



BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



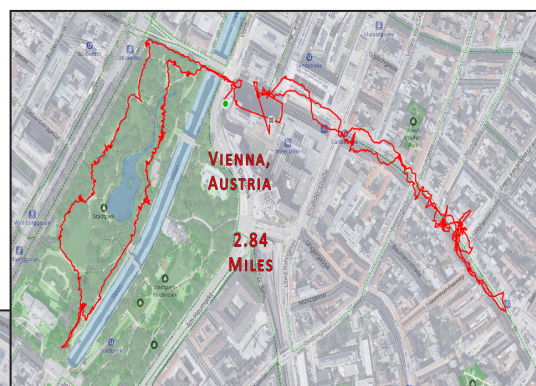
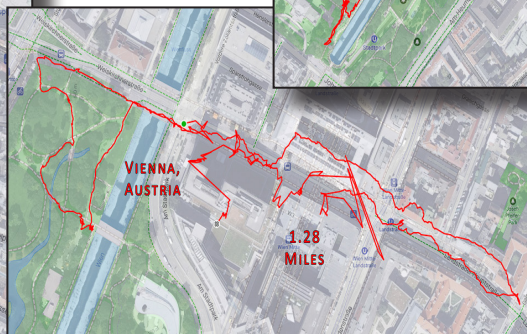
After a couple-three days in Budapest the waters still had not receded enough for ship travel on the upper Danube. In Budapest the water levels just kept rising, and finally the roads next to the ship were closed in preparation for the Danube overflowing onto them. At that point we were bused to a waiting ship on the Main-Danube canal near Regensburg where the Danube meets the Main-Danube Canal. This Main-Danube man made canal is not subject to flooding due to all the dams and locks on it.

We made a stop for two nights in Vienna, Austria on the way to the ship near Regensburg, Germany. Ostensibly the Vienna stop was to put us on schedule going west once we got on the next ship.



The Stadtpark is a large 28 acre municipal park. Scattered throughout the park are statues of famous Viennese artists, writers, and composers.

In Vienna we took a few walks in the Stadtpark next to the hotel we stayed at, doing a little birding. We also enjoyed all the public art while waiting for our ship and schedule to be ready for us going west.





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I liked this sculpture particularly well and enjoyed walking around it for the many interesting perspectives.
Someone else apparently liked the sculpture as well and left their appreciative mark of approval on it.





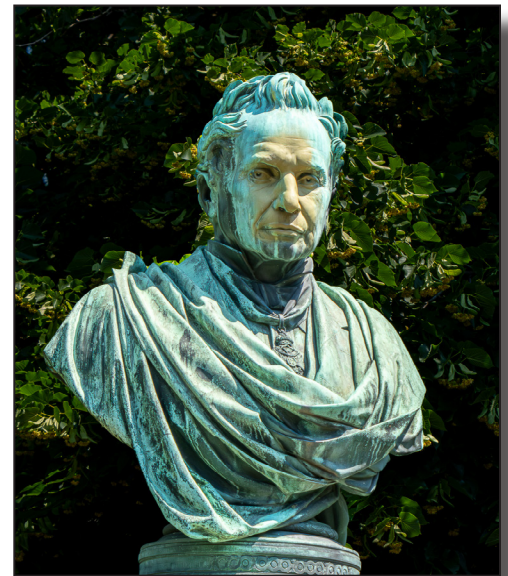
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Hans Makart, a 19th-century Austrian academic history painter, designer, and decorator. Makart was a prolific painter whose ideas significantly influenced the development of visual art in Austria-Hungary, Germany, and became the acknowledged leader of the artistic life of Vienna

Andreas Zelinka served as the mayor of Vienna, Austria from 1861 to 1868. In 1865, during his time as mayor, the first sections of the famous Ringstraße were opened. An interesting note as well, his entire annual salary of 12,000 florins was donated to charity.



And of course there was something to celebrate the famous Austrian composer Franz Peter Schubert. Despite his short 31 years of life, Schubert left behind more than 600 secular vocal works, several complete symphonies, sacred music, operas, incidental music, and a large body of piano and chamber music.





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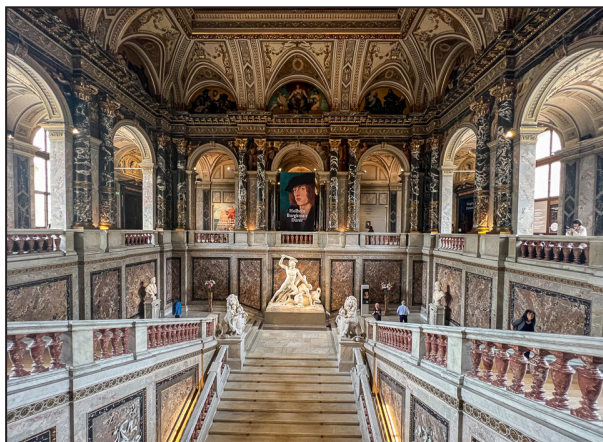
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We spent a few hours one day at the Kunsthistorisches Museum Wien (Vienna Museum of Art History).

It consists of two enormous building of the same size and design positioned across from each other with the Maria-Theresien-Platz in between. Each building has well over 300, 000 square feet of gallery space. Emperor Franz Joseph had the building we visited built to house the Habsburgs' formidable art collection and it opened around 1891. I sure would have enjoyed spending a lifetime of effort filling them both with art and artifacts but I was born in more constrained circumstances, (or even just the one we visited).

