

They believed that the well-being of the people depended on their sexual health, and more narrowly on healthy marriages. The evidence here shows how little concerned these advisors on popular health and lifestyle were with sexual fulfillment, as if sex (in contrast to the state) would wither away, its only function procreation: A far cry indeed from Kollontai's appeal to the 'winged Eros'. Thus, neither the sexual enlightenment of the 1920s nor the 'Great Retreat' of the next decade were concerned with sexual satisfaction; rather, both sought to imbue (or inflict) the discipline of collective duty over the selfish pleasure of bourgeois individualism. It was, as the author concludes, a negation of rather than a solution to the sex question.

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Paul Rutherford, *A World Made Sexy: Freud to Madonna* (Toronto: University of Toronto Press, 2007).

Born of a "chance remark" by Michel Foucault on the twentieth century's shift "from coercion to provocation" in regulating sexuality, Paul Rutherford's *A World Made Sexy* explores the rise of eroticism in the service of commerce with reference to art, film, television, print media, and more, visiting several familiar pop culture phenomena on the way (3). *A World Made Sexy* is "the story of the building of a modern utopia of Eros where just about everyone (who was affluent, that is) might dream, play, and above all, shop" (3). Rutherford traces the "Eros project," as he terms it, through museums and exhibitions devoted to sex and the "erotics of power" in Bond films and Madonna videos. The book's main thrust, however, is a study of advertising and "the sexual sell"; Rutherford examines the intellectual underpinnings of the Eros project in the works of Freud and his followers, a few successful twentieth-century manifestations such as *Playboy* and Barbie, and some of the angst such advertising engendered. The penultimate chapter considers the resulting "theatres of the libido" which characterized advertising by the 1990s with reference to a number of ads, primarily television commercials. The book concludes with a return to Foucault and a meditation on his theories of sexuality in light of this post-1945 "libidinal economy." Rutherford ultimately argues that the Eros project, whatever else it might do, was in itself "liberating," or at least "did multiply the avenues of enjoyment for many, many people" (256).

A World Made Sexy attempts to answer a series of broad and slippery questions about the relationship between commerce and sexuality in the affluent West, with varying degrees of success. Rutherford convincingly contextualizes Freud's ideas and their dissemination through Wilhelm Reich, Herbert Marcuse, and Ernest Dichter, examining the ways in which belief in "the subconscious" and the pleasure principle shaped both erotically-charged advertising and the respons-

es, particularly the fears, it generated. Chapter four's discussion of such "angst" with reference to Marshall McLuhan's *The Mechanical Bride* and Wilson Bryan Key's *Subliminal Seduction* is nicely rendered. His reading of Hugh Hefner and the yoking of masculinity and marketing in *Playboy* is similarly incisive (99-112). Such nuance is not brought to female and 'feminist' responses to advertising, however. For instance, Rutherford's critique of Jean Kilbourne's documentary *Killing Us Softly* rests on a rather short-sighted insistence that Kilbourne simply made an "error" in failing to understand the "cleansing" power of "humour" in advertising that borrowed imagery from pornography (148-154). This interpretation sits awkwardly with his later arguments about the potential liberation for all inherent in the Eros project. His discussion of audience responses to advertising in the chapter entitled, "A Theatre of the Libido," likewise rather too easily accepts the notion that women easily "take offence" at commercials which display sex without "[a] little bit of romance ... [to] help soothe a ruffled female soul" (232). He tends to assume that women's responses to advertising are affected by gender, yet are also somehow unaffected by discourses regulating female sexuality. Setting this against his discussion of the Calvin Klein underwear ads which allow for a "homoerotic" reading as well as an aspirational one on the part of male viewers, his portrayal of women's engagement with the erotics of advertising is lacking (203-204).

Such analytic inconsistency is *A World Made Sexy's* greatest weakness. To some extent, the amorphous nature of the subject matter, not to mention its inherent discourses about what is normal and "sexy," creates ample space for this kind of slippage. While Rutherford does acknowledge that his "focus is mostly (but not exclusively) on things American," he perhaps does too little to turn a critical eye back on this kind of modern mass culture's self-presentation as universal (9). Rutherford is not a historian of sexuality, and unfortunately his analyses often rest on overly facile interpretations. Even a rudimentary consideration of the interplay between discourses about sexual morality and advertising would have bolstered Rutherford's discussion of the Old Milwaukee "Swedish Bikini Team" debacle (234-236). Nor does he give adequate attention to changing conceptions of what was deemed "sexy," "provocative," "playful," or "offensive" beyond arguing that what were once considered "perversions" were progressively considered acceptable (256). As noted above, he should have acknowledged the effects of attitudes toward female sexuality in the second half of the twentieth century on women's responses. Simply casting this as "prudery" or an absent "sense of humour" ignores the prevalence and the power of the discourses which allowed Hefner to retaliate against a "matriarchy" even as American women were being conditioned that "nice girls don't" (107-108). The discussion of "fetish Barbie" does acknowledge the possibility of subversion on the part of the audience, but again, a fuller analysis would have greatly enriched this book (118-122). Moreover, because sexuality, desire, and humour are all so subjective, Rutherford's examples are at times so randomly chosen that they do not always provide strong evidence. Perhaps the

most glaring example is Table 6.1 in “A Theatre of the Libido,” in which he “outlines 100 numbered examples of erotic commercials”, indicating with an asterisk those he has “designated ‘hot’”, defined as “full of sexual hunger and sexual tension” (205-212). While he deserves credit for being upfront about the selective nature of his case studies, it still does not always work.

A World Made Sexy is nevertheless an interesting read, and much of my criticism stems from the ambitious nature of Rutherford’s project. Ultimately, *A World Made Sexy* is a thought-provoking but frustrating study. Delving deeper into some of its organising assumptions, and particularly into the complexities of American attitudes toward sexuality in the 1950s through the 1970s, would have done much to expand our understanding of the interrelated histories of consumption and sexuality in the West. As it stands, *A World Made Sexy* emphasizes ‘liberation’ at the expense of a more detailed historical analysis.

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Elyssa Faison, *Managing Women: Disciplining Labour in Modern Japan* (Berkeley: University of California Press, 2007).

Shortly after the Tokugawa *bakufu* was overthrown in 1868, the primary task of the new Meiji State was to build a “Rich Nation and Strong Army” to prevent Japan from becoming a European or American colony, and to industrialize the nation as quickly as possible in what would become, in effect, Japan’s first bourgeois revolution. The industrial revolution in Japan, which took place especially in the 1890s, was carried out, first and foremost, in the textile industry—where Japan’s first cartels were formed—and predominantly on the backs of young, female workers. Paralleling the industrial slogan of ‘rich nation, strong army’ was the gendered slogan of ‘good wives, wise mothers’ (*ryosai kenbo*). The latter slogan was a dominant discourse of the Meiji period’s state-building project that ideologically equated the nation-state to the concept of the family. The most important contribution of Elyssa Faison’s book, *Managing Women: Disciplining Labour in Modern Japan*, is that she shows how this gendered discourse combined with an ideology of the nation, and was put into institutional, disciplining practices in the textile industries of Japan’s industrial factory system during the interwar period.

Faison’s book, which will become a valuable contribution to labour and gender studies in the field of Modern Japan, argues that disciplinary techniques, especially in the cotton spinning factories, were vehicles for coding factory women not as workers, but rather as women in need of being ‘cultivated’ as ‘ideal women’. These discourses, which Faison shows to have directly affected women’s bodies, materialized most clearly in on-the-ground practices initiated by the cotton spinning and silk reeling factories especially after night work was abolished in 1929,