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**Regality of Christ and Regality of Teodoric in the Mosaics of Sant'  
Apollinare Nuovo in Ravenna**

In Palatine basilica erected by Theodoric, the current Saint'Apollinare Nuovo in Ravenna, mosaics that decorated the walls of the building, before they were removed by Archbishop Agnellus in the second half of the sixth century, intended to celebrate the royal power of the Gothic sovereign and the sources of his legitimacy. The image of Palatium, now reduced to a simple architectural structure, originally showed various images, reproducing monuments actually existed or mosaics in Ravenna's Chalke, i.e. the entrance of the monumental Palace of Theodoric, described by the chronicler Agnellus: the composition of Adventus of Theodoric in Ravenna highlighted the support of the Roman Senate, the equestrian statue donated by the emperor Zeno extolled the legitimacy obtained by the deceased emperor and, finally, the statues, which originally stood within the arches of the porch, instead of curtains, perhaps depicted the imperial couple or the Gothic royal couple along with dignitaries. These images would offer the viewer, in reality as well as transposed into the mosaic, the image of the Gothic court in Ravenna. It is clear that the removals had essentially political character of *damnatio memoriae* rather than the intent to convert to Orthodoxy the iconography that actually seems to have faint ties to the explicitly Arian aspects. The evocation of royal Adventus in Ravenna is thus transformed into a religious procession towards the Theotokos and Pantocrator in which Theodoric was probably portrayed in the act of offering, as votive offerings for the victory over Odoacer and the seizure of power in the West, the models of the basilicas of Santa Maria ad Blachernas and Saint Savior.