



4. The attraction of female anatomy

While the human male is attracted to the lure of female genitalia, he is not attuned to them as a primary or 'headline' attraction for the simple reason that female genitalia are discrete. Signals are rarely transmitted except in the case of the actress Sharon Stone in a Hollywood movie picture. Those that challenge themselves to attune excessively to the lure of the female pudenda – the so-called 'perverts' – attest to major obstacles even when they squint very hard with their head half-cocked, slumped as far as they can in their railway carriage seat. The female parts are concealed under clothing (unless, on the rare occasion the clothing is rather tight and bunched, providing a camel chiropodist with enough information to make a diagnosis) by the very nature of their topography. They are rather tucked away. And so it is reasonable to suggest that they would not have offered up much information even before humans discovered clothes and certainly before the invention of the railway. Hence the female genitalia cannot be used as an initial measure of, or guide to the attractiveness of a female. The wisdom behind the female pudenda is: what are the odds that a 'bloke' is going to ask, 'What are you planning to do with that?' if he has attained the stage of a private viewing?

Since men are unable to employ women's genitalia as a gauge of physical attractiveness, they look instead to legs, bottoms and breasts as their indices. Bits of the body are after all manifestations of genes. Preferences for these are made from practical, as well as aesthetic considerations. For example, breasts are of biological importance because they 'shut up' babies. Hence, men who do not like to be disturbed, such as night shift workers attempting to sleep during the day, will opt subconsciously for women with large breasts because these will muffle babies more of the time. Men are said to have a fixation on breasts because they harbour residual cravings for breastfeeding, although it is hoped at this later stage in life with respect to women unrelated to them. He is certainly not conscious that this is the unmitigated attraction of his partner, particularly when she picks up the soap at bath time.

Breasts are in fact a good indicator of female attractiveness because women cannot help but publicly exhibit what they have up top. At least, not unless they are going through their 'baggy-top-stage', which suggests they are covering up either

contours reminiscent of an Ordnance Survey map of East Anglia, or excessive mammalian virtues. Whatever the case, women start off adult life being coy about their breasts, subconsciously aware that they are holding onto a couple of genetic bargaining chips. In the company of other women they refer to their breasts as 'boobs'. But as soon as boobs are involved in some frisky activity, they are more saucily alluded to as 'tits'. Then, when women decide to give up the coy strategy, men are less interested. 'Tits' come out as an entrapment, or a Joker device (refer to It's a Knockout, a television programme founded in the 1970s, which offered negligent populations of peoples living in places such as Upper Milton Wallop the chance to pit their physical prowess against towns similarly unknown for their football ability or indeed anything sports-like. They would compete in tasks like hopping up a greased ramp in a single giant moccasin whilst being pelted with chamois leathers, to show that the people from their locality are surprisingly good at that sort of thing, and if this was the way one played football, wearing a large moccasin whilst being pelted with chamois leathers, instead of by the rules stipulated by the Football Association, then Upper Milton Wallop would be vying

for a place in European competition. Teams could double the points tally amassed in any one event by electing to play the Joker before the event was played). Hence, the older woman will tend to 'get them out'. This usually entails wearing a top with a plunging neckline and piece of lace or doily part-concealing the cleavage; and leggings (also at this stage, hair is more likely teased by Braun accessories). Of course, recent technological developments have helped optimise the top-shelf display, courtesy of Wonderbra, the manufacturer that has succeeded where other brassiere designers have failed. The Playtex Lift-and-Separate bra of the 1960s went somewhere towards the 'uppiness' of pertness, but the 'separate' had a directionless quality. Clearly the breasts were not talking and certainly not to each other. The Wonderbra encouraged the cleavage and reacquainted the breasts.

The Wonderbra puts out a display that signals, 'Here is ripeness, here is pertness, here, unconditionally, are my wares'. Certainly it has served well the female 'market stall owner', but for the 'genetic consumer' it has become a source of concern. He suspects the brassiere contravenes the Trades Description Act.

Sceptically he asks, how much will I actually get per pound compared to how much appears to be on offer, and what discrepancy in pertness can I expect?

(Discrepancy in pertness can be gauged by where the nipples are positioned while trussed in a Wonderbra relative to where they realign upon release. Thus, a large discrepancy will be recorded graphically by a large minus score on the vertical axis.

To understand what happens in the horizontal dimension, we might imagine the nipples as the handles on sliding doors, their original position when the breasts are trussed representing the closed or unleashed state. We then observe the same procedure for nipples as the handles on the sliding doors when they are pulled apart, like for instance on a warm (seasonable/unseasonable), still day. And so a 'wide open' sliding doors reading will indicate a low coefficient of cleavage. Of course this model could also incorporate a description of the vertical dimension.

The nipples will be seen to lose altitude with the effects of gravity at the same time as they are 'slid apart'. Perhaps the analogous sliding doors could be hung badly so that they derail and sag a little when opened, such as those one might expect in rented accommodation in Acton, West London?)