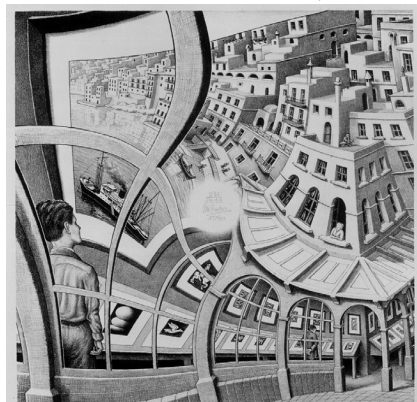
They have an online / digital collection which can be seen via this link: <https://www.khm.at/en/objectdb/> (or just click this text or the image to the right).



I liked this painting, Archduke Leopold Wilhelm in his gallery at Brussels, particularly well. The great significance of Archduke Leopold Wilhelm (1614-1662) is based less on his political activity as regent of the Spanish Netherlands than on his role as a patron of the arts. He compiled a gallery of over 1,400 pictures, almost all of which are in this museum. The painting by David Teniers (1610-1690), who was the court painter and the curator of the collection of Archduke Leopold Wilhelm, depicts the archduke and himself with other courtiers viewing 51 Italian works from the collection of the duke of Hamilton. Leopold Wilhelm had purchased them shortly before this picture was painted.



In retrospect I may have some sort of odd affinity to paintings that depict other paintings. I feel similar about M.C. Echer's "The Gallery" seen to the right. I suppose if one can only have one painting, maybe one that has them all in it?





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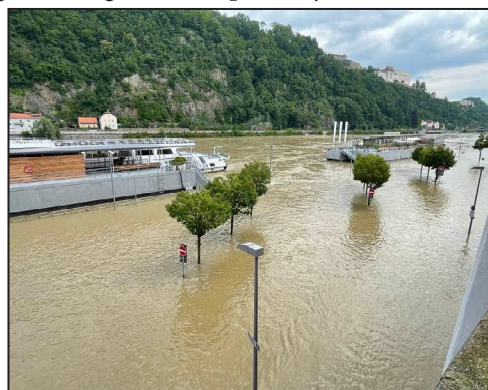
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That evening, rather than spending it in our room looking at the gloomy and stormy weather upstream, we were given a private concert arranged by the cruise ship company. We enjoyed the concert, but still would have preferred the tranquillity of our room with the floor to ceiling sliding windows open, a gentle warm breeze coming in, enjoying the view of a sunset over the upper Danube while leisurely sipping a small glass of Kopke 10 year old tawny port.

However, this is what the upper Danube was like... flooded with river ships stranded.

Our plan was to go by land, around the flooded Danube and pickup our way west on the other side of the flooded portion of our route, on the Daube-Main canal.



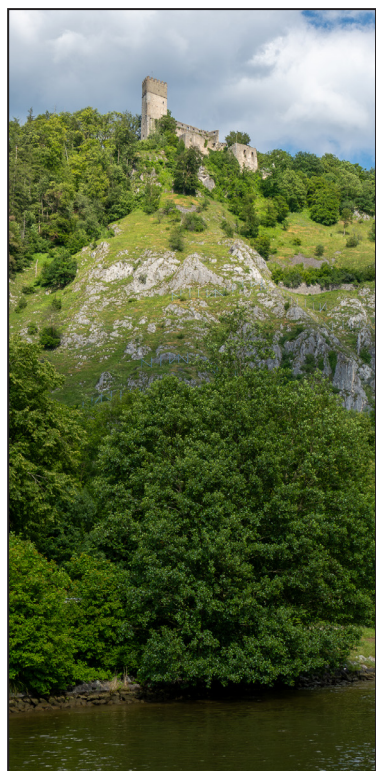


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The next day we took a long bus ride to Kelheim, Germany, which is on the Danube-Main canal, boarded our next ship the Avalon Imagery, assumed one of my favorite cruising postures, and continued west towards Amsterdam and the North Sea.





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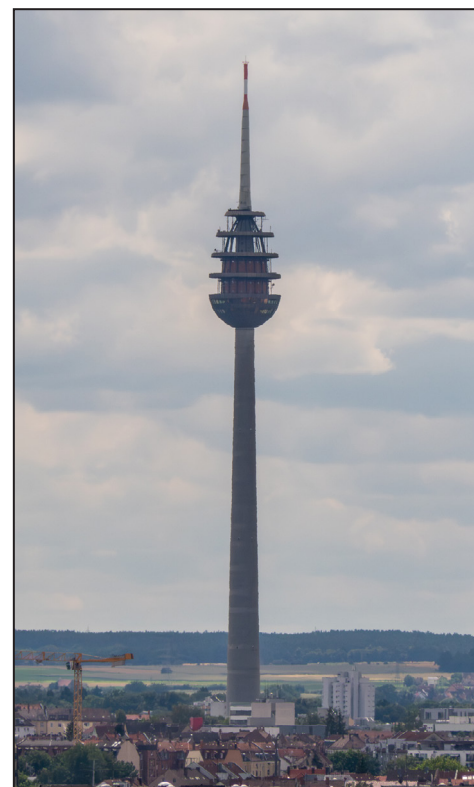
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We passed by a colorful Riedenburg Sound Trail "Listening Station". Students from the nearby St. Anna girls' secondary school created a special kind of nature and sound experience as part of a school project. At various stations along the trail one can listen to the sounds of nature or create their own sounds using natural materials from the surrounding area. The one here amplifies and changes the sounds of nature when listening to the lower opening of each tube.



