

# MY WORDS OF WISDOM

Bernard Lau

"Spare no time; for if you save sixty seconds, they add up to a minute, and sixty minutes makes an hour, while sixty years make a complete man."

"What I fear most is not death, but the uncertainty of my fate."

"When you are happy, you think the time had fled too fast; and when sorrow conquers you, the clock of the world seems to have stopped."

"Life is like a dream, but it does not burst when you deny of it."

"Love is like echoes; the more you give, the more they will return."

"The greatest pain is one where words of expression of the suffering are found wanting."

"Love = Like + Offer + Valour +

Exclusion (for man-woman's love)

Equality (for balanced long-maintained love)

Eternity (for true and profound love)

Editor's Note: Would the Chinese heading be "優人妙語"?

"Should you love a person but you are reluctant to withdraw yourself because she/he falls in love with another person, there is an element of selfishness in your desire."

"If you rejoice because your beloved has gained what you have been longing madly for, your love is true."

"An earnest sincere look from the telling eyes worths more than a hundred words."

"The more work you do, the more chance will the devil have to tempt you."

"A gifted person is one who is born to know others well, but whom few are able to perceive and understand fully."

"The more you understand a person the more you will be scared to know more of the human nature."

"Good diamonds can be produced only if no excessive cuts

are made, and work can strengthen the body only if you can overcome it."

"Make every friend of yours be a mirror of your person. They can reflect what you are like. The more mirrors you have, the more complete an image you can have of your own self. Too often you know of your front well for you can see also, but what you need most is a mirror at your back to reveal your hidden side, like the dark fields of the moon. True as it is, the mirror at your back tells more than you can think (and believe, too) of your own weakness."

"Difficulty is what you are reluctant to make an effort for a work of unforeseen success."

"Raining plays music for those in love but the same noises are cursed by the melancholy."

It is a dangerous thing when you think you have understood a person but you in fact do not."

# Correspondence

## A Mistake in "Drawing Lots"

The Editor,  
Caduceus,  
Medical Students' Centre,  
Sassoon Road,  
Hong Kong.

August 6, 1970

Dear Sir,

Please note that there is a mistake in your article "Drawing Lots — The Road to Internship" on Page 1 of the 15th July, 1970 issue of Caduceus. There are four houseofficers working in the University Gynaecological Unit, Queen Mary Hospital at the moment. I should be grateful if you would make the necessary correction.

Yours sincerely,  
Ho-Kei Ma,  
Acting Head.

Editor's note: Mr. Ma, thank you very much for your information. We apologize for the mistake we made.

## EMPTY PROMISE??

Correspondence Editor,  
Caduceus,  
Medical Faculty,  
Sassoon Road,  
HKU

5-8-1970

Dear Sir/Madam,

As a freshman I was most impressed by the sincerity shown by the proposed cabinet of the Medical Faculty during their campaign. Their seemingly genuine concern over our welfare was one of the many things that hit us most. Well, the first impression was good, but since then, they seemed to have disappeared into thin air. No more was ever heard of them, save perhaps for the appearance in Elixir of 'the Message from the Chairman' at the start and the 'Annual Report' which marks the grand finale of their office. I am not implying that the standing committee is doing nothing after their campaign, but just that we are not informed of what is going on. Sometimes it makes one wonder how much is being done towards 'our welfare' if the committee never informs or asks our opinions on various matters in the society. I do hope that the committee will seriously consider establishing a definite link with the students, e.g. via Caduceus, so that it can inform us of its monthly problems and that the students can voice their opinions on various issues easily before anything is being done. Thank you!

Yours Sincerely,  
A Medical Student

Editor's note: There will be a reply from the Chairman of the Medic Society in the next issue.

## 對新同學說的話

蕙：

進大學，做大學生是件賞心樂事。不要因為你因此而獲得了名譽和地位；不要因為你因此而在日後可以賺得滿人意的薪酬，要因為你進入了大學，能學到更多在學術上和做人之道方面的知識。

大學生不是完人。不是和你想像中的一樣，他們之中有的是和你性格有大出入的，有的是和你持有相對人生觀的。你過了關，來到一個新的環境，所謂入鄉隨俗，你要適應這裏新的一切。

不過，適應並不等於從波逐流，更不是做個人云亦云，盲從附和的人。新的生活方式會和你舊的有衝突，而這些衝突可能是尖銳的，你不能妥協，但亦決不能對一切逆來順受，消極的全盤接受。

