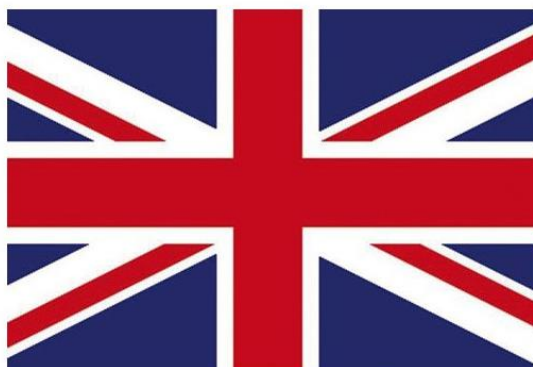




NÁRODNÍ  
PAMÁTKOVÝ  
ÚSTAV

HOSPITÁL  
KUKS

# Kuks Hospital



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***Welcome to our guided tour at the Kuks Hospital. Please observe the following instructions during the commentary:***

- *Mute your phone*
- *Do not stray from the group*
- *Do not drink or eat in the interior*
- *Taking pictures is allowed, but no flash photography*
- *Observe silence; do not disturb your guide's commentary*

*Thank you for your understanding! We hope you will enjoy the tour.*

In 1743-1945, the Kuks Hospital was used as a home for elderly men from the vicinity, connected to a hospital and a monastery run by the Brothers Hospitallers.

## **KUKS**

Kuks is one of the most significant Baroque monuments in the Czech Republic. At the end of the 17<sup>th</sup> century, in the local valley above the well, whose water had been considered curative from time immemorial, a spa of imposing architecture was built for military veterans from this area, supplemented by a hospital.

According to the wish of Kuks' lord, count Franz Anton von Sporck, this magnificent feat was realized by some of the greatest Baroque artists including the architect Giovanni Battista Alliprandi, the sculptor Matthias Bernard Braun, and the painter Petr Brandl. In the first third of the 18<sup>th</sup> century, the spa with its unparalleled amusements (Italian opera, fireworks on the Elbe River, game enclosures, racecourses, wine-filled fountains, etc.) became the social life centre of the then Czech elite.

The spa's fame had roots primarily in the boisterous character of its founder, whose descendants lost interest in running the spa after 1738. Sporck's estates deteriorated afterwards – Kuks was changing into a quiet village with German inhabitants and its former glory is preserved only in the Brothers Hospitallers' Hospital, surrounded by gems of world's Baroque art of sculpture in Braun's allegories of Virtues and Vices. It is the only historic sight of such type in the Czech Republic and serves as a proof of Baroque Christianity's charity.

In 2010-2015, Kuks went through a costly renovation funded by the European Regional Development Fund.

## **START OF THE TOUR:**

### **THE GALLERY OF THE SPORCK AND SWEERTZ-SPORCK FAMILIES**

Unfortunately, only a fragment of Hospital's former equipment has been preserved. That is why the following two rooms represent the history of Kuks and its owners, rather than the looks of the original chambers.

The Sporck family, the Hospital's founders, came from Westphalia, Northern Germany, where their forefather was born around 1595 – **Johann von Sporck** (*portrait with a battle scene in the background by George Wilhelm Neunhertz, 1725*). As a farmer's son, he enlisted during the Thirty Years' War, battled on various sides, and gradually made it from a drummer to an Austrian cavalry general. After the victory over

Turks in 1664 in the Battle of Saint Gotthard, he gained sizeable estates in Bohemia. For his achievements, the emperor Leopold I. promoted him to the estate of counts of the Holy Roman Empire. In 1664, Johann bought the local estate of Choustník's Keep.



His young wife **Eleonora** (a Baroque copy of the portrait by Ignac Kapoun from 1680) died during one of general's campaigns to the Netherlands, where she was buried by the Dominican Order in Valenciennes. Young count Sporck brought his mother's skull from his chivalrous trip around Europe and had it displayed in his palace in Prague. This serves as a proof of the Baroque cult of death, which is also one of the characteristics of the Kuks Hospital. You can see the skull by the window.



General's elder son, **Franz Anton von Sporck**, heir of the local estate, is one of the most significant noblemen of the Czech Baroque as well as the founder of Kuks spa and the hospitals in Kuks and Konojedy. As a contracting authority, he helped create many artefacts in all Baroque artistic areas (from architecture and art of sculpture to theatre and book printing). In his feverish effort, he was primarily driven by his ambition to equal the old nobility, who never entirely accepted him because of his father's lowly origin.

