

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

**Pearson Edexcel International Advanced Level**

**Thursday 15 June 2023**

Morning (Time: 2 hours)

Paper  
reference

**WET04/01**

**English Literature**

**International Advanced Level**

**UNIT 4: Shakespeare and Pre-1900 Poetry**

**You must have:**

Source Booklet (enclosed)

Prescribed texts (clean copies)

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P72853A

©2023 Pearson Education Ltd.

N:1/1/1/1/1/



Pearson

## SECTION A

### Shakespeare

Answer ONE question from this section.

Begin your answer on page 4.

#### *Measure for Measure*

#### EITHER

- 1 'The most impressive thing about *Measure for Measure* is its use of irony.'

In the light of this statement, explore the ways in which Shakespeare uses irony in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

#### OR

- 2 '*Measure for Measure* tells us nothing important about love.'

In the light of this statement, explore the ways in which Shakespeare presents love in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

#### *The Taming of the Shrew*

#### EITHER

- 3 'This is a play that prioritises the power of the spoken word.'

In the light of this statement, explore how Shakespeare uses speech in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

#### OR

- 4 'The actions of the characters in *The Taming of the Shrew* are purely selfish.'

In the light of this statement, explore the ways in which Shakespeare presents selfishness in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



## *Hamlet*

### **EITHER**

- 5** 'The core of *Hamlet's* fascination lies in its exploration of the unnatural.'

In the light of this statement, explore the ways in which Shakespeare presents the unnatural in *Hamlet*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 5 = 25 marks)**

---

### **OR**

- 6** '*Hamlet* offers an outstanding use of contrast.'

In the light of this statement, explore the ways in which Shakespeare uses contrast in the play.

In your answer, you must consider relevant contextual factors.

**(Total for Question 6 = 25 marks)**

---

## *King Lear*

### **EITHER**

- 7** '*King Lear* is a play that relishes violence of all kinds.'

In the light of this statement, explore the ways in which Shakespeare presents violence in *King Lear*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 7 = 25 marks)**

---

### **OR**

- 8** 'The use of imagery and symbolism in *King Lear* is what makes it most memorable for the audience.'

In the light of this statement, explore the ways in which Shakespeare uses imagery and symbolism in *King Lear*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 8 = 25 marks)**

---





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 5 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 7 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 9 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 1 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large blank area with horizontal dotted lines for writing.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

**TOTAL FOR SECTION A = 25 MARKS**



P 7 2 8 5 3 A 0 1 3 2 8

**SECTION B**

**Pre-1900 Poetry**

**Answer ONE question from this section.**

**You must select your second poem from the prescribed list for your studied collection.**

**The poems are listed in the Source Booklet on pages 3 to 5.**

**Begin your answer on page 16.**

**Prescribed text: *Metaphysical Poetry*, editor Colin Burrow**

**EITHER:**

- 9** Read the poem *To His Coy Mistress* by Andrew Marvell on page 6 of the Source Booklet.

Explore the ways in which female characteristics are presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 9 = 25 marks)**

---

**OR**

- 10** Read the poem *The World* by Henry Vaughan on pages 7–8 of the Source Booklet.

Explore the ways in which faith is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 10 = 25 marks)**

---

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Prescribed text: *English Romantic Verse*, editor David Wright**

**EITHER:**

- 11** Read the poem *Lines Written in Early Spring* by William Wordsworth on page 9 of the Source Booklet.

Explore the ways in which the idea of renewal is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 11 = 25 marks)**

**OR**

- 12** Read the poem *Ode to a Nightingale* by John Keats on pages 10–11 of the Source Booklet.

Explore the ways in which tone and mood are created in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 12 = 25 marks)**

**Prescribed text: *The New Oxford Book of Victorian Verse*, editor Christopher Ricks**

**EITHER:**

- 13** Read the poem *The Visionary* by Emily Brontë and Charlotte Brontë on page 12 of the Source Booklet.

Explore the ways in which the power of imagination is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 13 = 25 marks)**

**OR**

- 14** Read the poem *Somewhere or Other* by Christina Rossetti on page 13 of the Source Booklet.

