

香港翻譯學會

會務報告

1988—1990

自從一九八八年三月二十六日週年大會之後，會務進展順利。在過去兩年裏，我曾離港一個學年，其間，副會長金聖華博士主持會務，並於一九八九年三月十八日週年大會上報告1988—1989年度的會務情況，我謹向金博士和各位執行委員致謝。在這個報告裏，我將簡略地敘述這兩年的一些主要活動。

執委會

在一九八八年三月二十六日週年大會上，執行委員會會員從十名增至十二名，會章亦因此而修改。這十二位委員在第一次會議上相互推選，分工如下：

會長：劉靖之 副會長：金聖華

秘書：何信勤 副秘書：李成仔

司庫：區劍龍 編輯：羅志雄

委員：丁紹源、黃邦傑、龐林淑蓮、

李勉民、賴恬昌、梁寶生

由於會員人數增多，會務活動頻繁，新增添的副秘書和委員會有所幫助，過去兩年的經驗證實了這一點。

在過去兩年裏，執委會共召開會議十四次，平均不到兩個月開一次。由此可見秘書工作之繁重。

會員

到目前為止，會員總數為260人，較一九八八年的163人增加了97人，計有：

榮譽會士：15 會士：21

會員：200 學生會員：24

學會在發展會員方面，一直遵循會章的規定，寧願嚴謹一點，以保持水準。去年年底，執委員成立工作小組，就設立公開考試以審核入會資格進行探討，有關這個工作小組的情況，我將在下面向各位報告。

出版

在編輯羅志雄先生的主持下，《譯訊》的第25、26兩期先後於1988年3月及1988年10月出版。一九八九年，羅先生因經常離港公幹，第27（1989年3月出版）和28期（1990年3月出版）的編輯工作由黃邦傑先生代理。此外，自從學會加入“國際翻譯家協會”（International Federation of Translators）之後，經常收到該會出版的刊物。由於數量多，需要專人負責摘要編寫重要消息（如出版、研討會等），以便刊載在《譯訊》，供會員參閱。龐林淑蓮女士主動擔當此職。我謹代表各位會員向羅先生、黃先生、龐女士致謝。

在羅志雄先生的建議和推動下，香港商務印書館與學會合作出版《翻譯手冊》（暫名），並委任我為主編。這本書的文稿已於去年年底交給商務編輯部，將於一九九〇年底出版，作為學會成立二十週年慶祝活動之一。

翻譯研討會和午餐演講

在過去的兩年裏，與市政局圖書館每年合辦一次大型翻譯研討會，八八年是“翻譯實踐研討會”，八九年是“翻譯及傳譯在香港的發展研討會”。午餐演講在兩年裡共舉行了九次之多。上述研討會和午餐例會的論文和講詞，有的已在《譯訊》上刊載，有的則將收入論文集出版。

工作小組

執委會曾於一九八八年初委托丁紹源、黃邦傑和龐林淑蓮三位就申請入會資格之公開考試問題進行研究，並向執委會提出報告。丁先生於一九八九年初提交了報告，經仔細考慮後，執委會認為如此重要決定需要從長計議，並於一九八九年十一月委任工作小組，就公開專業考試進行討論。小組成員如下：

召集人：劉靖之 秘書：Cyril Thomas

成員：金聖華 余丹

丁紹源 Harry Simon

何偉傑 龐林淑蓮 李成仔

工作小組已開過兩次會議，原則上認為有需要設立公開專業考試，以審核會員資格，並參考各大專院校翻譯課程細節。第三次會議定於三月二十八日召開，開始設計考試範圍和內容。工作小組討論完畢後，將向執委會提交建議書，由執委會考慮決定。假若執委會支持工作小組的建議書，便需要召開特別會員大會，以討論決定。

執委會還於今年一月成立“香港翻譯學會成立二十週年紀念活動籌備小組”，就一九九一年學會成立二十週年慶祝活動進行組織安排工作。籌備小組成員包括劉靖之（召集人）、金聖華、龐林淑蓮、羅志雄、賴恬昌、區劍龍、何信勤（秘書）。籌備小組已開過一次會，將來籌備工作告一段落，當會向會員報告詳細情況。

