

een idee als ‘natuurlijkheid’ staat daarbij vooraan. Zo brengen de diverse hoofdstukken de lezer veel bij over het ontstaan van kenmerkende Nederlandse landschapstypes. Dat schijnbaar ongerepte biotopen zoals de kustduinen vaak een kunstmatig karakter hebben (p. 226) en dat, andersom, steden een bijzondere ecologische rol vervullen (238 e.v.), zijn waardevolle vaststellingen, die uitnodigen tot reflectie over de intrinsieke verwevenheid van mens en natuur.

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Joanna Bourke, *Disgrace. Global Reflections on Sexual Violence* (London: Reaktion Books, 2022). 293 p. ISBN 9781789145991.

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The latest book of the very prolific cultural historian Joanna Bourke, professor of history at Birkbeck, University of London, at first sight seems a sequel to one of her previous monographs: *Rape: A History from 1860 to the Present* (2007), which sketched how Anglo-American countries have defined rape, though mostly how ideas about the male rapist have taken shape in the modern period. Indeed, *Disgrace. Global Reflections on Sexual Violence* equally addresses rape myths in modern history, shame, the question why (mostly) men commit a sexual offense, wartime rape, female perpetrators, and the slow criminalization of rape within marriage. Yet the book also contains new themes such as a critical discussion of online feminist activism, the voyeuristic elements of some journalism covering rape, and the vulnerabilities of Black lesbians in the townships of South Africa. Most importantly, it is a global, transnational, and intersectional study: all chapters consistently cover the intersection of sex, gender, race, class, religion, age, etcetera. Taking this illuminating global and intersectional approach, the book shows that structural inequalities make some people, such as transgender or queer persons, more vulnerable to sexual violence.

The book’s global perspective, moreover, is connected to its intersectional focus: it compares the causes, forms, and responses to rape in different countries and among people from different religions and ethnicities. As the author herself admits, this choice is selective and partially reflects her own research interests and the countries she lived in, resulting in discussions of the abolition of marital rape in

Australia; the role of European, British and American psychiatrists in the pathologization of white, male offenders; the complicity of white slaveholder women in sexual abuse of enslaved people in the United States; the history of the Korean sex slaves (formerly euphemistically referred to as 'comfort women'); and the role of rape in genocide in Congo, Rwanda, and former Yugoslavia, to name but a few. This global perspective provides refreshing perspectives, laying bare, for instance, the Eurocentrism of the psychiatric notion of trauma. The diverse case studies also give a good impression of the variability of sexual assault: although its form might seem similar globally, its content is different, so Bourke argues. This perspective underlines one of the book's main arguments: that sexual assault is socially, historically, and culturally constructed and that essentialist arguments such as the idea that men are simply hardwired to rape are untrue and unhelpful when it comes to its abolition.

Ultimately, this is the author's main goal: to eradicate sexual violence. The book's title, *Disgrace*, refers to the fact that 'in 1970s Britain, only one in three cases of rape that were reported to the police ended in a conviction. Today it is fewer than one in twenty' (p. 8). Bourke is angry and rightly so. It is refreshing that this book is unashamedly political and feminist. Bourke's political aim also leads her to bravely formulate recommendations for the future eradication of sexual violence. We first need to get rid of the idea that the existence of rape is inevitable. Second, it is vital to acknowledge that contexts of inequity and masculinity are conducive to sexual abuse. Third, Bourke encourages different feminist movements to work together, celebrating difference, as well as aligning themselves with other progressive causes. This expression of hope is admirable, certainly considering the frequency and devastating impact of sexual violence all over the world that is described and analyzed in the book. This positive message dovetails with other recent studies on rape, like, for example, the book by Mithu Sanyal, *Rape: From Lucretia to #MeToo* (2019). Sanyal also pleads for going beyond the narrowing explanatory model of lifelong trauma for victims and points to mentality change, especially regarding masculinity, bodily autonomy, and pleasure. Perhaps not all readers will be taken by Bourke's suggestion that sexual assault also may 'inspire creative behaviour, bolster the development of closer interpersonal bonds with allies and encourage a clearer sense of self' (p. 189). Nevertheless, the author manages to combine attention to the structural causes and culturally variable interpretations of sexual assault with concrete initial steps we

can and should take to eradicate rape. *Disgrace* offers a nuanced, clear, and necessary historical, sociological, and feminist analysis of modern and contemporary sexual assault, which is accessible for many readers and offers at least a glimmer of hope in dark times.

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Julie De Groot, *At Home in Renaissance Bruges. Connecting Objects, People and Domestic Spaces in a Sixteenth-Century City* (Leuven: Leuven University Press, 2022). 288 pp. ISBN 9789462703179.

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Julie De Groot's first book explores the houses of Bruges's 'middling sorts' in the fifteenth and sixteenth centuries. It joins a burgeoning line of scholarship on consumption which analyzes how social identities are negotiated and expressed via the medium of domestic material culture. Like much of this work, *At Home in Renaissance Bruges* seeks to understand 'the way behaviours were located within the material environment' (p. 31) through inventory evidence. What makes this book innovative are De Groot's chronological and thematic parameters. Her analysis encompasses non-elite households in a city undergoing a period of economic decline, thus offering a welcome alternative to the typical focus of consumption studies on affluent households in flourishing luxury centers. Additionally, the book's chronological scope, being based on inventories sampled between 1438 and 1600, successfully bridges the false divide between medieval and early modern studies which many scholars call for, but few have attempted.

After a technical introduction in which De Groot deftly dispatches the theoretical underpinnings of the book, outlines its research questions, and introduces the inventories it is based upon, the book is split into two parts. The first takes a spatial focus, with De Groot combining inventory and visual evidence to examine the 'domestic geographies' (p. 44) of Bruges's houses. An opening chapter explores the integration of retail and production spaces into the wider house. There is a laser sharp focus on context throughout this section, and De Groot's analysis of how spaces were used in different household types is grounded in an understanding of the practicalities of individual trades and the guild regulations they were subject to. The next chapter