

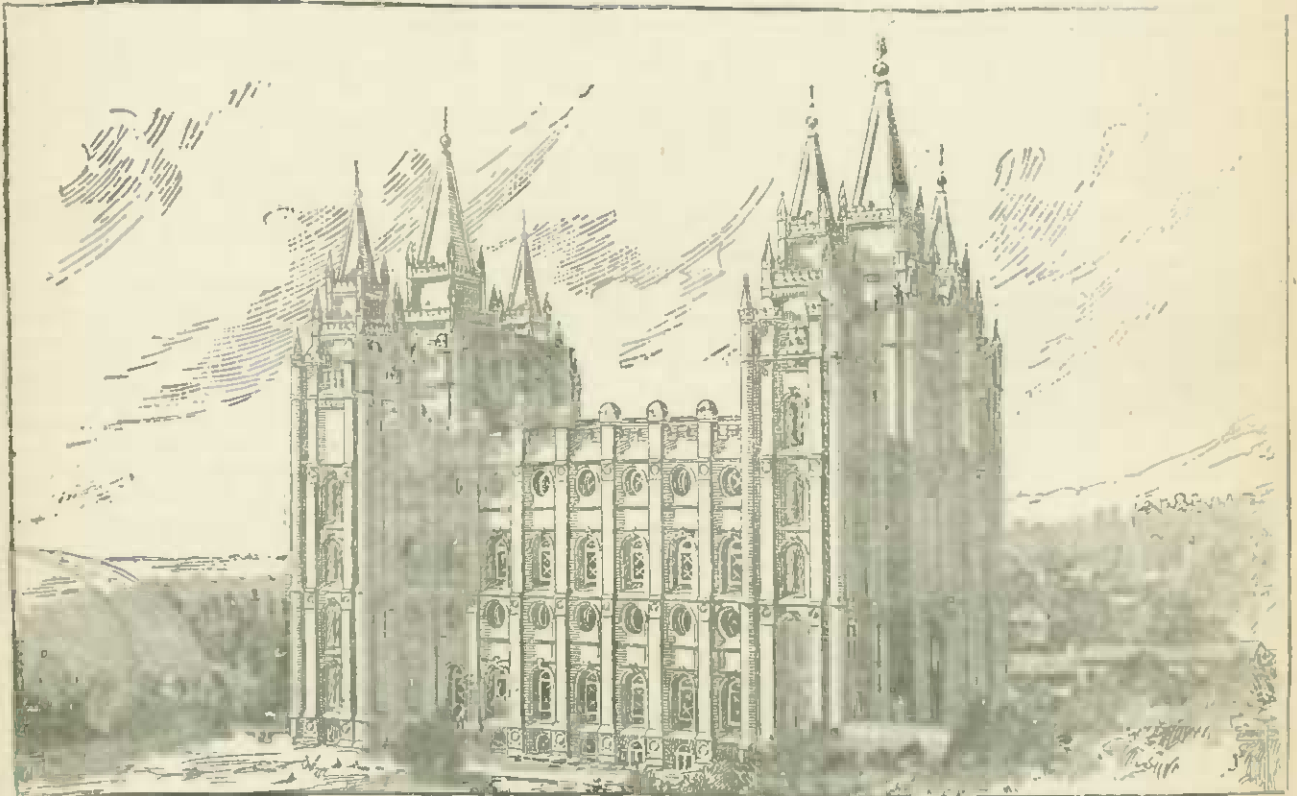
which is but one of four—each corner tower being similarly supplied—gives an excellent idea of the stability of the structure. Extending from the basement to the very top, the steps, upwards of two hundred in number, are of solid granite cut by hand, built into the massive walls and the gigantic newel-post of solid masonry; the only wood-work is a wainscoting of heavy oak crowned with molding and relieved by a hand-rail; the whole giving an impression of the impregnable castles of the middle ages, built to stand, without crack or quiver, for a thousand years.

Moving northeasterly from the foot of this staircase, a large room divided into a series of compartments is passed and we enter the spacious font room, solemn yet graceful, impressive yet artistic in all its appointments. The

minutes. The perfection of these arrangements suggests a thought as to the ingenuity employed in other plumbing appliances, and we now examine more closely the numerous colossal bath tubs that are located in the contiguous apartments. Hot and cold water are of course at easy reach; there are also improved appliances as to the overflow, smaller basins within the larger tubs, etc. In this connection, too, due attention should be paid to the exquisite onyx washstands, of which the various floors of the building contain fifteen. Each is of rare beauty, and conveys the impression of an immense gem. Equally unique and costly are five drinking fountains in various corridors—variegated onyx being the material employed. The sanitary arrangements throughout are faultless.

the grand staircase, broad, rich and elegant, and done in solid cherry. By this staircase we mount from the basement to the first floor, and notice on the right as we ascend a large oil painting 12x18 feet representing "Christ preaching to the Nephites." The opposite wall is adorned with two paintings representing the Crucifixion and the Descent from the Cross.

Turning to the left from the upper corridor we enter another, the south-west, room of the size of the two last described. Like the others, it is seated and carpeted. It, too, is gorgeously frescoed, and in its harmony of coloring and accuracy of drawing is as enchanting as a dream. Its general adornment and furnishings are more beautiful than any yet seen on this most wonderful and entrancing jour-



floor is entirely tiled in white marble, which material also serves for the base of the woodwork. The latter is handsomely painted and grained in skillful imitation of bird's-eye maple. All this escapes us, however, as we gaze with profound admiration at the font, which, elliptical in form, occupies the center of the room. It is of cast iron; is reached by a short flight of iron steps at either end, and rests upon the back of twelve life-sized, bronzed oxen, which stand within a railed enclosure such some three feet below the main floor. A genuine masterpiece of the artifice is this font, viewed from whatsoever standpoint we may; for it is large without being oppressive and pleases not less with the massiveness of its construction than with the chaste elegance of its design. By the simplest sort of a contrivance it can be filled with water, or, the water being in it can be emptied—the entire proceeding requiring but sixteen

From the font room we pass across a long high corridor, which connects by a passage with the Annex to the north of the Temple, and enter a large room in the northeast corner of the building. This room, about 40 by 45 feet in size, is comparatively plain in its decorations and furnishings. It is carpeted in green and is supplied with permanent adjustable chairs. Six large chandeliers depend from the high ceiling.

The next room, reached by crossing toward the southeast, is of almost the same size as the one just described. It also is appropriately carpeted and seated, but the decorator's art has been agreeably displayed, and walls and ceiling are luminous with warm and natural effects in landscape, beasts and birds. Five splendid chandeliers give evidence that by night the picture would be quite as pleasing as by day.

Emerging toward the west from this room we re-enter the corridor crossed in leaving the font room, and come upon

ney of ours, this advancement being noticed in every particular—from the chandeliers down to the smallest detail.

Next we enter a large room in the north-western part of the building. This is decorated in white and gold throughout, but judicious taste in the selection of the blue and green carpet, the richly upholstered seats, the curtains and other furnishings remove all suggestion of too dazzling brightness. It is a scene of rare loveliness, pure, restful and exalting. From its vaulted ceiling hang three grand chandeliers, but numerous incandescent lights will shed their effulgence from various points in ceiling, cornice and column. Illuminated it must present a sight of indescribable splendor. An art treasure on the south wall is a large dark painting by one of the old masters, "Joseph interpreting Pharaoh's dream." On either side of it hangs a glowing scene from the Holy Land, and in the western end of the room is a mammoth mirror.