其他活動

執委會還就印製會士證書、支持學運、《基本法》英文版本等方面做了工作。有許多會員要求發給證書以證明會員身份，經過討論，執委會決定目前只發證書予會士，普通會員如需要證明，可致函秘書，註明姓名和入會日期，秘書將以學會信箋書寫證明。會士證書已印好，即將頒發給會士。

去年五月間，北京學運風起雲湧，執委會於一九八九年五月二十日在《明報》刊登廣告，支持學運，想各位已見到。

執委會曾就《基本法》的英譯本向基本法諮詢委員會提出書面意見，由丁紹源先生執筆。該意見書已收入諮詢委員會的《翻譯意見報告書》。

我於一九八八年與國際翻譯家協會取得聯繫，就香港翻譯學會參加該協會一事與協會負責人進行商討。蒙該協會之支持，學會於一九八八年中成為FIT的會員，年費從五百美元減為一百美元。去年四月，我訪問盧森堡，與協會司庫見面，就FIT與學會聯繫等問題進行討論，雙方同意將來在香港舉行國際翻譯會議或亞洲會員國會議。希望香港會成為亞洲翻譯重地。事實上，香港正在發展成為中、英文互譯的重要城市。

結語

上面我就會務向各位簡略地作了報告。學會從一九七一年成立以來，隨着香港的發展亦經過了幾個階段。我個人覺得，學會應該向專業團體的目標發展，因此會員的成份亦會有所不同。至於學會應不應該設立公開專業考試、範圍和內容應該如何等等，則有待工作小組的報告完成後，由會員大會討論決定之，而任何決定都會影響學會的會章。

會長

劉靖之

一九九〇年三月十四日

會務簡報

一、週年大會

今年三月二十四日舉行週年大會，原會長劉靖之作會務報告分六個部分，計有：

1. 執委會增選與分工
2. 會員發展情況
3. 出版消息
4. 大型研討會和午餐演講會
5. 關於審核入會資格公開專業考試研究小組和“香港翻譯學會成立二十週年紀念”活動籌備小組
6. 其它活動

報告後選舉執委會委員，除留任的金聖華、李勉民、區劍龍、丁紹源、何信勤等，另選出黃邦傑、龐林淑蓮、劉靖之、張燕萍、賴恬昌。由於會員日益增加，會務繁忙，執委會又增選了孫述憲及羅志雄兩位。

執委會在互選中，選出金聖華任會長，李勉民任副會長、何信勤任秘書、區劍龍任副秘書、張燕萍任司庫、黃邦傑任編輯、龐林淑蓮任公關主任、丁紹源任

專業發展主任，羅志雄任出版主任，賴恬昌與劉靖之任顧問。

經執委會討論，明確今年的工作重點有三：

1. 籌備明年八月舉行的本學會成立二十週年紀念活動
2. 籌備明年創立“傅雷翻譯紀念基金”活動

二、午餐演講會

自上期《譯訊》印發至今，五個月來，共舉行了三次午餐演講會，講者計有嶺南學院翻譯系系主任Prof Harry Simon，講題是：“Translation Degree & the Translation Profession”；《讀者文摘》中文版總編輯鄭健娜女士，題為：《讀者文摘中文版的運作》和香港城市理工學院應用語言學系講師張南峯先生，其講題為：“改良原文——文學翻譯者的權利和義務”。

鑒於會員人數大增，會員平均年齡下降，不少年青會

員希望除午餐會外，更舉辦“羣言堂”式的茶話會，藉以交流譯學心得。執委會議決：定於九月份舉行“九月茶聚：翻譯經驗甘苦談”，組織資深的譯界先進主講，與年青的後進交流。如這種形式受到歡迎，執委會將考慮今後多加舉行。

三、學會成立二十週年紀念

早在今年一月份，執委會就議決成立“香港翻譯學會成立二十週年紀念籌備小組”，成員有劉靖之（召集人）、何信勤（秘書）、區劍龍、賴恬昌、羅志雄和龐林淑蓮。

慶祝活動主要有兩個：一是在一九九一年八月三十日（星期六）舉行翻譯研討會，一是出版一本學會創立二十週年紀念特刊。應邀為特刊撰文的有蔡思果、林文月、戈寶權、張蘭熙、宋琪、賴恬昌、鄭仰平、羅志雄、劉靖之、金聖華、黃邦傑、余丹、羅新璋、黃國彬、冼玉儀、何偉傑、湯世祿、卜立德、ETTY、ARJONA-CHANG。這二十位都答應了，另有五位仍未答覆。本書編輯是劉靖之博士。

