Exploring the Role of Food in *The Prime of Miss Jean Brodie*

Antony HOYTE-WEST*

Abstract

First published in 1961, Muriel Spark's novel The Prime of Miss Jean Brodie *is one of the most well-known works of 20th-century British literature, and the book's portrayal of the eponymous Edinburgh schoolmistress and her select clique of pupils during the turbulent 1930s now forms part of contemporary popular culture. After presenting a quick panorama of the author and the work, this article adopts a bipartite approach to describe the role of food at different junctures in the narrative. Initially, it focuses on the types of foods presented and the occasions where they are served (for example, as high teas), thereby seeking to outline whether any wider literary symbolism can be detected. Subsequently, the article examines the unusual role of food and foodstuffs in Miss Brodie's romantic relationship with Mr Lowther, the school's music teacher, a liaison which is ostensibly centred around her focus on him consuming large quantities of food in order to gain weight. These two sets of food-related observations are then interpreted, analysed, and summarised before further suggestions for additional research on the topic are outlined.*

Keywords: *20th-century British literature; food in literature; literary depictions of food; Muriel Spark; The Prime of Miss Jean Brodie.*

One of the classics of 20th-century British literature, Muriel Spark's 1961 novel *The Prime of Miss Jean Brodie* has been the subject of many studies from a range of theoretical and thematic perspectives. Inspired partly by Spark's own adolescence in interwar Edinburgh, the book charts the story of Miss Jean Brodie, an iconoclastic schoolteacher at a prestigious girls' school who attempts to imbue her select clique of students with her own non-conformist sentiments and unorthodox worldview, including her latent fascist sympathies. Famous for Miss Brodie's belief that she is in her "prime", the work also became widely known through its later film adaptation, as will be mentioned subsequently. Bearing in mind the breadth of existing scholarship on the novel, this contribution examines two interrelated topics that have seemingly received scant attention to date. After a brief presentation of the novel and its author, in the first instance, it outlines how food is described in the book, before proceeding to examine the curious role of food and the chosen foodstuffs in Miss Jean Brodie's ill-fated relationship with the school's music master, Mr

* PhD, Independent scholar, United Kingdom, antony.hoyte.west@gmail.com

Lowther, whom she seeks to "fatten up", a scheme which ultimately ends in the couple's breakup. These aspects will be interpreted through reference to the relevant literature, seeking to offer insights into the function that food plays in the work as a whole.

The author and the novel

Muriel Spark (1918-2006) was born in Edinburgh, Scotland, but spent most of her adult life in Italy. One of the most prominent British authors of the 20th century, she was awarded a damehood in 1993, and her long and prolific literary career was distinguished by the production of several critically acclaimed novels, of which perhaps one of the best-known is the subject of this analysis (see British Council Literature 2024).

The Prime of Miss Jean Brodie first appeared in October 1961 in *The New Yorker* magazine, comprising almost the whole issue [1]. Set in the 1930s, and narrated in retrospect, the story – familiar though it may be – is essentially the tale of an unmarried Edinburgh woman in her early forties, Miss Jean Brodie. Having lost her fiancé in the First World War, Miss Brodie teaches at a leading school in the city, the Marcia Blaine School for Girls, where she marshals a group of favourite adolescent pupils into the so-called 'Brodie' set, the "crème de la crème" whom she aims to mould in her image and likeness. This she does not only through the idiosyncratic content of her classes (she is their form mistress), but also by involving them deeply in many aspects of her personal life outside of school, exerting overbearing power and influence over them and making them privy to a range of intimate details.

Miss Brodie is a distinctly enigmatic and complex figure, with a range of unusual opinions about a wide variety of topics, including politics; these include her own open admiration for the Italian and German fascist movements which were then in the ascendancy on the continent. In creating her exclusive set of pupils, Miss Brodie's methods of educating her charges are distinctly at odds with the more orthodox approach of the school establishment, and though attempts to remove her are seemingly always scuppered, it is ultimately one of her own proteges (the aptly-named Sandy Stranger) who decides to betray her, leading to the teacher's forced retirement. To her grave, however, Miss Brodie never discovers who it was.

