

1. Project

After the Second World War, in Germany and German-controlled territories, the Allied forces found artworks and objets d'art from France, many of which had been looted, mainly from Jewish families. The Allies sent 61,000 of them back to France. By 1950, the Commission de Récupération Artistique (CRA; Commission for Art Recovery), created in 1944, had returned 45,000 to their rightful owners or heirs. Between 1949 and 1953, a selection committee chose around 2,000 works, commonly called MNRs. In accordance with their status defined by the decree of 30 September 1949, these works were not part of the national collections. They were added not to the inventories of the national museums, but rather to special provisional inventories. The City of Strasbourg's museums conserve 27 MNRs: 7 objects (Musée des Arts Décoratifs and Musée de l'OEuvre Notre-Dame) and 20 paintings (Musée des Beaux-Arts and Musée d'Art Moderne et Contemporain). Like the other museums conserving MNR works, the City of Strasbourg's museums are dedicated to facilitating research with the aim of identifying the owners of these works, with a view to returning them to them or their heirs. Strasbourg's university and museums have joined forces to study these items and their legal status: an international symposium, organised by the University, will complete this presentation in spring 2023.

Curators: Thibault de Ravel d'Esclapon (lecturer at the University of Strasbourg) et Dominique Jacquot (Chief Curator of the Museum of Fine Arts)

2. MNR works

MNRs are a group of works that were brought back to France at the end of the Second World War and have not been returned to their rightful owners. A number of them belonged to dispossessed Jewish families. These works are in the care of the State, which does not own them.

The historical context

The history of the MNR works is directly linked to the Second World War. On 14 June 1940, the Germans entered Paris and the armistice was signed on 22 June. Marshal Pétain was given complete control. From 11 November 1942, the whole of France, including the former “free zone”, was occupied. When it comes to cultural items (works of art and objets d’art, books), the conflict was characterised by war seizures on the part of the victor (Nazi Germany) and the systematic looting of the possessions of Jews. Indeed, the Nazi regime’s antisemitic policy was reflected in the desire to dispossess and exterminate the Jews, two different facets of this crime against humanity. Those who left France were stripped of their nationality and their possessions were seized. Galleries owned by Jews were confiscated and Jewish collections were looted by provisional administrators and members of the Commissariat Général aux Questions Juives (General Commission for Jewish Matters). After the first measures of spoliation and looting implemented from September 1940 by the embassy in Paris and Otto Abetz, the ERR (Einsatzstab Reichsleiter Rosenberg, the special task force for the occupied territories led by commander Alfred Rosenberg), the organisation responsible for seizing the cultural possessions of Jews and freemasons in the territories occupied by the Reich, became active. German art historians drew up lists and created files (often accompanied by a photograph) for the works looted from great collections and galleries. An inventory number was inscribed on the back (either in ink or on a small label). In May 1942, the Möbel-Aktion began pillaging apartments. Only valuable works of art were transferred to the ERR. In parallel, forced sales were organised: to leave France, Jewish people were obliged to relinquish their possessions.

Finding and bringing back works of art (the “Monuments Men”)

The Declaration of London in January 1943 reflected the Allies’ desire to return stolen possessions to their legitimate owners once victory had been achieved. The Monuments Men unit (Monuments, Fine Arts, and Archives programme) was created in order to follow the troops and locate the sites in occupied Europe where the Nazis had hidden pillaged works. A film made by George Clooney in 2014 shed new light on this unit made up of around 350 people, including in particular American art historians and curators, aided by colleagues of other nationalities. As a result, they were able to find almost all of the stolen goods in various places, notably Berchtesgaden and Neuschwanstein, as well as in salt mines (whose low humidity was well suited to the conservation of works of art). Works of art found in territories controlled by the Russians were not treated in the same way, since Russia regarded them as war trophies. In the territories controlled by the Allies, the precious paintings, sculptures, works of art and books were gathered together at a small number of “collecting points” before being returned to the countries they had been taken from. Works that had been bought by German museums were also brought back to the countries they had been removed from. Each State was, and still is today, responsible for finding the owners and their heirs. The theft of possessions from Jewish people during the Second World War is imprescriptible. MNR works do not legally belong to anyone and the French state is merely their custodian, thus making restitution possible.