He is pictured on two portraits: at the age of 1 donning Franciscan attire (*Anonymous, 1663*) and at an older age (*by Daniel Třešňák, 1725*).



Franz Anton von Sporck had no male descendants. In 1718, he adopted his nephew **Franz Karl Rudolph von Swéerts zu Reist**, who thus became the founder of the new lineage of Sweerts-Sporcks. (*a portrait in hunting attire, ca. 1735*)

His wife **Anna Katherina** put Kuks's Hospital to operation, and it was transferred from the family's ownership into the hands of the Count F. A. Sporck's Hospital Fund in 1743.



After their deaths, the family quickly deteriorates. Gradually, it loses all its estates.

After 1945, the family of Sweerts-Sporck dies out without a male descendant, the last being Major **Gustav Adolf and his son Hubert**.



The **furniture** comes from the apartment of Kuks's last counts.

The **tiled stove** comes from the second half of the 18<sup>th</sup> century.

## **THE KUKS VALLEY MODEL HALL**

Franz Anton von Sporck began building **Kuks spa** as a representative rendition of a world of his own. For the realization of his intentions, he chose the surrounding valley, where gold had been mined allegedly. The name Kuks originated from Old German (*Kukus*) and means a share of mining yield.

The **model** represents Kuks from around 1725, during spa's greatest glory (*Numbers in brackets – see the information panel by the model*).

The Kuks valley is divided in half by the Elbe River. The left bank (today's village of Kuks) was dedicated to the spa. Above the healing springs, the Chapel of the Assumption of the Virgin Mary (**15**) was built in 1696, followed by the Sporck castle (**14**) in front of it in 1710; this is the spa's centre as well as the main spa house with its colonnades. The Golden Sun Inn (**16**) served as accommodation for spa guests, who were entertained in an erstwhile wooden theatre (**17**) with Italian theatrical companies among others. The Elbe bank was accessed using the stairs lined with sculptures of Tritons and cascades (**13**), where wine flowed during festivities. Polyphemus guarding

the fountain below the stairs (**11**) used to be equipped with an attraction quite unusual for its time – a musical machine.

While the left bank served for representation, the area surrounding the bank was reserved for relaxation. By crossing the bridge adorned with sculptures of harlequins (**10**), spa guests would visit an area used for horse racing (**9**). The racecourse was decorated with 40 dwarven sculptures whose faces were supposed to be those of Sporck's enemies. Among other leisure facilities were the labyrinth (**6**), the gazebo with a billiards table (**7**), and a pigeon loft (**8**) for bird shooting.

Count von Sporck dedicated the remaining part of the right bank to spiritual matters and contemplation. He installed a library in the Philosophers' House (**26**), which was available to all spa guests. As the dominant feature of Kuks, he chose the Hospital building with the Holy Trinity Church (**4**), which had been being built since 1707, with the sculptural decoration in the form of the allegories of Virtues and Vices by Matthias Bernard Braun (**4a,b**). Lastly, he enclosed the Hospital's garden with a graveyard (**1**).

Spa's glory did not last long. As soon as in 1740, the valley was flooded, and that brought all the hustle to a definite end. Since then, all of the estate's money was used for the Hospital's operation, which transformed the former entertainment facility on the left bank into a quiet hamlet of farmers and craftsmen.

The right bank kept developing further nonetheless. In 1743, the Spanish monastic order of the Brothers Hospitallers was introduced to the **Hospital**, and they had been running a nursing asylum with a hospital for 100 local military veterans until 1938. During World War II, there used to be a reform school for boys; after the war, Kuks served as a home for the elderly until 1970.

In 1995, the Kuks Hospital was declared a National Monument of the Czech Republic for its exceptional artistic properties.

The **Paintings**, engravings and pictures on the walls represent Kuks and its individual buildings in coloured versions from the periods of its biggest growth (1720') as well as its decline (*beginning of the 20<sup>th</sup> century*). The estate's map from the half of the 18<sup>th</sup> century captures the scope of the estate, whose yields (grain, fruit, lumber, beer, spirit) were available to the hospital's staff.

The picture by the window (*opposite to the plaster bust of F. A. Sporck*) gives an image of how a bedroom for the Hospital's inmates looked like at the beginning of the 20<sup>th</sup> century.

In this room, you can see three variants of one and the same **dwarf**. Here you can see the original of the preserved torso and a current copy of the original condition (a plaster casting with stone patina). Forty such statuettes lined the racecourse on the Elbe bank below the Hospital; unfortunately, most were destroyed by the great flood of 1740.