On its appearance, the novel was an instant success, leading to critical and popular acclaim for its author and her literary oeuvre. Indeed, as noted in an article in *The Guardian* newspaper following Spark's passing in 2006, the personage of Miss Jean Brodie remains "one of the very few postwar fictional characters to have attained household status" (Wood 2006). As also mentioned in that article, several of the terms featured in the work have passed into wider culture, including the title, which reiterates Miss Brodie's inimitable belief that she is in her "prime". The book has been adapted as a stage play, a television

series, and even for the big screen; the film version was directed by Ronald Neame and starred Maggie Smith in the titular role (see Neame 1969). This, too, was critically acclaimed, garnering two Oscar nominations and the Best Actress award for Smith at the 1970 ceremony (see Academy of Motion Picture Arts and Sciences 2024).

Unsurprisingly, the novel's fame and Spark's status as a canonical author means that a variety of research has been undertaken on various facets of the work. These include analysis of the interesting narrative and textual aspects of the novel (e.g., Bower 1990; Brown 2006), spatial and temporal features of the city of Edinburgh as depicted in the work (Keyser 1975; Ray 1978), as well as the omnipresent shadow cast by the role of politics at that time (e.g. Suh 2007). However, in line with the topic of the special issue of this journal, a broad survey of some of this prior research reveals limited focus on the role played by food, especially with regard to its function in a series of key events towards the middle of the book, where, on the rebound from a failed dalliance with Teddy Lloyd, the school's married art master, Miss Jean Brodie sets her sights on the quiet and mellow music teacher, Gordon Lowther.

General remarks on food in the novel

As observed elsewhere (e.g., see Fitzpatrick 2012: 122-123; Manolachi 2021: 87, etc.), critical analysis of the intersection of food and literary studies is a relatively new phenomenon. Yet, as demonstrated by handbooks and edited collections such as *The Routledge Companion to Literature and Food* (Piatti-Farnell & Brien 2018) and *Food Cultures Across Time: Flavours and Endeavours* (Mitrea & Iancu 2021), interest in the topic has spread from the domains of anthropology, culture, and the social sciences to encompass the domain of literary and artistic production. As in real life, the presence of food in literature can serve many roles beyond merely being a necessary source of nourishment. Indeed, in an article in *The New Yorker*, American writer Adam Gopnik outlines his belief that there are four types of food in literature: "food that is served by an author to characters who are not expected to taste it; food that is served by an author to characters in order to show who they are; food that an author cooks for characters in order to eat it with them; and, last (and most recent), food that an author cooks for characters but actually serves to the reader" (Gopnik 2007).

In *The Prime of Miss Jean Brodie*, food indeed serves an important role. To take Gopnik's schema, it certainly appears that the second – i.e. food which is served to the book's protagonists in order to reveal aspects or details about them – could be considered the most relevant. At this juncture, it is important to mention that at the time of the novel's publication in 1961, Britain had only just finally emerged from the privations of rationing, introduced during World War Two to conserve scarce resources, and whose last remnants were only lifted in 1954 (see Imperial War Museums 2024). With the novel's interwar

setting in the milieu of a prestigious girls' school, however, Spark is able to portray some of the culinary luxuries enjoyed by middle- and upper-class members of society at that time. An example can be seen early in the novel, where Sandy, a member of the Brodie set and the one who ultimately 'betrays' her teacher, is celebrating her tenth birthday at her home with her best friend, Jenny, a fellow member of the set:

> The speciality of the feast was pineapple cubes with cream, and the speciality of the day was that they were left to themselves. To Sandy, the unfamiliar pineapple had the authentic taste and appearance of happiness, and she focussed her small eyes closely on the pale gold cubes before she scooped them up in her spoon, and she thought the sharp taste on her tongue was that of a special happiness, which was nothing to do with eating and was different from the happiness of play that one enjoyed unawares. Both girls saved the cream to the last, then ate it in spoonfuls.
> 'Little girls, you are going to be the crème de la crème,' said Sandy, and Jenny spluttered her cream into her handkerchief (Spark 2000: 16). [2]

Here, the exotic and luxurious pineapple –"a symbol of nobility, decadence, and the unusual" (Howard 1998: 362) – is the centrepiece of Sandy's birthday afternoon tea. Much prized in colonial times, its spiky rind and unusual flesh has now been rendered into bite-sized morsels, its strong taste evoking a particular sentiment of joy in Sandy. The allusion to happiness continues in the ensuing conversation when the girls observe that they have been told by adults that this time of their lives is supposed to be the happiest part. Indeed, in some ways, as acknowledged by the narrator's retrospective gaze, the years spent under Miss Brodie's tutelage may perhaps have been so, given that in adulthood many of her set have sad fates. This is true of Mary, who perishes in a hotel fire; of the latecomer to the set, Joyce Emily, who runs away from school and is killed in the Spanish Civil War, and of Sandy, who chooses to isolate herself from society by taking holy orders and sequestering herself in a convent.

The decadence of the cream counterpoints the sour taste of the pineapple and provides a segue into Sandy's mimicking of Miss Brodie by the use of her phrase "crème de la crème", the French term which Brodie often uses to instil her charges with a sense of all-round superiority. Yet, in gently mocking their teacher through this impression (of course, natural among schoolchildren), it could also be argued that both girls are aware, even at that tender age, of the frequently ridiculous and eccentric notions that Miss Brodie aims to instil in her select clique.

Sandy and Jenny's conversation then moves from happiness to speculation about the art master, Teddy Lloyd (a paramour of Miss Brodie) and the arrival of his latest child, leading both girls to realise that he and his wife

must have had sexual intercourse in order to have conceived the infant. The girls' seclusion, however, is interrupted by their mothers:

> Sandy's mother looked round the door and said, 'Enjoying yourselves, darlings?' Over her shoulder appeared the head of Jenny's mother. 'My word,' said Jenny's mother, looking at the tea-table, 'they've been tucking in!'
> Sandy felt offended and belittled by this; it was as if the main idea of the party had been the food (Spark 2000: 17).

Indeed, Sandy's reaction to the phrase highlights the signalling aspect of the food as an apparent metaphor, especially with regard to the later developments which take place in the novel. As an ostensible symbol of present happiness, the tart taste of the pineapple combined with the sweetness of the cream could be taken as a bittersweet metaphor for what the future holds for the Brodie set and their complex interactions with their teacher and her world, as well as the general vicissitudes of life once their schooldays have finished.

Though the selected foodstuffs are seldom defined, high teas also serve as a key vector of how Miss Brodie cultivates her set and promotes her influence over them. From the beginning, when the girls enter her class, the reader is aware that "Miss Brodie had already selected her favourites, or rather those whom she could trust; or rather those whose parents she could trust not to lodge complaints about the more advanced and seditious aspects of her educational policy" (Spark 2000: 26). Indeed, the chosen few were singled out: "Miss Brodie's special girls were taken home to tea and bidden not to tell the others; they were taken into her confidence; they understood her private life […]. They learned what troubles in her career Miss Brodie encountered on their behalf" (26).

Indeed, these occasions continued after the two years when Miss Brodie had ceased to be their form teacher and the girls had progressed to the senior school, for "on most Saturday afternoons, Miss Brodie entertained her old set at tea and listened to their new experiences" (79). The memory of these high teas was to linger long in the mind of her former pupils, with Eunice, who "cut capers for the relief and amusement of the tea parties, doing cartwheels on the carpet" (26), reminiscing to her husband many years later that Miss Jean Brodie "was full of culture. She was an Edinburgh Festival all on her own. She used to give us teas at her flat and tell us about her prime" (27).