Common throughout the landscape are these towers, originally for TV signals, but now used to facilitate all sorts of communication.



One of the many locks we passed through on the trip.





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Our next stop and walk was in Nuremberg.



The Congress Hall of the Nazi
Party Rally Grounds as seen from the
Nuremberg Castle. The whole site is now
a memorial maintained to commemorate
the victims of Nazi repression.





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Known as Der Hase, this is a monument to Renaissance-era painter and printer Albrecht Dürer, who was born and lived much of his life not far from where the sculpture stands here in Nuremburg. The bizarre and irreverent sculpture pays tribute to one of Dürer's most famous natural history watercolor paintings, Feldhase (A Young Hare), which portrays a leveret sitting in a pose of relaxation.

Created in 1984 by the artist Jurgen Goertz in a spirit of satire, the sculpture has proven to be somewhat controversial. It has often been labeled by its detractors as being *"one of the world's ugliest pieces of public art."*

The gigantic goggle-eyed hare is portrayed as having fallen hard upon and smashed open a wooden box from which spills a horde of numerous tiny and demonic-looking rabbits. Look closely and you will see that crushed beneath this heavyweight hare lies a person, whose lifeless hand can be seen outstretched from beneath the animal's colossal bulk.



With a name like "Wanderer Cafe-Bar", this place most definitely called out to us.





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Along the Danube-Main canal and the Main itself, the bridges are low and there are only a few inches to spare between the top of the wheel house and the bottom of the bridges. They actually lower the wheel house going under bridges with special mechanics and hydraulics that have been designed into these river ships.





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PUBLIC ART ALONG OUR WALK



We came across the breathing hole below. You stand on the step, put your head inside the hole then breath in deeply and breathe out slowly while humming. It is best to hum with your mouth and lips loosely closed in different tones until you find your own tone.

You can recognize this tone by a stronger resonance and by the fact that you can feel the vibration of your own voice in your back, stomach and legs, right down to the soles of your feet.

Every person has an organ vibration that is unique to him, the so-called "tremor": The humming excites the tremor enormously.

In early history, humming was probably practiced more than dancing, singing, drumming and flute as an invigorating way to "set the tone" of the entire organism.

Early evidence of this is the Summiochers in the caves of Malta and in medieval cathedrals in southern France.

And, just in case you don't know me well enough to know the answer... and just have to ask... NO I DID NOT!





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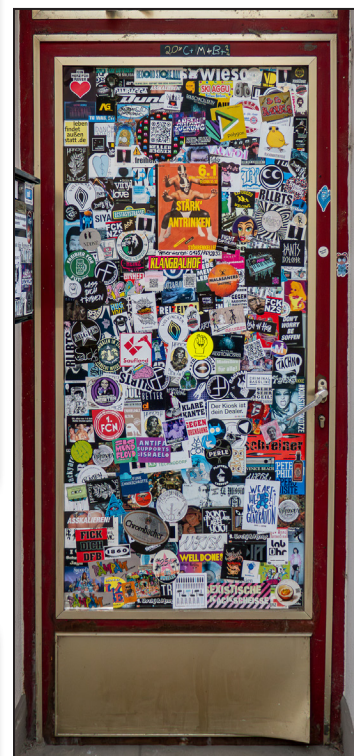
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SOME OTHER THINGS WE SAW ON OUR BAMBERG WALK



We came across another family of storks... and watched a few moments of discord when a predator came for a visit.



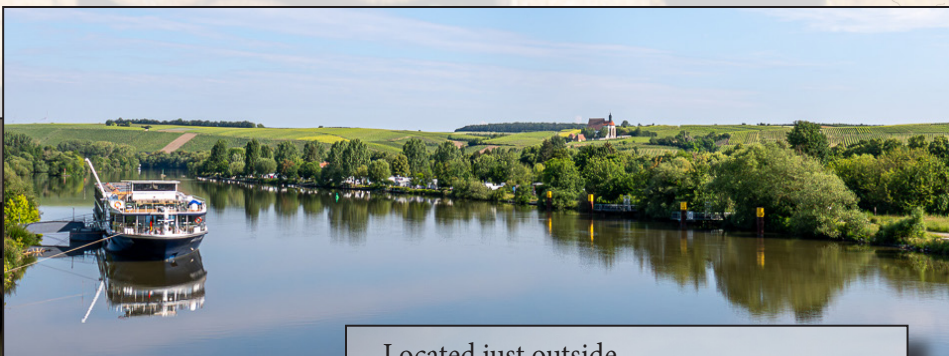


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After watching our traverse of a few more locks
from the comfort our room, we made our next
stop at Volkach.



Located just outside
the town is the late-
Gothic pilgrimage
church Maria im
Weingarten.





