The introductory paragraph of Stuart Gilbert’s analysis of “The Wandering Rocks” says:

It consists of eighteen short scenes followed by a coda describing a viceregal passage through Dublin. . . . In its structure and its technic (‘labyrinth’) the episode may be regarded as a small-scale model of Ulysses as a whole. The first . . . [“section”] describes the peregrinations of Father Conmee . . . ‘the decentest rector that was ever at Congowes’ (vide A Portrait of the Artist). Other sections describe the movements of Stephen Dedalus, of Mr Bloom . . . and the wanderings of several minor personages, who reappear in the course of Ulysses.¹

The paragraph neatly presents three critical observations about this chapter that are generally accepted and that not only cannot be reconciled with, but absolutely prevent an understanding of, its true nature.

First of all, it comprises not eighteen episodes and a coda but nineteen episodes, and the only valid dividing of these produces seventeen framed by the first and the last. Consequent upon this fact, it is not “a small-scale model
of *Ulysses* as a whole,” even though most of the novel’s characters appear in it, some for the first time. A model it is, but it represents Dublin, which in the author’s terms represents Ireland, not *Ulysses*; “the city” is not only its locale but also its subject, for the chapter is largely an expansion of the statement about Ireland made in the seventh (newspaper) chapter. And finally, the Father Conmee portrayed in its first episode is not very decent.

For reasons that will become apparent, this last point must be established first. The common misconception of it undoubtedly owes something to the knotty relationship between Joyce’s created Dublin and historical Dublin’s James Joyce. Father John Conmee was kind to Joyce on at least the two occasions on which his fictional namesake is shown being kind to Stephen Dedalus: he sustained the boy’s protest at being unjustly pandied by Father James Daly (“Father Dolan”) for breaking his glasses; and he secured his admission to Belvedere College without fees. But Joyce’s portrayal of Conmee goes well beyond the expression of any putative tenderness he personally felt toward the priest.

The first page alone of the episode—the first page of the chapter—contains a sufficient indictment of any cleric. After Conmee is introduced with ironic pomp as “The superior, the very reverend John Conmee S.J.,” the opening paragraph presents his thoughts about the case of young Patrick Dignam II. Martin Cunningham, leading the efforts to aid the Dignam family, has undertaken three major projects, two of which were mentioned in the sixth (cemetery) chapter: a collection of money (101) and an effort to place the Dignam boy at what seems to be a Catholic orphans’ school at Artane (100). The third, an attempt to secure the unmortgaged portion of Dignam’s life insurance, which has been blocked by an incorrect mortgage procedure, will occupy him (and, far more important, Bloom) in the twelfth chapter. In the present chapter Cunningham is making his collection, and he expresses the belief that young Dignam “will be all right” (242) because he has written to Father Conmee about the boy’s plight. The priest’s trip to Artane, the basic action of the Conmee episode, is thus the expression of Conmee’s co-operation in the Dignam matter. However, in contrast to the simple charity of the
lawyer, "the superior, the very reverend John Conmee S.J." thinks, in the opening paragraph of the chapter:

Five to three. Just nice time to walk to Artane. What was that boy's name? Dignam, yes. *Vere Dignum et justum est.* Brother Swan was the person to see. Mr Cunningham's letter. Yes. Oblige him, if possible. Good practical catholic: useful at mission time. (216)

Joyce's indictment of Conmee takes another form in the second paragraph. A one-legged sailor stops "before the convent of the sisters of charity" and extends his cap

for alms towards the very reverend John Conmee S.J. Father Conmee blessed him in the sun for his purse held, he knew, one silver crown.

This incident invites comparison not only with such characteristic examples of Christian charity as Saint Martin's parting his cloak with a beggar and the more directly relevant gesture of the founder of Conmee's order, Saint Ignatius Loyola, who traded his aristocratic finery with a beggar for the latter's rags, but with incidents in the chapter itself. Molly, who before this chapter has made anything but a good impression, responds to the one-legged beggar's appeal (222); and in contrast to Conmee's attitude with regard to both charity and the Dignams, Bloom not only is to give freely of his time in the insurance matter and to become the victim of unjust contumely as a result, but has contributed five shillings to Cunningham's collection, a sum generous enough to draw comments from Cunningham's companions (242-43).