Rose Valland

After excelling brilliantly in her studies, Rose Valland (1898–1980) joined the museums of France, spending her entire career with them. In 1932, she was a “voluntary assistant” at the Jeu de Paume museum, the national museum dedicated to displaying living foreign art in Paris. When the armistice was signed, she managed to ensure that she kept her post. She was put in

charge of maintaining the requisitioned building, where around fifty Germans worked. The latter were responsible for cataloguing stolen works and arranging for their transfer to Germany. In the space of less than four years, Goering made twenty-one trips to Paris to select works for his personal collection. The spoils were transported on his private train, while other convoys took works intended in particular for the future Linz museum desired by Hitler. Volland bravely took clandestine notes on all of the works that passed through the Jeu de Paume, providing an insight into how the department worked and the logistics. When the war ended, this information proved critical when it came to returning the maximum number of works to their legitimate owners. Volland was appointed general secretary of the Commission de Récupération Artistique (Art Recovery Commission, created in November 1944). She was director of the Berlin branch from 1947 and spent many months in Germany as “fine arts officer” with the grade of captain. In 1949 the Commission de Récupération Artistique was disbanded and the Office des Biens et Intérêts Privés (Office of Private Goods and Interests) took over the files. A catalogue of the works was published and in the early 1950s the works that had not yet been returned to their owners were displayed at the Château de Compiègne. In the mid 1950s the French authorities thought that everything that could be done had been done. Nevertheless, Volland continued to carry out research into the identification of plundered collections in Paris, continuing even after her retirement (1968). In 1961, her book *Le Front de l'art* was published. In recent years, tributes have been paid to Rose Volland in memory of her heroic efforts.

Hans Haug and Strasbourg's MNR works

Hans Haug (1890–1965), an important figure in Strasbourg, first started working in Strasbourg's museums as a curator at the fine arts and decorative arts museums in 1920, before becoming director of Strasbourg's museums in 1945. He retired in 1963, the year when the momentous purchase of Nicolas de Largillierre's *La Belle Strasbourgeoise*, the jewel of the Musée des Beaux-Arts, was made. He was responsible for numerous accomplishments in his field, the best known of which was the creation of the Musée de l'Œuvre Notre-Dame. In February 1941 he was expelled by the Nazi authorities and spent the war years as head of the storerooms of the national museums at the Château de Cheverny and as curator of the Musée de la Céramique in Sèvres. In 1945, he was appointed by the Commission de Récupération Artistique as regional expert and took an active part in the restitution of works from private collections housed in Strasbourg's museums during the war or that were looted. Even before the war, Haug had been in contact with his colleagues at the Louvre. Indeed, he had obtained important loans from the Louvre (1921, 1926 and 1931). This mutual esteem no doubt explains the large number of works loaned by the Louvre in the early 1950s. These were for the most part MNR works, together with the important still life by Chardin. These MNR works included a painting by Degas based on Menzel's *Dinner at the Ball*, which was returned to the Musée d'Orsay in 1999, and a pair of wall lights whose location is unknown. Haug was almost certainly involved in selecting the works and objects, which reflect his interest in the still-life genre and the decorative arts, and also his desire to fill certain gaps in the collections and to feature Alsace artists (such as Schall).

Awareness today and tomorrow

In France, 1995 was an important year in the awareness of the artistic looting that took place during the Second World War. *Le Musée disparu*, a book by the journalist Hector Feliciano, was published. It revealed the scale of the spoliation and deplored how little research had been carried out to find the rightful owners. On 16 July 1995 President Jacques Chirac officially recognised France's role in the deportation of Jews. Since then reports have been written, a specific department has been created at the Ministry of Culture, the complete catalogue of MNR paintings was drawn up (put online and published), other databases have been made available and restitutions have taken place. The MNR works, a number of which came from looted collections, also include works and objects that were not stolen and were sold on the art market during the Occupation by owners who were neither threatened nor persecuted, together with a certain number of items that were commissioned by the Germans.

The museums to which MNR goods were assigned or loaned are dedicated to facilitating research intended to identify the owners of these works, or failing that, their heirs. The

proportion of stolen works among the MNR works remains unknown, because the provenance of most of the works remains hazy or unknown. MNR works that are established to have been stolen can be returned to their legitimate owners, without any prescribed date, on the decision of the prime minister following a recommendation by the Commission pour l'Indemnisation des Victimes de Spoliations (CIVS, Commission for the Compensation of Victims of Spoliation) or a decision by the Ministry of Culture.

