

Immersive Hospitality Research Series

The Pilgrim's Rest

A Fieldside Hospitality Tent at Gem Joust

Reflections on Scent, Collaboration, and the Shape of Welcome

by

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Aut viam inveniam aut faciam

I. Introduction

This paper is a reflection on The Pilgrim's Rest, the hospitality tent built and ran at Gem Joust. It is not a how-to guide and it is not an inventory list. It is an attempt to set down what was new for me at this event and to explain, drawing on the research I have done across this series, why those new choices belong inside a serious medieval hospitality practice.

The tent was originally set up as a fieldside hospitality presence for Royal. Weather changed the day. The fighting was moved to another area of the event site, and rather than break down and follow, we held the tent where it stood. What had been planned as a fieldside refreshment became a destination, a place that guests walked to deliberately because they had heard it was there. The pivot was unplanned, but it turned out to be the better form for what the tent was trying to do. A fieldside tent is, by definition, a secondary thing, an accompaniment to the main event of combat. The destination version made the hospitality itself the main event.

Six things made this event different from anything I had done before. I built scent into the tent in a deliberate way for the first time, strewing dried lavender, eucalyptus, and rose petals under the canvas. The chapel was a collaboration: we set up our sixteen-foot round behind the hospitality tent, accessed only through it, and Sir Christian Thomas brought the chapel items and his household to share about them. Mistress Finnech and her household prepared the food, and unlike prior events at which friends had contributed dishes, her menu was built deliberately to fit the pilgrim theme of the tent. I built the Pilgrim's Stone table inside the hospitality tent, just inside the chapel entrance, as the seam between the welcoming room and the contemplative one. For the first time I shared authorship of the hospitality presence with two other households, making the day the work of three rather than one. And we built new interior walls for the pavilion in an orange, brown, and green Camino palette to replace my original blue brocade, adding connecting wall panels between the hospitality tent and the chapel so that a guest moving between the two rooms stayed within an enclosed interior register.

Each of these decisions sits on top of the research I have done in this series, and each of them taught me something the research alone could not have. The structure of this paper roughly follows them, in the order they shaped the guest's experience, though the Pilgrim's Stone table is treated within the chapel section because it lives at the seam between the two rooms.

Hospitality is the work of preparing a place so that a stranger may arrive and feel welcomed within it. That work is done long before the guest crosses the threshold.



The hospitality tent interior at Gem Joust. The new Camino-palette walls (paisley orange and brown, geometric cream and brown), the Iberian-pattern rugs, the table and benches, and a heraldic Spanish-style hanging on the back wall all worked together to place the guest along a Spanish road from the moment they crossed the threshold.

II. Scent: Strewn Floor as Welcome

In the paper *Scent in Medieval Hospitality Spaces* I argued that scent functioned in four overlapping ways across the medieval hospitality landscape: as welcome, as protection, as sacred marker, and as status. The most widespread and best-documented of these was scent as welcome, and the most widespread vehicle for that welcome was the strewing of fragrant herbs and flowers across the floor of a hospitality space.

This was the first event at which I practiced that directly. Under the tent I strewed dried lavender, eucalyptus, and rose petals. The result was a scent that lifted as guests walked across the floor of the tent, and that held in the still air of the interior for the entire day.

Why These Three

The three are not an arbitrary trio. Lavender is the centerpiece of every late-medieval and early modern strewing list I have read. Thomas Tusser, in his 1573 work *Five Hundred Points of Good Husbandry*, names lavender twice in his list of recommended strewing herbs, separately

distinguishing lavender from lavender cotton. The Dutch traveler Levinus Lemnius, writing in 1560 of his visits to English households, recorded that the chambers and parlors he encountered were strewn with sweet herbs that refreshed him. Lavender is one of the herbs at the center of that practice. It was valued for its fragrance, for its believed medicinal and astringent properties, and for the way its scent intensifies when crushed underfoot. A strewn lavender floor is a slow-release fragrance system, and it is doing its strongest work precisely when the room is being used.