In the third paragraph Conmee's self-righteousness is revealed:

He thought, but not for long, of soldiers and sailors, whose legs had been shot off by cannonballs, ending their days in some pauper ward, and of Cardinal Wolsey's words: *If I had served my God as I had served my king* *He would not have abandoned me in my old days.*
The paragraph ends when he sees approaching "the wife of Mr David Sheehy M.P."

The full stop between Sheehy's name and his social status is sufficiently eloquent of Conmee's sycophancy. Nevertheless, Sheehy's title and name are repeated lower down on the page in a satiric paraphrase of Conmee's toadying, to drive home the point:

Father Conmee was very glad to see the wife of Mr David Sheehy M.P. looking so well and he begged to be remembered to Mr David Sheehy M.P.

before Joyce moves on to his vanity. Father Conmee smiles a great deal to Mrs. Sheehy, "And smiled yet again in going. He had cleaned his teeth, he knew, with arecanut paste."

The portrait sketched out on the first page of the episode is elaborated through the remainder of it. For example, the "millions of" non-Christian souls in the world that must perish are "a waste," the priest decides (220); and the deaths of those involved in the "General Slocum" disaster in New York Harbor, announced in the day's papers, are "unfortunate" because they died unshriven, but "Still, an act of perfect contrition" (218). As the episode nears conclusion, he becomes in a revery "Don John Conmee," smiling "at smiling noble faces," marrying "a bride and... a bridegroom, noble to noble" (220).

The importance of understanding Joyce's portrayal of Father Conmee becomes clear when the form of the chapter is clear. The individual episodes present no problem. They are, as critics have pointed out, a portrait gallery. They are interconnected through Joyce's recounting the same incidents in different episodes, presenting successive incidents of a sequence in successive episodes, referring to the same objects and characters by the same phrases in different episodes, and by similar devices. The difficulty lies with the formal entity that comprises them, the chapter as a whole. If it were indeed a small-scale model of Ulysses, the form of the chapter would be exhibitionism, without real purpose;
but the extra episode (the "tail") nicely invalidates that proposition, and perhaps that is why there are nineteen episodes.

At the end of the preceding chapter, Stephen, seeing "no birds," resigned himself to the attacks of Mulligan, the monster on the rock, told himself to "cease to strive." The concluding lines of the ninth chapter, and of the first part of the novel, are:

Offend me still. Speak on.  
Kind air defined the coigns of houses in Kildare street.  
No birds. Frail from the housetops two plumes of smoke ascended, pluming, and in a flaw of softness softly were blown.  
Cease to strive. Peace of the druid priests of Cymbeline, hierophantic: from wide earth an altar.  

Laud we the gods  
And let our crooked smokes climb to their nostrils  
From our bless'd altars. (215)

The two plumes of smoke were the inspiration for Stephen's "crooked smokes" quotation from Cymbeline. In turn, he apparently linked to the Shakespearean passage itself the beginning of the speech with which Cymbeline closes the play, his decision to "cease to strive" for freedom; for he said that instead he would accept the "peace of the druid priests of Cymbeline." Disregarding Bloom and the true augury of deliverance, he considered two plumes of smoke to be augurs in place of the birds of "flight" he had hoped for, augurs of his subjection to the peace of Cymbeline's druid priests. And so he determined to "cease to strive" against it.

The nature of the peace to which Stephen resigned himself is defined by Cymbeline in the words that follow directly the passage which closes the ninth chapter. He says (V, v, 481-84):

Publish we this peace  
To all our subjects: Set we forward: let  
A Roman and a British ensign wave  
Friendly together: so through Lud's town march.
Although the Rome referred to by the ancient British king is different from the Rome which was in Stephen's mind, he clearly associated his presumed “augurs,” the two plumes of smoke, with the two “ensigns” of Cymbeline’s speech through the medium of the unspecified number of “crooked smokes” of that speech (presumably Cymbeline would have many more sacrificial fires for the auspicious event). The plumes of smoke are therefore symbols of the two masters of all Irishmen, and omens of the subjection to those masters which threatens Stephen.

This concluding passage of the preceding chapter is directly relevant to the present one. The tenth chapter is fundamentally a depiction of the peace to which Stephen just resigned himself—the subjection of Ireland to the Roman church and the British crown. Joyce has fulfilled Cymbeline’s command and has “published” the peace in question, in the manner Cymbeline prescribes—with a Roman and a British ensign (in that order) waving friendly together, sharing between them the rule of the (in this case, Irish) nation. Correspondingly, the “march” of the ensign bearers is not through the capital of Britain but through that of Ireland.

