

This paper attempts to resolve the difficulties of three passages that describe ancient Greek choral performance; two appear in plays of Euripides (Electra 178, Iphigenia among the Taurians 1143), while the third comes from the so-called Hymn of the Kouretes. It will be argued that a better understanding of the full range of uses of the conventional phrase *choron/chorous histanai* ("to set up a chorus" [or "choruses"]) serves to clarify all three passages. While *choron histanai* most often means "to institute," "fund," or "lead a chorus," the frequency with which the phrase describes the actions of the choristers themselves has not been adequately appreciated, and it is this use of *choron histanai* which is relevant for the proper interpretation of these three passages.

In the two Euripidean passages, both the subject of textual dispute, choral performance is described by potential participants. On the grounds that *chorous histanai* cannot describe choral participation, some recent editors, including Diggle and Kovacs, have favored emendations to both texts which use a construction *chorois enistanai* ("to take part in choruses"), which is unattested elsewhere in extant Greek literature, as is *chorois histanai*, the phrase which is preserved in the manuscripts of IT. The lack of any other occurrences of *chorô/chorois enistanai* is complemented by the existence of several passages, e.g. Aeschylus fr. 204b, in which *choron/chorous histanai* is used for the choral performers themselves, to mean "to form" or "join a chorus" (or "choruses"). Therefore, *chorous histanai* is perfectly acceptable in these two Euripidean passages; their emendation to *chorois enistanai* should be rejected, and Badham's emendation of IT 1143 (*chorous* for *chorois*) is correct.

In the second half of this paper I will argue that, when the choristers of the Hymn of the Kouretes describe themselves with the participle *stantes*, they evoke the conventional diction of *choron histanai*, and we should therefore not imagine them as stationary during their performance, as some have argued. Instead, *stantes* describes the choristers getting into position prior to, and in anticipation of, their dancing; other examples of *histanai* used by itself to describe choral formation can be cited in support of this interpretation (e.g., Odyssey 8.263). I will conclude by addressing briefly the implications of this analysis for our understanding of the relationship of the Hymn's performance to the conventions of Greek choral poetry.

Since the research for this paper is based on electronic searches of the TLG corpus of Greek texts, followed up by the examination of the various editions and commentaries on the texts discussed, this paper is intended, in part, to show the effectiveness of the informed application of technology to detailed philological study.