四、傅雷紀念基金演奏會

傅雷是中國當代偉大的翻譯家，他把畢生精力傾注於翻譯和翻譯研究，態度認真嚴肅，其譯法又靈活多變，所謂“重神似不重形似”，備受國內外譯家的欽佩。翻譯學會執委會經金聖華會長倡議，反覆討論，決定創立“傅雷紀念基金”以紀念這位翻譯先烈。傅雷長子著名鋼琴家傅聰為基金會作籌款演奏，定於明年九月傅雷忌辰之時前來香港，執委會為這次演出，成立了籌備小組，成員計有：金聖華（召集人）、區劍龍（秘書）、丁紹源、黃邦傑、賴恬昌、劉靖之。

五、編譯出版消息

1. 《翻譯手冊》係八八年執委會討論後委托劉靖之主編的，版稅收入全部捐入香港翻譯學會作為活動基金，撰稿人不拿稿酬。《手冊》內容如下：

第一章	導論：中國大陸、台灣、香港的翻譯及雙語概況	劉靖之
第二章	各翻譯學派之理論與實踐	陳善偉
第三章	翻譯和傳譯人員之質素、條件、培養和訓練	
	a. 翻譯方面	丁紹源
	b. 傳譯方面	鄭仰平
第四章	翻譯與傳譯之種類、標準——如內容、風格、格式等	
	a. 翻譯方面	黃邦傑
	b. 傳譯方面	龐林淑蓮

第五章 翻譯設備

1. 專業工具書、一般工具書	羅志雄
2. 機器翻譯及字庫	丁紹源
3. 技巧及格式——形式、縮寫、譯者注釋、數碼	商務印書館
4. 校對、修改、編輯	

第六章 中外語言之異同以及世界各國翻譯情況

(UN, EEC, 加拿大, 瑞士、星加坡、日本、比利時等翻譯保險)	金聖華
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第七章 中國翻譯簡史

黃邦傑

附錄

一 國際翻譯和傳譯機構（分兩類）	
二 各國翻譯和傳譯獎（分兩類）	羅志雄
三 翻譯和傳譯工具和參考書籍要目（分兩類）	
四 繁體和簡體字表	
五 拼音對照	商務印書館
六 編輯、校對符號、術語	
七 翻譯工作者憲章（中英文本）	劉靖之

本《手冊》定於1990年年底出版。

2. 本會會士何偉傑於1989年11月在台灣出版了一本《譯學新論》，全書分六卷，涉及詞典評論、新聞編譯、語言學、翻譯學多方面，洋洋五百餘頁，不少篇章都具新意，因此今年五月何偉傑榮獲台灣文藝節的翻譯獎。
3. 1989年8月出版的《香港史畫》近二百頁係由本會會員廖梅姬小組英譯。翻開畫冊，第一篇的序就使人驚訝這位年青譯手竟有如斯老到的譯筆，除此，廖梅姬還與溫梁詠裳合作，為香港演藝學院譯出莎劇《暴風雨》和《春風吹渡玉門關》（As you like it）以及法國著名劇作家Jean Anouilh寫的《雄霸天下》。
4. 本會會員黃邦傑為朗文出版社主編和總校訂的《朗文英漢雙解進階詞典》（會員梁寶珍任編輯）已於六月下旬出版。另一《朗文常用英語正誤詞典》也是由黃邦傑主編和校訂，將於九月下旬出版。根據其編譯詞典的體會，黃邦傑還為英國語言學會香港分會七月出版的刊物寫了一篇六千餘字的文章《詞典翻譯初探》。

讀者文摘中文版的運作

今天只談翻譯方面的運作、選稿、邀稿、考證、美術、校對、編輯、以至製作，直到出版等工序。

每期出版約十四萬字，每一個字都和翻譯有關。同一篇文章經不同的人譯出，不盡相同，呂不韋“呂氏春秋”：“一字千金”已成絕響。

改譯文是要切合本刊的需要。從一個編輯的眼光去看翻譯。

一、名詞統一：

索引：查本刊用過的地名、人名、機構、科學等名稱都編成索引，盡量做到統一、前後一致。

統一：如Florence是佛羅稜斯、佛羅稜薩，甚至翡冷翠？

跟進故事：一九八六年“尋訪恩人比利”講述一九五零年代韓戰期間一個美國大兵幫助一個韓國孤兒的故事，數年後，韓國孤兒已是成功商人，找到了恩人。九零年六月號再報道：“尋到了比利”，如果人名、地名、或者單位、服務機構等名稱前後不一，就會令人摸不着頭腦了。

