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Cover Legend: “Muscles of the Face,” Plate 94, Volume 2, Atlas of Human Anatomy and Surgery, J. M. Bourgery and N. H. Jacob, The Anatomical Library, Paris, 1831–1854. The chromolithograph on the cover, drawn from nature by N. H. Jacob, lithographed by A. Leroux, and printed by Lemercier, Bernard et Cie., is an illustration from the most famous medical atlas produced in the 19th century. This monumental work (16 volumes, 2108 pages of text, 725 plates) was completed over a 20-year period by Jean Marc Bourgery (1797–1849) and Nicolas Henri Jacob (1782–1871.) A true collaboration of science and art, it was cited by Baron Cuvier in his report to the Academy of Science in 1836: “Without the art of drawing, natural history and anatomy, as they exist today, would have been impossible.” Jacob drew and lithographed 512 of the 725 plates from dissections and preparations made by members of the Faculty of Medicine, including Claude Bernard and Guillaume Dupuytren. Bourgery, a student of Lamarck, was a physician and surgeon, who also created wax anatomical models for teaching purposes—a Mme. Tussaud for medics. He was elected member of the Legion of Honor and “Bourgery’s Artery,” a ligament of the knee, is named after him. Jacob, grandson of the painter Nicolas Prudhomme and pupil of Jacques Louis David, was a noted portraitist, sculptor, scientific illustrator, and designer of furniture. He is most well known, however, as a pioneer in the field of lithography, participating in the first edition of the treatise on the subject by its inventor, Aloys Senefelder (1771–1834), published in Paris in 1819. Jacob was also around when Godefroy Engelmann patented color lithography in 1837, which made the second edition of the Atlas more colorful indeed. The Atlas remains a classic in the long history of descriptive anatomical illustration, from Galen to Gray. Image courtesy MBL/WHOI Library, Woods Hole, Massachusetts; text by Ann Weissmann, Exhibitions Curator.