3. MNR works in a few dates

1933: Adolf Hitler comes to power; creation of the Third Reich

1938: Annexation of Austria by Germany

September 1939: Start of the Second World War

14 June 1940: The Germans enter Paris

22 June 1940: Signing of the armistice between a defeated France, governed by Marshal Pétain, and Germany

Summer 1940: Looting and seizures of the first works of art in France

11 November 1942: Invasion of the “free zone”

25 August 1944: Liberation of Paris

8 May 1945: End of the war in Europe

1947–1949: Publication of Répertoire des biens spoliés in 10 volumes

1950–1953: Sales by the Administration des Domaines (Office of Public Property) of objects recovered in Germany that were returned to their owners and not kept as MNR works

1950–1954: Exhibition at the Château de Compiègne of MNR works

16 July 1995: Speech of President Chirac at the Square des Martyrs du Vel d’Hiv (which officially recognises France’s responsibility in the deporting of Jews)

1995: Publication of the book by Feliciano (Le Musée disparu), which causes controversy, and translation into French of Lynn H. Nicholas’s book The Rape of Europa

1996: The Rose-Valland (MNR-Jeu de Paume) database of MNR works is put online

1996: Symposium at the Louvre: “Pillages et restitutions. Le destin des œuvres d’art sorties de France pendant la seconde guerre mondiale” organised by the Museums of France

Since 1999: 112 MNR works have been returned

Some important legal dates in the restitution of looted works of art

5 January 1943 London Declaration: the Allied forces decide to take action to put a stop to pillaging and looting

20 January 1943 Publication of the Declaration of the Comité National Français: the Comité reserves the right to “declare null the transfers and transactions of any nature carried out during the period when the French territory was under the direct or indirect authority of the enemy”

12 November 1943 Ruling of 12 November 1943 on the nullity of the acts of looting carried out by the enemy or under its authority

14 November 1944 Ruling of 14 November 1944 concerning the implementation of the ruling of 12 November 1943 on the nullity of acts of looting carried out by the enemy and under its authority

24 November 1944 Order of 24 November 1944 instituting the Commission de Récupération Artistique

21 April 1945 Ruling of 21 April 1945 concerning the second implementation of the ruling of 12 November 1943 on the invalidity of acts of looting carried out by the enemy.

9 June 1945 Ruling of 9 June 1945 concerning the third implementation of the ruling of 12 November 1943 on the invalidity of acts of looting and enacting/decreeing the invalidity of the acts of looting carried out by the enemy for its benefit.

30 September 1949: Decree no. 49-1344 of the 30 September 1949 relating to the end of the Commission de Récupération Artistique's activities:

Article 5 stipulates the creation of the MNR system

16 October 2015: Directive relating to the handling of recovered works of art entrusted to the national museums for safekeeping under the authority of the Ministry of Culture and Communication and which might have been loaned

5 July 2017 Directive relating to the handling of recovered works of art entrusted to the national museums for safekeeping under the authority of the Ministry of Culture and Communication.

16 April 2019 Order of 16 April 2019 concerning the creation of the mission for research into and restitution of cultural items looted between 1933 and 1945

4. What legal provisions govern MNR works?

The decree of 30 September 1949 is succinct, perhaps because it was not intended to last a long time and was in force while waiting for the works to be returned to their owners. Despite propositions put forward to amend its text, the status of MNRs has remained unchanged.

As regards the provisions that apply to MNR works, a few details feature in the decree of 30 September 1949, in article 5.

This text mainly stipulates two major obligations, which had important consequences.

- Firstly, it states that these works will be exhibited as soon as they enter these museums.
- Secondly, these works will be added to the provisional inventory that will be made available to plundered or dispossessed collectors until the expiry of the legal deadline for claims, which as it happens has never been set.

Two directives were adopted by the Ministry of Culture. These were issued long after the text of 1949, in 2015 and 2017. They clarify certain aspects of the legislation.

What are the conséquences :

The different texts make it clear that the **MNR works do not belong to the national collections**. They are not the property of the state and are not part of the “domaine public mobilier” (cultural items belonging to the state).