The ensign bearers are, of course, the superior, the very reverend John Conmee S.J., whose procession opens the chapter, and the Right Honourable William Humble, earl of Dudley, G.C.V.O., lord lieutenant general, and general governor of Ireland, whose procession closes it. The conclusion of Shakespeare’s play functions not only as the very appropriate expression of the conclusion of an endeavor (Stephen’s in the preceding chapter), whose vehicle is Shakespeare and whose apparent result is the specific “peace” to which Stephen submits, but also as the basis of the depiction of that peace in the following chapter. And it thereby links the first part of the novel with the “entrée” which, as Joyce described it, follows the “first part of Ulysses,” and is fundamentally outside the action.

Father Conmee is made the representative of the Church for good reasons. He is unchanged from the gentle rector of the Portrait. He thinks of walking in the evening across Clongowes field and hearing the boys at play, while the reader is told, “He was their rector: his reign was mild”
He is genial with some Belvedere boys on the street, and the reader is told, "Father Conmee liked cheerful decorum" (219). Even some of Joyce's satire is of a sympathetic kind—for example, that at the very end of the Conmee episode, when the priest naively blesses a young man (Lynch, we learn in the fourteenth [hospital] chapter) and woman who emerge from some bushes and turns to the next section of his breviary, that named for the Hebrew letter "Sin." Perhaps he cannot see what is going on under his nose, but he is less sinister for it.

Nevertheless he is calculating, sycophantic, subtly corrupted in motive and attitude. And it is significant that the superior is unchanged from the rector of the Portrait in these ways also. Conmee's sympathetic response to the young Stephen when he protested the prefect's unjust pandy-ing of him at Clongowes and total indifference (the discovery of which so affected the boy) to the moral point at issue reveal a character that is not very different from the one which calculates, years later, that placing a boy in an orphans' school would be worthwhile largely because the "useful" Martin Cunningham asked it.

The worldly Simon Dedalus had not regarded Conmee's conduct in the earlier incident as unique; "O, a Jesuit for your life, for diplomacy!", he had said. The nature of Conmee's role in the chapter, his clerical position, his conduct—all rule out the possibility that Joyce is exposing a fraud. He is depicting a representative Jesuit priest, conscientious and diplomatic, with his calculation placed at the service of his Church. It may even be that Conmee's toadying is devoted to the service of his Church. His many faults show him to be a weak vessel, but there is no indication that he is to be considered uniquely so and therefore unqualified to bear the "Roman ensign."

Conmee's representational role is not easily recognized because he is portrayed so intimately. But that portrayal is prescribed by the necessity for presenting (and indicting) the Church in moral-spiritual terms, the only terms that are valid. His refusal to part with his silver crown is completely normal by ordinary standards: it is impractical to give so much money away, and his tram fare was to come out of the coin ("he disliked to traverse on foot the dingy way
past Mud Island”). His calculation, physical vanity, and social climbing are also common in our world. Joyce is suggesting not that the priest is vicious but that he has embraced the values of the world, that he has become secular. As represented by Father Conmee, the Church no longer burns heretics. But it schemes and calculates, toadies and exploits, striving to gain or preserve power at the sacrifice of the spiritual value that justifies its existence.

With respect to the Crown, there is no necessity for spiritual examination. Its essence is simply the power of a foreign conqueror. Correspondingly, the bearer of the “ensign” of the Crown is treated in completely external terms, terms of the control of public ceremony, pomp, strength, and sovereignty. And there is no question of the representational nature of the Right Honourable William Humble, Earl of Dudley, G.C.V.O., lord lieutenant general and general governor of Ireland.