## **THE HALLWAY**

Quite soon after this building was constructed, this hallway was covered with 52 paintings from "The Dance of Death" cycle. Death coming for the members of various estates – from the richest to the poor, both secular and clerical – reminded the Hospital's inmates of the last things of humans. The paintings were whitewashed over at the end of the 18<sup>th</sup> century for hygienic reasons, to be uncovered again in 2013-2014. They are supplemented by verses in German which reveal to whom each scene relates. On the left side, for example, you can see a queen, a king and an emperor. On the right side, you can see an astronomer, a merchant, sailors or the elderly.

## **THE HOLY CROSS CHAPEL**

The chapel served as a prayer room for the Hospital inmates and its caretakers – the Brothers Hospitallers. The equipment is original.

The front wall boasts the suggestive late-Baroque woodcarving of the **Crucified One** (folk craftsmanship). The woodcarving is embedded into the wall painting depicting **Jerusalem** from the viewpoint of Golgotha. On the sides, there are two witnesses of Christ's life – Saint Peter and Saint Mary Magdalene.

The **paintings** depicting scenes of Christ's life (from the left: The Disrobing, Weeping Mary Magdalene under the Crucified One, and The Raising of the Cross) come from the Viennese painter Johann Cimbal, court artist of the Brothers Hospitallers (ca. 1770).

The Brothers Hospitallers's **board Bethlehem** under the balcony belongs among the greatest Nativity scenes of this type in the Czech Republic (late Baroque, repaint, 19<sup>th</sup> century).

## **THE HOLY TRINITY CHURCH**

The church is the dominant feature of the Kuks valley and of the Hospital. It was built from non-plastered sandstone blocks based on the design of the Italian architect Giovanni Battista Alliprandi in 1707-1715. It stands on an octagonal ground plan, and at the height of 25 m, it is capped with a peculiar dome, the so-called “Czech flat”.

The blind windows under the dome are painted with the founders’ **coat of arms** – Sporcks on the left and related Sweerts on the right.

There are **portraits** of Franz Anton von Sporck and his wife in the stained glass windows.

The main altar is built from sandstone covered with a marble imitation. The altar painting depicts “**Lazarus’ Resurrection**”. Above the painting, there is a gilded woodcarving of **God the Father**; the dove in the red window is **The Holy Spirit**.

There are apostles on the sides – **Saint Peter** with his keys and **Saint Paul** with his sword.

In the alcove behind the Rococo **pulpit**, there is a painting of **Saint Augustin** disputing with the deluded.

The bigger side altar on the left is dedicated to **Saint John of God**, the founder of the Spanish charity order of the Brothers Hospitallers, which used to run this Hospital.

The smaller side altar on the left is dedicated to the **Saint Cross**.

The showcase in the sexton’s alcove contains chasubles and liturgical items from the local church from the 18<sup>th</sup> century.

On the opposite side, i.e. on the right below the choir loft with the late-Baroque organ, there is the **entrance** to the Sporck family tomb, which is located directly beneath the church on the same ground plan. A skeleton adorns the door with verses in Latin and German – “*Memento mori!*” (“Be mindful of death!”).

The smaller side altar on the right is dedicated to **Our Lady of Sorrows**.

The bigger side altar on the right is in Marianna style as well – the painting depicts “**The Annunciation**” and was most likely started in the workshop of the significant Czech Baroque painter Petr Brandl. However, its author – as well as the author of all the other paintings – is the Viennese painter Cimbal.

Above the chapel entrance, there is a painting of **Saint Patrick**, a protector against evil spirits.

The church has been restored to its form from the end of the 18<sup>th</sup> century. Occasionally, church services and wedding ceremonies are held here.

## THE SACRISTY

In this room, a priest used to prepare for services. The **furniture** is in Rococo style; the paint imitates marble. The folk carving of **Madonna and Child** comes from the end of the 18<sup>th</sup> century.

## THE FORMER GATEHOUSE OF THE BROTHERS HOSPITALLERS' CONVENT

Since 1743, the Hospital had been maintained by the Brothers Hospitallers, founded in Granada by the followers of the carer Juan Ciudad, later known as **Saint John of God**. He is the predecessor of the modern clinical approach applied since 1535, which includes separating of individual patients based on their gender and type of illness. You can see Saint John of God on two paintings



*Saint John is healing a person in need on the street*



*Saint John's dead body, which never decayed even 20 years after his death*

Twelve members of the Brothers Hospitallers operated in Kuks under the supervision of their prior; there was also a pharmacist and a surgeon. Since 1744, the hospital served the closest area, whose northernmost corner extended to Poland.