宿舍裏有傳統性所謂「玩新生」的節目。如果你覺得某方面對你是含有侮辱性的，你怎麼辦？

有些大學生以用粗言俗語為時興之舉，你會附和嗎？有人約你到灣仔去作夜遊神，你會毫不猶疑，或是勉勉強強的去嗎？

升了醫科，聽見考試關難過之說，你會因埋頭苦讀到對四週一切不聞不問，課外活動絕不參加的地步嗎？

做了大學生後，發覺你失望的地方太多，於是覺得自己還是現實些接受這所謂現實。想一想，你會不會把這些不滿看開了，看「化」了人？叫自己不要活在理想的幻影裏，出來做個現實實實，麻麻木木的人？

究竟你要對新的一切作何種程度的接受，妥協？朋友，這是閣下的事，但不要看小了它，它會影響你的人生。在這所大學裏，講師們負責的是學術上的教授，同學們各個自顧不暇，你要自己去選擇，決定。

雯：

新同學啊，你確實要自己選擇，要剛強起來，不要懼怕，不要盲從附和；要適應環境，但切勿隨波逐流，誤入迷途。你要把握光陰，建立基業，不要亂碰亂撞，不能胡胡塗塗，要清楚記住你將來要成為受人敬重的醫生。

照：

大學生來自中學生，故大學乃各中學生思想之總匯，祇要能擇其善者而從之，自能適應生存，無往而不利也。

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# 全世界注意中國傳統醫藥

陳存仁

聯合國的精神，是鼓勵世界各國文化教育醫學以及一切技術，各依其傳統，自由發展，而且要互相交換智識，並不強迫各國跟從某一個國家的知識。至於全世界的醫學技術，由其傳統的影響，形成英美派，德日派，法國派，蘇聯派，以及漢方漢藥的「東方醫藥」派。

東方醫藥發源於中國，傳入日本後，一七九〇年由日本邀請荷蘭植物學家凱姆比氏將漢藥從事科學的分類和種植，這位荷蘭植物學家，又將漢藥的種籽帶回本國，於是中國藥品傳播到歐洲各國，所以西方各國的「國家藥典」中，都有遠志、蘆葦、大黃、烏頭、兒茶、龍胆草等一百餘種中國的植物藥。到了近代，有不少漢藥已經收成爲各種新藥的原料。日本對中國醫學研究最勤，日本藥學雜誌，陸續發表研究中藥論文達千餘篇，無數日本新藥，都用中藥提煉而成，若數日本大藥廠，有中藥培植場和化驗所。關於漢醫漢藥的書籍，有五百種以上，我選擇九十三種，編爲『皇漢醫學叢書』，現在日本的法律，凡是醫科大學的畢業生，處方仍可用中國藥。至於用中國針灸術治病的專科醫生，全國約有七千人。

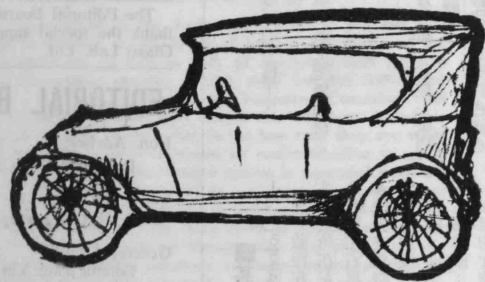
多種中國藥都被採用爲新藥原料，美國林杜博士更將中國「內經」譯成英文。最近美國醫史學會擬編纂『東方醫學史』，邀請本人參加爲該會會員，研究中國各時代的醫學發明。普林斯登大學圖書館，收藏中國醫書達一萬五千冊。

法國方面：由於有荷蘭植物學家介紹中國藥物在法國種植，却費倫博士用法文著成『中國藥學大綱』，介紹中藥達三百餘種。針灸在法國最發達，在巴黎、米蘭等處，均有針灸學會，出版針灸書達四十餘種，由拉非博士組織國際針灸協會，於一九五一年起，每年輪流在歐洲各國開會，參加者歐亞非有三十七國。

德國方面：醫學家將中國「本草綱目」譯成德文，德國藥廠將中國藥物當歸製成當歸素等，廣泛的爲世界醫家所採用。一九六四年卡樂夫博士來港採辦有效中藥達二百種，以供德國藥物家之研究。

韓國方面：在秦代已傳入中醫，全國遍種漢藥，至今有漢醫八千人開業，完全用中藥處方，近年由東方醫藥大學及慶熙大學特設漢醫學院，造就漢醫數千人，各大學對中醫藥藏書極富，關於漢方醫學新著作，我已搜集到一百二十七種。