決定一個譯名：音譯——盡量用國語讀音，牌子、機構、公眾人物用一向原來的代理、公司，甚至領事館查問有沒有慣用或正式的譯名。普通人名的事實人不會有自己較喜愛或慣用的譯名。

二、忠於原文原意：

把原文的意思準確地表達出來。

九零年六月號：勞改營裡的刑罰，用鐵箝箝着囚犯的頭，慢慢收緊到什麼程度？

“They put an iron band around your skull and tighten it until your head cracks.”

CRACK: Literally cracks OR fracture OR excruciating

頭破血流

骨的裂縫

頭痛欲裂

pain ?

痛不欲生

三、風格一貫：

我們希望本刊有一貫的風格，綜合雜誌內容包羅政治、經濟、體育、科學、醫學、旅遊、散文、小說、詩、幽默小說……等。注意譯者專長，去年十一月號“愛國詩人葉慈”愛爾蘭詩人W.B. Yeats懷念故國的詩篇，找一位有現代詩編著的詩人情商翻譯。

每期約22—25篇，加上各專欄補白文有八、九十則不同類型的稿，編成每期150頁。為免去文字參差，有讀者文摘風格的統一性、一貫性，所以不得不“洗”（潤飾）。

四、純中文：

注意中，英文不同的文句結構、文法、語氣、文化背景、表達方式；既要準確地表達內容，又要不要露翻譯的痕跡，盡量做到以“中文”寫出來。

1. 例：對白中之dear, honey, darling—可以可人兒、親親、寶貝兒表達。

2. “Question authority, but raise your hand first.” 情意聽來太洋化。你可質疑權威，但是要先禮後兵。

翻譯有時候可能比創作更困難。我自己的經驗：自己用中文寫的稿，自己翻譯成英文，或者自己用英文寫的稿，自己翻譯成中文，過程絕不比創作輕鬆。

貴會今天午餐會的通告上說：“讀者文摘中文版以刊登翻譯文章為主”，這句話只對了一半，讀者文摘出版的每一字都與翻譯有關。外國來的稿件翻譯為中文發表，而本地用中文寫的稿件則要翻譯為英文，寄到總社供別的文字的版本選用。可說從封面對封底都和翻譯結下不解緣。

R.D.是國際雜誌，以十五種文字印行，各文字稿件都要譯成英文，待總部批核才可以刊登。本地中文的稿先剪裁，然後翻譯成英文。原因有三：（一）品質保證；（二）互通有無（資料上的互相補充）；（三）文化交流，資訊傳遞——別的版本可以選用別的版的稿件，譯成當地文字刊登。

對文字的要求無論是中、是英都是一致的，中文稿件無論是散文、介紹中國文化或者政、經文章，一經譯成英文，便要達到一個相當的標準，即是說，英文的版本刊登的便是我們的譯本，而其它文字則根據我們的英譯本再譯成當地的文字。

