasion of new things or people. Additionally, it underscores the presence of inequality and class differences





This card references a colonial painting exhibited at the Museo de Arte Precolombino in Cusco. The name of the Peruvian painter responsible for this artwork remains uncertain, and its creation is believed to have occurred somewhere between the second half of the 17th century and the 18th century. Notably, featuring South American camelids in colonial paintings was not common. Some speculate that the absence of indigenous elements in missionary art was a deliberate

choice by the Spaniards. This colonial painting is the only one I discovered in Peru that showcases a South American camelid. As a result, it represents a hidden gem, a cross-cultural connection, or even a beautiful mistake.

This card is inspired by a few paintings from the colonial era, which were created by Peruvian painters and depicted horses. Interestingly, these horses bear certain features that resemble South American camelids.

This card showcases a painting that deviates from what it was intended to be, likely due to the painter's greater familiarity with another object, influencing the final result. It also alludes to a unique period in time when new things are introduced but not entirely understood or assimilated.





This Rocking Giraffe-Llama Horse caught my attention outside a bookshop in Lima. It's a fantastic sculpture that symbolises the intertwined history of animals and humans by blending the characteristics of three creatures from different origins into one object. Which is, in a way, a representation of Europe's role in unifying and connecting various cultures, akin to how the Spaniards brought raw materials and human slaves from Africa and Asia to South America during colonial

times. The card signifies the merging of cultures and the unequal distribution of power.

Furthermore, it suggests using a light-hearted medium to address profound issues.

This card references several bronze llama statues in central Cusco, which immediately reminds me of the two bronze alpaca statues in Saltaire, West Yorkshire. It's fascinating to observe similar bronze statues created by different sculptors with diverse backgrounds, placed in two geographically and culturally distant locations, solely because both places share a connection with these animals. This card highlights the notion of reflections or outcomes that unexpectedly appear elsewhere. Considering that bronze is not a material native to either the UK or Peru, this card further suggests an element of unpredictability and outside





This card references the late Peruvian contemporary artist Herman Braun-Vega's work 'Sin Titulo', exhibited at MAC, Lima.

The card portrays the atmosphere of a skinned and hanged alpaca corpse, which may initially appear gruesome and difficult to associate with the cute, fluffy alpaca. However, it is essential to acknowledge that alpacas, like other livestock, are typically slaughtered at a young age. The card encourages individuals to confront this inevitable dark

side, prompting contemplation on the less pleasant aspects of our relationship with animals.

Furthermore, as South American camelids are underrepresented in contemporary art, this work makes a valuable contribution in that regard.

This card depicts a dried alpaca fetus, commonly found in Shaman shops in Peru and Bolivia.

In the days of the Incas, alpaca fetuses were offered to Pachamama when people sensed that Earth was hungry. Today, alpaca fetuses serve as the mesa for payment to the land, an offering pack with many items in small quantities. This card serves as a meaningful representation or substitute for something of great importance.

Given that it is often accompanied by other smaller offerings, this card symbolises the power of collaboration and external support from various elements or individuals.





In Quechua language, Huaca or Wak'a is an object that holds significant reverence, typically serving as a monument consisting of stones. Some Huacas have been associated with veneration and ritual practices. In accordance with Inca

religious beliefs, people leave offerings at Huacas, hoping to please the gods and receive blessings of a bountiful harvest and abundance in return.

When offering South American camelids, the Quechua people would meticulously prepare the best for the gods. Crias and robust black or white llamas were commonly chosen as offerings. (more about white and black llamas on page 33 and 35)

Q'en'go is an archaeological site considered as one of the largest huacas in the Cusco Region. This place was believed to be a site where sacrifices and mummification took



place. The slot built in the back was designed for sacrificing llamas or alpacas, and the platform in the middle, closer to the front, was used for slaughtering.

This card represents a practice of serious scarification, where some people or creatures would get hurt in the process. However, it highlights the belief that an ideal outcome will be exchanged for these sacrifices, making the act significant despite its harsh nature.



'White llama for Pachamama,
Black llama for Hananpacha.'
A saying popular in the Andes.