Under prior Roth, there were talks of enhancing the building with new spaces and their reconstruction (1766), but only a small part of this plan was realized in the end (*plan in the spirit of Spanish pilgrim sites by the architect Niedreöcker*). Individual **provincial superiors** also pride themselves on reconstructions of the convents (*Portraits in garbs of their order, late 18<sup>th</sup> century*).





Along the hospital and the Hospitallers' convent, there had been a home for military ex-servicemen in the Hospital until 1945. On the walls, you can see pictures of the inmates (*elderly men from around Kuks*).



Above the glass-walled showcase, there are two lists of deceased Brothers Hospitallers who used to serve here in the Hospital. To the right of the showcase, there are documents which every man asking for asylum needed to bring: the request, the certificate of condition, the certificate of destitution, and the medical certificate of the applicant's inability to work. Franz Schneider presented these documents in 1934. These documents are written in German and Czech-German.

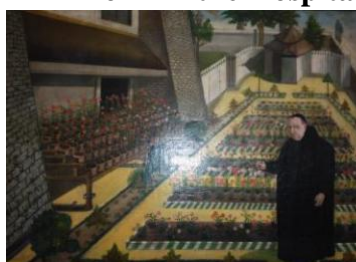
In the showcase, you can see the symbol of the Brothers Hospitallers' order: a pomegranate.

### **THE ROOM IN FRONT OF THE BAROQUE APOTHECARY: FORMER HANDY APOTHECARY STORAGE**

Apart from the following room (the pharmacist's workshop), the apothecary used to be supplemented by further facilities, such as the laboratory on the ground floor.

The original classical **shop sign** of the Kuks apothecary with the Hospitallers' symbol – a pomegranate (the beginning of the 19<sup>th</sup> century) and an inscription "Eingang in die Apotheke" (Apothecary Entrance) – the German inscription is a proof of the fact that the majority of inhabitants in Kuks were of Sudeten-German origin.

The naïve oil painting depicts a **monk in the Hospital garden** (*ca. 1803*).



The rest of the equipment comes from various Czech pharmacies:

- examples of apothecary **jars** (so-called standees)
- mortar bases in the form of a **male and a female midget** (late Renaissance)
- a **closet** for herbs from the 18<sup>th</sup> century
- an **apothecary desk** from the 19<sup>th</sup> century with a basket for herbs

## THE APOTHECARY

*Please stay in the area delimited by the strings and the table. Do not walk behind the table or the mortars. Thank you.*

The apothecary was established by the decree of the Hospital Foundation in 1743. It used to be called “The Pomegranate” (according to the Brothers Hospitallers’ symbol). It is the second oldest preserved Baroque apothecary in Middle Europe (after Klatovy, CR).

The side **closets** (repositories) are wooden with polychromic elements imitating marble. In the oval cartridges above the upper ledge, there are portraits of physicians and apothecary **benefactors**.

The apothecary **jars** – so-called standees – are made of glass, china and pottery. The most precious are the red ones made of linden wood soaked in bull blood, with signatures lined in gold. There are a couple of peculiar jars between them – for example, a jar for the powder of a hanged man’s skull or for dragon blood.

The apothecary **table** is decorated with an iron pomegranate tree serving as a hanger for various apothecary tools.

On the sides of the table is a collection of Czech **mortars** from 18<sup>th</sup> and 19<sup>th</sup> centuries – bell-shaped on the left (bronze) and cast-iron on the right.

Above the entrance is one of the symbols of apothecary in general – a **unicorn**. The wooden head is supplemented by a narwhal whale horn. Powder from this horn was supposed to act as antidote.

The **ceiling painting** from the half of the 18<sup>th</sup> century depicts a heavenly apothecary with Jesus as the pharmacist, sought after by the Brothers Hospitallers for his message expressed by the word CHARITAS, meaning charity or mercy.

The apothecary ceases to operate with the expulsion of German inhabitants from Kuks in 1945.

*The group now moves across the courtyard, and the tour will continue in the lapidarium, where the statues of Virtues and Vices are stored.*

## THE COURTYARD

The colourful nature of **the facades** shows the functional design of the house: on the right side (green), there was the Hospital for military ex-servicemen; on the left side, there was a convention of the Brothers Hospitallers with a hospital.