Explore the ways in which setting is used in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

**(Total for Question 14 = 25 marks)**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 1 7 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 1 9 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 2 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 8 5 3 A 0 2 3 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**TOTAL FOR SECTION B = 25 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**



P 7 2 8 5 3 A 0 2 5 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**



P 7 2 8 5 3 A 0 2 7 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**



# Pearson Edexcel International Advanced Level

**Thursday 15 June 2023**

Morning (Time: 2 hours)

Paper  
reference

**WET04/01**

## **English Literature**

**International Advanced Level**

**UNIT 4: Shakespeare and Pre-1900 Poetry**

### **Source Booklet**

**Do not return this Booklet with the question paper.**

*Turn over* ►

**P72853A**

©2023 Pearson Education Ltd.

N:1/1/1/1/1



**Pearson**

<b>Contents</b>	<b>Page</b>
<b>Prescribed poetry</b>	
<i>Metaphysical Poetry</i>	3
<b>Prescribed poetry</b>	
<i>English Romantic Verse</i>	4
<b>Prescribed poetry</b>	
<i>The New Oxford Book of Victorian Verse</i>	5
<b>Question 9</b> <i>To His Coy Mistress</i> by Andrew Marvell	6
<b>Question 10</b> <i>The World</i> by Henry Vaughan	7–8
<b>Question 11</b> <i>Lines Written in Early Spring</i> by William Wordsworth	9
<b>Question 12</b> <i>Ode to a Nightingale</i> by John Keats	10–11
<b>Question 13</b> <i>The Visionary</i> by Emily Brontë and Charlotte Brontë	12
<b>Question 14</b> <i>Somewhere or Other</i> by Christina Rossetti	13



## Prescribed poetry

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447**

Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242



## Prescribed poetry

**English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026**

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287



## Prescribed poetry

**The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008)  
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I.xi 'O let the solid ground'		37
From Maud: I.xviii 'I have led her home, my love, my only friend'		38
From Maud: I.xxii 'Come into the garden, Maud'		40
From Maud: II.iv 'O that 'twere possible'		43
The Visionary	Emily Brontë and Charlotte Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess		117
Home-Thoughts, from Abroad	Robert Browning	124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468



**Question 9**

*To His Coy Mistress* by Andrew Marvell

Had we but world enough, and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the flood,  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires, and more slow.  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze.  
Two hundred to adore each breast;  
But thirty thousand to the rest.  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state;  
Nor would I love at lower rate.  
    But at my back I always hear  
Time's wingèd chariot hurrying near:  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song: then worms shall try  
That long-preserved virginity,  
And your quaint honour turn to dust;  
And into ashes all my lust.  
The grave's a fine and private place,  
But none, I think, do there embrace.  
    Now, therefore, while the youthful glue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may;  
And now, like am'rous birds of prey,  
Rather at once our time devour,  
Than languish in his slow-chapped power.  
Let us roll all our strength, and all  
Our sweetness, up into one ball:  
And tear our pleasures with rough strife,  
Thorough the iron grates of life,  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.



**Question 10**

*The World* by Henry Vaughan

1

I saw eternity the other night  
Like a great ring of pure and endless light,  
All calm, as it was bright,  
And round beneath it, time in hours, days, years  
Driv'n by the spheres  
Like a vast shadow moved, in which the world  
And all her train were hurled;  
The dotting lover in his quaintest strain  
Did there complain;  
Near him, his lute, his fancy, and his flights,  
Wit's sour delights,  
With gloves and knots, the silly snares of pleasure;  
Yet his dear treasure  
All scattered lay, while he his eyes did pour  
Upon a flow'r.

2

The darksome statesman hung with weights and woe  
Like a thick midnight fog moved there so slow  
He did nor stay, nor go;  
Condemning thoughts (like sad eclipses) scowl  
Upon his soul,  
And clouds of crying witnesses without  
Pursued him with one shout.  
Yet digged the mole, and lest his ways be found  
Worked underground,  
Where he did clutch his prey; but one did see  
That policy;  
Churches and altars fed him, perjuries  
Were gnats and flies;  
It rained about him blood and tears, but he  
Drank them as free.

3

The fearful miser on a heap of rust  
Sat pining all his life there, did scarce trust  
His own hands with the dust,  
Yet would not place one piece above, but lives  
In fear of thieves.  
Thousands there were as frantic as himself  
And hugged each one his pelf;  
The downright epicure placed heav'n in sense  
And scorned pretence,

While others, slipped into a wide excess,  
Said little less;  
The weaker sort slight, trivial wares enslave  
Who think them brave,  
And poor, despised truth sat counting by  
Their victory.