This card represents a white llama that is offered to Pachamama, the Mother Earth. It can be interpreted as a misfortune for the llama, facing its death. However, it signifies much more, evoking gratitude that individuals can feel towards higher realms and the potential for a bountiful harvest in the future.

If this card is drawn alongside the card of Pachamama or ritual-related cards, it can be seen as a positive omen.

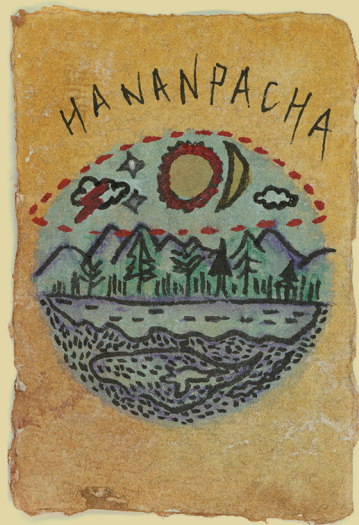
In Inca Inca mythology, Pachamama, the Mother Earth, is a fertility goddess who governs planting and harvesting, embodies the mountains, and is associated with earthquakes. Pachamama is honoured with offerings such as llamas, cuy (guinea pigs), textiles, and various other items. Andean people believe that Pachamama appreciates what humans appreciate. This card suggests respecting natural processes, whether they bring good or bad outcomes. It embodies a space that includes all creatures, emphasising the importance of learning to coexist harmoniously. Moreover, this card complements other cards featuring offering items.

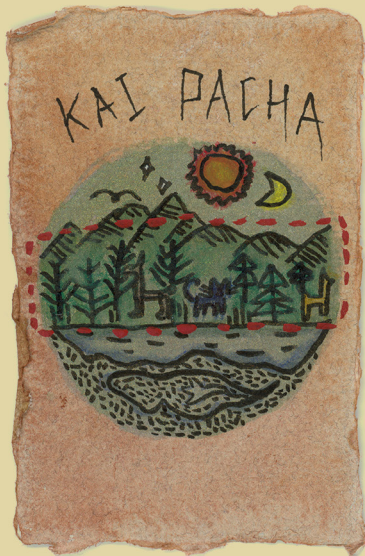




This card references a manuscript by Guaman Poma de Ayala, depicting a black llama being offered in a ritual. Llamas are robust and resilient animals that thrive in extreme weather and conditions. Among the Quechuas, black llamas are considered the most powerful. Hence, they are regarded as highly valuable offerings to the Incan Gods. A popular saying in the Andes goes, 'Black llama for Hananpacha'. It is believed that because since the sky is dark half of the time, and Inca astrology associates a black llama with the milky way (Reference page 41). Interpretations of this card vary depending on the context.

In Inca mythology, Hananpacha translates to "the heavens" and represents the upper realm that includes the sky, birds (Incans often depict Hananpacha with condors!), the sun, the moon, the stars, and the planets. Therefore, this card symbolizes the celestial world above us, encompassing dreams, the future, and all things that exist but may not feel entirely realistic. It also implies connections to religions or beings and places that are considered higher or more powerful than us.





Pacha, often translated as 'world', was an Incan concept used to divide the different spheres of the cosmos in Inca mythology. Kaipacha, or Kaypacha, represents the perceptible world where people, animals, and plants coexist. According to Kemper Columbus Claudette, 'Cusco itself would be its own Kaipacha,' implying that Kaipacha can symbolise both the entire world shared by all creatures or the

individual resides. This card suggests that people should focus on reality and the present, embracing the world they live in and the immediate surroundings.

Ukupacha, or Ukhupacha, is the inner world. It is associated with both the realm of the dead and new life. As the realm of new life, it is connected to harvesting and Pachamama, the Mother Earth. Ukupacha is also linked to sacred rituals, offerings, and the spirits of ancestors. This card represents one's inner world, which is not confined by any physical likeness. It reminds us not to overlook the hidden elements and spiritual realms that influence our lives. Additionally, this card complements offering or ritual-related cards, emphasising the significance of connecting with the sacred and spiritual aspects of existence.





