A lady's adventure. An old lady whose name was Mrs. Brown lived in a small town. One day she decided to go to London to buy some things. Her husband gave her a five-pound note and took her to the station. She got into a compartment with another old lady. Soon the train started and Mrs. Brown fell asleep. When she woke up and opened her bag to take her handkerchief, she saw that the money was not there. She decided that the other lady was a thief. Mrs. Brown didn't know how to get back her money. When the lady fell asleep, Mrs. Brown came up to her, opened her bag, saw a five-pound note and took it.

The headmistress of Blaine, Miss Mackay, has all the while been fostering a professional disapproval of Miss Brodie’s educational methods and scorn for the group identity of her six special girls; she wishes Miss Brodie would leave Blaine to teach at a progressive school, but Miss Brodie dismisses the idea. Consequently, Miss Mackay attempts to pump the Brodie girls for incriminating facts about their former teacher that might allow her to dismiss Miss Brodie. Miss Mackay also attempts to break the Brodie set up. Both attempts fail; the Brodie girls are unflaggingly loyal to their beloved teacher.

Judith Adler has described travel as an art of performance (Adler 1989a: 1368), a way of ‘world-making’, in which the corporeal and discursive strategies adopted by the traveller moving through space from one place to another utilise the equivalent of classic aesthetic devices in the construction of the narrative through which the journey is registered and the realities it evokes for the audience whose presence is implied by the metaphor (1382–3). The audience too plays a role in the creative process in that its particular expectations constitute ‘one source of explicitly articulated standards of performance’ (1378).