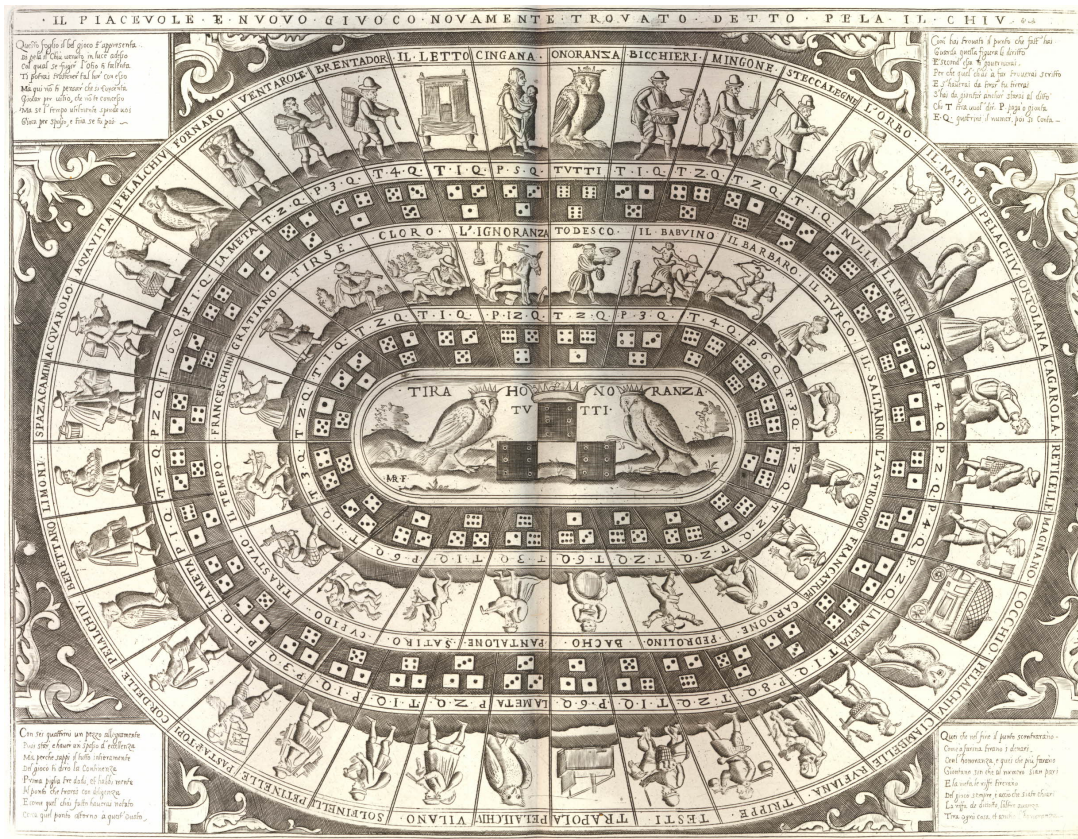


The New and Exciting Game of *Pluck the Owl*
A recreation of a popular late 16th century Italian board game.



A brief summary:

What is it:

This is my interpretation and reconstruction of the *Pluck the Owl* board game, by Ambrogio Brambilla. It was first published in 1598 as an engraving. There is a copy in the collection of British Museum, who kindly provided me with a high resolution image. This game was very popular and was reprinted in many later editions, and much cruder versions were produced as late as the 18th century.

Entry Contents:

Game board, to scale (the original is 398 mm in height and 519 mm in width).

(I am entering it in two categories: games and drawing. The original work is a part of the drawing entry. A color copy of the drawing is submitted as the game category entry, as it

sturdier, and will withstand throws of the dice and coin movements. The printed rules, and coins are supplemental materials, necessary for game play, but are not period recreations. The bone dice are period, but were purchased for the occasion. I am planning on making my own dice.)

Materials:

Heavy weight printer's paper, Higgins water resistant brown ink.

How I made it:

I have requested a high resolution image from the British Museum Online Collection. I have constructed the game board with pencil first, inked the grid and the figures in, filled out the cross-hatching and acanthus leaves at the borders, and wrote in the figure names and payout/prize amounts. Then, I translated the corner poems, and wrote those in. I have then made copies, using a local FedEx center, so the game could be played without damaging the drawing itself, as it is not very durable.

What will I do next time?

I would like to actually make this into an engraving, and have prints made using period methods, if possible. I have done the research and am working on recreating period appropriate bone dice, to go with the game. I will not use Higgins ink again, as it never dried completely on the lettering, and smudged when I tried to erase my pencil lines. I will also figure out how to do humanist minuscule and italic hands while left-handed.

What I learned:

A lot of things. Among those: there was a great variety of period board games, other than the ubiquitous game of the goose, interesting methods of cheating at board games, Renaissance Italy had great street food, theater was the king, and images of popular character sold as well as they do now, and the great masters weren't above producing shoddy work, if it was a means to making money.

Please see the details in the documentation section, or just throw some dice and play a round!

The New and Exciting Game of *Pluck the Owl* A recreation of a popular late 16th century Italian board game.