Rose petals are the most documented luxury strewing element across the medieval and early modern record. Tusser names roses in his strewing list. Italian and French inventories from the 15th and 16th centuries record dried rose petals stored by the household for sweetening linens, sweetening rooms, and for the production of rose water. Rose is also the scent that crosses every category in the four-function framework: it appears in domestic welcome, in feast handwashing waters, in sacred contexts as a Marian symbol, and in noble inventories as a status good. A strewn floor that includes rose petals is making a deliberate claim about the care with which the space has been prepared.

Eucalyptus is the honest compromise. It is not a period strewing herb. Eucalyptus is native to Australia and was not introduced to European markets in any meaningful way until the late 18th and 19th centuries. I used it because it is widely available, because dried eucalyptus holds its scent for a long time without needing replenishment, and because it provides a clean, sharp top note that lifts the heavier sweetness of the lavender and rose. The honest scope of this is that I made a working hospitality choice, not a documentation-pure one, and a judge reading this paper will see it named here rather than buried.

What It Did to the Space

The strewn floor changed the tent in a way that I had read about but had not personally witnessed. Guests who walked in commented on the scent before they commented on anything else. Several asked what it was, which gave me an opening to talk about the practice and its sources. One guest said, in essence, that the tent smelled like a place that had been waited on. That is exactly the response the medieval practice was designed to produce: the announcement, through the nose, that the host had prepared the room before the guest arrived.

It also taught me something the research could not. The scent did not stay even across the day. It was strongest in the early morning, before traffic, and again in the late afternoon when the air cooled and held still. During the busy midday it lifted and dispersed quickly. A medieval chatelaine would have replenished the strewing periodically, and I understand now in a way I did not before why that maintenance is part of the practice and not separate from it.

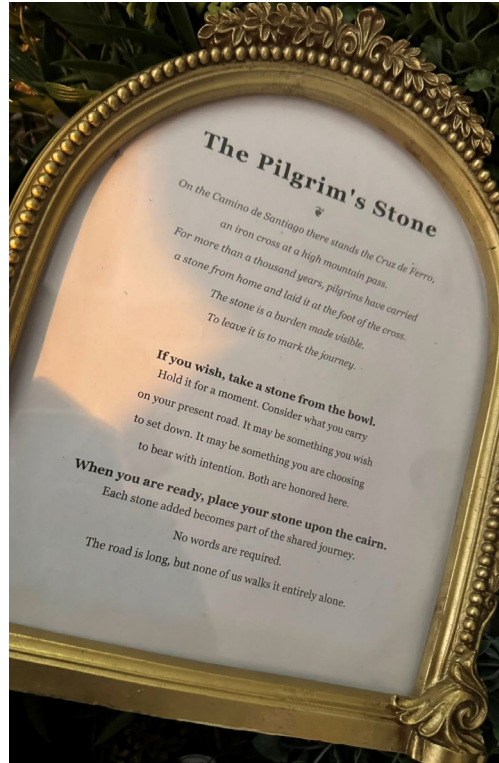
III. The Chapel: Collaboration with Sir Christian Thomas

The Pilgrim's Rest concept had always included a chapel space, but at Gem Joust the chapel took on a form I had not used before. We set up our own sixteen-foot round behind the main hospitality tent, with its single entrance opening into the back of the hospitality tent itself. A guest could not enter the chapel from outside. They came in through the hospitality tent, crossed the room, and stepped through to the chapel on the other side. Sir Christian Thomas brought the chapel items and furnished the interior with them, and his household was present in the chapel throughout the day to share about the objects with guests who came in.

Just inside the hospitality tent, to the right of the chapel entrance, was the Pilgrim's Stone table. The bowl of stones sat there, with the framed text beside it, in the threshold position between the two rooms. A guest reading the invitation could pick up a stone in the hospitality tent and carry it with them into the chapel, where the cairn waited. The Stone table was mine, designed and kept by me, and it deserves to be named as its own piece of the layout rather than absorbed into the chapel description that follows. It belongs in the hospitality tent because the invitation to take up a burden was a hospitality act; it sat next to the chapel door because the laying down of that burden was a contemplative act, and the two rooms held those two halves of the gesture.



