

The aim of this paper is to show that the rhythmical phrase and pause are phonologically marked in the Homeric epic. In the discussion on inner and outer metrics of the Homeric dactylic hexameter, the issue of the rhythmical pause remains far from solved. Roughly speaking, opinions are divided between those who follow Parry 1971 in assuming an original one-sentence verse, and those following Zehetmeier 1930 and Basset 1938 in suggesting a wider variety in localisation of rhythmical pauses and sense-pauses. Evidence from antiquity is confusing: remarks by Aristotle, Hermogenes, Hephaestion, and Dionysius show that terminology like caesura and dieresis applies to orthography and outer metrics. The subsequent identification, continuing into the 21st century, of all possible positions for word-division results in a proper understanding of the rhythmical word-type, as it was in fact already understood in antiquity. It did not, however, lead to a better understanding of the rhythmical phrase, and the way it is influenced by, or itself influences, the grammatically coherent phrase. In order to analyse that relation, the demarcation of both the prosodic and the syntactical unit must be re-examined. Recent studies on the subject of Greek prosody have tried to apply the findings of general prosodic analysis. In general prosodic analysis, the evidence for the importance of phonologically determined demarcation is overwhelming. Various publications, especially those by Devine and Stephens, shed light on the phonological demarcation of rhythmically coherent phrases. In their work the assumption is made explicit that the study of rhythmical demarcation will, in due course, contribute to the identification of rhythmical pauses in Greek poetry. Both the minor phonological phrase and the major phonological phrase are rhythmically demarcated in the *Iliad* and the *Odyssey*. In an example like A 1-5, metrical analysis results in a colometry based on punctuation and outer metrics: *μῆνιν ἄειδε θεά | Πηληϊάδεω Ἀχιλῆος || οὐλομένην : ἣ μυρί' | Ἀχαιοῖς : ἄλγε' ἔθηκε ||* *πολλὰς δ' ἰφθίμους ψυχὰς : Ἄϊδι προΐαψεν || ἠρώων : αὐτοὺς δὲ | ἐλώρια : τεῦχε κύνεσσιν || οἰωνοῖσι τε πᾶσι | Διὸς δ' : ἐτελείετο βουλή ||*. Analysis of inner metrics leads to a repetitive division into cola. Phonological realisation of rhythmical demarcation, however, leads to the straddling of metrical boundaries by means of resyllabification (*Δι.ὸς.δε.τε.λεί.ε.το*), remapping (*μυρίαχαιοῖς*), and refooting (*ἐλώρια* [additional lengthening of not more than 1 *mora*] *τεῦχε*). At the same time other word-divisions are marked as prepausal. Together, the various weaker (·) and stronger (°) pauses result in remarkably coherent major phrases: *μῆνιν ἄειδε θεά · Πηληϊάδεω Ἀχιλῆος οὐλομένην ° ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε °* *πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν ἠρώων ° αὐτοὺς δὲ · ἐλώρια τεῦχε κύνεσσιν οἰωνοῖσι τε πᾶσι · Διὸς δ' ἐτελείετο βουλή °*. The effect of resyllabification, refooting, and remapping on both the rhythmical pause and the sense-pause will further the appreciation of *melos*. As the phonological realisation of rhythmical pauses is of the highest importance in performance, the Homeric epic is its most reliable witness.