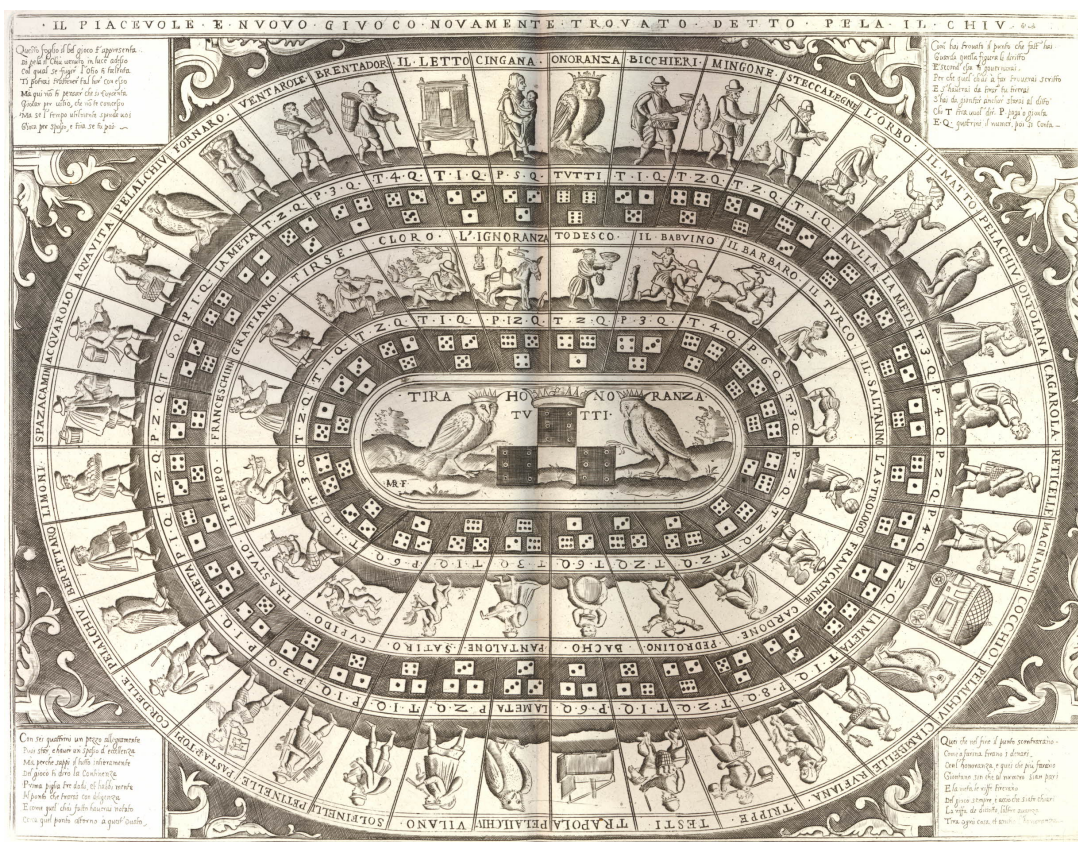


TABLE OF CONTENTS

Introduction to Period Games	4
What interested me in this game	8
Making the game.....	9
Drawing	9
Translation	13
Lettering	20
Game Mechanics	21
References.....	22

Introduction to Period Games

Board games were known since antiquity, but, for centuries, there were few mentions of discussions of them, until we get to the Middle Ages, when these become mentioned, primarily in church writings, which condemned them as a worthless and sinful activity. However, by the Renaissance, with the waning power of the church, and rise of the urban middle class, board games became common and acceptable, and even expected way to pass time. The variety of board games are discussed in the 1528 *Book of the Courtier* by Castiglione, and in 1591 *Second Fruits* by Giovanni Florio.¹

The earlier game rules were memorized, but as cheap printing became available, were printed more frequently, either separately, in manual books, or together with the game.²

We are very familiar with the Game of the Goose (*Il Gioco dell'Oca*), played on a spiral path, and similar to our modern *Chutes and Ladders*. It was probably invented in the late 16th century in Florence, and spread from there.³ We can still buy modern version online, especially in Europe, but a period like version in the games pavilion at Pennsic, and, occasionally, it is recreated for A&S competitions.⁴

I have decided to recreate *Pluck the Owl*, another very popular game in period. Unlike the Game of the Goose, *Pluck the Owl* (*Pela il Chiu*) game does not have a set destination, and is essentially a spruced up dice rolling gambling game:

In the game of “Pluck the Owl”, however, the throw of the three dice and the consequent points – and winnings – constitute the entire entertainment. Each space corresponds to a combination of points of the dice and...., sometimes you win, sometimes you lose”...., “Whoever rolls triple sixes ... wins the game...” The figures drawn in the squares make one think of the Bolognese balladeers, since they represent many of the recurring figures from Croce’s works, such as the fan

¹ Melissa Starr Riebe, "Sotto I Portici : Life in Seventeenth - Century Bologna through the Games of Giuseppe Maria Mitelli (1634 - 1718)" (Bard College, 2010)., discussing *Recreation in Renaissance* by Alessandro Arcangeli.

² Ibid.

³ Ibid.