The Pilgrim's Stone table, set just inside the hospitality tent to the right of the chapel entrance. The bowl of small pale stones, the framed invitation, the eucalyptus garland, the scallop shells, the candles, and the pierced metal lantern composed a threshold marker between the welcoming room and the contemplative one. The pile of larger stones at right was the beginning of the cairn, which travelled with each pilgrim across the threshold into the chapel.



The framed invitation in detail. The text was kept deliberately short and was written to honor both the pilgrim who comes to set a burden down and the pilgrim who is choosing to bear one with intention. No words were required of the guest, and no record was kept of what any individual stone meant.

This division of labor is, on reflection, the older medieval pattern of paired hospitality, and it is the first time in this series I have written about a collaboration of this shape. Prior papers have treated the noblewoman's hospitality as a household practice radiating outward from a single person and her dependents. The Camino hospitals operated similarly: one hospitalero, one institution, one set of obligations. But the medieval record also contains repeated examples of paired and federated hospitality, where two households or two religious houses jointly maintained a hospice, a chapel, or a stretch of road. The pilgrim hospital at Roncesvalles, for example, was at various points a joint venture between the bishopric and the Augustinian canons; the Knights Hospitaller frequently shared road and chapel responsibilities with local secular lords.

Structure, Contents, and Voice

What was useful about the form we arrived at is that it separated three jobs that often get collapsed into one. The structure of the chapel, the sixteen-foot round itself, was ours. The contents, the items that made it a chapel rather than an empty room, were Sir Christian's. The voice, the people present to talk about what the items meant and where they came from, was his household.

In the medieval pattern this separation is closer to the truth of how a paired hospice worked. A local lord might provide the building. A religious order might provide the relics, the altar furnishings, and the devotional character. The order's brothers or sisters were the ones who spoke

with pilgrims about what they were seeing. The lord did not pretend to be a religious; the religious did not pretend to own the building. Each contributed what they had the standing to contribute, and the guest experienced a place that was richer than either party could have produced alone.



The chapel interior, furnished and voiced by Sir Christian Thomas and his household. The triptych at center carries a bishop-saint icon flanked by hand-painted panels in Spanish, with crosses, rosary, devotional book on a carved stand, lanterns, and a small reliquary box completing the arrangement. The structure of the chapel was ours, the contents were Sir Christian's, and the voice in the room throughout the day was his household's.

The Single Entrance and What It Meant

The chapel having only one entrance, and that entrance opening through the hospitality tent, was a decision I want to record because it shaped the guest's experience in ways I did not fully anticipate. There was no way to reach the contemplative space without first passing through the welcoming space. A guest could not arrive cold at the chapel door. They had to come into the hospitality tent, register the warmth of it, see the table, perhaps speak with me, see the Pilgrim's Stone bowl on its table, and only then cross to the chapel. The chapel was therefore always reached by way of the welcome, never independent of it.

This sequence matches the medieval pattern more closely than a two-door layout would have. The pilgrim approaching Roncesvalles arrived first at the hospital hall, was received and fed, and only then walked across to the chapel. The chapel was not a separate institution that a traveler could visit; it was the inner room of a hospitable place. Our layout reproduced that relationship. The hospitality came first because it had to come first. The contemplation followed because the contemplation was the deeper offer, and the deeper offer was only available to those who had crossed the threshold of welcome.

What the Sharing Did

The presence of Sir Christian's household in the chapel mattered as much as the items themselves. A chapel that is only objects is a display. A chapel that has people in it who can speak about the objects is a space where a guest can learn, ask, and be in conversation with someone whose authority over the material is not derivative. Several guests crossed from the main tent into the chapel specifically because they had been told there was something to see and someone to talk to. That movement, from refreshment to reflection to conversation, is precisely the layered experience that a pilgrim hospital with attached chapel was built to produce. The Codex Calixtinus describes pilgrims at Roncesvalles moving from the hospital hall to the chapel for prayer and back again to the hall for rest, and that pattern was visible in miniature at our hospitality-and-chapel arrangement.