In a decision dated 30 July 2014, when it comes to works identified as MNRs the Council of State stated:

“the State did not intend to assume ownership of them, nor subsequently to incorporate them into the public domain”;

The State “has merely appointed itself as the guardian in order to return them to the owners dispossessed by the actions of the occupying power, and to their heirs by creating a public department for the conservation and return of these works.”

From this point onwards, according to the first directive of 2015, MNR works “must not be added to the inventories of national museums nor of the institutions they are loaned to” and “permanent markings for the purpose of managing them should not be placed on the works themselves”. Similarly, among the obligations imposed by this text, provision was made for instructions relating to wall texts.

This legal situation – not being the property of the State – facilitates their restitution. When a looted work is found in the national collections, demotion from the public domain is necessary. This measure had to be applied to a series of works that were returned to the heirs of victims of antisemitic persecution, thanks to a law of 21 February 2022. For MNR works, this procedure is not necessary.

These works cannot leave French territory. Exhibition loans should be made solely to institutions located in France, “with the express agreement of the museums of France department”, in keeping with the directive of 2015. Similarly, also in keeping with the directive adopted in 2015, “no work of preventive conservation or, a fortiori, restoration on these ‘MNR’ works can be

carried out without the permission and supervision of the museums of France department”. The work’s appearance should not be altered.

Restitution is always possible. This rule was reaffirmed by the Council of State on 30 July 2014: “In the absence of contrary legislative provisions, and when a restitution remains in principle foreseeable and indeed turns out to be possible, **this request cannot be opposed by any particular prescription or by common law.**”

Since 2013, the MNR system is characterised by a proactive approach taken by the Ministry of Culture and set out in the report written by M. Zivie. According to this method, research into the provenance of MNR works is no longer undertaken only when a claim is made by the families, but also at the administration’s own instigation. A work group set up on this occasion produced two reports, the first in 2014 and the second in 2017, that made it possible to identify the dispossessed owners.

In April 2019, the Mission de Recherche et de Restitution des Biens Culturels Spoliés entre 1933 et 1945 (Mission for the Search and restitution of Cultural Property Plundered between 1933 and 1945) was created. Its role in particular was to coordinate public policy aimed at identifying and returning these items, in particular those that were looted as a result of antisemitic measures, whether they were looted in France or elsewhere on French territory. In addition, “it ensures that the public and professionals are aware of the issues raised by the looting of cultural goods between 1933 and 1945 and by the presence of looted goods in public institutions.” It now plays a major role in the restitution process.

5. List of the 27 MNR works of the Strasbourg Museums

Paintings in the Museum of Modern and Contemporary Art:

. Alfred SISLEY (Paris, 1839 - Moret-sur-Loing, 1899)

Les Coteaux de la Celle, vue de Saint-Mammès (1884)

Huile sur toile H. 65 x L. 92 cm
MNR 210

. (Imitateur de) Edouard MANET (Paris, 1832-Paris, 1883)

Brioche

Huile sur toile H. 25 x L. 54 cm
MNR 229

Paintings in the Museum of Fine Arts:

. Anonyme, (Allemand ?) actif en Italie, dernier tiers du XVI^e siècle

Vénus et l'Amour

Huile sur toile H. 101 x L. 157 cm
MNR 16

. Philippe MERCIER (Berlin, 1689 - Londres, 1760)

Joueur de cornemuse ou Joueur de musette

Huile sur toile H. 91 x L. 70 cm
MNR 67

. François-Xavier VISPRE (Besançon, 1730 - Londres, 1790)

Nature morte aux prunes

Huile sur toile H. 36,5 x L. 45 cm
MNR 69

. François-Xavier VISPRE (Besançon, 1730 - Londres, 1790)

Nature morte aux pêches et raisins

Huile sur toile H. 36,5 x L. 45 cm
MNR 70

. Théodore ROUSSEAU (Paris, 1812 ; Barbizon, 1867)

Paysage de marais

Huile sur bois H. 34 x L. 42 cm
MNR 171

. Anonyme, École allemande XVI^e siècle

Enfant tenant une poire

Huile sur bois H. 35,5 x L. 25 cm
MNR 358

. Melchior BOCKSBERGER (Salzbourg, vers 1530-1535 - Regensburg, 1587)

La Création du monde

Huile sur bois H. 130 x L. 120 cm
MNR 366

. Jacob van ES (Anvers, vers 1596 - Anvers, 1666)