⁴ Anelda Falconbridge, "'Il Nuovo E Molto Dilettevole Giuoco Dell'gato" a Variation on "Il Nuovo E Molto Dilettevole Giuoco Dell'oca"--"the New and Very Entertaining Game of the Goose", " <http://mbouchard.com/aneleda/wp-content/uploads/2013/01/Goose-documentation.pdf>.

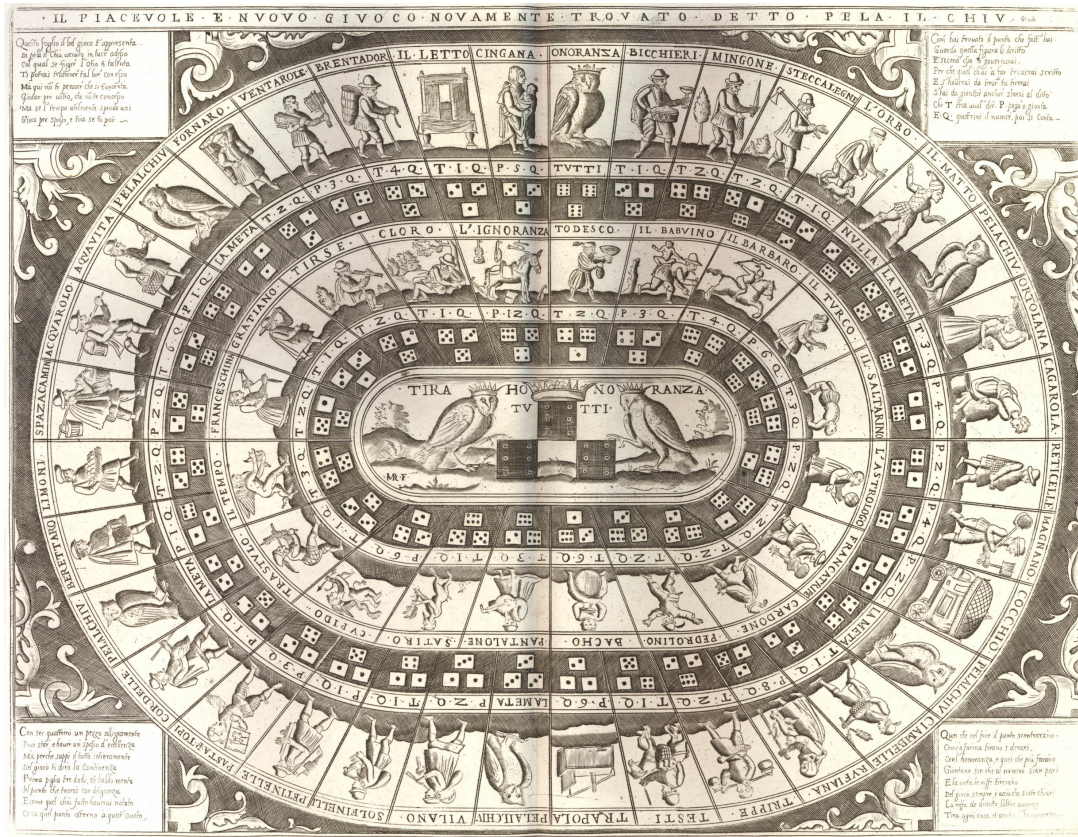
seller, the wine merchant, the “donut man”, and others who frequented the city’s piazzas and roads.⁵

The rules were pretty simple:

The name of the game means 'Pluck the Owl'. It involved throwing three dice, identifying the place that corresponded to the throw on either the inner or the outer oval and then carrying out the written instructions. 'T' means *tira* that is the instruction to take the number of coins (*quattrini* ('Q') indicated; 'P' means *paga* that is the instruction to pay out the number of *quattrini* indicated. A throw of three sixes takes all. The idea will have been to buy one of these prints and stick it down onto a hard surface of some kind in order to form a game-board. The game is listed in the Vaccari stocklist of 1614 as 'Il giuco del pela Chiù', along with a small group of other games, including the famous 'Oca' (Ehrle, 1908, p.62). It also appears in the 1648 De Rossi inventory documenting the division of the inheritance from Giuseppe de Rossi the elder (Consagra, 1993, p.512). It evidently remained popular, for there were boards still being produced in the eighteenth century (Bertarelli). The language of the inscriptions points to a source in north-east Italy.⁶

⁵ Riebe, "Sotto I Portici : Life in Seventeenth - Century Bologna through the Games of Giuseppe Maria Mitelli (1634 - 1718).", quoting G. Dossena, *Come giocavamo: giochi e giocattoli 1750/1960*.

⁶ Michael Bury, *The Print in Italy, 1550-1620* (London: British Museum, 2001).



This game was designed and drawn by Ambrogio Brambilla , it was published by Giovanni Battista di Lazzaro Panzero da Parma in Rome, in 1589.

I was able to find a later, 18th century copy of the game, and it is much cruder than the original, though its existence attests to the game's popularity.

The following image is from the collection of the British museum, (anonymous, Italian, 18th century.)



What interested me in this game

I initially was interested in this print because it has one of the earliest depictions of period *Commedia dell'Arte* characters in its inner oval, including the earliest known image of Pedrolino.⁷

However, the more I looked at it the more interesting little details I found.

