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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

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FOR RELEASE Saturday afternoon,
October 14th and Sunday morning,
October 15th, 1933.

Seven cities warr'd for Homer being dead,
Who living had no roome to shroud his head.

Thomas Heywood might have been writing of Whistler's famous painting of his mother, soon to leave the Chicago Century of Progress to resume its triumphal tour of the country. Since October 1932, when The Museum of Modern Art borrowed the celebrated portrait from the Louvre and arranged its coast-to-coast itinerary, more than two million people have seen it. It has been shown in New York, San Francisco, Los Angeles, St. Louis, Columbus and Chicago. During November it will be on display at the Cleveland Museum of Art. Then it will travel to Kansas City, Toledo, Dayton and Boston before its present scheduled return to Paris in June 1934. Twenty-nine cities have requested the privilege of showing this almost priceless work of an American artist, but only the twelve mentioned have been able to secure a place on its crowded schedule. The Museum of Modern Art has therefore decided to petition the Louvre for an extension of time. Forty years ago, when the painting was shown at the first World's Fair in Chicago, a number of the cities now so eager to borrow it had the opportunity of buying it for one thousand (\$1,000.) dollars -- and refused.

The "Mother" is the most widely known of the nine circulating exhibitions sent out by The Museum of Modern Art, which include architectural exhibitions with and without models, a survey of modern painting in color reproductions, the portfolio of Rivera's Mexican frescoes, an exhibition of American Mural Art, and a collection of

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American Folk Art. In the eighteen months since the Museum started the first of its exhibitions on tour, they have been shown in fifty-four cities from east coast to west and from Vancouver, B.C., to Dallas, Texas. Their sponsors outside of New York have been museums and art associations, women's clubs, libraries, department stores, colleges, and local chapters of the Junior League. The Middle West leads in number and frequency of exhibitions shown, with Ohio first of all the states and California second.

Extreme precaution is taken to guard the Whistler painting as it passes from city to city and while on display. It is shown only in completely fireproof buildings. It is protected not only by a guard on constant duty and an iron rail but by a concealed mechanism so delicate that if the painting is moved in the slightest degree a loud alarm sounds. For further protection, a detailed photograph of the painting is taken by each museum on the day of its arrival and departure. The genuineness of the photograph is vouched for by the affidavit of museum officials. The final detail of authenticity is assured by photographing with the painting a local newspaper published the day it arrives and the day it leaves the city.

The Museum of Modern Art was the first American organization to borrow a work of art from the Louvre and it is determined to return this valuable painting in as perfect condition as it was received. So Whistler's "Mother" is an honored and a carefully guarded guest in the land that might have been her home.