This issue is dedicated
to the memory of my
friend Larry Perkins; Artist, Rocket
Scientist and Race Car Driver.
08.04.1932 - 04.26.2024



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SOME MORE THINGS WE SAW ON OUR VOLKACH WALK





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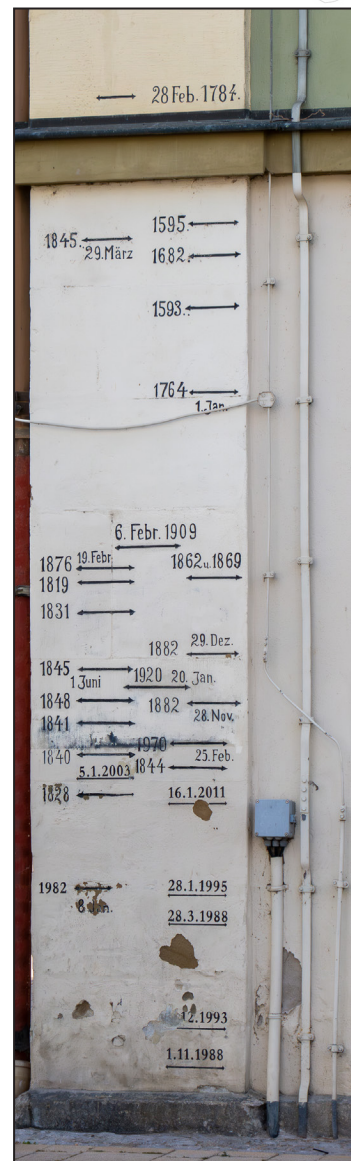


We next made a short afternoon stop at Kitzingen. We docked very conveniently right in the town. We enjoyed a short walk, doing some birding along the waterfront and a bit of walking into the old section of town.

Back in our room we could even enjoy the town from there.



There was some historical indication that Kitzingen was familiar with the Main River flooding. Modern dams and locks have reduced that.



Our exit was cause for a river side party by the locals. Or maybe we were just part of the evening entertainment.





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At our Wurzburg stop we decided to take a walk in a nearby park and do some birding. We had been here before but where we docked this time was a bit away from the downtown area where we had docked on the last trip. Again, this was okay with us as we could explore a different area than we had before.



At the furthest point we walked in the park, there was a train station and an impressive and poignant memorial sculpture.

We spent some time reading and looking at the memorial. A lady that had a Germanic accent spoke to me in English, noting that the collective "we" have still not learned from this.

Considering all the current rhetoric in our own country I couldn't have agreed more.





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DenkOrt Deportationen 1941-1944

Bus aus Miltenberg am Sammelort Platz'scher Garten in Würzburg Bus from Miltenberg at the collection centre at Platz'scher Garten in Würzburg

Selt Jahrhunderten hatten Jüdinnen und Juden zu den Bewohnern der Dörfer und Städte in Unterfranken gehört. 1932/33 bestanden in den Grenzen des heutigen Regierungsbezirks 109 jüdische Gemeinden.

For many centuries Jews had been an integral part of the community in the towns and villages of Lower Franconia. In 1932-33 there were 109 Jewish congregations within the boundaries of the present-day administrative district.

Aus ihnen und weiteren 30 Wohnorten ohne Kultusgemeinde stammten die Männer, Frauen und Kinder, die ab 1941 durch den NS-Staat deportiert wurden.

It was from these and a further 30 communities without their own Jewish congregation that the Jews came who were deported from 1941 by the Nazi state.

Die Namen der Deportierten und biographische Informationen finden Sie nach Wohnorten im Jahr 1933 unter:

Their names and information on their lives are listed according to where they were living in 1933.

www.denkort-deportationen.de/orte/

See www.denkort-deportationen.de/orte/

Die jüdischen Gemeinden 1932/33 The Jewish communities 1932/33

Acholschhausen	Goßmannsdorf	Obernbreit
Adelsberg	Großheubach	Oberthulba
Aldhausen	Großlangheim	Ostheim v.d.Rh.
Altersheim	Großostheim	Platz
Altenschnöbich	Hammberg	Poppenlauer
Alzenau	Heidingsfeld	Prichsenstadt
Arnstein	Heßdorf	Reckendorf
Aschaffenburg	Hofheim i.Ufr.	Reichenberg
Aub	Homburg	Rimlar
Bad Brückenau	Höchberg	Röllbach
Bad Kisslegg	Höchheim	Schönungen
Bad Neustadt a.d.S.	Hörstein	Schwenfeld
Bastheim	Hösbach	Schwebheim
Bibergau	Hüttenheim	Schweinfurt
Bottland	Karlbach	Schöllkrippen
Burgpreppach	Karlstadt	Sommerau
Burgsinn	Kitzingen	Sommerhausen
Büthard	Kleinbardorf	Stadtlauringen
Dettelbach	Kleinbatsdorf	Steinbach a.d.S.
Dittlofaroda	Kleinheubach	Theilheim
Ermshausen	Kleinlangheim	Thüngen
Eschau	Kleinsteinech	Trappstadt
Estenfeld	Kleinwallstadt	Umsleben
Euerbach	Laudenbach	Unteraltersheim
Fechenbach	Lendershausen	Unterthal
Frankenwinheim	Mainbernheim	Unterriedenberg
Gaukönigshofen	Mainstockheim	Uspingen
Gemünden a.M.	Marktbreit	Veitshöchheim
Ermshausen	Marktheidenfeld	Völkeraaleier
Eschau	Marktst. St.	Westheim bei
Estenfeld	Mellrichstadt	Hammelburg
Euerbach	Memmelsdorf	Westheim bei
Fechenbach	Miltenberg	Haßfurt
Frankenwinheim	Mittelalm	Wiesenbrunn
Gaukönigshofen	Mittelstreu	Wiesfeld
Gemünden a.M.	Nenzenheim	Wittmar
Geroda	Niederreire	Würzburg
Gerothshausen	Nordheim v.d.Rh.	Zell a.M.
Gieselshofen	Obbach	Zellstheim
Giebelstadt	Oberaltersheim	Zettlitz
Gochsheim	Oberelsbach	
Goldbach	Oberlauringen	