Ambrogio Brambilla was a famous engraver and a cartographer. His works include series of architectural landmarks, maps, portraits, which are masterfully executed. He was born in 1579 in Milan, was a very well-known artist, was a member of a prestigious guild (Congregazione dei Virtuosi al Pantheon).⁸

However, this game is not up to his usual standards: the figures are all stuck in similar poses, and wear similar clothing. The perceived variety is in the little details and accessories, rather than the figures themselves. The faces are crude, executed with only a few lines. There are mistakes – some of the figures do not fit into the cells, the *pela il chiu* phrase is spelled at least three different ways, and the guy riding a mule in the cell labeled *testi* has no legs. Furthermore, the lettering is haphazard, and irregular. Some of the letters are backwards, and some of the characters with longer names have the letters crammed into the corners of the cells. Also, it is missing the roll of 5, 3, 3, and instead has two cells with rolls of 5, 5, 3 (the cells of *Brentador* and *Cloro*). In the original British Museum copy the lower 5 in the *Breantador* cell is smudgy, so I am not sure if it is the omission of 5, 3, 3 was accidental, or if somebody altered the board later, by doctoring a 3 into a 5.

But, the point is, we know Brambilla could do much better! However, unlike the maps and the prints of architectural landmarks, designed to last for a while as mementos, the game was a semi-disposable novelty, used for entertainment, and then discarded when the print wore out, or when another, more new and exciting game came about. Therefore, this was more about making money on a novelty item, rather than producing great art. Engravers need to eat, too.

The inner oval figures are mostly play characters, from *commedia dell'arte* plays and the pastorals. We know that by the end of the 16th century *commedia* was the most popular

⁷ Margaret A Katritzky, *The Art of Commedia: A Study in the Commedia Dell'arte 1560-1620 with Special Reference to the Visual Records* (Rodopi, 2006).

⁸ "Dizionario Biografico Degli Italiani - Volume 13 (1971), Ambrogio Brambilla," [http://www.treccani.it/enciclopedia/ambrogio-brambilla_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/ambrogio-brambilla_(Dizionario-Biografico)/).

form of entertainment in Europe⁹, so use of so many popular characters would enhance the mass-market appeal of the game.

Furthermore, the poems in the corner were much longer than the rules summaries I was able to find online, and I was interested in what exactly they said.

Making the game

The making of the game fell into three tasks:

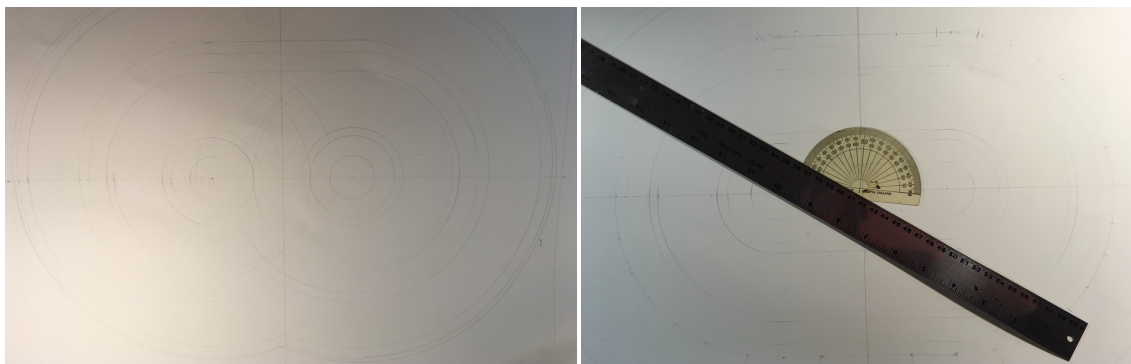
Drawing

Translation

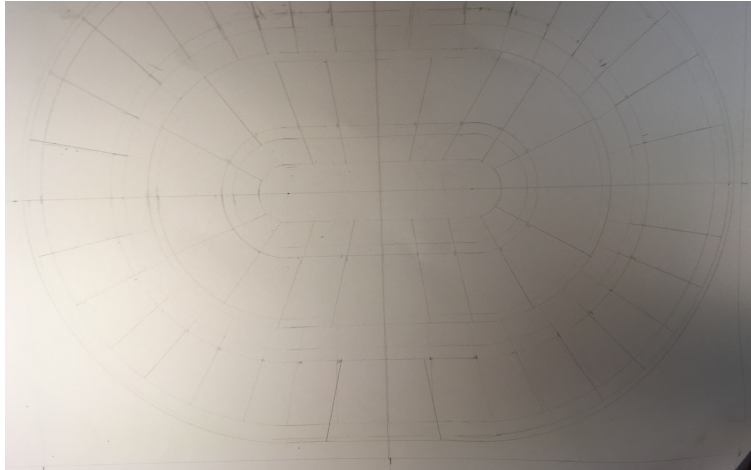
Lettering/Calligraphy

Drawing

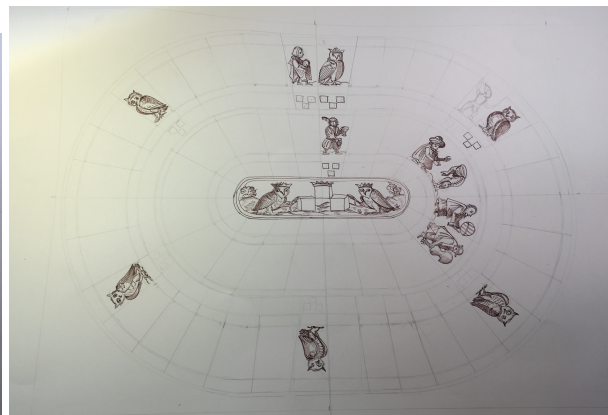
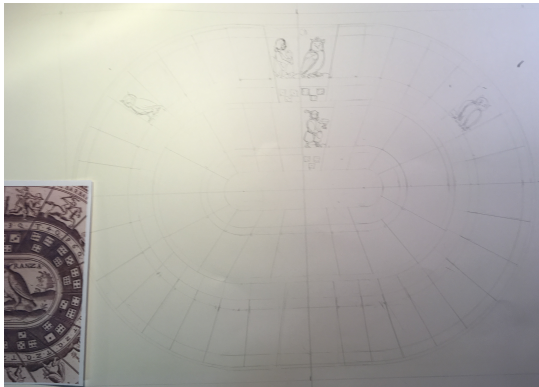
I measured out the size of the original (398x519mm) on the large sheet of printer paper, and drew in the ovals, with the help of a ruler and a compass. I initially tried to use a protractor, to divide the oval into even cells, however, it did not work out, and after a closer look, I realized all the cells are of different sizes, and the lines extending across ovals do not match, other than the main cross-section ones in the middle. So I established the central cross, and then estimated the cell size.



⁹ *The Art of Commedia: A Study in the Commedia Dell'arte 1560-1620 with Special Reference to the Visual Records.*

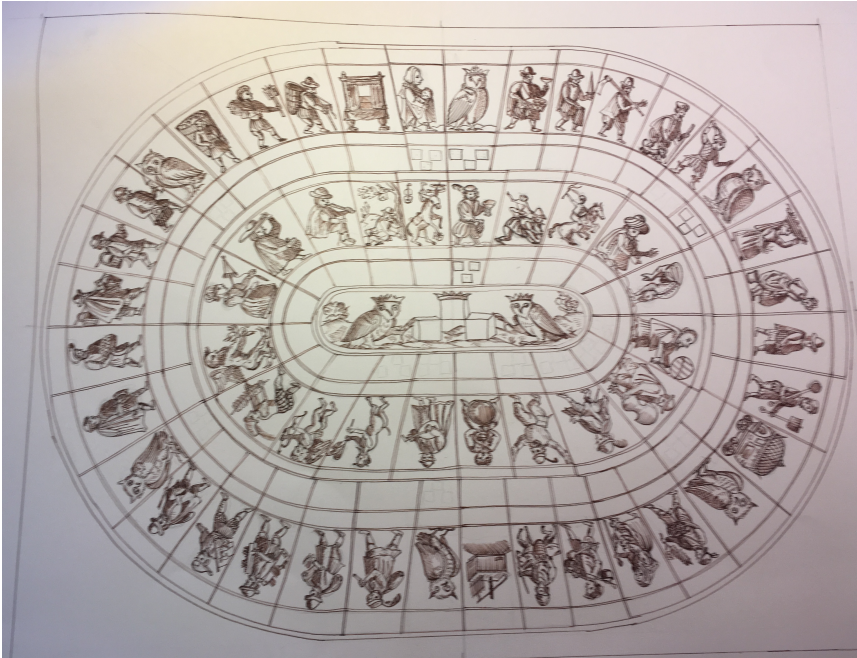


Then, I started penciling and inking in the figures. It took a really long time.





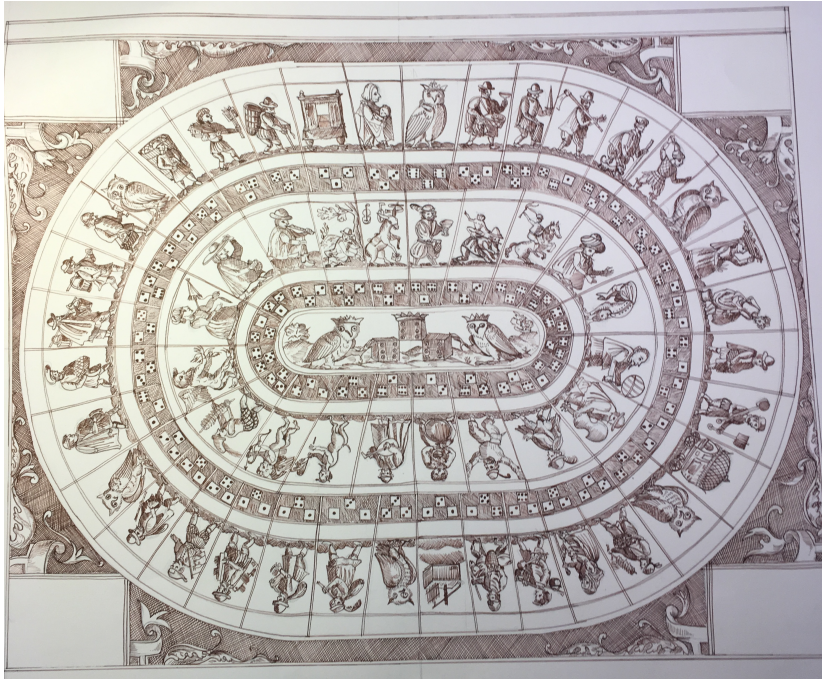
After I finished the figures, I inked in the border lines:



Then, I drew in the dice, cross-hatched the dice cells, drew in the acanthus leaves border, and finished the central vignette:



Then I cross-hatched the negative space around the oval. It looked really intimidating at first, but when I looked at the original, I realized that the crosshatching is not perfect, especially in the areas around the acanthus leaves.



