

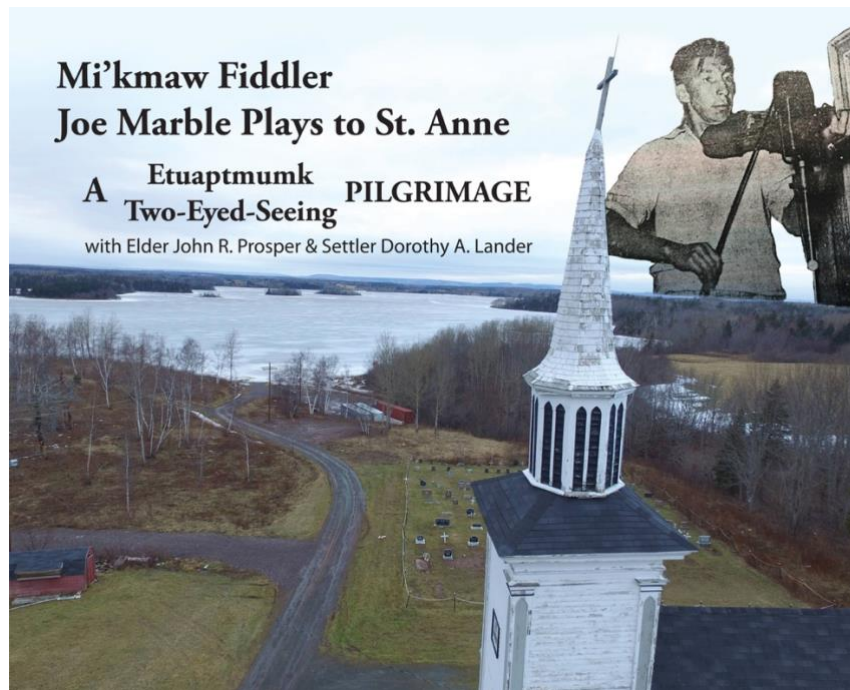
Book Review

Fiddler Joe Marble Plays to St. Anne: A Etuaptmumk/Two-Eyed Seeing Pilgrimage by Elder John R. Prosper and Settler Dorothy A. Lander

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While documenting significant Mi'kmaw and settler histories in northeastern Mi'kmaki/Nova Scotia, authors John R. and Dorothy came upon serendipitous signs

signalling a much greater mission and opportunity for strengthening Indigenous-settler relationships and spiritual reflection through the lens of St. Anne. Keenly aware of the

impact of Shubenacadie Residential School on the Mi'kmaq in Nova Scotia, the story of survivor Joe Marble, a self-taught Mi'kmaw fiddler who played both traditional and settler music, struck a chord. The authors recognized Joe's musical talents as the gift of Etuaptmumk (Two-Eyed Seeing). Etuaptmumk is the Mi'kmaw word for "multiple perspectives" and asks that we consider, and equally value the strengths of multiple perspectives and ways of knowing. John R. and Dorothy had indeed been guiding their work together through Etuaptmumk from the outset.

Etuaptmumk (as explained/taught by Elders Albert and Murdena Marshall with Dr. Cheryl Bartlett) has quickly become a popular concept among researchers who work in collaboration with Indigenous peoples and communities. However, there is debate over the ability of (non-Indigenous) researchers to fully grasp and apply the principles of Etuaptmumk without tokenizing or confining it to academic use. Refreshingly, this book appears to reflect the true intent of Etuaptmumk as the authors provide a detailed description of two worldviews and people co-learning under the auspices of reconciliation. It serves as a strong example of the time and effort it takes to build meaningful, mutually beneficial, and fulfilling relationships.

The book is organized into 13 chapters embedded with a selection of complementary visuals that weave together descriptions of historical and recent events in Antigonish County with related autoethnographic contemplations. Readers are apprised of the authors' involvement in community proceedings that aimed to mobilize Indigenous-settler reconciliation in the region such as the *Re-Commitment to Peace and Friendship Nation to Nation*, *The Antigonish Movement*, and *St. Anne's Church Restoration*. The journey of discovery pushes John R. and Dorothy beyond what is presented at first glance to uncover details about Joe Marble that may have gone unnoticed. Significant to this story is also the concept of relationality – a deep and profound connection to each other, our physical world, and our ancestors. While the intended

readership is likely the local community and those interested in learning more about Mi'kmaq histories, academic researchers who use (or might want to use) Etuaptmumk may also find this book thought provoking and useful for reflection.

Indeed, as researchers who engage in Etuaptmumk in our work, this book proved helpful in guiding our own conversations on ways to strengthen Indigenous-settler relationships and what that looks like "in the real world." We recognize, however, that what passes as collaboration in the world of academia frequently falls short of *true* collaboration and is often done too quickly. This can be for a myriad of reasons, including the time-driven nature of research and research grants, which can lead to a 'checking a box' mentality and does a disservice to Indigenous Peoples and communities who have been, and continue to, fight their sovereignty and self-determination. It is for these reasons that we feel there is great benefit to documenting and reporting the deep co-learning journey exemplified in *Fiddler Joe Marble Plays to St. Anne*. In order to truly appreciate, recognize, and embody Etuaptmumk, we must pay respect to, and understand, that building relationships and co-learning with one another takes time, care, and a critical analysis of the limitations of utilizing one 'eye' to address issues we see today.