Quelle für alle Fotos: Staatsarchiv Würzburg, Gestapo 18880a.
Grundlage der Karte auf Seite 4: Stadtarchiv Würzburg
All of the photographs are from the State Archive in Würzburg, Gestapo 18880a. The map on page no. 4 is based on a map from the Würzburg Municipal Archive





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Wir erinnern an ...
We remember ...



Das große Gepäck der Deportierten vor dem Deportationszug am Güterbahnhof Aumühle
Large items of baggage beside the deportation train at Aumühle goods station

Zwischen November 1941 und Dezember 1944 wurden 2 069 Menschen aus Unterfranken abtransportiert. Die antisemitische Politik der Nationalsozialisten hatte sie zuvor als Jüdinnen und Juden ausgegrenzt, entrechtet und beraubt. Sie wurden in die von Deutschland besetzten Länder in Osteuropa deportiert und fast alle dort ermordet. Nur 63 von ihnen überlebten.

Auch viele weitere Personen, die 1933 in Unterfranken gewohnt hatten, kamen aus gleichem Grund ums Leben. Sie wurden individuell oder als Kranke und Behinderte ermordet, begingen Suizid oder wurden von auswärts deportiert. Die Übrigen entgingen der Verfolgung nur, weil sie rechtzeitig fliehen konnten.

Between November 1941 and December 1944 2,069 men, women and children were deported from Lower Franconia. The anti-Semitic policies of the National Socialists had first stigmatised them and excluded them from public life, deprived them of their rights and robbed them of their possessions. They were deported to the countries occupied by Germany in Eastern Europe and almost all of them were murdered there. Only 63 survived.

There were many other Jews who had lived in Lower Franconia in 1933 who died. They were persecuted as individuals or were perhaps ill or disabled. Some committed suicide or were deported from other parts of Germany and the territories it occupied. Those who escaped persecution only managed to do so because they fled the country in time.

DATUM	START	ANZAHL	STOP	WEITERE	GESAMT	ZIELORT	ÜBERLEBENDE UNTERFRANKEN
1. 27.11.1941	Würzburg	202	Nürnberg	806	1.008	Hilge-Jungfernhof	16
2. 24.03.1942	Kitzingen	208	Nürnberg	792	1.000	Lobitz	0
3. 25.04.1942	Würzburg	852	Berlin	103	955	Krasnik	0
4. 19.09.1942	Würzburg	177	Nürnberg	823	1.000	Theresienstadt	10
5. 23.09.1942	Würzburg	563	Hof	118	681	Theresienstadt	34
6. 17.06.1943	Würzburg	57	Nürnberg	16	73	Auschwitz-Birkenau	0
7. 17.06.1943	Würzburg	7	Nürnberg	29	36	Theresienstadt	1
8. 17.01.1944	Würzburg	2	Nürnberg	13	15	Theresienstadt	1
9. 08.12.1944	Würzburg	1			1	Theresienstadt	1
		2.069		2.700	4.769		63

Die Deportationen aus Unterfranken
Deportations from Lower Franconia

Mit einem Gepäckstück erinnern die unterfränkischen Kommunen, in denen 1932/33 noch eine jüdische Gemeinde bestand, hier wie auch im eigenen Ort an ihre jüdischen Bürgerinnen und Bürger.

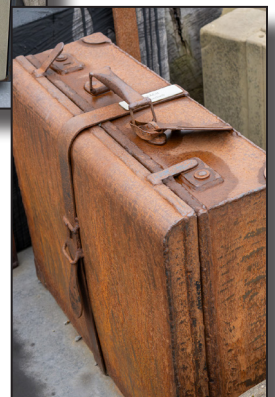
Die Gepäckstücke stehen als Symbol für die Menschen, die nicht mehr da sind. Denn Ideologen sowie Täter und Täterinnen in Politik, Verwaltung, Polizei und Militär haben wie auch einfache Bürgerinnen und Bürger ihren Teil zu einem verbrecherischen System beigetragen, das ihnen ihr Leben nahm.



Der Deportationszug am Güterbahnhof Aumühle
The deportation train at Aumühle goods station

With a piece of luggage, the towns and villages of Lower Franconia where there were Jewish congregations in 1932-33 remember their Jewish citizens, both here and in the places in which they once lived.

These pieces of luggage are a symbol of the people who are no longer there. Ideologues, politicians, local administrators, the police, the military and a number of ordinary citizens played their part in a criminal system which took these lives.





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... die jüdischen NS-Opfer Unterfrankens ... the Jewish victims of the Nazis in Lower Franconia



Der Eingang zum Sammelort Platz'scher Garten The entrance to the collection centre at Platz'scher Garten

Die Geheime Staatspolizei (Gestapo) in Nürnberg und in Würzburg organisierte die Abtransporte der jüdischen Bevölkerung in den Jahren 1941-1944. Aus ganz Unterfranken wurden Männer, Frauen und Kinder nach Würzburg gebracht. Nur ein Transport startete in Kitzingen.