That completed the drawing section.

Translation

The P, Q, and T in the cells stand for Pay (paga), Take (tira) money to and from the pot, and Q and the number next to it indicate the number of *quattrini*, or small change Italian coins, for each transaction, associated with the cell objects of characters. The owl cells all have a version of *pela il Chiu*, which means *pluck the owl* on top, and *La Meta*, or *half* under triple rolls of 1 through 5, and *Tutti*, which means *all*, under the owl with the triple sixes.

There are three concentric ovals, containing 56 segments with owls, *commedia dell'arte* characters, and street types, and an oval vignette with owl in the center. The outer oval contains mostly street types and owls, the inner oval, primarily theater characters.

I have used the list of of the cells from an Italian website on early games.¹⁰ Then, I used the 1598 and 1611 Fiori Italian-English dictionary to translate names in the cells:¹¹

LIMONI: T.2. Q. (3,4,5); lemons
SPAZACAMIN: P.2. Q. (2,5,4); Chimneysweep
ACQUAROLO: T.6. Q. (2,3,6); water bearer
AQUAVITA: P.1. Q. (4,4,2);distilled spirits, liquor
PELALCHIV: LA META (1,1,1);pluck the owl, take half
FORNARO: T.2. Q. (5,2,3,);a baker man
VENTAROLE: P.3. Q. (3,4,1);fan seller
BRENTADOR: T.4. Q. (5,3,5);wine porter or measurer
IL LETTO: T.1. Q. (2,3,1); a litter
CINGANA: P.5. Q. (3,3,2); a Gypsy woman
ONORANZA: TUTTI (6,6,6); Winnings (jackpot!), all
BICCHIERI: T.1. Q. (3,1,5); drinking glasses
MINGONE: T.2. Q. (4,4,5); found is as a proper name only, as first, last, and a geographic. It may have been a character from a story, unfortunately, can't place it in proper context.
STECCALEGNA: T.2. Q. (5,1,6,); splitter, or woodsman
L'ORBO: T.1. Q. (6,3,3); blind man
IL MATTO: NULLA (6,6,3); a fool; nothing
PELALCHIV: LA META' (5,5,5); pluck the owl, take half
ORTOLANA: T.3. Q. (4,2,6); gardener
CAGAROLA: P.4. Q. (1,1,6); couldn't find it in Italian, in Portuguese means a coward, wimp, scaredy-cat
RETICELLE: P.2. Q. (4,1,4); mantles (?) net, web, lacing, like for caul or head covering
MAGNANO: P.4. Q. (2,2,4); locksmith, forger or tinker
COCCHIO: P.2. Q. (1,2,2); a coach
PELALCHIV: LA META' (4,4,4); pluck the owl, take half
CIAMBELLE: T.1. Q. (3,2,2); donuts
RVFIANA: P.8. Q. (2,2,5); a harridan, also a *commedia dell'Arte* character.
TRIPPE: T.2. Q. (6,2,2); tripe
TESTI: T.1. Q. (4,1,5); texts, witness, record bearer, a head of something (as in boss), or testicles. In this context probably a court official or a record keeper.
TRAPOLA: P.6. Q. (1,1,2); a trap
PELALCHIV: LA META' (3,3,3); pluck the owl, take half
VILANO: P.2. Q. (1,1,3); peasant

¹⁰ Luigi Ciompi & Adrian Seville, " Giochi Dell'oca E Di Percorso "
<http://www.giochidelloca.it/scheda.php?id=448>.

¹¹ John Florio, *Italian/English Dictionary: A Worlde of Words* (London: Arnold Hatfield for Edw. Blount, 1598).