The ensigns of Rome and Britain straddle the city, then, imposing their peace on it. The fact of their domination is suggested in the echoes of Conmee’s procession and reports of the viceroy’s that respectively follow and anticipate throughout the chapter the episodes of the two ensign bearers. The nature of that domination is represented in their contact with their subjects. In Father Conmee’s case such contact is always the same, a sterile communion between Church and people, maintained almost as a matter of form. Thus, all Conmee’s contacts with persons during the episode after those with the begging sailor, Mrs. Sheehy, and the schoolboys are represented in the same mechanical manner:

Father Conmee smiled and saluted (217)

Father Conmee . . . was saluted by Mr William Gallagher. . . . Father Conmee saluted Mr William Gallagher. . . . (218)

They [two men] saluted him and were saluted. (218)

A constable on his beat saluted Father Conmee and Father Conmee saluted the constable. (218)

There is much greater variation in the relationship of the Crown and the Irish people, or at least much more expres-
sion of individual attitudes, despite the fact that the beginning of the last episode of the chapter includes the statement in journalese that “The viceroy was most cordially greeted on his way through the metropolis” (248). For example, Tom Kernan is enthusiastic, “Mr Dudley White, B.L., M.A.” stokes his nose with his forefinger, Simon Dedalus is obsequious and is graced by a return salute, Gertie MacDowell, of the thirteenth chapter, tries in vain to “see what Her Excellency had on,” John Wyse Nolan “smiled with unseen coldness,” Buck Mulligan “gaily” (“her gay betrayer”) and Haines “gravely” look down from their luncheon table, Blazes Boylan boldly examines and admires the ladies, and the enigmatic man in the macintosh, thirteenth mourner at Dignam’s funeral, walks with frightening ominousness, “eating dry bread . . . swiftly and unscathed across the viceroy’s path.” Joyce’s final word on the subject of England is “the salute of Almidano Artifoni’s sturdy trousers swallowed by a closing door.”

In Joyce’s view the Irish nation is more aware, or at least more openly resentful, of the oppression of England than of that of the Church, but is equally victimized by both. And Stephen shares Joyce’s view, for it is precisely this double victimization that he resigns himself to at the end of the preceding chapter. This is the peace signified by the “two” plumes of smoke from the druid sacrifices, the two “ensigns.” Stephen says to Haines, in the first chapter, “—I am the servant of two masters . . . an English and an Italian” and, pressed for elucidation,

The imperial British state, Stephen answered, his colour rising, and the holy Roman Catholic and apostolic church. (22)

The present chapter is a representation of the condition Stephen describes. It complements the seventh (newspaper) chapter, because while there the Irish people, and especially their leaders, are indicted for failing to throw off the foreign yoke—Nelson’s Pillar and Dublin’s churches in Stephen’s “parable”—and achieve their own destiny, here the nature of that yoke is focussed on, and the two foreign “masters” condemned.
Once a common misconception is set aside, the Homeric correspondence of the chapter can be seen to be a highly compact reiteration of its theme. The ostensible originals of the “Wandering Rocks” in the *Odyssey* are in the Bosphorus. The common view is that the subjects of the nineteen episodes are analogous to the wandering rocks, or alternatively, that this is so of the citizens portrayed in the seventeen enclosed episodes, while Conmee and the viceroy are the two opposite shores of the Bosphorus, the Asiatic (spiritual) and the European (material).

The opposition of a “spiritual” Conmee and the viceroy is clearly invalid. And identification of the Dubliners with the rocks is no more tenable, in view of Circe’s description of the “Rocks Wandering” in Book XII of the *Odyssey*. The rocks are destructive forces, not victims. The victims are the ships that go between them. Neither Bosphorus, nor European shore, nor Asiatic is mentioned; only rocks for ships to attempt to sail between and, with the single exception of Jason’s “Argo,” to fail. The true nature of the parallel is apparent. The two ensigns whose processions straddle the chapter are the destructive rocks (the association of the Church with a rock is especially apt); they are not strictly wandering, but they are always moving, their processions constituting in fact the action of their respective episodes. And the ships (being) destroyed by the rocks are the Dubliners presented in the different episodes—the Irish nation.

The Homeric correspondence carries with it certain implications that are important. Circe tells Odysseus of the wandering rocks and of Scylla and Charybdis simultaneously. She advises him to avoid the rocks, which mean certain destruction, and instead to make his way between the monster and the whirlpool, staying close to the former. In the preceding chapter Stephen attempted the course corresponding to that prescribed for Odysseus and, he thought, failed. His presumption of failure caused his resignation to the peace of Cymbeline’s priests, which is resignation to the wandering rocks. The Homeric correspondence reiterates the point made in the second chapter: that Stephen’s submission to the servitude which has been decreed for Irishmen by the “nightmare,” history, would mean his de-
struction. In addition, it declares that the twin masters of Stephen’s countrymen are indeed destroying them (Joyce’s political speeches and articles also associate the Church with England as a foreign oppressor of Ireland). Finally, since Odysseus did not submit to the wandering rocks, and the present chapter is, analogously, outside the action of the novel—since, in this case, correspondence is also pointed anti-correspondence—it suggests that ultimately Stephen shall turn his back on the destructive situation that his fellow citizens are in.