例如三月號“我的父親林語堂”，原文是中文寫，所以要英譯。但補充資料，特別是林老先生的著述又原來是英文發表的，所以是中譯。

每期定稿前是最痛苦的時刻。我們雖然力求盡善盡美，但時限已屆，也只有萬萬不願意簽蓋OK章了。

賈島：“兩句三年得，一吟雙淚垂”。我們沒有時間三年才得兩句，但為了趕限期而“雙淚垂”，偶爾也有之。“知音如不賞”，惟有“歸臥故山秋”！

Michael Bullock's Talk

Well, I'm going to tell you one of my three possible biographies. The three possible ones are: as a translator, as a writer and as an artist. For now, I'm going to talk about my biography as a translator. You'll be surprised to know that my career as a translator began at the age of six. It was the first time in my life when I discovered that certain things could be called by different names. And I'm quite certain that I'm not exaggerating when I say on that particular afternoon – sixty odd years ago I actually was introduced to the concept of translation and became actually hooked on the practice of translation. Now as I went through school, the two things that interested me most were writing in English or translating from foreign languages into English. I think part of the essence of translating is appropriating something that you like and somehow making it your own. So I think there is an element of fad involved in translation. You don't, for example, go to the international gem exhibition at the moment and appropriate a gem that you like. But you can do with a literary text, so this has played a part in the pleasure of translating. I was writing poetry at the same time. And I therefore was particularly keen on translating poetry. For a long time I only translated poetry and except what I'd do for school exercises. Certainly I never thought of translating as a career. A time came when I became an arts student at college. And I'd a small grant, not a large one and I'd a family. So I hooked around for some ways of earning some additional money. Well, it occurred to me then that I might do translating, so I got in touch with a translating agency. And I found there were some texts available to be translated for which I'll be paid. And they were mostly medical texts which I knew absolutely nothing, and I was very worried in case I was making a mistake in translation, I caused the death of thousands of people. Since I needed the money, I went ahead anyway. To my knowledge, no one actually died. But of course I'd the problem of technical terms, etc. Now when I left art school, nobody asked me to paint pictures, but a lot of people asked me to do translation. So I thought, well, why not? To begin with, I translated almost entirely books nobody else would touch because they were too difficult. Existential philosophy, for example. I did a series of books, which publishers had wanted to translate and other people had said oh no, that was impossible, that can't be done. Well, I thought provided they'll pay me for it, it can be done. So I was translating all sorts of things about which I knew absolutely nothing. I'll go to the public library, took out an enormous pile of books, read them all, learnt about the subject and set about translating it. On one occasion, I remember, a publisher called me up and said, "We've a book on paleontology. Do you know anything about paleontology?" So I quickly turned the pages of a dictionary. I saw it had to do with fossil men. "Oh yes, I'm very interested in that." And the publisher said, "Fine, we've a standard international textbook on paleontology to be translated from French." So I said, "I'll do that." I got out a lot of books on paleontology. I found a translation of this same book, dating perhaps thirty years back and the new edition was expanded, so it was not identical. And I discovered about two-third of the book probably existed in this previous translation. I called up the publisher and said, "Are you aware that this book had been translated and published?" And he said, "No." So he said, "Can you get permission to do another translation of the book?" So I got in touch

with the publisher. And I said, "I've been asked to translate this book. It's a greatly expanded version. But I see that a small nucleus you've already published. Do you mind if I utilize it to some extent? And they said, "No." Well, I translated the rest of the book, I slightly revised the existing translation. And this is now the standard textbook on paleontology. But that's not the end of the story. An American edition was going to be published. The English publisher said to me, "Do you have any qualifications in paleontology or as an anthropologist?" And I said, "No. But I'd get some if you would grant. It would be nice if you could be a member of the Royal Anthropological Institute." And I said, "Oh, I don't think there will be any problem in that." The next week I was a Fellow of the Royal Anthropological Institute. And so the American edition of this same book was translated by Michael Bullock, FRAI. The Americans thought definitely they had an authority. So basically, the point I'm making is: with sufficient studies and effort, you can tackle just about anything. Oh, I must tell you another story about another book I translated around this time. It was the most important work of abstract arts. The English title is called "Abstraction and Empathy." It is by a German aesthete called Wilhelm Worringer. Again it had been required for a long time, and people claimed it couldn't be translated. I set about translating it. An I came across the sentence that meant almost nothing to me. And I wrote to the author and said, "Would you please tell me what you meant by this sentence?" He wrote back and said, "I'd absolutely no idea. It must have meant something at the time, but I'd completely forgotten." So I translated it. I paraphrased it. And this is now the standard book on abstract arts. Well, I'm not suggesting the whole book was like this, just this one sentence. But I did translate a lot of German works on aesthetics. It was extraordinarily difficult to understand. So it's much better for people to read it in English, which is quite understandable, although it may not be exactly what the Germans may or may not have meant. If an author publishes a book that makes no sense, that's just deep. But if a translator publishes a book that makes no sense, that's incompetence. For twenty odd years, I earned a living almost exclusively by translating commercially viable works. And that took me up to 1968, when out of the blue, I was invited to come to University of British Columbia in Canada, as a writer in residence. When I got there I found their plan was to set up the translation workshop. Their basic idea was to get me here under false pretenses, see if I seemed suitable, if it seemed suitable, to offer me the job, which they did. I said, "Alright, I'll stay on for another year." "No, no, it has to be two years because we really have two years' contract, OK?" So I said, "I'll stay for two years." Within the years, they offered me ten years and increased my salary and made it impossible for me to leave so that I was stuck there for twenty years. I was teaching translation, which was an extremely interesting experience. I worked in the Department of Creative Writing and in addition to teaching translation, I did teach creative writing. But I'm a little dubious as to whether one can actually teach creative writing because it is a talent you either have or you don't have. Translation, well, I think you do have to have the interest, but you can learn. It is a craft. It's more of a craft than an art. You can learn a craft, an art you can only improve. So for that period of seventeen years, I was helping

