

ples of program analysis and expression, exhibits considerable potential for development. This potential is markedly evident in a comparison between their 1986 competition scheme and their 1988 erected plans for the Canadian Clay and Glass Gallery. The former, admittedly envisaging a larger budget, is more complex in massing and symbolic composition, while the latter embodies a compact functional solution that actually enhances their intended play upon the fragile and decoratively useful nature of the objects exhibited inside.

The reader, however, will discover a sufficiency of material to arrive at an informed judgement. The bulk of the text comprises two sections. The first reprints the architects' responses to sensible questions posed by the Toronto architect Mario Polo and by Beth Kkapusta and Bronwen Ledger, respectively assistant editor and editor of *The Canadian Architect*. The second contains the extensively illustrated, informative, and readable commentaries by Carter on eleven projects completed between 1983 and 1993, each addressing the issues of site, design, and construction. Again the word yields precedence to the image: crisply reproduced photographs of model, plans, sections and finished building. The remarkable fecundity and discipline of the Patkau's recent architecture — from the tightly arranged intimacy of the Pynch house in Victoria, to the efficiently imaginative structuring of the Newton Library in Surrey, B.C. — awaits inspection there. As a final aid, the text includes an Index of Buildings and Projects 1978-1993, listing assistants as well as technical and contractual association, a tally of awards and exhibitions, and a comprehensive bibliography.

This fine publication represents a valuable contribution to the study of Canadian architecture. The series, should it maintain comparable intellectual and production standards, will do the same.

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Twana Narratives: Native Historical Accounts of a Coast Salish Culture, by William W. Elmendorf. Vancouver: University of British Columbia Press, 1993. lv, 306 pp. Maps, illus. \$49.95 cloth.

This book is a collection of 80 historical narratives on the subject of Coast Salish culture and society in the middle and late nineteenth century, recorded by anthropologist William Elmendorf in the Hood

Canal region of western Washington State. The narrators, brothers Frank and Henry Allen, were members of the Twana-speaking Skokomish tribe, many of whom were placed on the Skokomish Reservation after the 1850s. The material was gathered by Elmendorf in the 1940s while he was a doctoral candidate in anthropology at the University of California (Berkeley), and later it became the basis of an ethnographic monograph on the Twana entitled *The Structure of Twana Culture* (Elmendorf 1992 [1960]).

In *Twana Narratives*, Elmendorf makes the original material from the interviews available to the general public, while giving prominence to the voice of his Native teachers. The narratives are organized into chapters corresponding thematically with the arrangement of topics in *The Structure of Twana Culture*. The accounts vary in nature. They include stories from the early reservation period, based on the narrators' personal experiences, as well as stories about such practices as potlatching and the acquisition of spirit powers, passed down to the Allen brothers by their maternal and paternal relatives. The book's introduction describes the order in which the accounts were narrated and assesses their content and style, as well as their relation to Western concepts of myth and history. Two indexes, one for place names, and the other for personal names, contribute to making this collection a very thorough source book on Twana culture, which scholars and community workers will find invaluable for research purposes in the years to come.

The author's introduction will be of interest to those involved in the study of oral traditions, because of the background information it provides on the narrators and on the process of recording their knowledge. *Twana Narratives* is introduced as the product of a collaboration. Of his relationship with Henry Allen, Elmendorf writes: "He was an enthusiastic co-investigator with an intense interest in the ways of his people [. . .] In fact, we more or less assumed the native roles of young learner and older teacher" (p. xxx). The process with Frank Allen is described as follows: "After my few attempts at directed interviews, Frank rather emphatically insisted on directing our sessions in his own way and without undue interruptive questioning on my part" (p. xxx). Elmendorf summarizes his relationship with the Allen brothers as that of "listener and learner in the presence of knowledgeable teachers" (p. xxxi). With these words Elmendorf addresses current concerns within anthropology about the representation of others in the ethnographic encounter, offering a contemporary perspective on work conducted some sixty years ago.

A second feature of this work which gives it contemporary relevance is its attention to the form and content of Twana historical consciousness. In the introduction to *Twana Narratives* Elmendorf goes into some detail regarding the order of narration followed by Frank Allen, with whom he recorded sixty-five out of eighty narratives. Frank Allen's choice of topics for discussion reflected a concern to have recorded the history of this people — first, the history of his paternal people, the Skokomish, and then the history of his mother's people, the Klallam (p. xlvi). Thus what the anthropologist recorded as "ethnography" the narrators regarded as their "history." Passages within the narratives themselves evoke a Twana sense of history. There are hints, for example, of what might constitute a Twana spatial history, named places linking narratives to teach other through their association in space. Nearly all the historical accounts in *Twana Narratives* begin with some reference to place, and there is some suggestion that they are linked to one another in space. These and other elements of the narratives provide a unique perspective on a mode of historical thought indigenous to the culture of Elmendorf's Twana teachers.

In organizing the accounts for publication Elmendorf chose not to reproduce the order followed by Frank Allen, but to deal with the subject of history from a Western perspective by providing dates for a majority of the accounts. The dates were determined using different kinds of evidence, both written and oral, and indicated by a date or interval of one or two decades set in brackets following the title of each narrative. By introducing time into the synchronic ethnographic frame, Elmendorf provides an opportunity to view how change is registered in what were previously thought to be societies without history.

While the form in which the accounts are presented in the collection does not maintain the flow of Frank Allen's narrative, *Twana Narratives* does provide a unique perspective on the historical vision of a Coast Salish people. The book is an invaluable source of knowledge about Twana culture and society, and a document testifying to the knowledge and skill of those Skokomish Twana historians who were William Elmendorf's teachers.

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