SOLFINELLI: T.1. Q. (1,1,4); “matches of brimstones to kindle the candles or fires with”
PETINELLE: P.1. Q. (1,1,5); wool-carder
PASTA P(ER) TOPI: P.3. Q. (1,2,4); dough for mice (rat poison?)
CORDELLE: P.1. Q. (1,2,5); small ropes, twine, band, inkles, perhaps a ribbon seller?
PELALCHIV: LA META (2,2,2); pluck the owl, take half
BERETTARO: P.1. Q. (1,6,2) cap maker
IL TEMPO: T.3. Q. (5,4,5); time
FRANCESCHINA: T.2. Q. (5,1,5); Franceschina, servetta character from *commedia dell’Arte* plays
GRATIANO: T.1. Q. (3,3,1); Gratiano, a character from *commedia dell’Arte* plays
TIRSE: T.2. Q. (5,2,5); a pastoral play character
CLORO: T.1. Q. (5,3,5); a pastoral play character
L'IGNORANZA: P.12. Q. (6,5,4); ignorance
TODESCO: T.2. Q. (4,6,1); A German
IL BABVINO: P.3. Q. (4,3,4); a Baboon
IL BARBARO: T.4. Q. (6,6,4); a barbarian
IL TURCO: P.6. Q. (6,5,6); a Turk
IL SALTARINO: T.2. Q. (4,4,6); an Acrobat
L'ASTROLOGO: P.2. Q. (4,6,3); an astrologist
FRANCATRIPE: T.2. Q. (6,1,6); , a character from *commedia dell’Arte* plays
CARDONE: T.2. Q. (6,5,2); artichoke or a big thistle, may be a character, can’t put it in context
PEDROLINO: T.2. Q. (5,6,3); , a servant character from *commedia dell’Arte* plays
BACHO: T.6. Q. (3,6,1); Bacchus, here probably as a pastoral play character
PANTALONE: T.3. Q. (6,2,6); an old man character from *commedia dell’Arte* plays
SATIRO: T.1. Q. (5,5,6); a satyr, probably as a pastoral play character
CVPIDO: P.6. Q. (3,4,2); cupid, probably as a pastoral play character
TRASTVLLO: T.1. Q. (3,3,4). , Trastulo, a servant, later an old man character from *commedia dell’Arte* plays

The poems in the corners explain the rules of the games:

Top left:

Questo foglio il bel gioco t'apresenta
Di Pelalchiv venuto in luce adesso
Col qual si fugir l'otio ti talenta
Ti potrai tratener tal hor con esso
Ma qui non ti pensar che si consenta
Giocar per vitio che no(n) te concesso
Ma s'il tempo utilme(n)te spende voi
Gioca per spasso e tira se tu poi.

Bottom left:

Con sei quattrini un pezzo alegramente
Poi stare, e tener un spasso d'eccelesenza
Del gioco ti dirò la continenza
Prima piglia tre dadi et habbi mente
Al ponto che frarai con diligenza
E come quel ch'ai fatto haverai notato
Cerca quel ponto attorno a quest'ovato.

Top right:

Come hai trovato il punto che fatt'hai
Guarda quella figura di diritto
E second'essa ti governerai
Per che quel ch'ai a far troverai scritto
E s' haverai da tirar, tu tirerai.
S'hai da giontar anchor starai al ditto
Chi T. tira vuol dir. P. paga o gionta
E Q. quattrini il numero poi si conta

Bottom right:

Quei che nel fine il ponto scontrarano
Come a farina tirano i denari
Con l'honoranza e quei che più farano
Giontano sin che al numero sien pari
E la meta le riffe tireranno.
Del gioco sempre e acciò che siate chiari
La riffa de diciotto l'altre avanza
Tira ogni cosa et anco l'honoranza.

I have made my best attempt at translation, using Google translate, knowledge of Spanish, and 1598 and 1611 editions of Fiori's Italian-English dictionary.
This is what I came up with :

Top left:

This leaflet the beautiful game represents
Of pluck the owl came to light now
What if you escape idleness
You will be able enterntain this hour with it
But here you do not think that you allow

Games for vice that does not you granted
Bu the last time you spend you
Play for fun and pulls if you then.

Lower left corner:

With six money (coins)a piece merrily
Then stand, and take a walk of excellence (spasso – walk, Passo – step)
The game will tell you contents
First seize three dice but keep in mind
To the point that you do with diligence/attention
And you who has done you will have noticed
Then look around this oval

Top right:

How did you find the point which thou have
Look at that figure of law (rules)
And second it will rule you (do)
For that that which is to be written there
Must one count with fingers
About T. pulls, or does nothing. P. pays or adds
Quatrini(coins) And then the number you count

Lower right:

Those that in the end the point encountereed
How to pull the money flour
With the reward him most as
Join or add in the numbers that don't match
And half the raffles will pull
The game anytime, lest you are clear
The raffle of the eighteen is above all others
Pulls everything likewise the winnings

This one is a translation by Barb G. Tarn, a native Italian speaker, a translator, and a Facebook friend, who was intrigued by my project and volunteered to help me out. She informed me that the poems are confusing, even for a native speaker:

Top left:

came out now (has just been invented?)
with which if you want avoid idleness
you can play with it (which you can play at your leisure)
but don't think you can/ play for vice is not allowed
but if you want to spend time well
play for leisure and throw (the dice) if you can.

low left:

With 6 quattrini (coins) you can spend
some cheerful time and enjoy it a lot.
I will tell you the contents (rules) of the game
First take three dice and keep in mind
the points you will do with attention
and when you have calculated what you have
look for that point around this ellipse.

top right:

When you find the point you made
look at the picture on the right side (if it's upside down, you have to turn around the
board, I assume?)
and you'll do what it's written you should do
and if you'll have to throw (dice), you will throw
if you have to stay, you'll stay at said (pint)
and T means "throw", P "pay or stay"
and Q says the number of quattrini you must count (pay).

low right:

those who at the end met in that point
throw money like flour" with honor
and those who have higher points
will stay until it's an even number;
and at the end you throw (dice)
of the game and to be clear throwing 18 is the highest
wins everything and honor too.

