

of preserving teeth as long as possible, yet it has taxed the ingenuity of the ingenious dentist from its conception to the present time. He is not yet satisfied ; it is not likely he ever will be.

This feature in the dentist's character is commendable. It stimulates him to greater perfection, and still greater as he understands that there is no such thing as absolute perfection ; everything must go on and improve for ever.

In accordance with these remarks, I wish to advance one step more in the manner of filling teeth, as I have no fear of the dentists becoming wearied of the subject.

The use of gold foil appears to prove itself superior for filling teeth, but it is difficult of manipulation, as the least moisture spoils its cohesive properties. To overcome this, the patient's mouth is filled with napkins, paper, rubber dams, propped open with corks, jack-screws, until the eyes bulge out as if in the last agonies,—and the dentist, in a nervous state at the rapid flow of saliva, knowing full well that after all his work of preparation he is likely to lose a good filling before he can finish it, as it will take an hour. It is to overcome these difficulties in large gold fillings, at the same time remove a tax from the patients, that will bring more than many thanks for the dentist.

I now speak of large gold fillings. Foil will always be used in small fillings of ten or fifteen minutes, but when it comes to a half hour, the system I shall propose is preferable. We will take, for example, a patient : three large gold fillings are to be inserted ; it will take at least three sittings, but often more. Prepare the cavities only at the first sitting, take an impression of them (wax is as good as the other materials), place your temporary filling of wax or guttapercha, and dismiss your patient without fatigue to the patient or to the dentist of consequence. The difference is, you intend to make a perfect filling for these three teeth in your laboratory at your leisure, independent of saliva. Mix enough plaster with fine plumbago, to hold the plumbago together, and set ; oil the wax impression as for an ordinary plaster cast. While you are preparing the gold, place your mould to dry on the oil stove ; use 22, fine gold, which is coin. It is fine enough for any filling ; it will never change, but it will resist more attrition. The mould can be made of the plaster and plumbago alone, but small flasks in the form of the ordinary moulding would be