In den Sammelorten fanden entwürdigende Kontrollen statt. Von dort mussten die Menschen zum Bahnhof laufen. Das war in Würzburg vor allem der kleine Güterbahnhof an der Aumühle.

Am Hauptbahnhof starteten die letzten beiden größeren Transporte im Sommer 1943.



Der Fußweg zum Deportationsbahnhof in Kitzingen The route taken on foot to the deportation station in Kitzingen

Unmenschlichste Lebensbedingungen erwarteten die Deportierten in den Durchgangslagern in den von Deutschland besetzten Gebieten: im Raum Riga (Lettland), im Raum Lublin (Ostpolen) und in Theresienstadt (Tschechien) sowie im Vernichtungslager Auschwitz (Polen).

Wer nicht bereits in den Durchgangslagern starb, wurde bei Massenerschießungen oder in den Gaskammern der Vernichtungslager getötet. Nur weil er jüdisch war.

Wir wollen diese Menschen nicht vergessen.

The secret police, the Gestapo, in Nuremberg and Würzburg organised the deportation of the Jews in the years 1941-44. Men, women and children from all over Lower Franconia were brought to Würzburg. Only one transport left from Kitzingen.

In the collection centres they were subjected to humiliating checks. From there, they had to walk to the railway station. In Würzburg this usually meant the goods station at Aumühle.

The last larger transports in the summer of 1943 left from the main station.

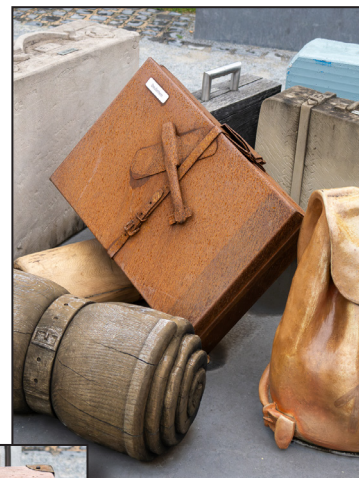


Eine wartende Familie am Sammelort Platz'scher Garten A family waits at the collection centre at Platz'scher Garten

Scenes of the worst deprivation awaited those who had been deported to the German transit camps whether near Riga (Latvia), around Lublin (eastern Poland) or in Theresienstadt (Czech Republic) and of course in the extermination camp in Auschwitz (Poland).

Those who did not die in the transit camps were either shot dead in mass executions or died in the gas chambers of the extermination camps. Only because they were Jewish.

These people must never be forgotten.





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DenkOrt Deportationen 1941-1944



Der nächtliche Weg zur Aumühle vor der 1. Deportation The deportees of the first deportation walk in the darkness of night to Aumühle station

Als die jüdische Bevölkerung Unterfrankens durch den nationalsozialistischen Staat deportiert wurde, mussten sich die meisten Menschen in Würzburg sammeln.

Drei Strecken führten von den Sammellokalen zu den Deportationsbahnhöfen. Die Hauptstrecke vom Platz'schen Garten zur Aumühle ist heute exemplarisch als Erinnerungsweg kenntlich gemacht. Die WebApp „Stationen“ veranschaulicht das historische Deportationsgeschehen.

When the Lower Franconian Jews were deported by the Nazis, most of them were forced to first gather in Würzburg.

There were three routes from the collection centres to the deportation railway stations.

The main route from the Platz'sche Garten to Aumühle has been marked along the way as a memorial route. The QR-Code on the individual boards opens up to a web App which explains the history of the deportations.

www.denkort-deportationen.de/stationen/



Deportationswege Deportation Routes in Würzburg

- 1 Schrennhalle/Stadthalle Assembly hall
- 2 Aumühle-Bahnhof station
- 3 Platz'scher Garten garden
- 4 Sammelunterkunft Collective accommodation Bibrstraße
- 5 Hauptbahnhof Main station

Standort You are here

Der „DenkOrt Deportationen 1941 - 1944“ entstand aus bürgerschaftlichem Engagement. Er erinnert am Hauptbahnhof, dem zweiten Deportationsbahnhof, daran, dass der Massenmord an den europäischen Juden auch hier ganz konkret in der Region und vor Ort begann. Und fordert uns auf, allen Menschen mit Respekt zu begegnen – unabhängig von Hautfarbe, Geschlecht, Religion, Kultur oder körperlicher und geistiger Verfassung.

The project "DenkOrt Deportationen 1941-44" was the result of an initiative by citizens of Würzburg. At the main station, the second of the two railway stations from which people were deported, it is a striking reminder that the mass murder of European Jews began in regional centres like this, in our midst. It is an appeal to treat each and every human being with respect – no matter what their skin colour, gender, religion, cultural background or their physical or mental condition.

Denn Jeder entscheidet durch sein Verhalten mit über die Gesellschaft, in der wir leben.

With the way we act, each of us decides what kind of society we live in.