Yet this image of elegance and exclusivity conjured up by Miss Brodie's tea parties is later contrasted, for example, by an event which takes place at the house of Teddy Lloyd, the married art teacher and renounced paramour of Miss Brodie. Invited to pose as a model for him, Sandy is horrified when he kisses her unexpectedly. On coming out of his studio, Lloyd's unaware wife Deirdre invites Sandy to stay for tea and biscuits, which takes place among the din of six small children all fighting for attention:

> "I've heard such a lot about Miss Brodie from the girls," Deirdre was saying. "I really must ask her to tea. D'you think she'd like to come?"
> "No," said Teddy.
> "Why?" said Deirdre—not that it seemed to matter, she was so languid and long-armed, lifting the plate of biscuits from the table and passing them around without moving from the low stool on which she sat.
> "You kids stop that row, or you leave the room!" Teddy roared.
> "Bring Miss Brodie to tea," Deirdre said to Sandy.
> "She won't come," Teddy said. "Will she, Sandy?"
> "She's awfully busy," Sandy said. (103)

This hubbub and din of bohemian family life is a complete contrast to Miss Brodie's select events, and indeed, it becomes clear that though the essential activity – of having tea – may be the same, the milieu and occasion are totally different. Unlike the high teas that the set are used to with their mentor, from an analytical perspective it appears to be a notably less formal occasion – i.e., just tea and biscuits. Indeed, the whole situation is one that it is impossible to imagine Miss Brodie taking part in; thus, Deirdre's invitation is doomed before she has even verbalised it. Lloyd's feelings for Miss Brodie notwithstanding (Lloyd paints a portrait which resembles her closely), it is clear that she represents an anathema to the chaos of his household, with her love of order and control and general inaccessibility make it a space into which she could never venture. Indeed, the rumours of a kiss between Miss Brodie and Teddy Lloyd are confirmed, many years later, by Sandy when she looks back on another meeting with her former teacher after the war,

> […] when they sat in the Braid Hills Hotel eating sandwiches and drinking tea, which Miss Brodie's rations at home would not run to. Miss Brodie sat shrivelled and betrayed in her long-preserved dark musquash coat. She had been retired before time. She said, 'I am past my prime'. (55-56)

Here, and especially compared with the lavish repasts that will be described subsequently in this article, it is highlighted that even a relatively meagre offering like tea and sandwiches is beyond Miss Brodie's means. Therefore, the food is emblematic of Miss Brodie's reduced circumstances; deprived of her power and influence through being forcibly retired, she is now a quasi-pathetic figure, her once-famous "prime" now receded into time.

Food and the "fattening up" of Mr Lowther

Food is also of key importance towards the middle of the novel. Smarting from her lack of success in her situationship with Teddy Lloyd, and though her heart still lies with the art master, Miss Brodie subsequently opts for the quiet figure of the music teacher, Gordon Lowther, a "bashful, smiling bachelor" (86) who

previously relied on the domestic assistance of two spinsters who were also the school's sewing teachers, the Kerr sisters. From the outset of their relationship, and having made short shrift of the Kerrs, she believes that Lowther, who is both slighter and shorter than herself, requires "fattening" up (90). This is a procedure which requires an extensive dietary programme of her own devising.

