In the study of extant material evidence, recent debate has tended to interpret such material by reference to an overarching theory of palace culture centred around Palermo[113]. As such, textual production across Latin, Greek, and Arabic after 1130 has often been contextualised with an eye to administrative efforts to build a coherent corpus of reference which allowed Roger to conceptualise his kingdom in both space and time. Between 1139 and 1154, al-Idrīsī (d. < 1165) produced an Arabic geography which contained descriptions of the internal arrangements of Sicily and other countries of the world, illustrated with a series of maps, and complemented by a silver Ptolemaic planisphere[114]. In around 1153, a trilingual Psalter translated the liturgy

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(2011) p. 198–216; Thomas DITTELBACH, The Ruler's Throne – Topology and Utopia, ibid. p. 534–543; William TRONZO, Restoring Agency to the Discourse on Hybridity: the Cappella Palatina from another Point of View, ibid. p. 229–237; Jeremy JOHNS, A Bronze Pillar Lampstand from Petralia Sottana, Sicily, in: Metalwork and Material Culture in the Islamic World. Art, Craft and Text. Essays Presented to James W. Allan, ed. by Venetia Porter / Mariam Rosser-Owen (2012) p. 283–300; Dawn MARIE-HAYES, The Political Significance of Roger II of Sicily's Antiquated Loros in the Mosaic in Santa Maria dell'Ammiraglio, Palermo, Allegorica 29 (2013) p. 52–69; Jeremy JOHNS, Arabic Inscriptions in the Cappella Palatina: Performativity, Audience, Legibility and Illegibility, in: Viewing Inscriptions in the Late-Antique and Medieval Mediterranean, ed. by Antony Eastmond (2015) p. 124–147; William TRONZO, The Artistic Culture of Twelfth-Century Sicily, with a Focus on Palermo, in: Sicily and the Mediterranean. Migration, Exchange, Reinvention, ed. by Claudia Karagoz / Giovanna Summerfield (2015) p. 61–76; Isabelle DOLEZALEK, Arabic Script on Christian Kings. Textile Inscriptions on Royal Garments from Norman Sicily (Das Mittelalter, Beiheft 5, 2017) particularly p. 123–189; Thomas DITTELBACH, Counter-narratives in 12th century Norman art and architecture, in: Urban Dynamics and Transcultural Communication in Medieval Sicily, ed. by Theresa Jäckh / Mona Kirsch (Mittelmeerstudien 17, 2017) p. 141–157. Most recently, Emily A. WINKLER / Liam FITZGERALD, The Story of Designing Norman Sicily, in: Designing Norman Sicily: Material Culture and Society, ed. by Emily A. Winkler / Liam Fitzgerald / Andrew Small (Boydell Studies in Medieval Art and Architecture 18, 2020) p. 1–14.

113) For a critical overview of this debate and its implications, see John ASPINWALL / Theresa JÄCKH, Multiculturalism and Power Relations. Reframing Norman Sicily, in: Norman Connections. Normannische Verflechtungen zwischen Skandinavien und dem Mittelmeer, hg. von Viola Skiba / Nikolas Jaspert / Bernd Schneidmüller (2022) p. 292–311. See also, John ASPINWALL, The Lion, the Camel, and the *Cassa* of Terracina: Transfer and Exchange on the Borders of Norman Italy, in: Borders and the Norman World: Frontiers and Boundaries in Medieval Europe, ed. by Dan Armstrong / Áron Kecskés / Charles C. Rozier / Leonie V. Hicks (2023) p. 331–358.

114) Al-Idrīsī. La Première géographie de l'Occident, par Henri BRESC / Annliese NEF (1999) particularly p. 58–60, 306–310, 312f., 378f.