The Hospitalar Pattern, Revisited

In earlier framing I had argued that placing the chapel in the care of a hospitalar household was historically resonant. The collaboration at Gem Joust reframes that argument in a useful way. The chapel does not need to be staffed specifically by hospitalars to be historically grounded. It needs to be the second space, prepared and held by people whose presence in that space is consistent with what the space is doing. Sir Christian and his household filled that role, and the tent as a whole was the better for it. The hospitalar lineage remains the historical anchor for the chapel-and-hospital pairing, but the SCA expression of that pattern can take more forms than I had originally allowed for.

IV. The Food: Mistress Finnech and the Themed Menu

In earlier papers I have written about the distinction between the feast and the collation, and about the dressing of the collation table. I have had people contribute food to my hospitality tables at prior events. What was new at Gem Joust was not the contribution itself but the fact that the contribution was on theme. Mistress Finnech prepared the menu deliberately to support the pilgrim story the tent was telling, rather than bringing a dish she happened to make well. Her choices belong inside this paper because they did real work for the space.



The hospitality table at Gem Joust. Mistress Finnech's prepared dishes, built on theme to the pilgrim story, are shown here alongside the bread, fresh produce, and other unprepared items I laid in. The contributions belonged to different households but were arranged to read as one collation rather than a series of additions.

Themed Food as a Hospitality Tool

Medieval pilgrim hospitals served what they had. The Codex Calixtinus describes specific foods pilgrims encountered along the Camino: bread, dried fruit, cured meats, simple stews, and the local wine or watered cider. The hospital at Roncesvalles, in the 13th century poem praising it, is described as a place where pilgrims received bread, wine, meat and fish, salt, candles, and a place to sleep. The menu at any given hospital was determined more by harvest and geography than by curation. But the larger feast culture of the medieval nobility had no such limitation, and the great hosts of the late medieval and early modern period built menus deliberately to make a point. The Feast of the Pheasant in 1454 was a constructed menu designed to drive a political argument. The Field of the Cloth of Gold in 1520 served food that was, in some cases, more spectacle than sustenance.

A themed menu sits between those two poles. It is not the institutional provisioning of a hospital, and it is not the political theatre of a great court feast. It is the small, deliberate craft of a host who has decided that the food itself should belong to the story the tent is telling. Mistress Finnech's menu did that. Each item could be named in pilgrim-route terms, traced to a documented hospital food, or explained as a piece of pilgrim road eating. The food carried part of the hospitality narrative on its own, without requiring me to explain it to every guest who sat down at the table.

The Difference Between Contribution and Themed Contribution

It is worth being precise about what changed. I have had generous contributions to my hospitality tables before. A friend brings cheese, another brings fruit, another brings a sweet. The table is fuller because of it, and the company around the table is the better for the generosity. But contributions of that kind operate as additions to whatever the host has already laid out. They do not change the story the table is telling; they enlarge it. At Gem Joust, Mistress Finnech's contribution was different in kind. She did not bring a dish she happened to make well. She built the menu to fit the pilgrim theme, which meant the food itself was part of the documentation of the space rather than a complement to it.

The medieval analogue here is the difference between hospitality offered out of a household's general resources and hospitality offered with deliberate program. A noble feast in honor of a visiting embassy was not simply the household's usual food served to more people. The menu was constructed for the occasion, and the construction itself was part of the message. Mistress Finnech's themed contribution operated by that older logic. It was hospitality with a program.