Interestingly, this occurrence happens at a point in the novel where two of the Brodie set, Jenny and Sandy, notice that their teacher has "a slimmer appearance", drawing the conclusion that "she had lost weight through her sad passion for Mr Lloyd and this noble undertaking of Mr Lowther in his place" (86); with Miss Brodie having turned forty-three, "this year when she looked so much thinner her shape was pleasanter" (89). Yet despite her own weight loss, Miss Brodie seems determined to augment the size of the genial, placid music master, observing that Misses Kerr appeared to be "starving" (88) the man. In spending first Sundays then Saturdays at Lowther's large house in Cramond, she regularly invites her set for tea, in pairs, rotating every three weeks:

> One day when Sandy and Jenny were on the visiting list, she gave Mr. Lowther, for tea alone, an admirable lobster salad, some sandwiches of liver paste, cake, and tea, followed by a bowl of porridge and cream. These were served to him on a tray for himself alone, and you could see he was on a special diet. Sandy was anxious to see if Mr. Lowther would manage the porridge as well as everything else. He worked his way through everything with impassive obedience while she questioned the girls. […] Miss Brodie did not attempt to conceal from her munching host her keen interest in the art master. Mr. Lowther's eyes looked mournful and he ate on. (90-91)

Here, the foodstuffs of choice are a strange mixture of the sophisticated (lobster salad), the standard (liver paste sandwiches and cake), and the somewhat unexpected (the potentially unusual appearance – at least, at high tea – of porridge with cream). Though porridge oats have long been an important base of the traditional Scottish diet (see Robertson 2003), its presence here with the highly calorific (and more luxurious) addition of cream suggests nourishing food for a convalescing invalid or a small child, as well as linking to notions of Miss Brodie's "crème de la crème" – i.e., that just like she aims to transform the minds of her young protégés, she also aims to transform the physical body of her suitor. In this way, it highlights Miss Brodie's dominant role in the relationship, with the modest, gentle music teacher infantilised by her forceful and wilful personality. Evidence of this is displayed after he completes his mammoth repast:

> Miss Brodie poured tea and cast a glance at Gordon Lowther's plate. 'Gordon,' she said, 'a cake.'
> He shook his head and said softly, as if soothing her, 'Oh, no, no.'
> 'Yes, Gordon. It is full of goodness.' And she made him eat a Chester cake, and spoke to him in a slightly more Edinburgh way than usual, so as to make up to him by both means for the love she was giving to Teddy Lloyd instead of to him. 'You must be fattened up, Gordon,' she said. 'You must be two stone the better before I go on my holidays'. (Spark 2000: 92)

Once again, in expecting him to gain almost thirty pounds in a short space of time, Miss Brodie demonstrates her controlling nature. Yet, as illustrated here by her imploring Lowther to eat a Chester cake [3] on top of the vast amount he has already consumed, this surfeit of food is directly announced as compensation for the fact that, in Miss Brodie's heart, her feelings lie with someone else. Various factors have been mooted as to why overfeeding can occur within romantic relationships (see Ogden, Cheung, & Hudson 2022); here, the control she exerts on Lowther's food intake seems to be a project for her, a potential distraction from the love she still feels for Teddy Lloyd. This is underscored by the efforts Miss Brodie makes to demonstrate her new-found domesticity:

> Miss Brodie was doing something to an enormous ham prior to putting it into a huge pot. Miss Brodie's new ventures into cookery in no way diminished her previous grandeur, for everything she prepared for Gordon Lowther seemed to be large, whether it was family-sized puddings to last him out the week, or joints of beef or lamb, or great angry-eyed whole salmon. 'I must get this on for Mr. Lowther's supper,' she said to Sandy, 'and see that he gets his supper before I go home tonight'. (Spark 2000: 93).

This quasi-celebratory atmosphere of these feast-like occasions is also highlighted subsequently:

> Miss [Sandy and Jenny] waited upon Miss Brodie and saw on the vast old kitchen table the piled-up provisions of the morning's shopping. At one side stood large bowls of fruit, with boxes of dates piled on top of them, as if this were Christmas and the kitchen that of a holiday hotel. (94).

