

Reciprocity (χάρις) between mortal and god is a central element of Greek hymns (Race 1982 10; Furlley and Bremer 2001 I 61-63), including those of Callimachus (Depew 2004 118; Cheshire 2005 341-346). The present paper seeks to show how Callimachus develops and focuses this generic feature in *Hymns* 1, 2, and 5, and how together these hymns cooperate to present a system of reciprocity that highlights the religious responsibility of distinct parties within a larger community.

*Hymn* 1 famously culminates with the reciprocal relationship between Zeus and rulers of cities (πτολιάρχους, 73). Kings honor the god by ruling justly, and Zeus keeps a watchful eye on their application of justice (79-83). The just rule of the speaker's king is proven by the amount of wealth and power Zeus has granted him in contrast to other rulers (85-90), and Callimachus prepares for this climactic example by his account of the god's early life, when, after Zeus' birth in Arcadia, his mother Rhea names the stream that bathed him the Neda, in reciprocation (οὐδ' ἀλίην ἀπέτεισε θεῆ χάριν, 37) for the nymph Neda's help in hiding the infant god.

In similar fashion, the legendary reciprocal relationship between Apollo and Cyrene's founder Battus in *Hymn* 2 looks ahead to the god's capacity to respond favorably toward the contemporary Cyrenean youths who now perform a choral paean to Apollo in the hymn's dramatic context. In return for Apollo's guidance to Libya (65-68), Battus built a shrine to the god and established the Carneian festival (77-84). Apollo responded very favorably (ἦ ῥ' ἐχάρη μέγα Φοῖβος, 85) to the dancing then, and so enabled the Dorians to found the city of Cyrene (85-92). At the close of his treatment of this legend (93-96), Callimachus stresses that the reciprocal relationship between Apollo and Cyrene's choral performers (now the *descendants* of Battus) has persisted to the present (93-96), so that the youths performing in the poem's dramatic context participate in a traditional system of reciprocity, ultimately for the benefit of the city as a whole, as the speaker makes clear early on in the hymn (12-15).

While a king's just rule serves his people in *Hymn* 1 and the youths' participation in Apollo's chorus preserves their city in *Hymn* 2, so the maidens waiting to bathe the statue of Athena in *Hymn* 5 can hope to perpetuate a system of reciprocity with that goddess and thereby win the protection of their city Argos (τῶργος, 138) and all Danaan lands (142). Once again, in keeping with the formula of *Hymns* 1 and 2, a legendary account of reciprocity serves as precedent. A tale told by the speaker to the maidens themselves (56) features a special relationship between the goddess and a nymph whose very name (Χαρικλώ) connotes reciprocity, and whose piety toward Athena is established at length (57-67). Although Chariclo's son Teiresias was blinded for intruding on Athena's bath, Athena granted him –for Chariclo's sake (τεῦ χάριν, 120) – an impressive array of blessings, both personal and civic (121-130). This narrative thus reminds the maidens waiting to bathe Athena that while life brings misfortunes, the goddess may reciprocate for pious action and offer blessings to temper life's pains.

In this way Callimachus has highlighted and focused the traditional hymnic feature of reciprocity to point to the ritual responsibility of specific parties (a king in *Hymn* 1; youths in *Hymn* 2; maidens in *Hymn* 5) within a civic community and to stress the dependence of a community's members on those parties for winning the χάρις of the respective deities.