Pre-Prepared, Together in the Tent

One detail that mattered for how the day worked: the food was fully prepared in advance and brought to the tent ready to serve. Mistress Finnech was in the hospitality tent with me for the day, not in a back-of-house cooking station, and her household was with her. This is a different model from the noble household where the cook is a separate office working in a separate room. It is closer to the model of the pilgrim hospital where the food has already been provisioned, perhaps by a different party, and the hospitalero's job in the moment is to receive guests and present what has been laid in. Mistress Finnech, her household, and I were all in the room with the guests, and any of us could speak to what was on the table. The food was not removed from the hospitality the way a feast-hall service would be; it was part of the same conversation.

The presence of Mistress Finnech's household alongside her is worth recording on its own terms. The hospitality at Gem Joust was, in the end, the work of three households rather than two: mine, Mistress Finnech's, and Sir Christian Thomas's. Each household brought people who could speak with standing about their part of the offer. That is closer to how a medieval pilgrim hospice actually staffed itself, with a lay brotherhood or sisterhood, a separate kitchen staff, and the hospitalar order who maintained the chapel all present in different parts of the same complex. Three households is what it actually took, and three households is what we had.

What Working with Another Artisan on Theme Taught Me

I have done my own food for every prior event in this series. Working with Mistress Finnech on a themed menu changed how the day worked, in ways the contribution model alone had not. The food was pulling in the same direction as the scent, the table, the walls, and the chapel. Nothing on the table was a distraction from the pilgrim story, and several items actively reinforced it. The

lesson from this event is that themed collaboration is qualitatively different from generous contribution. A friend bringing a dish is generosity. A friend building a dish to your theme is co-authorship of the hospitality. The medieval household had room for both. Whether I will work in this co-authored form again, or return to building the menu myself, is a question I am still considering. What is certain is that the form exists and that it produced what it was meant to produce.

V. The Shape of the Offer: Three Households, Two Rooms, One Welcome

Every prior event I have set up has been a single tent doing the work alone. The hospitality I have offered has been the hospitality I could provide from my own pavilion, with my own household, out of my own inventory. Gem Joust was the first time I built a hospitality presence that was made up of more than one room and more than one household. The main hospitality tent held the table, the benches, the food, and the welcome. The sixteen-foot round behind it was the chapel, reached through a single entrance that opened from inside the hospitality tent. Three households were holding the day together: mine, Mistress Finnech's with the food, and Sir Christian Thomas's with the chapel.

This sounds simple to describe. It was not simple to do, and more importantly it was not a thing I had ever attempted before. Every prior paper in this series has been about something I built on my own. This paper is the first one in which the hospitality being documented is not entirely mine. That is the new thing, and it deserves to be named clearly.

Why I Had Not Done This Before

The model I had been working in was the solo chatelaine. The lady of the household prepares the space, sets the table, oversees the food, greets the guest, and tells the story. Every paper I have written so far has assumed that pattern. It is a defensible model. It is well-attested in the medieval record. The *Le Ménagier de Paris* treatise and Christine de Pizan's *Le Livre des Trois Vertus* both describe the noblewoman's hospitality as a centered, single-household practice. I had taken that as the form to aspire to.

What I had been quieter about, in my own practice, is that the solo model has a ceiling. There is only so much a single host can hold in mind, prepare in advance, and attend to in the moment. The medieval record itself acknowledges this. The great hospices were not run by one person. The pilgrim hospital at Roncesvalles was a paired institution. The Knights Hospitaller worked in chapter and in pairs along the road. The most ambitious medieval hospitality was almost never solo. I had been preserving the solo form past the point where the solo form was serving the work.

Two Rooms, in Sequence

The hospitality tent and the chapel were doing different work, and the separation was the point. The hospitality tent was the welcoming, the sitting, the eating, the conversation. It was active and social. The chapel was the slower register: the items to look at, the conversation about what they meant, the moment of quiet. Holding both at once inside a single room would have collapsed them. A guest who walks into a single space that is trying to be both convivial and contemplative will find it is doing neither well. By giving each purpose its own room, each could do its own work fully.