The Incas believed that in the celestial river, the Milky Way, resided various terrestrial animals: a feline, a serpent, a tinamou, a condor, a llama, etc. The llama holds a central position and is described as 'Blacker

than the night sky,' by the Cuzqueños. According to Quechua astrologists, the Celestial River transforms into rain to nourish the land. Hence, during October, selected black llamas are sacrificed as people seek rainfall to benefit the crops.

This card represents the essence of something or someone of utmost significance. Furthermore, it symbolises representations in our imaginary world.

This card embodies the nourished cria positioned beside the grand black llama from Quechua astrology, dwelling within the Milky Way. (see page 41 for more information about Milky Way Llama)



It symbolises nourishment, joyfulness and the power of reproduction.

The fox pursuing from behind signifies potential danger. However, the cria is likely to be well-protected and capable of navigating through any surrounding crisis.



Sanchamama, the Mother Jungle, is an ancient snake in Inca mythology. Notably, Sachamama does not need to physically move, as she possesses magnetic or hypnotic powers capable of drawing any animal that passes in front of her head towards her.

Additionally, she can influence weather conditions, causing storms, rain, and lightning. Intruding into her domain can result in fevers and headaches. This card embodies the concept of magnetic power and silent significance, highlighting the potent influence of Sachamama without the need for overt movement or action. This card also implies the potential danger of intruding an unknown territory.

Pachakamaq, literally 'earth-maker,' is an ancient creator deity in Inca mythology. Among the coastal people, he was regarded as a fish god. According to a creation myth, Pachakamaq forgot to provide the first man and woman with food. When man died of starvation, the woman accused the sun of neglect, and in response, this god made her fertile. Pachakamaq tried to kill her sons but ended up slaying the woman. The second son pursued Pachakamaq and drove him into the sea to avenge his mother's death.



This card incorporates water elements and symbolises revenge and deportation, reflecting the story of Pachakamaq and his interactions with the first woman and her sons.



Fertility ceremonies in Peru are deeply rooted in ancient indigenous traditions and continue to be celebrated in various regions of the country. These ceremonies often revolve around honouring Pachamama, Mother Earth, and

seeking her blessings for a bountiful harvest and abundant fertility in humans, animals, and crops. This card embodies the hope for a successful harvest or a positive outcome. It also symbolises harmonious relationships between humans and nature, reflecting the deep connection and reverence for the Earth and its natural cycles.

Chaccu is the fertility ceremonies which is dedicated by Quechua people to vicunas, a wild relative of alpacas and llamas. During this ceremony, the community comes together to herd the vicunas into a corral, where they are gently sheared for their fine wool. (more about shearing on page 49) The ceremony is conducted with great care and respect for the animals, as vicuna is considered sacred and its wool has significant cultural and economic importance.

This card symbolises the act of doing something with extra care or dealing with something of utmost importance. Shearing a vicuna is a rare event, as they can only be sheared every three years,





This card references Guaman Poma's drawing of an Incan singer with a Puca Llama (red llama) at the fiesta of Uaricza Ararui, a ceremony for singing and dancing, Wariqza Ararui.

This image illustrates that the Inca learns his song from the llama, matching the pitch of the animal's slow and rhythmic 'y-y-y' vocalisation. The superficial harmony between the human and the animal is likely to end with the animal being sacrificed.

Therefore, this card implies an

unknown crisis lurking beneath the seemingly harmonious vibe. It also represents the concept of learning from other people or creatures.

This card depicts a llama spitting. Llamas primarily use spitting to defend themselves when they feel threatened or uncomfortable. It's their way of expressing displeasure or warning others to back off. Most spitting incidents occur between llamas within the herd, but it can also happen towards humans at times. Some farmers claim that if llamas or alpacas are not raised as pets, and a distance is maintained between humans and crias, they are less likely to spit at people as they grow up.

This card embodies the act of defending oneself and is likely to be perceived as aggressive. It also implies that maintaining a certain distance could contribute to future contradiction.





The fibre of alpacas and vicunas is widely used in making textiles. A Quechua lady told me that the fineness rank of alpaca and vicuna fibre is vicuna > baby alpaca (first shear alpaca) > suri alpaca > huacaya alpaca.