Träger Responsible body: DenkOrt Deportationen e.V. Idee und Konzeption Idea and concept: Projektgruppe „Wir wollen uns erinnern“ Project group "We want to remember" / DenkOrt Deportationen e.V. Historische Beratung und Texte Historical information: Johanna-Stahl-Zentrum für jüdische Geschichte Johanna-Stahl-Zentrum for Jewish History and Culture in Lower Franconia Übersetzung Translation: Irene Retsch Architekt und Projektleiter Architect and Project leader: Matthias Braun Ausführung Implementation: Stadt Würzburg, City of Würzburg

Wir danken den beteiligten Kommunen und allen weiteren Geldgebern für ihre Unterstützung.
We would like to thank all the towns and villages involved and all the others who have provided financial support.





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Our next stop was Miltenberg, where we just missed meeting up with our friends Tim & Evi Halpin. The best we could do was follow their visit to the famous Zim Riesen, established in 1411. Evi, shown here with her brother, was from a nearby village but now living in B.C., Canada.



It was easy to find the local WC, there were clear and clever signs.



Outside of many buildings and houses there were these plaques in amongst cobble stones and bricks showing the names of residents that were deported from them in the 1930s and 1940s.



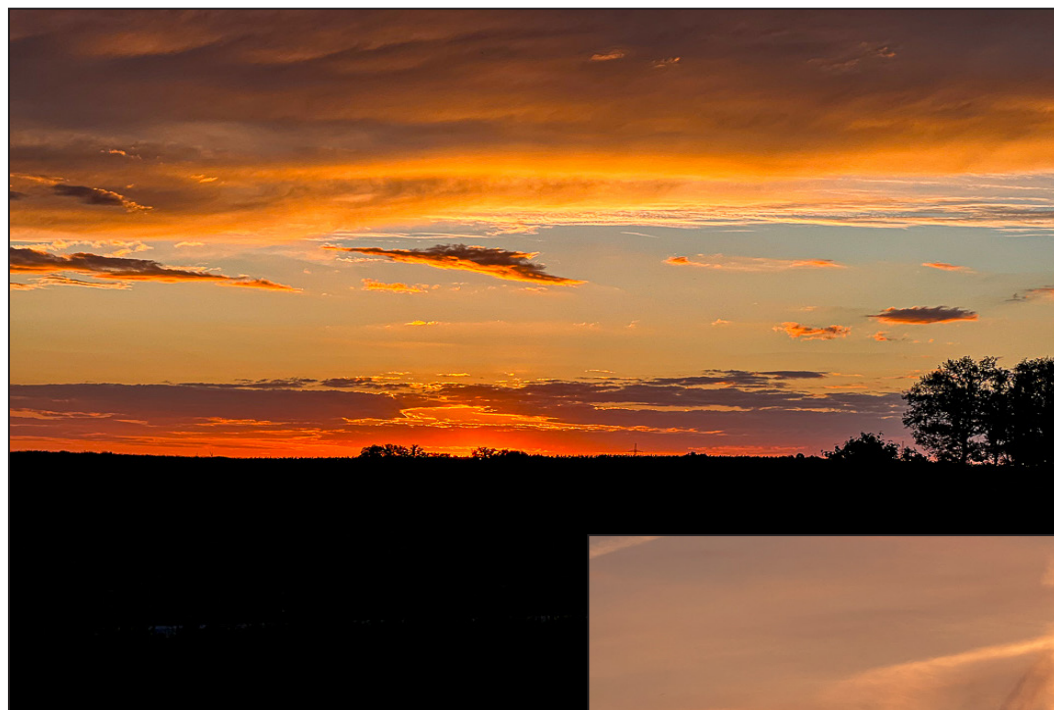


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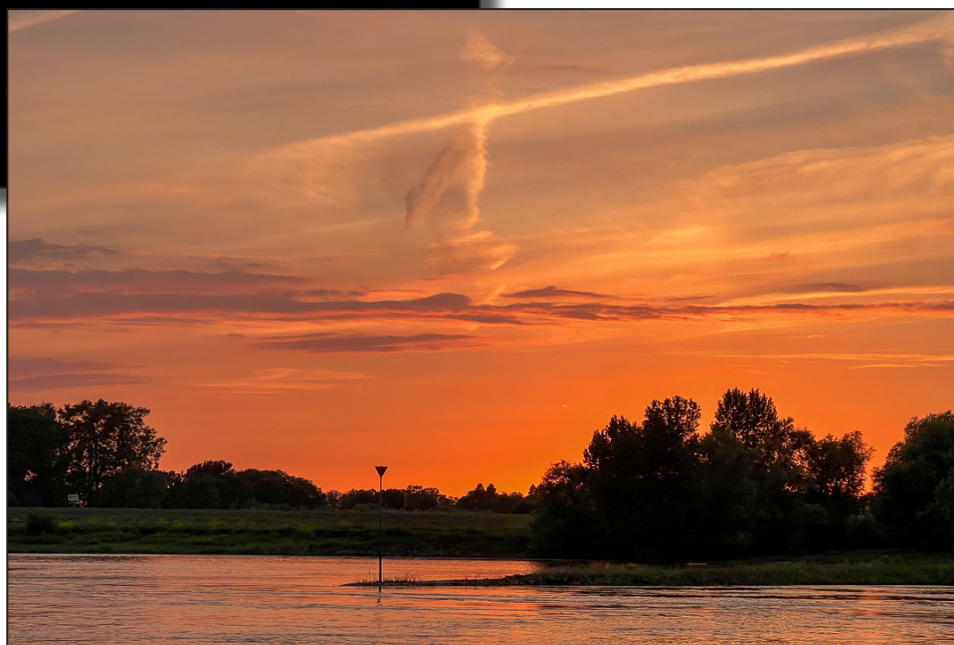
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BOYS IN THE BOAT AM MAIN



We ended our days on the Main with a couple of great sunsets, which were not to be out done by any we saw on the Rhine during our last days to Amsterdam.





BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



Soon after exiting the Main and entering the Rhine we stopped at Rudesheim am Rhein. Rudesheim am Rhein is part of the Rheingau wine region and a large part of landscape reflects that.



From Rudesheim we continued down the Rhine through
the area known for all the castles.





BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



SEEN ALONG THE RHINE



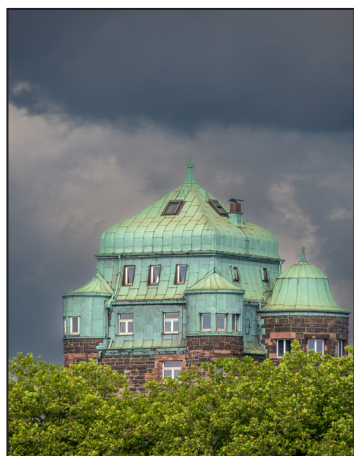


BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



One evening we stopped
in Engers for a concert in the
building to the right. After the
concert we took a short walk
through the village.



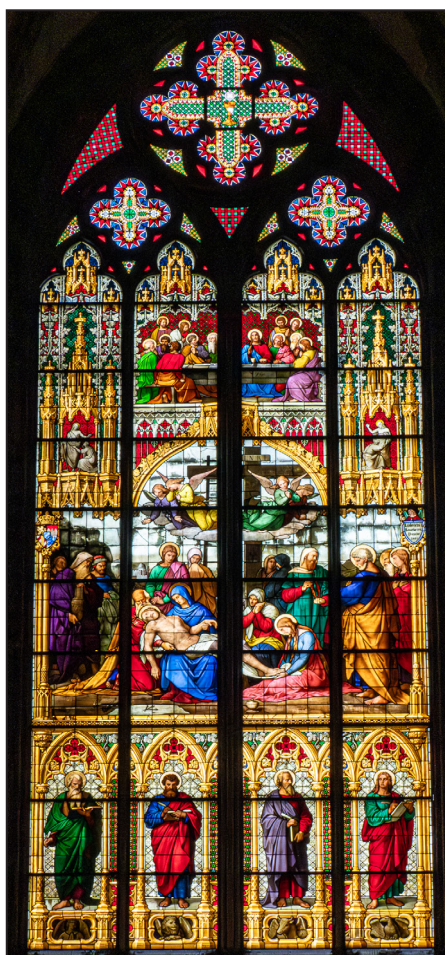


BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



Our last stop on the Rhine was Cologne. We docked in another great spot right in the middle of the town with easy access to much of what Cologne has to see. Cologne was pretty crowded as there were Euro 2024 football events here too. Germany hosted the tournament, which took place from June 14th to July 14th. There were 24 teams playing across 10 different cities in Germany.





BLACK SEA TO NORTH SEA 2024 REDUX

PART II: BUDAPEST TO AMSTERDAM



I was most impressed by the stained and leaded glass windows in the gothic Cologne Cathedral. Many were made in the 19th century. You can read more about them here: <http://colognecathedral.net/Stained-Glass-of-Cologne-Cathedral.html> or just click on any of the images.

Although I did not include a photograph of it here, in 2007 the cathedral received a new stained glass window in the south transept. The 1,220 sq ft glass work was created by the German artist Gerhard Richter. It is composed of 11,500 identically sized pieces of colored glass resembling pixels, randomly arranged by computer, which create a colorful "*carpet*". Since the loss of the original window in World War II, the space had been temporarily filled with plain glass.





PART II: BUDAPEST TO AMSTERDAM



A black and white photograph capturing a powerful industrial emission. A tall, slender smokestack stands vertically, partially submerged within a colossal, billowing cloud of dark smoke or steam that rises high into the sky. The smoke has a dense, textured appearance with various shades of gray. In the foreground, a thick line of trees, including many thin, light-colored trunks, separates the viewer from the smokestack. Below the trees, a body of water with visible ripples occupies the bottom of the frame. The sky is filled with heavy, dark clouds, creating a dramatic and somewhat somber atmosphere.





This issue is dedicated
to the memory of my
friend Larry Perkins; Artist, Rocket
Scientist and Race Car Driver.
08.04.1932 - 04.26.2024



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PART II: BUDAPEST TO AMSTERDAM



Back in Amsterdam, we docked conveniently next to the train station where would catch a train to the airport the next day.

We had one day to wander around a bit more so we took a long walk, stopping by the cafe we had frequented on our stay in 2018 and seeing that the ruling cafe cat was still there, albeit moving a bit slower now.



The next day we had our last onboard Situation Room, then hoped a train to the in-airport hotel, checked in, and readied ourselves for the flight back to Seattle the next day.



While we were foiled yet again by the Upper Danube to float the entire way from the Black Sea to the North Sea and will probably *not* try it again, we did enjoy the trip. As we have been told, *"we seem to have a complicated relationship with the Danube"*.

Our next adventure will be spending the northern hemisphere's winter exploring New Zealand during their summer. We will travel to New Zealand via ship over the next two months, returning by another ship in the spring.



.END