The seventeen episodes which constitute the body of the chapter are a composite representation of the citizens of subject Dublin, revealing all the major and many of the minor figures in the novel in characteristic, sometimes even what Joyce might call epiphanic, actions. For example, Mulligan takes Haines into a Dublin Bread Company tearoom (the Englishman is to pay), pointing out to the earnest tourist “—Parnell’s brother. There in the corner” (244). He mocks his ostensible closest friend to the extent that Haines is moved to sympathize with Stephen at one point. He gulls Haines with his rhetoric, but only as part of his constant endeavor to entertain him. For “some scones and butter and some cakes” (245) which his “watchful eyes” see the waitress bringing; whereupon “He helped her to unload her tray,” “plastered butter” over a scone, and “bit off a soft piece hungrily.” In a page and a half of text, Mulligan’s hypocrisy and treachery toward Stephen, his prostitution (“A jester . . . winning a clement master’s praise”), and his essential gluttony are fully portrayed. Haines is characterized, too; although in his case, little is required other than the statement with which he closes the sequence:

—This is real Irish cream I take it, he said with forbearance. I don’t want to be imposed on. (246)

In general, the treatment of Stephen and Bloom, like that of Mulligan, Haines, and the other minor characters, is
representational, portraying them rather than contributing to the general action of the novel, as befits an entr'acte. The exception to this is the series of snatches from a salacious novel read by Bloom in his episode.

Stephen appears in two episodes. In the first of these, less than a page long, he is talking with Almidano Artifoni, his friend and one-time teacher of Italian. The older man, in a combination of Continental politeness and affectionate solicitude, informs Stephen that he too once regarded the world as "una bestia," and deplores the attitude because Stephen, feeling as he does, only sacrifices himself. He repeatedly begs Stephen to consider earnestly what he has said; somewhat abashed, Stephen promises that he will; and Artifoni gently and gracefully takes his leave. Like Mr. Deasy, who had said simply and directly, "I am happier than you are," Artifoni perceives Stephen's inability to come to terms with life. This episode focusses upon that fact.

The second episode portraying Stephen exploits the focus made a dozen pages before. Melancholy thoughts reminiscent of the third chapter are interrupted when "the hum of dynamos from the powerhouse urged Stephen to be on" (238). He asks the dynamos to "Stop!" without success, exclaims "Throb always without you and the throb always within," and declares that he stands "between two roaring worlds." The throbs—roaring "worlds"—Stephen is speaking of in this intricate passage are the dynamos and his heart ("Your heart you sing of") respectively. The dynamos represent external reality, the created world, "history"—the conditions of Stephen's existence laid down by his "father." His heart, in contrast, represents his internal reality, such things as conscience and love—the seat of his trouble regarding his "mother." The throbbing worlds without and within are precisely the macrocosm and microcosm which Joyce delineated in the early pages of the Portrait. Stephen himself is no longer a child being molded by "squalor" and "riot," but a fully self-conscious spirit: "I between" his two throbbing worlds, he says.

He goes on to say, "Shatter them, one and both," only to have a sobering afterthought, one recalling the fears of Artifoni: "But stun myself too in the blow." Yet he persists
in defiance of his "father," repeating the epithets he used in the librarian's office: "Shatter me you who can. Bawd and butcher, were the words." Promptly he falters and, although facetiously, pays tribute to God's power. First he grants that God can "shatter" him at any moment, that history can give him a "back kick," in his phrase of the second chapter; then he admires God's creation; finally he echoes Hamlet's dissembling when the meddling old man Polonius imposed himself on him (II, ii):

I say! Not yet awhile. A look around.
Yes, quite true. Very large and wonderful and keeps famous time. You say right, sir. A Monday morning, 'twas so, indeed. (238)