其他如瑞士，義大利都有中國藥物製成的新藥。至於東南亞各國，全是中醫中藥的世界，總之，各國對我們中國醫學，發明臟器療法及最早採用荷爾蒙藥物，認爲是對醫學上有重大貢獻，所以不斷的發掘和研究，認爲中國醫藥，是世界醫藥的寶藏。



# MEDI Broad speed MOBILE VOLKSWAGEN 1300

With little alterations to its appearance since 1928 the Volkswagen beetle is indeed a mythical and ageless success in car industry. Anywhere you can find a car you sure can find a beetle rumbling along in its humble way. What makes such an old fashion looking car one of the best sellers?

### DESCRIPTION

A rigid looking beetle-shaped two door saloon preserving prominent wheelarches and step-board. The rear placed engine is an air-cooled flat four, displacing 1285 cc and giving out 40 bhp at 4000rpm.

As a whole the emphasis is on durability rather than economy or style. VW sticks to the same body style for so many years in the belief that this is the only method of preventing the car from going out-of-date. VW uses a lazy engine with a low revolution per minute to slow down wear. Big wheels are used to preserve the life of the tires. These all helps to build an image of a practical rather than a fun car.

### PERFORMANCE

The 1300 is indeed not a slow car. 0-50 mph in 15.2 secs compares favourably with many cars

which are a lot smarter looking. Top speed is of the order 74 mph. Acceleration in any gear is instantaneous to any pedal effort, there being little lagging period when one steps down to find the car failing to go until some seconds later. 4th gear is to be used only above 25 mph—this is designed to be some sort of overdrive instead of a top gear.

Roadholding is not very good. With the 40/60 weight distribution, the engine being rear-situated, there is a tendency to oversteer. Indeed some of the owners have the horrible experience of slipping the tail of the car out when cornering in the wet, some even with the car spun 180 degrees before stopping. Straight line stability is also poor, the car can drift across the lane in cross wind.

### HANDLING

Gear-changing is one of the

enjoyments of driving a beetle. It is smooth and precise, the springloading is just right and the synchromesh good.

The accelerator pedal is organ type and is smooth. However the clutch and brake pedals are one of the worst. They are hinged to the floor and high-set. In operating one has to push the pedals instead of stepping on them, and the heel of the left foot cannot touch the floor while operating, a very tiring business.

Sitting in the driver's seat one cannot see any of the four corners of the car, making parking into small spaces difficult.

### ECONOMY

A rather thirsty car returning less than 25 miles to the gallon.

The design is also poor in space economy, space being sacrificed for wheel arches and step boards. The back seats of the car is cramp for three adults. Head room however is more than adequate.

Since the engine compartment is small the battery has to be displaced to a most awkward

place—under the rear seats. So every time you have to fill up you have to get the rear bench out of the way—a bad joke on the owners.

### LUXURY

The car has inherited traditional austerity, one look at the barren dashboard is enough to convince anybody. However the car is well made and well finished—sloppy work is a rarity to be found.

### DURABILITY

On the whole the car is free from frequent teething troubles.

Whether the car is really durable is born out by the fact that many AA and XX beetles are still running happily on the road.

### SUMMARY

Everyone has his own concept of an ideal car. The beetle is an ugly car with fair performance and economy but with 'legendary' durability. To those who want to own a reliable vehicle and no more, the beetle may be the ideal. But for those who are more lively and energetic, who treat a car a partner of life rather than a humble servant the beetle is a poor contender.

It is strange that so many people are thinking the other way!

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### CORRECTION 更正

\* In Caduceus, Vol. 2, No. 6, page 1, "Drawing Lots — The Road to Internship," there was a mistake, according to Ho-Kei Ma, the Acting Head, there being four houseofficers working in the University Gynaecological Unit, Queen Mary Hospital, at the moment.

\* 第七期第一版社論 Editorial 「啓思」誤印「啓恩」。

\* 第七期第四版讀者來函「中文月刊」漏印來信人姓名。敬希 Mr. Williams (來信者) 及各讀者原諒。



The third year students with Professor Lin (photo taken on 21st August 1970).