Above the entrance to the Hospital, there is **sundial** from the 18<sup>th</sup> century with an inscription in Latin: *Be aware, as you never know the hour our Lord comes!*

On the right, there is the **Little Christian Fighter** by Matthias Braun. The fighter's face is allegedly that of count Sporck, who considered himself a protector of true faith.

**Polyphemus** is sitting on the garden gate. He used to be situated on the Kuks fountain below the spa's stairway. There used to be a musical machine in his back, powered by water from the cascades. The machine's melodies belonged among the greatest attractions of the Baroque Kuks.

## THE GARDEN

*Feel free to visit the garden by yourselves after the tour has ended. Now please follow the group.*

The first sculptor to be employed in Kuks was the Dutchman Bartholomeus Zwengs. He is the author of **allegories** such as The Muses, The Free Arts, The Elements, and The Seasons, which you can find around the flowerbeds (1705).

In the middle of the garden stands the statue of the **Big Christian Fighter** by Matthias Bernard Braun (1732). Its characteristics are the same as those of its smaller version in the courtyard. Count Sporck had the big fighter placed on the border between his own estate and the most significant Baroque clerical order – the Jesuits, with whom he had several disputes over lands. The fighter was making threatening gestures with its sword towards the Jesuit residence in the nearby village of Žireč.

The garden is designed as a source of **herbs and fruits** for the Hospital. The total of 144 flowerbeds are a proof of the crops' variety (from medicinal plants to vegetables), all available to the Hospital. Among the trees, you can find traditional Czech varieties (e.g. wild cherry or quince trees)

## **THE LAPIDARIUM**

*Please bear in mind this room's bad acoustics, making even low-voiced conversation disturb the guide's commentary. Thank you.*

The erstwhile main hospital room with 34 beds. Its appearance is suggested by the two pictures from 1915 (near the entrance).

After 1984, the originals of **Virtues and Vices** were moved here, as they used to be situated in front of the Hospital's frontal facade. Their places are inhabited by copies today.

The allegories were supposed to remind the spa's guests and inmates of the age-long struggle between good and evil, of the battle over the souls of Christians, and of the critique of life in general, which all belonged to the basic themes of Sporck's world. Again, the presence of Death is essential.

The statues are sculpted from sandstone from local quarries and used to be coloured during the Baroque period. They are distinguished by extraordinary liveliness and rich symbolism. This gallery of human traits designed in this way is the only one in the world.

The author, the most significant Czech Baroque sculptor, Matthias Bernard Braun (1684-1738), came from Tyrol and was trained in Italy. His works can be found in many Czech cities (namely Prague – Charles Bridge, Liberec, Teplice, Jaroměř, etc.). Braun begins to work for his biggest contractor, count Sporck, after 1712. Braun's workshop sculpted The Virtues and Vices allegory in a record time of mere two years(!) – between 1718 and 1720.

The line of Virtues starts with the **Angel of Blissful Death** (on the left), whereas the Vices are introduced by the **Angel of Pitiful Death** (on the right). *The statues are described alternately as Virtues - Vices.*

### **Faith**

A basic Christian virtue. The girl is embracing a cross, the symbol of faith, with a papal tiara by her feet symbolizing the church.

### **Pride**

A woman in a proud stance, in lavish clothing, with a fan of peacock feathers. The peacock by her feet symbolises this trait.

### **Hope**

The girl is looking up to the sky, from where she awaits salvation. The anchor reminds of distance, expectation and hope.

### **Greed**

A hideous hag looking covetously at coin pouches. She's holding bills of debt in her other hand. The treasure chest is guarded by a devil with two cornucopias. There is a frog on the chest, because greedy people sit on their money as a frog does on a spring. The wolf is as insatiable as misers.

### **Love**

The last of the basic trio of virtues, depicted as motherly love.

**Fornication**

A half-naked girl is looking at herself in the mirror, where she cannot see herself, but her true face – that of a monkey. She embraces a monkey, the symbol of lecherousness. She is stomping on books, as she scorns education and religion. She sells her own body for the money scattered below her feet.

**Patience**

A girl with a lambkin, reminding of the phrase “patient like a lamb”. Christ also used to be depicted as a little lamb. The relief by her feet symbolizes the patient man from the Bible – Job.

**Envy**

A scrawny hag is biting her own tongue enviously. Snakes twine around her body, carrying the venom of envy in them. The dog is furious as are all jealous people.

**Wisdom**

A woman with three faces, depicting a wise person’s attitude to life. The back face is looking to the past, from where she draws lessons for the present (the front face). The third face in the mirror expresses the fact that we should always bear the future in mind. The snake around the hand symbolizes cleverness.