Bouquet de roses avec papillons et insectes

Huile sur bois H. 25 x L. 19,5 cm
MNR 397

. (Suiveur de) Jan I BRUEGHEL, dit de Velours (Bruxelles, 1568 - Anvers, 1625)

Bouquet de fleurs

Huile sur bois H. 110 x L. 80 cm
MNR 402

. Antonio PONCE (Valladolid, 1608 - Madrid, 1677)

Vase de fleurs (1650)

Huile sur toile H. 78 x L. 58 cm
MNR 409

. (Attribué à) Jan Willemsz. van der WILDE (Leyde, vers 1586 - Leeuwarden, vers 1636)

Nature morte de victuaille

Huile sur bois H. 72,5 x L. 104 cm
MNR 427

. Egbert Lievensz. van der POEL (Delft, 1621 - Rotterdam, 1664)

Maison rustique

Huile sur bois H. 60 x L. 84 cm
MNR 428

. Lucas de LEYDE (Leyde, vers 1494 - Leyde, 1533)

Les Fiancés

Huile sur bois H. 28 x L. 33,5 cm
MNR 445

. Michael SWEERTS (Bruxelles, 1624 - Goa (Inde), 1664)

Femme épouillant un enfant ou

L'Épouilleuse

Huile sur toile H. 42 x L. 34 cm
MNR 494

. Anonyme, École de Fontainebleau XVI^e siècle

Vénus couchée (d'après Titien)

Huile sur bois H. 50 x L. 65 cm
MNR 496

. Herman SAFTLEVEN (Rotterdam, 1609 - Utrecht, 1685)

Paysage du Rhin ou de la Meuse

Huile sur cuivre H. 39 x L. 48 cm
MNR 560

. (D'après) Willem KALF (Rotterdam, 1619 - Amsterdam, 1693)

Intérieur de grange

Huile sur toile H. 39,5 x L. 31 m

MNR 587

. Jean-Frédéric SCHALL (Strasbourg, 1752 - Paris, 1825)

Danseuse

Huile sur toile H. 32,5 x L. 24,5 cm

MNR 887

Objects kept at the Musée des Arts décoratifs :

. (Époque indéterminée)

Paire de banquettes

Ébénisterie (bois, dorure et velours)

H. 50 x L. 38 x L. 74 cm

OAR 142 et OAR 143

. Anonyme, France, Époque Louis XV

Paire de consoles d'applique

Ébénisterie (bois et dorure à l'huile) ; H. 83 x

L. 43 x Pr. 90 cm

OAR 245 et OAR 246

. Anonyme, Italie ?, XVIII^e siècle

Boîte offerte par le pape Clément XI en 1715

Cuir ; Largeur 18 x L. 23 cm

OAR 325

Objects kept in the Musée de l'Œuvre Notre-Dame :

. Anonyme, École néerlandaise du Sud (Tournai ?), XVI^e siècle

Verdure à fleurs et oiseaux

Tapiserie ; H. 290 x L. 272 cm

OAR 87

. Anonyme, École allemande ?, XVIII^e siècle

Coffret de corporation

Bois et fer ; H. 26 x L. 46 x Pr. 26 cm

OAR 437

Find all the information about these works on the museum collections portal:

<https://musees-strasbourg.skin->

web.org/museum/recuperation_artistique?hitId=6225c5b9cbe460020401c718

6. Biography of Thibault de Ravel d'Esclapon, co-commissaire de l'exposition

Docteur en droit et titulaire d'un Master 2 en histoire, Thibault de Ravel d'Esclapon est maître de conférences, habilité à diriger des recherches, à la Faculté de droit de l'Université de Strasbourg, depuis 2017. Spécialisé en droit des affaires, un domaine auquel il consacre de nombreuses publications et dans lequel il dispense ses enseignements, il est membre du laboratoire UMR 7354 DRES.

En parallèle de ses activités juridiques, il s'intéresse, dans le prolongement de son Master, aux rapports entre droit, histoire et art, menant des recherches au croisement de ces disciplines. En 2019, il a publié la biographie de Désiré Dalloz (1795-1869), le fondateur de la célèbre maison d'édition, au titre duquel il a reçu une mention spéciale du prix Malesherbes. L'un de ses champs actuels de recherche est aujourd'hui consacré à la question des spoliations d'œuvres culturelles entre 1933 et 1945, en approchant ce champ d'étude à travers une dimension juridique. Il est actuellement en cours de rédaction d'un ouvrage en partie consacré aux œuvres MNR, dont les Musées de France ont actuellement la garde, et dont 27 sont conservées au sein des Musées de Strasbourg.