After digging around, I found out that *Honoranza* means reward or winnings, in addition
to honor and virtue, and that raffles (*riffa*) meant the same roll of three dice.¹² So, the last

¹² "The Online Guide to Traditional Games,"
<http://www.tradgames.org.uk/features/group-games.htm>.

stanza explains, that the same rolls from 1 to 5 take half the pot, and the triple roll (raffle) of sixes takes all.

I have decided to translate the title of the game and the rules, and leave the names and phrases in the oval segments in Italian, as many of this did not have a one-word English correlate.

The corner poems were pretty challenging. First, the originals have 8 lines per stanza. As English is about 20-25 % shorter than Italian, I had 6 lines per stanza, which I thought an acceptable approximation. Also, squeezing all the information into the translation, and keeping the original meter was not feasible, so I ended up with rhymed couplets. Which sounds way more cheerful, anyway.

The insistence that this game of chance is NOT for vice, or gambling, the need to point out that one really needs to count out their money, and the reminder to remember which way is up, coupled with the fact that it has zero strategy, and the main entertainment factor consists of looking around the board for the correct cell, made me think that:

1. This is indeed a gambling game, despite the vehement disclaimer in the first stanza.
2. This is probably best enjoyed by a group of people in a certain stage of inebriation.
3. People were as likely to cheat in Renaissance Italy as they are now, especially if money was involved.

My translation reflects this:

Top Left:

It's exciting, fun, and new
A great pastime made up for you
This entertainment comes with dice
But we disclaim its used for vice
To play this game is time well spent
You'll wonder where you money went

Bottom Left:

First add six coins into the pot
Then roll three dice and worry naught
Take care, remember how they fall
Each die alone, don't add them all
Keep numbers firmly in your mind-
This is the square you need to find.

Top Right:

When on the board you find a place
That is specific to your case
P stands for Pay, T stands for Take
Q for *Quatrini* that aren't fake
The number's showing you the count
Of coins to cover the amount

Bottom Right:

And if until the end you stay,
It may just be your lucky day,
When triplets rolled, a raffle be,
Take half the pot unless you see
Your lucky dice have rolled eighteen,
The pot's all yours, now leave unseen.

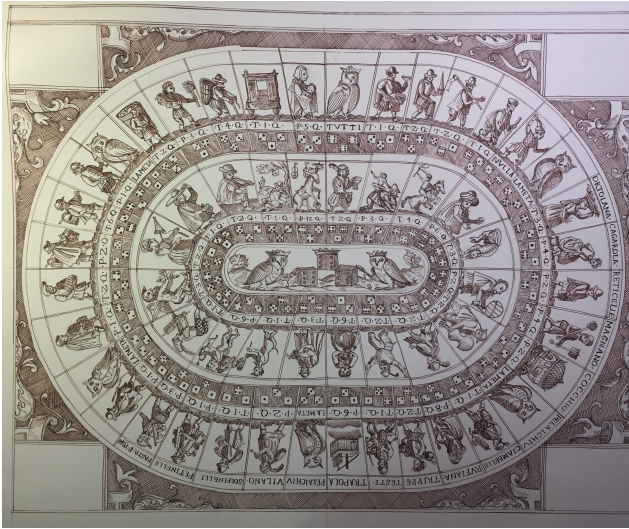
Lettering

Even though printed books were widespread by the time of this game, the lettering in the cells is looks hand written. The shakiness of the lettering is likely due to the fact it had to be done in mirror image in the original drawing, so it would be in normal orientation on the engraving. This likely explains several backwards letters. Having no experience in calligraphy, and having no idea what the letters are, I used the Master Kieran MacRae's class handout to determine that the lettering falls under humanist.¹³ I then used the *Art of Calligraphy* book recommended in the handout, to find the similar letters, which were humanist capitals for the cells and the title, and a version of humanist minuscule for the corner poems.¹⁴ However, some of the corner poem letters are significantly different, especially the t's and f's.

I used the stroke charts in the *Art of Calligraphy* to do aid me with the lettering:

¹³ Ray Strobel, "How to Choose a Hand," ed. OL Kieran MacRae (2017).

¹⁴ David Harris, *The Art of Calligraphy*, 1st American ed. (London ; New York: Dorling Kindersley, 1995)., 90-99.



I am left handed, and had some trouble with this, especially, as due to the size of the paper, I was not able to angle it to help me with the strokes. The Capitals were not too troublesome. However, I ran into a lot of trouble with the corner poems, as I could not reproduce the slant of the letters to the right, and they ended up looking quite different from the original.

Furthermore, after I was done, I found out that Higgins ink never dried out completely in the lettering, and smudged even several weeks after. This gave me a lot of trouble when I was erasing my pencil lines.

Game Mechanics

Calculating the probability distributions showed that on average, you pay in slightly more than you take out, resulting in accumulation of money in the pot to pay out for raffles. However, this is not significant, and the size of the pot will also depend greatly on the number of players.

References

- Bury, Michael. *The Print in Italy, 1550-1620*. London: British Museum, 2001.
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