Having succumbed once again to the "father" of the "throbbing world" "without" him, Stephen faces the "mother" of the "throbbing world" "within." Walking on to a bookstall he discovers, in a volume of popular occultism, a talisman for winning a woman's love. His response is "For me this." The woman is the only woman who concerns him in the novel, of course, and when his sister comes upon him, although she cannot possibly know what he is reading or why, he thinks immediately, "Shut the book quick. Don't let see." His sister invokes all his familial loyalty. And feeling the pathos and futility of Dilly's situation, he is tender, for the first time in the novel. He uses the figure "She is drowning" to describe her situation and, as he had in the case of the drowned man in the third chapter, slips into acute brooding about his mother. In a questionable device of Joyce's, he repeats variations on the Middle English expression "agenbite of inwit," and concludes with "Misery! Misery!" Between them, the two episodes portray Stephen as the reader knows him at this point in the novel.

Bloom's condition, too, is epitomized in a brief sketch. After touching on his frustrated paternity, his episode represents the devoted and unrequited lover, frustrated emotionally and sexually, who is also both cuckold and pander. It is less than two pages long, and it depicts his selection of a salacious book for Molly. He comes upon one with the title *Sweets of Sin*:
—All the dollarbills her husband gave her were spent in the stores on wondrous gowns and costliest frillies. For him! For Raoul!
Yes. This. Here. Try.
—Her mouth glued on his in a luscious voluptuous kiss while his hands felt for the opulent curves inside her deshabille.
Yes. Take this. The end.
—You are late, he spoke hoarsely, eyeing her with a suspicious glare.
The beautiful woman threw off her sabletrimmed wrap, displaying her queenly shoulders and heaving embonpoint. An imperceptible smile played around her perfect lips as she turned to him calmly. (232-33)

The first of the three snatches Bloom reads at random echoes both Molly’s cuckoldry of him and his pandering tendency, for the husband in Sweets of Sin is unconsciously abetting his wife’s affair. The second is a reinforcement of “her” sexuality. The third is the conclusion of the story of “her” and a “he” who is presumably the lover. A revery follows in which Bloom is making fervid love to the “beautiful woman” of the conclusion, the voluptuous wife; he has already seen himself as Don Giovanni, but his Zerlina was Martha Clifford. His transition, from his real situation of the betrayed and rejected husband to the revery in which he speaks “hoarsely” to the woman who, although “late,” ultimately comes to him, reveals every aspect of his condition with respect to Molly.

The passages from Sweets of Sin, which are unusual for this chapter because they are exploited in the action of the novel, are used chiefly to invoke various aspects of Bloom’s connubial circumstances. The clichéd phrases, “costliest frillies,” “opulent curves,” “sabletrimmed wrap,” “heaving embonpoint,” or parts of them, crop up; and “For him! For Raoul!”, or either half of it, appears frequently.

The link between this chapter and the preceding one has been discussed. It is also linked with the following chapter, whose locale is the Ormond Hotel. Lenehan arranges to meet Boylan at the Ormond during this chapter. Father Cowley, Ben Dollard, and Simon Dedalus meet and arrange for their active role in the eleventh chapter. Every important character in that chapter is brought into this one;
aside from those mentioned, there are Bloom, Richie Goulding, Boylan, the blind piano-tuner, and the Misses Kennedy and Douce. Finally, the observation of the viceregal procession by "bronze by gold" (the two barmaids) from the vantage of the hotel's bar, which occurs twice (242 and 249), is repeated twice in the eleventh chapter: at the beginning of the "overture" (252) and the beginning of the chapter proper (253); and it is followed by the barmaids' discussion of the procession which ends the "entr'acte."

Although it separates the two parts of the novel and thus does not contribute to the development of the narrative to any significant extent, the tenth chapter is an integral element in Ulysses. Joyce carried out only the first and third parts of his original intention regarding "an Entr'Acte . . . after 9th episode," for it was to be "Short with absolutely no relation to what precedes or follows like a pause in the action of a play."

2. Richard M. Kain, consistently perceptive about Joyce's characterization, is almost alone in understanding the treatment of Conmee. See Kain, p. 111.
3. While walking on the North Circular Road, Conmee wonders "that there was not a tramline" (217–18), and so conceives of one of the pet projects of the arch-secular Bloom (57–58), (96), (469), (703).
4. Literally "again-biting of the inner-wit," colloquially "remorse of conscience"; the medieval homiletic book of that name seems to have no relevance.