# 啟思

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## 戀の死

新潮小電影 導演：羅拔羅

### 序

- 1 最早從7號巴士看出來蒲飛路Sports Centre的景色。一個運動員獨自一人在跑圈。
- 2 永別亭，荒涼一片。
- 3 在S.M.1電油站前面的路上，一架私家車被撞得車尾也凹了進去，斜斜的擺在路中心。
- 4 巴士在失事汽車旁擦過。
- 5 沿途景色：永遠墳場，瑪麗醫院。
- 6 Post Mortem Room下一羣孝子在出殯。
- 7 生業橋。
- 8 7號巴士站，一羣人在下車。

### 其一

- 1 遠鏡：男主角過了馬路，向沙宣道口走去。
- 2 鏡頭漸漸推近，男主角背上的袋綫有一個卍字。
- 3 男主角轉下沙宣道。
- 4 鏡頭後退，一個穿紅色「迷你」裙的女孩子在斜路走上來。
- 5 特寫：男主角的臉。手伸上來把眼鏡托了一托。
- 6 一絲兒的笑容浮了上來。
- 7 紅色的迷你裙（特寫）
- 8 紅色的迷你裙（特寫）
- 9 女孩子的臉；百合花似的笑容。
- 10 二人漸漸走近，女孩子把頭垂下，男主角目不轉睛的看著她。
- 9 割入：Lily Pond 旁一隻青蛙在凝視身旁的荷花。
- 10 女孩子在男主角的身旁過去了。
- 11 男主角向Medic Centre走去。
- 12 割入：迷你裙及百合花似的笑容。
- 13 男主角向Medic Centre走去。
- 14 割入：青蛙的特寫：喉嚨在鼓動著。
- 15 男主角推門進入李樹芬樓。

### 其二

- 1 靜靜的Locker Room。
- 2 一羣人湧了入來。

### 其三

- 3 搖鏡：人羣的臉。
- 4 近鏡：一個架眼鏡，頭髮短短的男孩子。男主角（旁白）：玩橋牌嗎？
- 5 男主角（望著鏡頭）搖了搖頭，面上毫無表情。
- 6 同上（不同的男孩子）
- 7 人羣湧出Locker Room。
- 8 男主角獨自坐在一張四方檯前，其他三張椅子空著。Locker Room靜靜的。
- 9 割入：男主角在玩橋牌，夥伴是那穿紅色迷你裙的女孩子，對手是兩個馬戲班小丑。周圍有另一羣小丑在觀看。
- 10 女孩子：Two No-trump！（面上露出得意的微笑）
- 11 男主角的臉（特寫），眉頭皺著，額頭在冒汗，望著手上的紙牌。
- 11 主觀鏡頭：男主角手上的紙牌：一牌分也沒有！
- 12 女孩子的臉，仍在微笑
- 13 男主角（旁白）：對不起！
- 13 女孩子臉上的微笑消失了。
- 14 周圍的小丑在歡呼跳躍！
- 15 打橋牌的兩個小丑在仰天大笑，把手上的牌撕成碎片。
- 16 男主角垂著頭，把臉埋在手裏。
- 17 慢鏡頭：在狂笑的小丑們把碎了的紙牌洒在男主角的頭上。
- 18 撕碎了的紙牌（特寫）慢慢的降落男主角的頭上。
- 19 鏡頭淡出。

### 其四

- 1 淡入特寫：穿西褲的雙腳在上三合土梯級。
- 2 男主角在去Casualty Ward的那條九曲十三彎的樓梯。
- 3 太陽很猛。
- 4 男主角的臉（微微在冒汗），眉頭突然一皺。
- 5 鏡頭迅速轉動。
- 6 去P.M. Room 的那條小徑。兩個穿白色制服的工人抬著一個担架向P.M. Room 走去。其中一個在詛咒著太陽。
- 7 男主角在冒著汗的臉。

### 其五

- 1 Pathology Lecture Theatre, 1 羣學生在上課，教授在講述。
- 2 男主角在左方後面第三行中間伏在檯上睡覺。
- 3 前後左右專心聽講的同學。
- 4 燈光突然暗了下來。教授在映Slide。
- 5 男主角慢慢醒來，抬起頭來，揉揉眼睛，戴上眼鏡，向黑板前的Screen望。
- 6 主觀鏡頭：Screen上出現男主角和穿紅色迷你裙的女孩，手拖著手在黃昏日落的海灘上散步的情景。
- 7 Screen上變回一連串Carcinomas的圖片。教授（旁白）：There is nothing called safety in this world. Life is but an addition of risks. Each of us must somehow die of something someday.....