**Gluttony**

A fat woman with bad teeth is looking greedily at a bowl of delicacies. There is a pig by her feet – a symbol of this trait.

**Bravery**

A woman in Ancient armour is leaning on a torso of a pillar, a symbol of stability. She is holding a staff of marshals.

**Wrath**

A woman is ripping her cloak off angrily. She dons armour reminding us that people in their wrath are resistant against all persuasion. There is a furious bear below her feet.

**Religion** (in the middle of the room)

It combines Virtues and Vices together. A winged girl, being carried by faith to heaven. She’s holding a scourge – the symbol of earthly suffering.  $\Lambda$  and  $\Omega$  in the book remind us that God is the first and the last, the beginning and the end of all things. The skeleton in this position shows that faith triumphs over death.

**Chastity**

A girl covering her face, because she is avoiding all wickedness around her. The doves under her cloak’s hem represent marital love and loyalty. The relief depicts the chaste Joseph of Egypt escaping the seductive wife of Potiphar.

**Sloth**

A sleepy girl idly leaning on a symbol of stupidity and laziness – a donkey.

**Diligence**

This girl used to hold an iron cone with yarn in her raised hand. She is leaning on a hive, because the bee symbolizes diligence. The hourglass reminds us of the fact that diligent people appreciate their time. A rooster is pecking by her feet, because a diligent person starts their day early in the morning, before the rooster crows.

**Despair**

A woman in a desperate life situation is driving a knife to her chest. There is another symbol of suicidal end of life – a rope.

**Generosity**

A girl offering fruit of the land from her cornucopia to the incoming.

**Carelessness**

The only sculpture with no attributes. This trait is expressed by a dancing girl with a face full of laughter and vanity.

**Honesty**

A girl with her heart in her hand. She is stomping on a mask, because honest people despise pretence. The dove reminds us of love and purity.

**Defamation**

A girl sticking out her tongue as if she was speaking ill of someone. She is holding a burning straw sheaf, because slander spreads as quickly as wildfire. There is a jackdaw sitting by her shoulder as a symbol of gossiping. There are various masks on her dress, which she switches according to whom she currently slanders or flatters. The artificial leg reminds us that, despite everything, defamation never goes far.

**Justice**

Traditionally depicted as a blindfolded woman, because she judges people according to how they act instead of what they look like. She used to hold iron scales for measuring human deeds. She uses the sword to punish injustice.

**Cunning**

A girl in a mask, because her true face can never be known. She is holding a fish, as slimy as cunning people. There is a fox by her feet as a symbol of slyness.

**Temperance**

A girl holding a cup filled to the brim, because temperate people do everything in moderation.

Unfortunately, Braun's last Vice – *Deception* – was not preserved. It was replaced by an eponymous neoclassical sculpture by the Austrian artist Seeling in front of the Hospital's frontal facade in 1883.

*If you bought a ticket to the Czech Pharmacy Museum or the tomb, please wait in front of the lapidarium, and then follow your guide and his instructions. If not, please leave the object.*

THANK YOU FOR YOUR VISIT. GOOD BYE.

*Please return this text to your guide at the exit.*

## **THE TOMB**

*A guided tour which you can buy in addition. This tour follows up on the commentary in the Hospital and starts outside the box office.*

Since the Hospital is a place of dying and death, its founder F. A. Sporck also established his family's burial ground here. The comital tomb is located on the same ground plan as the so-called upper church.

Above the **altar** with the "The Resurrection", there is a woodcarving of **Christ on the Cross** – Braun's only non-stone work of art in Kuks, which belongs among the top of Middle European Baroque sculptures (before 1724).

There are a total of **20 coffins** in the tomb, mostly made of tin. Behind the bars, there are the remnants of the most significant family members, namely:

- General John, the Sporck forefather (*back in the middle, the biggest coffin*)
- Franz Anton, the founder of Kuks (*in the very middle in front of General John*) and his wife Franziska Apollonia (*below the cross*)
- Gustav Adolf Sweerts-Sporck, the last descendant of the founder of Kuks (*behind the left bar near the wall*).

Every day at 9 AM, Hospital inhabitants used to pray here for the salvation of their benefactor. Masses were held here on days of birth and death of family members as well.

The tomb was illuminated by an **everlasting light**, visible through the hallway directly from the comital bedroom of the then chateaux above the stairway on the opposite river bank.

THANK YOU FOR YOUR VISIT. GOOD BYE.

*Please return this text to your guide at the exit.*