Because the chapel had only one entrance, and that entrance opened into the hospitality tent, the two rooms were arranged in sequence rather than in parallel. The guest came in through the welcome and only then arrived at the chapel door. This is closer to the medieval pattern than two side-by-side tents would have been. The Codex Calixtinus describes pilgrims at Roncesvalles moving from the hospital hall to the chapel for prayer and back to the hall for rest. The hospital was the outer room; the chapel was the inner room. The chapel was not a separate institution that a traveler could visit; it was the inner room of a hospitable place. Our layout reproduced that relationship exactly.

The Pilgrim's Stone table, sitting just inside the hospitality tent to the right of the chapel entrance, marked the seam between the two rooms. It was the hospitality element that pointed inward toward the contemplative element. A guest who picked up a stone in the welcoming room carried it as they crossed into the quieter one, and the gesture of laying the stone at the cairn was therefore a passage as much as an act. The two rooms were not equivalent; they were ordered, and the Stone table told the guest which order to read them in.

Three Households as the New Practice

Working with two other households on a hospitality presence requires things the solo model does not. We had to agree on what the chapel was, what it would contain, who would speak about the items, and how the rooms would relate to each other. We had to agree on what the food was, how it would arrive, and how the menu would speak to the theme. I had to give up authorship of the chapel to Sir Christian and his household, and I had to give up authorship of the menu to Mistress Finnech and hers. That last part was harder than I had expected. The solo chatelaine model trains a host to want to oversee everything. Letting two other households build their parts of the offer meant trusting that their work would belong with mine without my having shaped it directly.

It did. The chapel was richer than anything I could have built on my own, because Sir Christian and his household brought knowledge, items, and standing that I do not have. The food was richer than anything I could have made on my own, because Mistress Finnech and her household brought the same. The hospitality presence as a whole was richer than my solo hospitality has ever been, because three households were holding it up. This is the new thing. Not the tent. Not the

menu. Not the scent. The collaboration itself, across three households, and the willingness to share authorship over the hospitality, is the practice I have never done before. Whether I take this shape forward, return to the solo form, or move between the two depending on the event is a question I am still sitting with. What I can say with certainty is that the collaboration worked, and that the medieval record supports it as a real and recurring form rather than a departure from the chatelaine tradition.

What the Hospitality Tent Did Not Have

The hospitality tent itself was hospitality only, with the single exception of the Pilgrim's Stone table that pointed into the chapel. The chapel offered the contemplative register and the conversation about its contents; the hospitality tent offered the table, the benches, the food, the welcome, and the invitation to cross into the chapel when the guest was ready. This was deliberate. The sequence works precisely because each room holds its own purpose. The minute the hospitality tent tried to also be a teaching space or a relic display, the chapel would have lost its distinctiveness, and the movement between the two rooms would have lost its meaning.

Christine de Pizan, in her treatise on the noblewoman's household, argues that the lady's task is to make her house known as a place where the wayfarer may stop. The hospitality tent at Gem Joust was that stop. The chapel was the deeper offer the wayfarer might choose once they had stopped. Together they were a destination. Apart they would have been less than the sum of their parts.

VI. The Pavilion: New Walls in the Camino Palette

In the prior paper *Interior Walls of the Medieval Pavilion* I documented blue brocade panels and their installation at Ymir: Tyr's Redemption. Those walls did good work in the Norse-themed setting they were made for. At Gem Joust I did not use them. The Pilgrim's Rest is a Spanish Camino theme, and a deep blue brocade was the wrong palette for it. We made new walls in orange, brown, and green, and we added walls between the hospitality tent and the chapel to create a clear path between the two rooms.

Why a New Palette Was Required

The interior of a pavilion is one of the most visible parts of a hospitality presence. A guest crossing the threshold reads the room in the first few seconds, and the fabric on the walls does much of the work of that reading. The Camino setting at Gem Joust required something different: the warmer earth tones of the Iberian landscape, the orange and brown of late summer fields, the dusty green of olive and rosemary. The walls had to tell the guest, before any word was spoken, that this was a place along a Spanish road.