Accordingly, and similarly to her machinations with the Brodie set, everything to do with Lowther is carefully choreographed, whilst he acquiesces. As Suh (2007: 96-97) notes in her analysis of the work from a political lens, Miss Brodie's actions and Lowther's passivity could be viewed as a gendered take on a master/servant relationship. Yet, in this instance, food seems to be a substitution for the inner life of Miss Brodie, which, remains largely inaccessible not only to the other characters in the novel but also to the reader

[4]. As hinted by Kelleher (1976: 84), the presence of excessive quantities of food could be hazarded as a symbol of sexual activity, as Miss Brodie is indeed spending "more often than not the night" (Spark 2000: 86) in Cramond, as exemplified by the Kerrs' discovery of a nightdress in Lowther's bedroom.

Yet, Miss Brodie's controlling and inaccessible nature eventually causes the quiet and amiable Mr Lowther to run out of patience. With Miss Brodie "refus[ing] him all but her bedfellowship and her catering" (104) he becomes "tired of food, for it was making him fat and weary and putting him out of voice" (104). As such, he yearns for a wife who will live with him in Cramond and who shares his passion for golf and singing. Some time after their apparent break-up, his engagement with the science teacher, Miss Lockhart, is announced in the newspaper. This surprise is a situation which causes Miss Brodie great distress, although she consoles herself by noting that compared to the great love she felt for the art teacher, Lowther had "merely been useful". (113)

Concluding remarks

This brief study has sought to offer insights into the role of food in one of the seminal works of mid-20th-century British literature, *The Prime of Miss Jean Brodie*. In presenting how food is displayed in the novel, this overview has clearly demonstrated that it is utilised as a way to gain deeper awareness of the characters. As such, this accords with Gopnik's (2007) view of how food can be used to enhance character portrayals in a given literary work. In the first instance, at the birthday party, the pineapple cubes with cream can be interpreted as an interconnected metaphor for happiness and luxury, yet the bittersweet combination of the foodstuffs also heralds the complexities of life that await the Brodie set, as well as Miss Brodie herself.

Another instance is underlined through the occasion of having high tea. Even though the chosen foodstuffs may not warrant individual mention, this is one of the means through which Miss Brodie promulgates her influence over her chosen proteges, as well as signifying social status. As demonstrated above, food plays a key role in the relationship Miss Brodie embarks on with Gordon Lowther; in love with another man, she overcompensates by overfeeding the music master, with food seemingly acting both as a substitute for emotional intimacy and as a way of emphasising her dominance. Accordingly, the portrayal of food is an important component of the plot and characterisation of the novel as a whole, and future research directions could certainly incorporate comparisons with its role in other examples of Muriel Spark's literary oeuvre.

Notes

[1] For the online version of the original 1961 article in *The New Yorker*, please see Spark (1961).

[2] Though (as mentioned above) the original text of the book is freely available via the website of *The New Yorker*, for ease of citation, the author of this article has opted to use the 2000 Penguin Modern Classics reprint of the 1965 printed version by Penguin Books (see Spark 2000), which differs slightly from the original 1961 publication.
[3] Interestingly, the appearance of the 'Chester cake' in the novel has piqued the curiosity of culinary bloggers with literary interests who have provided recipes for this traditional baked item. For more information, please see Nico and Amy's Literary Kitchen (2016) and Selman (2017).
[4] As James Wood noted in his 2006 piece in *The Guardian*, "Around [Miss Jean Brodie's] very thinness as a character we tend to construct a thicker interpretative jacket" (Wood 2006).

References

Academy of Motion Picture Arts and Sciences (2024). "The 42nd Academy Awards – 1970." https://www.oscars.org/oscars/ceremonies/1970 Accessed on 10 April 2024.

Bower, A. L. (1990). 'The Narrative Structure of Muriel Spark's *The Prime of Miss Jean Brodie*'. *The Midwest Quarterly*, 31(4), 488-498.

British Council Literature (2024). 'Dame Muriel Spark.' Available at: https://literature.britishcouncil.org/writer/muriel-spark Accessed on 10 April 2024.

Brown, P. R. (2006). '"There's Something About Mary:" Narrative and Ethics in The Prime of Miss Jean Brodie'. *Journal of Narrative Theory*, 36(2), 228-253.

