

The Appearances and Functions of the Named Winds in Horace's *Odes*

References to the winds are especially prominent in Horace's *Odes*. Both general terms for "wind" like *ventus* and *aura* and named winds appear in a variety of settings, such as scenes of nature, sailing, farming, and even love. Previous scholarship has either included examples from Horace's *Odes* in broad studies of Greco-Roman named winds (Böker 1958; McCartney 1930) or has provided mostly brief explanations of specific appearances of winds with limited connections made between different instances of the same wind (Mesturini 1997; Nisbet and Hubbard 1970; Nisbet and Hubbard 1978; Nisbet and Rudd 2004; Thomas 2011; Woodman 2022).

This paper examines the named winds (Notus/Auster, Africus, Aquilo, Zephyr/Favonius, Iapyx, and Eurus) in Horace's *Odes* to explore patterns in their uses across the four books. It argues that the winds in Horace's *Odes* not only reflect their traditional literary characterizations and associations but also offer connections between similar poems and scenes and strengthen the sense of unity in the work. Drawing on previous general studies of the winds in Greek and Roman literature, I analyze every appearance of each named wind in the *Odes*, both in context and in comparison with Horace's other mentions of the same wind. The paper comments briefly on Horace's usage of the named winds in his works in comparison with that of Greek poet models. It then considers how the appearances of the named winds in the *Odes* contribute to the understanding of Horace's manipulation of standard scenes.

Clear patterns in Horace's employment of the main named winds can be observed. For example, Notus/Auster and Africus have largely negative connotations across the *Odes* and are used almost exclusively in contexts of sea-storms and shipwrecks; this highlights the dangers of

sea voyages (such as in *Odes* 1.1, 1.3, and 1.28) or the strength of individuals in comparison to the storms (as in *Odes* 3.3 and 4.14). In contrast, Zephyr/Favonius has positive connotations related to springtime and *loci amoeni* but is often paired with or hints at impending death or destruction (in *Odes* 1.4, 3.1, 3.7, and 4.7). While such categorizations are not exhaustive or always followed precisely, they can provide a guide for understanding Horace's poems, particularly in the stock scenes of his more highly genre-specific odes. For example, wishing someone good winds or discussing the dangers of sea travel (including winds such as Notus/Auster and Africus) is a common feature of a propemptikon (as in *Odes* 1.3 and 3.27, Cairns 1972). Additionally, lovers standing outside in the cold air, whipped by the north wind, can be seen in the komos genre (as in *Odes* 1.25 and 3.10, Cairns 1972). Horace uses particular winds in such situations, and this provides further connections between similar poems in the *Odes*. Thus, understanding Horace's uses of the named winds in his *Odes* proves important in grasping the full meaning of the *Odes*, their internal unity, and their exploitation of recurring scenes.

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