A noblewoman traveling between her own holdings or moving with her household between seasonal residences would have kept different sets of soft furnishings for different settings. Penelope Eames's study of medieval inventories documents the portability imperative that shaped these kits, with multiple sets of hangings, cushions, and chamber furnishings packed and moved as conditions required. The two wall sets in my own inventory now reflect the same principle: a Norse-appropriate set and an Iberian-appropriate set, each chosen for the kind of room it is meant to make.

What Can and Cannot Be Documented About the Colors

Whether the specific orange, brown, and green I chose are documentable to the medieval Spanish context is a question I want to handle honestly rather than overclaim. The general palette of orange, brown, and green is well within the documented range of medieval Iberian dyeing. Walnut shells, available throughout Spain and France, produced widely used brown dyes that were not as colorfast as madder but were inexpensive and broadly available. Madder roots, the most important medieval red dye in Europe, produced a range from deep red through orange-brown depending on mordant and concentration. Weld, the most common yellow dye, was used across Iberia and combined with woad blue to produce greens, as no single-source true green dye was reliably available in the medieval period. Lichens native to the Iberian peninsula produced additional browns and orange-browns. The colors I used at Gem Joust fall within this documented Iberian dye range as a category.

What I cannot document specifically is the dye source of the modern fabric I chose. I selected the fabric for its color and its weight, not for its dye lineage. A judge reading this paper deserves to know that the palette decision was historically informed but the textile itself is a modern production. The honest scope of this is that the new walls put me closer to a Camino-appropriate visual register than the blue brocade would have, and they did so within a color range that medieval Iberian dyers could have achieved, but I cannot claim that the specific cloth would pass as a period piece on its own.

The Walls Between the Tents

The second new construction at Gem Joust was the set of walls between the hospitality tent and the chapel. Because the chapel had only one entrance and that entrance opened from inside the hospitality tent, the join between the two structures needed to be cleanly defined. Open canvas or exposed guy ropes at the join would have undone the work of the interiors. I extended fabric panels between the two tents to enclose the seam, creating a short passage that read as architecture rather than tent-edge.

This solves a problem the medieval record itself documents at tent encampments. The Field of the Cloth of Gold imagery from 1520 shows entire connecting corridors between large pavilions, hung

in matching fabric so that the guest moving between rooms does not register the transition as outdoor space. The Le Hem and Chauvency tournament poems describe richly furnished pavilions joined by similar passages. The René d'Anjou tournament manuscript shows competing households' pavilions linked by tented walkways and screened junctions. At my scale these were short fabric extensions rather than full corridors, but the principle is the same: the join between two enclosed spaces should itself be enclosed, or the spaces lose the work their walls were doing.

The practical effect was significant. A guest moved from the warmer, busier hospitality room through a brief, narrower passage and arrived at the chapel's threshold without having broken the interior register. The chapel was therefore reached, in a literal sense, without the guest leaving the building. That is exactly the architectural relationship a medieval pilgrim hospital with attached chapel was meant to produce. The hospital and the chapel shared a wall, and the pilgrim walked from one room into another, not from one structure across a yard into a second structure.

Front Corner Pole Gathering, Carried Over

The gathered fabric on the front corner poles, which I described in the original walls research and have continued to develop, was present at Gem Joust as well. The treatment worked well in the Camino setting, because the gathered threshold is not palette-specific. It is a structural gesture. Manuscript illustrations of medieval pavilions across the entire late medieval period show the same gathering at the entrance, from Froissart's northern tournaments to the Field of the Cloth of Gold to Spanish manuscript illuminations of royal progresses. A framed, gathered entrance is medieval pavilion grammar regardless of which palette the pavilion is dressed in.

What the New Walls and the Connecting Passage Did Together

The combination of the new Camino-palette interior, the connecting passage between the two tents, and the gathered front entrance produced an interior that read as a deliberate two-room hospitality presence rather than a tent with a separate chapel parked beside it. The guest arriving at the gathered front threshold stepped into a warm, earth-toned interior, registered the table and benches and Pilgrim's Stone, and then walked through a short connecting passage into the chapel without ever leaving the enclosed visual register. The walls were doing the architectural work that walls do in built medieval hospitals: defining inside from outside, defining one room from the next, and holding the guest within an interior register throughout their visit. My original blue walls would have undermined every step of this. The new walls supported each step.

