

directly on Frederick III's coronation at Aachen, the chronological coincidence of this court session and Piccolomini's coronation as poet laureate indicates that they were part of a symbolic programme staging the king in his role as supreme judge and future emperor. 2) The text of the *privilegium laureationis* used for Piccolomini's coronation was drawn from a formulary of the chancellery of Frederick's predecessor, Sigismund. This would suggest that circles close to the king played a larger role in initiating this act than has previously been supposed, whereas historians have previously attributed it to Piccolomini's own "ambition". An examination of the transmission of the *privilegium* reveals certain connections with Piccolomini's early letter collections that remain to be investigated. 3) The panegyric poem Varia 116, edited by A. van Heck from a Munich manuscript, can be identified as a sample specimen presented by Piccolomini at his coronation in order to illustrate his capability as a poet. The text is composed around the theme of the king as judge, correlating with the royal court session on that same day, and, imitating Virgil, celebrates Frederick III as a new Augustus who will uphold justice and equity and institute a universal reign of peace. Furthermore, the last verses of Varia 116 lead directly over to the text of the *privilegium laureationis*, suggesting a performative sequence of events, in which the public reading of the poem and the *privilegium* culminated in Piccolomini's coronation with the laurel wreath. To conclude, I supply a new edition of Varia 116 based on three manuscript copies together with a German translation and the text of a contemporary commentary that was added in all the copies after the verses.