For garments made with vicuna, baby alpaca, and suri alpaca are always only for sale. Garments made with second to fifth shear alpaca would mostly be making their own clothes. After the fifth shear, the wool would only be making rugs. Alpacas are sheared once every year, while vicunas are sheared every three years. It takes 5 adults to control one vicuna due to their untamed nature. This card symbolises shearing and getting rid of weights on yourself. It varies depending on whether you're dealing with alpacas or vicunas!

This card references a piece of embroidered mantle depicting llamas from the collection at Peabody Museum, Harvard University. This exquisite piece was made with vicuna fibre, under the culture of Paracas Necropolis, during the Early Horizon period (900BCE - 200BCE).



This card represents something of utmost importance and fragility, yet it is worth preserving for a long time, as it still holds significant research value. Being made from vicuna wool, the pattern includes representations of other camelids (due to the colour of the camelids). This aspect raises the question of whether the representation aligns with the actual facts.



This card depicts a cave painting located in the Espinar Province (Yauri), Cusco Region, dating back to the pre-ceramic period. The cave painting illustrates that hunting vicuna has a long history among the people of the Andes. However, due to extensive hunting, vicuñas were declared endangered in 1974, with only 6,000 animals left. After intensive conservation efforts, the vicuna population has now recovered to about 350,000 today.

This card symbolises the need to stop certain practices that we are accustomed to in order to adapt to the new era.

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This card depicts one of the 24 camelid figures (range from 1.25m high to 1.94m high) intricately assembled with stones found in a terrace area at the archaeological site of Choquequirao. The camelid is sculpted using white stones, while the background maintains its original dark stone appearance. These figures have only been discovered in recent decades, and very little knowledge about them has been revealed. It is suspected that they were built during the time of the Inca ruler Tupac Yupanqui, with some parts of the construction possibly dating back to a culture that predates the Inca. This card represents something significant yet shrouded in mystery, awaiting further exploration and discovery.

This card depicts a part of the Inca Wall that features a crouching llama with zigzag stones at Sacsayhuaman, an ancient site in Cusco. The Inca Wall refers to the remarkable and precise masonry work done by the Inca civilisation



in their architectural constructions. However, when the Spaniards arrived, they dismantled the Inca walls block by block, gathering materials to build their Church in the centre of Cusco.

This card implies something built strongly and meticulously, resembling a perfect Inca wall. It also reflects the imaginative nature of the Incas and the unfortunate fate of having their creations demolished to satisfy the vanity of invaders.

LLAMA DE ORO



Llama de Oro, or Inca gold llama (made between 1400 and 1550), represents the significance of the Inca Empire, the largest in the world at its time. It highlights the pivotal role played by llamas, the backbone of the Inca military and essential for transporting goods across the challenging Andean terrain. The llama's sacrifice and its association with Inti (the sun god) reflect the rich religious practices of the Inca civilisation. The Spanish conquest marked the end of the Inca Empire.

This card embodies a golden era that has passed, yet its essence continues to be inherited and remembered.

This card depicts a stone figure of a South American camelid, made during the Pre-Pottery Cotton Period (2500-1800 BC) in Peru. In this era, large architectural complexes, weaving with cotton, or pottery were not yet invented, so the means of expressing creativity were very limited. Compared to later crafted features of camelids, this carved stone llama looks abstract.

This card embodies creativity when resources are limited and when a project is in its early stages, waiting to be developed with more mature techniques.



TUMI



This card depicts a Tumi, a ritual Inca knife displayed at the Pedro De Osma Colonial Art Museum in Lima. The term 'Tumi' encompasses various sharp tools utilised in the pre and post-colonial eras of the Andes, serving

multiple purposes such as kitchen knives, agricultural tools, or hunting weapons. These knives could be made from stone or metal, depending on the period and condition. This particular bronze Tumi featured here was used for sacrificing camelids during ceremonies, distinguished by its special design with a llama head on top.

This card embodies either a sharp blade used for specific purposes or a versatile weapon handy for various uses.