### 其六

- 1 男主角獨自走下瑪麗醫院那條彎彎抹抹的樓梯。
- 2 男主角走到可望到沙宣道口的位置。
- 3 遠鏡：沙宣道口，那個穿紅色迷你裙的女孩憑著欄杆向男主角的方向招手。
- 4 男主角驚喜的臉。
- 5 男主角飛步的走下其餘的梯級。
- 6 聲音：男主角的喘氣聲。
- 6 男主角衝過馬路。一架風馳著的汽車從右方駛來。
- 7 男主角充滿恐懼的臉。
- 8 聲音：汽車的緊急煞車。
- 8 Black out, 黑漆一片中出現一些O/X/之類的符號。
- 聲音：男主角連續而緩慢的喘氣聲。
- 男主角（旁白）：This is the first time I go to the P.M. Room.

## 由「為什麼男人沒有分娩假期？」說起

哈哈——

不久前在報章上開得一篇反對男女同工同酬的文章，文中有一句謂：「為什麼男人沒有分娩假期？」聞之不禁莞爾。男人不用分娩，自然沒有分娩假期。這不是順理成章的事，何需多問？

女人要生孩子，男人不用。由此說起，男人女人人生來並不平等，否則又何必分性別，現世的人有個時興的論調，不時高唱男女平等。筆者站在女性立場，對這些提倡如男女同工同酬以求平等自是予以無限量支持。不過，平心而論，在這文明的二十世紀末，男女那裏是真正平等的呢？看看下列例子：

有人問你：「讀的是那一科？」  
你答說：「醫科。」  
那人便眉毛往上一挑，口沫橫飛的稱讚，奉承你眼光好，本事大。讀了一門有前途的科目。你成了天之驕子。拿著占士邦式手提箱，帶上一條醫學會的領呔，想起別人的讚揚，走起路來，輕飄飄的，好不威風。

要是回答的是一個「妳」  
那人便眉毛往下一彎，口是心非的漫應着：「不錯，不錯，祇是時間長了些。」心裏替你担了心。唉，女孩子升這一門……

這是一直以來的傳統看法。……有人更會坦坦白白的，似是理所當然的囑說女孩子不應該讀書，然後從來就沒有人提上一句像男孩子不應該讀

的方向凝視着。  
11 巴士再駛近，鏡頭Zoom 至左面第二個窗口，穿紅色迷你裙的女孩子在展露着百合花似的笑容。

12 男主角側面特寫，面色凝重。  
13 他站起來向巴士站走去。  
14 巴士站前停了一架巴士。男主角踏上巴士內。  
15 巴士內裏空空如也的情形。  
16 男主角失望的下了巴士，向先前的坐着的椅走去，突然向左方望去。

71 一架小型貨車風馳電掣的駛來。  
18 貨車上放着七、八個鐵籠，每個籠裏都有一個馬戲班小丑，正手握著籠的鐵枝，面無表情的向鏡頭望。

19 男主角目送貨車遠去。  
20 他走向椅子，拾起書本，回復剛才看書的神態。  
21 鏡頭漸漸拉開。整個薄扶林道上只得男主角一人在看書。  
22 畫面凝成便照。

——劇終——

在戲院裏，在茶室裏，看到你。走上前跟你打個招呼：「啊！你好，羨慕你有閒情逸意觀其劇（或嘆其一盅二味）。」再看，和你一般獨佔一方的獨行者舉目皆是。

要是在呀！——妳  
一個人在看了！可憐的小姐，寂寞的芳心，怎麼沒有人在陪你在？

男人是堂堂正正的人，所謂男人大丈夫也。女人嗎？在不少場合裏還是讓男人觀賞的物。大的說到一些選美會，時裝表演，小的說到在學校常見的交際會。說穿了，這些還多不是女人讓男人鑑賞後評頭品足的玩意。

還有這樣一個謎語讓你猜：有一物女人在婚後便不再用的——姓氏也。

說到底，男女總無法平等。「為什麼在順眼的車廂，男士要在女士讓座？」因為男人認為比女人要強壯。女人在他們心目中是弱者，逞強是人的天性。直到現在還沒有女太空人，理由也在此。所以談到男女同工同酬的時候，一直有優越感的男人會不以為然，明明是受同樣教育、訓練、做同樣性質的工作，却說不能同酬。

這些種種不平等的思想，在人類腦海中已是根深蒂固，即是實行「洗腦」也洗不去的。或許要到這麼一天，男人有要分娩假期的需要，那麼真正的男女平等應是在望的了。