VII. What This Paper Adds to the Series

Earlier papers in the Immersive Hospitality Research Series have each focused on a single element: the cloth, the seat, the scent, the food category, the noblewoman's role. This paper is the first that records what happens when several of those elements are practiced together in a single

hospitality presence, in front of guests, in real conditions, including the unplanned shift from fieldside to destination when the weather and the fighting moved. The lessons that have come out of doing the work rather than only researching it are these:

- Scent operates on the schedule of the day. A strewn floor is not a one-time setup; it is a maintenance practice. Future setups will include scheduled re-strewing as part of the host's morning and afternoon work.
- Collaboration is a form I had not attempted before. Every prior paper in this series has documented something I built alone. Gem Joust was the first hospitality presence I shared authorship of, and it was the richest hospitality presence I have ever offered. Whether that becomes a regular practice or stays an occasional one is something I am still working out.
- Separating structure, contents, and voice is a usable medieval pattern, not a workaround. The chapel worked because we held the structure, Sir Christian held the contents, and his household held the voice. Each party contributed what they had standing to contribute.
- Themed collaboration is qualitatively different from generous contribution. A friend bringing food to the table is generosity. A friend building food to the theme of the table is co-authorship of the hospitality itself.
- The hospitality-tent-and-inner-chapel layout makes the hospital-and-chapel pairing of the medieval Camino legible in SCA form. Holding both purposes inside one room would have collapsed them. Giving each its own room, with the chapel reached only through the hospitality tent, let each do its own work fully while preserving the medieval sequence of outer welcome and inner contemplation.
- Palette is theme-bearing work. The blue brocade and the Camino orange-brown-green did not interchange; each was built for the setting it belonged in. A noblewoman with more than one kind of event in her year has reason to keep more than one set of soft furnishings, and the medieval inventory record supports this directly.
- The connecting passage between two tents is architecture, not decoration. Open canvas or exposed guy ropes at the join between the hospitality tent and the chapel would have undone the interiors. Enclosing the seam preserved the work the walls were doing.
- The framed threshold matters as much as the interior. A pavilion is only as enclosed as its entrance allows it to be.

VIII. Primary and Secondary Sources

Primary Sources

- Thomas Tusser, *Five Hundred Points of Good Husbandry*, 1573. The most comprehensive surviving list of recommended strewing herbs.
- Levinus Lemnius, diary entries from his visit to England, 1560. The eyewitness account of strewn herbs in domestic English hospitality settings.
- *Le Ménagier de Paris*, 1393. The French household management treatise, drawn on throughout this series for the noblewoman's hospitality role.
- Christine de Pizan, *Le Livre des Trois Vertus (The Treasure of the City of Ladies)*, c. 1405. The treatment of the noblewoman's household and her duty to make it known as a place of stop and welcome.
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- Jean Froissart, *Chroniques*, late 14th century. The tournament accounts including Saint-Inglevert (1390), drawn on for pavilion threshold imagery and hospitality framing.
- *Field of the Cloth of Gold* contemporary accounts and imagery, 1520. The most spectacular surviving documentary record of late-medieval tent threshold practice.

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Cross-References within the Series

- *Scent in Medieval Hospitality Spaces*. The foundational scent paper underlying Section II.
- *Interior Walls of the Medieval Pavilion*. The foundational walls paper underlying Section VI.

- The Collation and the Feast. The conceptual basis for Section V on single-purpose hospitality.
- Dressing the Collation Table. Background for the table, benches, and overall food presentation.
- The Duty of Welcome. The series' anchor paper on the noblewoman's hospitality obligation.
- From Sacred Duty to Political Theatre. Background for the discussion of themed menus in Section IV.

Aut viam inveniam aut faciam
I shall either find a way or make one.