XIV
STEAM SHOVEL AT WORK IN THE CULEBRA CUT
XIV STEAM SHOVEL AT WORK IN THE CULEBRA CUT

This beast, as they say down there, “can pick up anything from an elephant to a red-bug”—the smallest thing on the Isthmus. They also say the shovel “would look just like Teddy if it only had glasses.” It does the work of digging the Canal and filling the trains, and does it amazingly—under the amazing direction of its amazing crews.
XV
THE CUT—LOOKING TOWARD CULEBRA
XV THE CUT—LOOKING TOWARD CULEBRA

THIS is the most pictorial as well as the most profound part of the cut. Culebra, the town, is high above—some of it has fallen in—on the edge in the distance—on the left. The white tower is an observatory from near which the lithograph No. XIII of the cut was made. The drawing is looking toward the Atlantic. The engineer of the dirt train—the smoke of which is so black because the engines burn oil—climbed up to see what I was at, and incidentally told me he was paid $3,600 a year, had a house free and two months’ holiday. It is scarcely wonderful he has little interest in home, but the greatest pride in “our canal,” and his only hope was to be “kept on the job” and run an electric locomotive for the rest of his life.
XVI

THE CUT AT PARAISO
XVI  THE CUT AT PARAISO

At this point the old railroad crosses the Canal bed, and there is a splendid view in both directions. This is looking toward the same mountains as in the previous drawing, early in the morning. The mountains are covered with long lines of mist, under which nestles the American-Japanese town of Paraiso. The new line of railroad never crosses the Canal, but passes behind the mountain on the right. The scheme of having it follow the Canal through Culebra Cut has been abandoned, owing to the slides.
XVII

THE CUT LOOKING TOWARD ANCON HILL
XVII  THE CUT LOOKING TOWARD ANCON HILL

This is the view toward the Pacific from the same spot in the full stress of work. The Pedro Miguel locks are in the distance, beyond is Ancon Hill, dominating Panama, miles farther on; and to the right, between the hills, but miles still farther, beyond Miraflores lock, the Pacific.
XVIII
LAYING THE FLOOR OF PEDRO MIGUEL LOCK
XVIII LAYING THE FLOOR OF PEDRO MIGUEL LOCK

THIS is the most monumental piece of work on the Canal, and the most pictorial. The huge approaches, quite different in form from Gatun—for all the locks have character, and the character of their builders—are only arches to save concrete. Here were men enough laying the concrete floor—others swarming over the gates not yet covered with their armor plate. Beyond is the lock just shown between the gates.
XIX

THE GATES OF PEDRO MIGUEL
XIX  THE GATES OF PEDRO MIGUEL

THIS is the same lock nearer the gates, and shows the
great length of it from gate to gate and something of its
building and construction, from my point of view.
XX
THE WALLS OF PEDRO MIGUEL
XX THE WALLS OF PEDRO MIGUEL

THIS was drawn from the opposite end of the lock and the great side walls topped with their concrete-making crenellations and cranes are seen. In the foreground, on the left, is one of the side openings for emptying the water from one lock to another—for all the locks are double, side by side, and ships will not have to wait until a lock is empty, as is usual, before they can enter, but, as one empties, the same water partly fills the one beside it, and so steamers will pass without waiting. Two or three small vessels can go through at the same time, as well as the largest with room to spare.
XXI
BUILDING MIRAFLORES LOCK
XXI BUILDING MIRAFLORES LOCK

This lock, the nearest the Pacific, is again quite different and is the work of a civil engineer, Mr. Williamson, and not of army officers, like the rest. Between the two forces, I believe, the most fierce harmony exists. The drawing shows the two locks side by side, the great cranes—they are different, too—towering above. All the ground here will be filled by a small lake between this lock and Pedro Miguel.