7. Educational and cultural programming

Un symposium international, organisé par l'Université le 8 et 9 juin 2023, complète cette présentation galerie Heitz.

- **VISITES**

Découvrir l'exposition

Dimanches 20 novembre, 11 décembre, 8 janvier et 12 février à 11h

Durée : 1h / Tarif : gratuit

MNR : devoirs et enjeux d'une présentation

Samedi 22 octobre à 14h30

Durée : 1h / Tarif : gratuit

Rencontre avec Dominique Jacquot et Thibault de Ravel d'Esclapon, commissaires de l'exposition.

Hans Haug et les musées de Strasbourg après la Seconde Guerre mondiale

Samedi 26 novembre à 14h30

Durée : 1h / Tarif : gratuit

Rencontre avec Anne-Doris Meyer, historienne de l'art.

- **CONFÉRENCE**

Entrée libre

À l'Auditorium des Musées

Le droit, le marché de l'art et la restitution des œuvres d'art spoliées pendant la Seconde Guerre mondiale

Mardi 15 novembre à 15h

Avec Corinne Hershkovitch, avocate au barreau de Paris. Spécialiste en droit de l'art et des restitutions de biens culturels, Corinne Hershkovitch expose, après une rapide présentation historique, les enjeux juridiques de la restitution des œuvres d'art spoliées pendant la Seconde Guerre mondiale et son incidence sur le marché de l'art.

- **PROJECTIONS**

Entrée libre

À l'Auditorium des Musées

En partenariat avec Vidéo Les Beaux Jours.

Le marché de l'art sous l'Occupation

Mercredi 9 novembre à 15h

De Vassili Silovic, 2021, 54' -

ELDA Productions, Arte France, Histoire TV

Sous l'Occupation, le marché de l'art en France a été incroyablement florissant. Près de 100 000 œuvres d'arts et objets culturels auraient été transférés de France en Allemagne entre 1940 et 1944. Quelles pratiques et quels réseaux les acteurs du marché de l'art ont-ils mis en place pendant ces quatre années ? Qui sont-ils ? Le film propose une enquête historique sur le gigantesque transfert d'œuvres d'art organisé depuis Paris.

L'Héritier

Mercredi 30 novembre à 15h

D'Édith Jorisch, 2016, 60' -

Datsit Studio Inc., Télé-Québec, RDI / SRC (Canada)

En 1938, les Allemands annexent l'Autriche. Pour Georges Jorisch, un jeune Juif autrichien âgé de 10 ans, c'est le début d'un long cauchemar. Il suit son père sur le chemin de l'exil, émigrant au Canada, laissant derrière lui sa mère et sa grand-mère, qu'il ne reverra jamais. Les Nazis s'approprient tout leur patrimoine, incluant la collection de tableaux de la grand-mère. En 1998, à l'âge de 70 ans, Georges Jorisch se met en tête de retrouver deux tableaux du grand maître Gustav Klimt qui appartenaient à sa grand-mère, une quête qui va durer une douzaine d'années, racontée par sa petite-fille.

Renoir et la petite fille au ruban bleu

Mercredi 14 décembre à 15h

De Nicolas Lévy-Beff et Nadine Lermite, 2019, 52' -

Harbor Films, France Télévisions

Histoire d'un tableau de Renoir, *La Petite Fille au Ruban Bleu*, œuvre longtemps mise au ban, puis cachée avant d'être spoliée durant la Seconde Guerre mondiale. Suivre sa trajectoire tourmentée, intimement liée à celle de son modèle Irène Cahen d'Anvers, c'est éclairer différemment Auguste Renoir mais aussi plonger dans les heures les plus sombres de la France de la première moitié du XX^e siècle.

8. Practical information

Galerie Hitz / Palais Rohan

2, place du Château, Strasbourg

Tel: +33 (0)3 68 98 50 00

Opening hours: every day - except Tuesday - from 10 am to 1 pm and from 2 pm to 6 pm

Groups welcome:

Reservations for groups can now only be made on the museums' website via the online reservation form:

www.musees.strasbourg.eu

Price: Free of charge