Fitzpatrick, J. (2012). 'Food and Literature: An Overview'. In Albala, K. (ed.) (2012). *Routledge International Handbook of Food Studies*. London: Routledge, 122-134.

Gopnik, A. (2007). 'What's the Point of Food in Fiction?' *The New Yorker* (2 April). Available at: https://www.newyorker.com/magazine/2007/04/09/cooked-books Accessed on 10 April 2024.

Howard, C. (1998). '"The Story of the Pineapple": Sentimental Abolitionism and Moral Motherhood in Amelia Opie's "Adeline Mowbray."' *Studies in the Novel*, 30(3), 355-376.

Imperial War Museums (2024). "What You Need to Know About Rationing in The Second World War." https://www.iwm.org.uk/history/what-you-need-to-know-about-rationing-in-the-second-world-war Accessed on 10 April 2024.

Kelleher, V. M. K. (1976). 'The Religious Artistry of Muriel Spark'. *Critical Review,* 18, 79-92.

Keyser, B. (1975). 'The Transfiguration of Edinburgh in The Prime of Miss Jean Brodie'. *Studies in Scottish Literature*, 12(3), 181-189.

Manolachi, M. (2021). '"A Sign of Life": The Role of Food in Contemporary Prose by Romanian Women Writers'. In Mitrea, A., & Iancu, A.-L. (eds.), *Food Cultures Across Time: Flavours and Endeavours*. Newcastle upon Tyne: Cambridge Scholars Publishing, 87-106.

Mitrea, A., & Iancu, A.-L. (eds.) (2021). *Food Cultures across Time: Flavours and Endeavours*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Neame, R. (1969). *The Prime of Miss Jean Brodie*. 20th Century Fox [Film].

Nico and Amy's Literary Kitchen (2016). "The Crème de la Crème of Afternoon Tea: Chester Cakes in Muriel Spark's *The Prime of Miss Jean Brodie* (1961)". Available at: https://nicoandamysliterarykitchen.wordpress.com/2016/02/08/the-creme-de-la-creme-of-afternoon-tea-chester-cakes-in-muriel-sparks-the-prime-of-miss-jean-brodie-1961/ Accessed on 10 April 2024.

Ogden, J., Cheung, G. L. D., & Hudson, J. (2022). 'Assessing Feeder Motivations and Behaviour Within Couples Using the Feeder Questionnaire'. *Appetite*, 179, 106285.

Piatti-Farnell, L., & Brien, D. L. (eds.) (2018) *The Routledge Companion to Literature and Food*. New York, NY & Abingdon: Routledge.

Ray, P. E. (1978). 'Jean Brodie and Edinburgh: Personality and Place in Muriel Spark's The Prime of Miss Jean Brodie.' *Studies in Scottish Literature*, 13(1), 24-31.

Robertson, R. H. (2003). 'The Place of Oats in Scottish Nutrition.' *Nutrition and Health,* 17(3), 255-261.

Selman, R. (2017). "Force Feeding". *From Page to Plate.* Available at: https://frompagetoplate.com/2017/12/03/force-feeding/ Accessed on 10 April 2024.

Spark, M. (1961). 'The Prime of Miss Jean Brodie'. *The New Yorker* (14 October). Available at: https://www.newyorker.com/magazine/1961/10/14/the-prime-of-miss-jean-brodie Accessed on 10 April 2024.

Spark, M. (2000). *The Prime of Miss Jean Brodie*. London: Penguin Books.

Suh, J. (2007). 'The Familiar Attractions of Fascism in Muriel Spark's The Prime of Miss Jean Brodie.' *Journal of Modern Literature*, 30(2), 86-102.

Wood, J. (2006). 'Never Apologise, Never Explain'. *The Guardian* (22 April). Available at: https://www.theguardian.com/books/2006/apr/22/murielspark Accessed on 10 April 2024.