

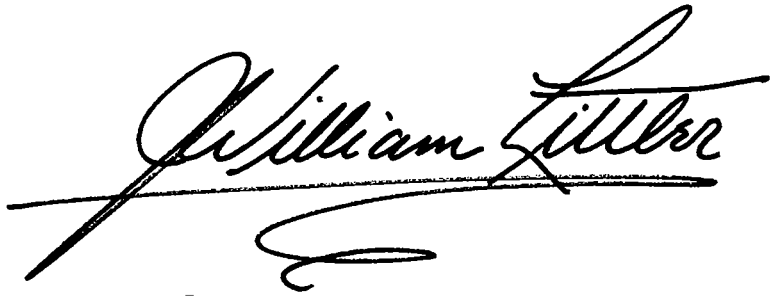
# Foreword

DURING the past two decades the refined work of Dr. Ralph Millard in cleft surgery has greatly enhanced the contributions of other gifted plastic surgeons in this field. But why should a hand surgeon be invited to introduce a three-volume work on facial cleft anomalies? Although the two regions are separate, there is a special functional and esthetic affiliation between them and, not infrequently, coexisting defects. The anguish caused by a cleft lip is certainly matched by that of the cleft hand. But, fortunately, both conditions share a predictable restoration of contour and function, and relief from the insensitive, stigmatic terms "hare-lip" and "lobster-claw hand."

In 1806, Sir Charles Bell, the distinguished anatomist, published a collection of essays, "The Anatomy of Expression," wherein he made a study of the facial musculature and its response to emotion. And in 1833 his thorough study of the hand culminated in the classic work concerning ". . . Its Mechanism and Vital Endowments, as Evincing Design"—two masterpieces which display his unlimited appreciation of these two emotionally and functionally related regions. The hand, in the words of Paré "that instrument of instruments," is also an organ of expression, though, obviously, far less animated than the face. Both, nonetheless, are reflexly complementary.

Advantage was taken of the delicate nuances of facial muscle function during the Renaissance when, in Italy, Florentine women were taught to develop "a tempting smile in the left corner of the mouth." A trace of such facial muscle function, in the fashion of the day, was enough to endow Leonardo's portrait of "La Gioconda" with a timeless sense of mystery.

Restoration of this subtle mechanism requires the ultimate in surgical precision and artistry and that inexpressible capability to anticipate its later consequences. Dr. Millard has given of his vast experience in this comprehensive work.

A handwritten signature in cursive script, reading "William Lillor". The signature is written in black ink on a white background. The letters are fluid and connected, with a prominent flourish at the end of the word "Lillor".