**Question 11**

*Lines Written in Early Spring* by William Wordsworth

I heard a thousand blended notes,  
While in a grove I sate reclined,  
In that sweet mood when pleasant thoughts  
Bring sad thoughts to the mind.

To her fair works did Nature link  
The human soul that through me ran;  
And much it grieved my heart to think  
What man has made of man.

Through primrose tufts, in that green bower,  
The periwinkle trailed its wreaths;  
And 'tis my faith that every flower  
Enjoys the air it breathes.

The birds around me hopped and played,  
Their thoughts I cannot measure: —  
But the least motion which they made,  
It seemed a thrill of pleasure.

The budding twigs spread out their fan,  
To catch the breezy air;  
And I must think, do all I can,  
That there was pleasure there.

If this belief from heaven be sent,  
If such be Nature's holy plan,  
Have I not reason to lament  
What man has made of man!

**Question 12**

*Ode to a Nightingale* by John Keats

My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had sunk:  
'Tis not through envy of thy happy lot,  
But being too happy in thine happiness, —  
That thou, light-winged Dryad of the trees,  
In some melodious plot  
Of beechen green, and shadows numberless,  
Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been  
Cool'd a long age in the deep-delved earth,  
Tasting of Flora and the country green,  
Dance, and Provençal song, and sunburnt mirth!  
O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth;  
That I might drink, and leave the world unseen,  
And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget  
What thou among the leaves hast never known,  
The weariness, the fever, and the fret  
Here, where men sit and hear each other groan;  
Where palsy shakes a few, sad, last gray hairs,  
Where youth grows pale, and spectre-thin, and dies;  
Where but to think is to be full of sorrow  
And leaden-eyed despairs,  
Where Beauty cannot keep her lustrous eyes,  
Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy,  
Though the dull brain perplexes and retards:  
Already with thee! tender is the night,  
And haply the Queen-Moon is on her throne,  
Cluster'd around by all her starry Fays;  
But here there is no light,  
Save what from heaven is with the breezes blown  
Through verdurous glooms and winding mossy ways.



I cannot see what flowers are at my feet,  
Nor what soft incense hangs upon the boughs,  
But, in embalmed darkness, guess each sweet  
Wherewith the seasonable month endows  
The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets cover'd up in leaves;  
And mid-May's eldest child,  
The coming musk-rose, full of dewy wine,  
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time  
I have been half in love with easeful Death,  
Call'd him soft names in many a mused rhyme,  
To take into the air my quiet breath;  
Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such an ecstasy!  
Still wouldst thou sing, and I have ears in vain —  
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell  
To toll me back from thee to my sole self!  
Adieu! the fancy cannot cheat so well  
As she is fam'd to do, deceiving elf.  
Adieu! adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades:  
Was it a vision, or a waking dream?  
Fled is that music: — Do I wake or sleep?

**Question 13**

*The Visionary* by Emily Brontë and Charlotte Brontë

SILENT is the house: all are laid asleep:  
One alone looks out o'er the snow-wreaths deep;  
Watching every cloud, dreading every breeze  
That whirls the wildering drift, and bends the groaning trees.

Cheerful is the hearth, soft the matted floor;  
Not one shivering gust creeps through pane or door;  
The little lamp burns straight, its rays shoot strong and far:  
I trim it well, to be the wanderer's guiding-star.

Frown, my haughty sire! chide, my angry dame;  
Set your slaves to spy; threaten me with shame:  
But neither sire nor dame, nor prying serf shall know,  
What angel nightly tracks that waste of frozen snow.

What I love shall come like visitant of air,  
Safe in secret power from lurking human snare;  
What loves me, no word of mine shall e'er betray,  
Though for faith unstained my life must forfeit pay.

Burn, then, little lamp; glimmer straight and clear—  
Hush! a rustling wing stirs, methinks, the air:  
He for whom I wait, thus ever comes to me;  
Strange Power! I trust thy might; trust thou my constancy.



**Question 14**

*Somewhere or Other* by Christina Rossetti

SOMEWHERE or other there must surely be  
The face not seen, the voice not heard,  
The heart that not yet—never yet—ah me!  
Made answer to my word.

Somewhere or other, may be near or far;  
Past land and sea, clean out of sight;  
Beyond the wandering moon, beyond the star  
That tracks her night by night.

Somewhere or other, may be far or near;  
With just a wall, a hedge, between;  
With just the last leaves of the dying year  
Fallen on a turf grown green.



**BLANK PAGE**



**BLANK PAGE**



**BLANK PAGE**