This card depicts a ceremonial bronze axe head displayed at the Pedro De Osma Colonial Art Museum in Lima. Axe heads were widely made among communities throughout the Andes from the pre-Inca era. This particular one was made in Tiwanaku, a Pre-Columbian archaeological site in western Bolivia, near Lake Titicaca. The shape of axe heads varies, and this T-shaped one features an animal on top,

which is questionably a feline or a camelid. While camelids were the more common figure for axe heads, this one exhibits some feline characteristics. This card embodies a powerful weapon and highlights the intriguing ambiguity- a feline or a camelid?



INCA TUPU



This card depicts a Tupu, a Quechua term for a pin, displayed at the Pedro De Osma Colonial Art Museum in Lima. Tupus are often made with silver and used for women's hair or to fasten textile garments. The basic tupu form consists of a circular head and a stem. However, this particular one features a fancier head - a llama head. Tupus have a long history that dates back to pre-Inca times, and Quechua people continue to make and use them today.

This card embodies a useful pin for securing clothes and hair, implying an occasion for dressing up. It also represents a small item with a long history that might be overlooked but is always there and handy.

This card depicts a 4-Cornered Cap, exhibited at Museo Amano, a museum about Peruvian textiles in Lima. This unusual cap was made for Huari nobility using sophisticated techniques. It is one of the very few significant textile artefacts that feature camelids in it. In comparison, felines, birds, and fishes are much more commonly featured. The guide at Amano Museum explains that llamas and alpacas were too abundant in the Andes, so they wouldn't be as highly valued when making items for the nobles.

This card symbolises how common items can be disregarded due to their popularity. However, as the cap itself, it also embodies the rarity of a phenomenon no one can compare to.



A 4 CORNERED
CAPS



Compared to the rarity of camelid-patterned textile artefacts (see page 60 for details), vessels shaped or featuring camelids were very popular from the Inca to the colonial era. Different Quechua communities had their own designs and styles for these vessels. Most vessels were made with ceramic pottery, but the one depicted on this card is a wooden jar with a llama muzzle, dating back to the late 16th century during the colonial period.

This card symbolises the ability to imitate and contain things within it. It also carries the element of wood, which symbolises vitality,

Small stone figurines, or conopas, of llamas and alpacas were the most common ritual effigies used in the highlands of Peru and Bolivia. These devotional objects were often buried in the animals' corrals to bring protection and prosperity to their owners and fertility to the herds. The cylindrical cavities in their backs were filled with offerings to the gods, such as a mixture of animal fat, coca leaves, maize kernels, and seashells. Nowadays, conopas are sometimes used as candle holders.

This card embodies the sacred power of protection and prosperity. It also implies a functional transformation as eras have changed



18th Century QERO



A qero (also spelled kero, quero, quero, and qiru) is an ancient Andean drinking vessel used for liquids like alcohol, specifically chicha, a fermented corn alcoholic beverage. They can be made from wood, ceramics, silver, or gold and were traditionally used in Andean feasts and ceremonies.

This specific one, exhibited in the Museo Inka in Cusco, depicts an 18th-century qero featuring a llama sacrifice.

This card symbolises sacrifice and hope for a bountiful harvest. It also represents the element of water.

This card depicts a pre-Inca vessel exhibited at the Museo Inka in Cusco. The vessel, decorated with llamas, was made by the Lucre community around 1000 AD in the Cusco Region. While llamas had already played an important role in Andean life before the Inca period, it was during the Inca civilisation that llamas became truly significant and celebrated through craft making. As a result, pre-Inca potteries featuring llamas are rare. In fact, this one was the only one I encountered during my visits to Cusco and Lima museums.

This card symbolises recognising the significance of a creature before it became widely acknowledged. It also carries the element of fire.





Quipus were knotted tally cords used by the Inca Civilisation. The system had a main cord from which various pendant cords were attached. Each pendant cord contained clusters of knots. These knots and their clusters conveyed numerical information. In some complex instances, further pendant cords were attached to these primary pendants. The number, type of knots, colour, knot and cluster spacing, and the pendant array, all conveyed particular information. Although it's controversial

whether quipu can deliver complex information more than numbers.

This card embodies a complex, coded system that only very few experts (or no one) can decode.

The chullo is a traditional Andean hat made from alpaca fibres or sheep wool, providing excellent insulation against the cold mountain climates of the Andes. Chullos usually have earflaps on both sides. Some chullos are designed as an Inca calendar, featuring 12 elements divided into 12 sections corresponding to each month in a year.

