

and produce a violent paroxysm of coughing—a further violation of rest. The needlessness of this procedure is evident. The expiratory effort does not bring the liquid any more thoroughly in contact with the inflamed part, and necessitates a degree of movement detrimental in every way. A gargle is at best a mouth-wash ; it does not come in contact with the diseased surface as a rule, it certainly does not come in contact with the pharyngeal walls, it may, under exceptionally favourable circumstances, with the tonsils or perhaps posterior pillars. When a gargle is necessary, the head need only be thrown back for a moment, during which time respiration is suspended. The thoroughness of this application will be found quite equal to any more complicated movement. If any doubt should exist as regards the mechanical principle of the gargle, it can be simply demonstrated by the use of a coloured liquid, which will leave its stain on all parts with which it comes into contact. The examination must be made immediately after the ejection of the liquid, otherwise, in swallowing the residual portion may lead one astray, by colouring parts before unreached. It is a common habit for a patient to rinse the mouth after using a gargle ; this procedure defeats the only good a gargle can do, for it removes from the mouth any small portion of medicament left in the salivary secretions which, in the act of swallowing, would necessarily come in contact with the parts we seek to affect.

But it is more especially in relation to the necessity of physiological rest of the larynx proper that I desire to speak, and hope to show that all treatment, general and local, of acute and chronic diseases of the larynx, in which the principle of rest is violated, places practitioner and patient at a great disadvantage. We recognize two especial functions in relation to the larynx—the respiratory and phonatory, not to mention that of deglutition, in which latter the larynx is unavoidably concerned. In the respiratory act the intrinsic muscles are almost constantly engaged in active work. Each inspiration enlarges the rima, by separating more widely the vocal bands ; when this act is complete, there is a slight pause, then expiration begins, and with it more muscular action, though of a nature less forcible than that