people to improve their craft as translators. My star student was, of course, Pro. Jin, who now passes on the teaching to others. And nowadays I've retired, I don't need to teach anybody anything. I do a little translation still. I translate about one book a year. I mainly translate French Canadian works into English. Of course, I now have an infinite amount of time for my own writing. But I still translate. It simply means I can have a completely free choice as to what I translate. I think it's extremely important really that people should not translate things that they're not interested in or don't like, because you're not likely to make a good job. Unless you're so obsessed with the process of translation that whatever you translate becomes fascinating just for the challenge that it presents, which of course is how I set about it in the first place when I translated all these books about which I knew really nothing, because the challenge of trans-

lating them, the acquiring of vocabulary was so interesting to me that I think I'd be successful just because I was obsessed with the translation process as such. And if you can get into that state of mind, then you can't really go wrong with whatever you do. Let me enunciate perhaps, my feelings about the most essential thing of translation. The mental image conjured up in the mind of the reader should be as close as possible identical to the mental image conjured up in the mind of the original reader. Naturally the words have to bear some correspondence and the speech rhythm and so on. But the most essential thing is the mental image which is conjured up in the mind. And the other thing is, hopefully, translate works freely with the enthusiasm that makes you want to appropriate them and somehow to make them your own.

讀者信箱

(編者按：接關品樞先生來信，我們決定開闢“讀者信箱”一欄，因為考慮到關先生的信具有普遍意義，需要公開答覆。)

《譯訊》編輯部：

我想請教兩個問題：一是“Fellow”一詞應譯“會士”還是“院士”？為什麼“翻譯論壇”的海報在介紹嘉賓一欄，先後註明黃邦傑先生和劉靖之博士都是“英國語言學會會士”(F.I.L.)而周兆祥博士是“英國語言學會院士”？不知周博士是否Institute of Linguists的Fellow？如果他們三位是同一個會的Fellows，為什麼同一銜稱竟有不同的譯法？同樣地，周博士又自稱“香港翻譯學會院士”，請問我學會是否設有“院士”？“院士”是否比“會士”高？

另一問題是，“香港翻譯學會”根據什麼條件給予“會士”這一銜稱？或者說，一般會員需具備什麼條件才能成為會士？

會員
關品樞

1990年8月5日

關先生：

您提出的問題，編輯部現簡覆如下：

- 一、Fellow一詞譯作“會士”抑“院士”，應視該機構的中文名稱而定。如該機構的中文名稱是“學會”，則其Fellows應譯作“會士”，以別於一般的“會員”(members)；如該機構的中文名稱是“學院”，例如“×××科學院”，則其Fellows應譯作“院士”，因此，“英國語言學會”和“香港翻譯學會”的Fellows理所當然應譯為“會士”。周兆祥博士是否Institute of Linguists的Fellow我們不大清楚；我翻譯學會肯定沒有“院士”這一銜稱；翻譯論壇的海報把周兆祥博士寫作“香港翻譯學會院士”是錯誤的，是沒有根據的，我會已去信指出，並C.C給周兆祥博士，以免造成誤會和混亂（如有人以為“院士”比“會士”高之類）。
- 二、根據會章，“香港翻譯學會”的一般會員要成為“會士”必需具備：
 1. 入會三年以上而且每年均照章繳納會費
 2. 對翻譯事業或對學會的工作有相當貢獻
 3. 經執委會討論通過

謹此奉覆，即頌 文安

《譯訊》編輯部

譯訊

譯訊

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