This card symbolises warmth in cold weather, as well as the concept of time and choosing the right time to do the right thing.





The Peruvian national shield, also known as the National Coat of Arms of Peru, is an important symbol of the country's identity. It symbolises the independence Peru gained from Spain in 1825. The shield consists of three main elements: a vicuna, a cinchona tree (Quina), and a cornucopia spilling coins. A condor was in the first version of the national shield but was replaced by the cornucopia in the second version, which remains to this day.

This card symbolises independence, miraculous cures, and wealth. Removing the condor implies a decrease in spiritual beliefs or a refusal to scavenge. (See page 69 for details on condors.)

This card depicts a black-and-white photograph taken at the end of the 19th century. The photo features a native Patagonian man wearing a guanaco skin cloak, a tradition in some parts of the Andes. For men's garments, the cloak had no closure devices but was held closed with a hand; for women's garments, the cloak was often secured with two guanaco ribs at the shoulder.

This card symbolises warmth and high technique. It also implies the hunting process behind the scenes.





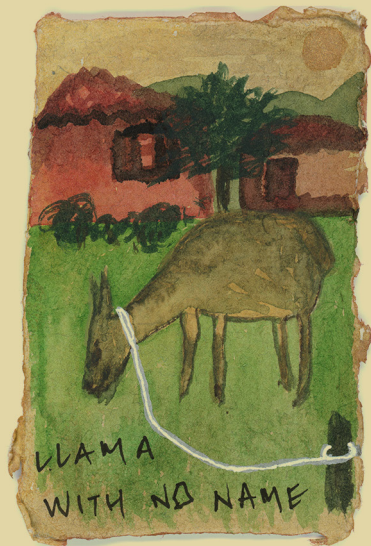
The Andean Condor is a giant South American vulture. It holds the title of being the largest flying bird in the world when considering both weight and wingspan, with a maximum wingspan of 3.3m and a weight of 15kg. Primarily a scavenger, this long-lived bird can survive up to 70-80 years. Since ancient times, the Andean condor has been a significant part of Andean mythology and tradition. The Incas revered it as the immortal representation of Hananpacha (see page 38 for Hananpacha),

symbolising the upper world, the sky, and the future. This card represents longevity, the upper world, scavenging, and anything the condor evokes in your mind!

The Chaku llama is a breed of llama with long, thick hair. However, this card depicts a specific Chaku llama I encountered at the Cusco Animal Sanctuary. This particular llama had a bad habit of spitting too much (see page 48 for spitting). Because of this, he (I think it was a boy!) was quarantined from other camelids and placed in an area with condors. I was worried for him as the condors looked intimidating, but he seemed calm. The sanctuary staff assured me

that the condors wouldn't be interested in him as long as he stayed alive. This card symbolises a relaxed situation with a potential crisis, but it won't happen if you stay healthy and alert!





When I visited a Quechua family in Chinchero, I asked them about the name of the llama in their front yard. They shook their heads and said, 'No, it doesn't have a name. It's livestock instead of a pet.' In contrast, the other llamas I met in Peru, like my trekking companion 'Inti' (page 11) and the ones in the animal sanctuary, had names and were treated differently. It's fair to say that the nature of the relationship between camelids and their Quechua

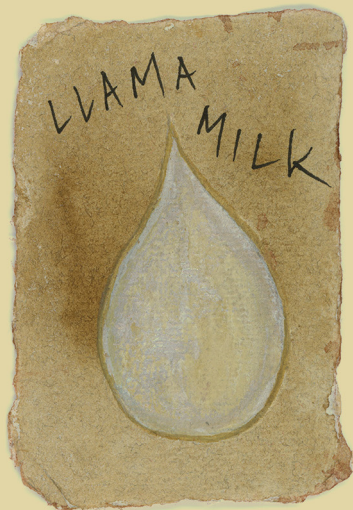
family varies. They can be seen as livestock with no soul, companion species, or something in-between, and it all depends on the family itself.

This card symbolises ignorance about something in your everyday life or a lack of identification.

A huarizo is a hybrid animal resulting from the crossbreeding of a male llama and a female alpaca. Huarizos exhibit a mix of characteristics from both parent animals. Due to their unique genetic makeup, huarizos have drawn interest from breeders and enthusiasts in the camelid industry. They are sometimes raised for their desirable fleece, which can possess qualities similar to both alpaca and llama fibre.

This card symbolises a mixture of two parts and embodies a texture that is both soft (alpaca fibre) and resilient (llama fibre).



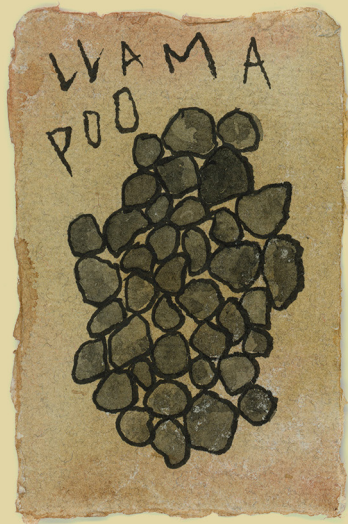


I had Andean cheese made with cow's milk at the Quechua family's home in Chinchero, which raised a question: can llama or alpaca milk be consumed by humans? The answer I received was yes, but it's very rare. South American camelid's milk is typically reserved for their crias (baby llamas or alpacas) because the mother camelid only produces milk for the first eight months after giving birth, and during this time, the milk is usually not abundant - only enough for her cria(s).

This card symbolises a source that provides only enough for its original use and should be reserved for genuine needs.

Llama poo is widely believed to be the second-best fertiliser on the planet after bat poo. Using llama poo as a fertiliser can improve soil fertility and promote healthy plant growth. It also helps enhance soil structure and its ability to retain moisture. Additionally, it has a relatively low odour.

This card symbolises something or a situation that may not seem positive on the surface level, but it is, in fact, very valuable and beneficial for the environment.



LLAMA
BONE



Unlike horses and large ruminants, llamas and alpacas are excellent at repairing long-bone fractures. These animals respond well to surgical repair of long-bone fractures by bearing weight on three limbs during convalescence. Llama bones are also used for making crafts and weapons in Andean culture. It's worth mentioning the 'Peru Shaman Bone Flute,' which is an edge-blown flute made for ceremonial uses. During the ceremony, the shaman believes that by playing this

flute, the sounds they create will invoke the souls of the ancestors to come back and be part of the ceremony. This card symbolises repairable situations, people, or relationships, as well as the ability to summon the people or power you desire.

Chajchas are small percussion instruments of the rattle family, made from llamas, alpacas, goats, or sheep hooves, originating in the Central Andes. They consist of a number of dried hooves strung onto a colourful piece of fabric. The instrument is used in traditional rituals and ceremonies and can also be heard in much of the folk music of the region.

This card embodies the auditory energy of playing Chajchas - vibrant, noisy, and bustling. It also symbolises upcycling or creating things with unexpected materials.



LLAMA
FAT



Llama fat represents llamas as an important part of the offering bundled for honouring Pachamama during Despacho (gratitude ceremony). In Despacho, the participants create a mandala-like bundle wrapping a variety of items like seeds, salt, beans, cookies, flowers, gold and silver elements, fat from around the heart of a llama, and more. Fat near the llama's heart is believed to hold pure energy. In Q'ero (Quechua Shaman Community)'s tradition, a llama fetus is placed in the arrangement, but these days, for a simplified offering, llama fat is sufficient to represent the llama, and it also helps the bundle to burn. This card symbolises symbolism and the energy to hasten a process.

While coca leaf tea is popular among tourists in the Andes mountain range, local indigenous people think it's a waste to brew coca leaf tea; instead, they believe that chewing the leaves can extract all the nutrition. A decocainised extract of coca leaf is one of the flavouring ingredients in Coca-Cola. Coca has also been a vital part of the religious cosmology of the Andean people from the pre-Inca period through to the present.

Coca leaves play a crucial role in offerings and are used in a form of divination analogous to reading tea leaves. This card represents different ways to understand the same object and also symbolises the energy that coca leaves can provide.



TING

LLAMA



AYPACA FETUS

MILKY WAY

