

demonstrated that any more connection exists between pedophilia and child pornography than between any other sexuality and its pornography: either to show that pedophiles are more likely to create or use pornography than other persons, or that child pornography encourages sexual contacts with children. Indeed, the Kutshinsky study of the Danish experience with pornography, which has never been refuted, demonstrated that sexual assaults on children declined with the availability of pornography. Pedophiles who have responded to this issue have noted that there is no reason that depictions of children nude or even engaged in sexual actions should be any more or less objectionable than such depictions of adults, and argue that the true issue, as with all pornography, is whether coercion actually is employed in making it.

The issues of child prostitution and the sexual exploitation of children in Third World countries have also been used to attack pedophiles and, by implication, pedophilia. Once it is acknowledged that pedophiles are by no means the only persons who engage in "sex tourism" or patronize prostitutes, the debate again seems to resolve itself into issues of power and consent. A defense has been offered that the right of self-determination in sexual behavior for the individual choosing prostitution should apply here. Poverty, however, may diminish the individual freedom of choice in these situations.

BIBLIOGRAPHY (in addition to references in the text). Tom O'Carroll, *Paedophilia: The Radical Case*, London: Peter Owen, 1980; Daniel Tsang, ed., *The Age Taboo: Gay Male Sexuality, Power and Consent*, Boston: Alyson, 1981.

Joseph Geraci and Donald H. Mader

PÉLADAN, JOSÉPHIN (1859–1918)

French novelist and mystic. Péladan was the son of a schoolmaster who edited a fanatically Catholic and royalist

paper called *Le châtement* and was constantly trying to find new meanings in the Apocalypse. His elder brother Adrien, a homeopathic physician and student of the Kabbala, introduced him to the literature of mysticism. As early as 1880 Péladan's Catholic convictions brought him into conflict with the law, when he was arrested for demonstrating against the prohibition on unauthorized religious congregations, but fined a mere fifteen francs because his action was ascribed to eccentricity.

In 1883 he arrived in Paris where he quickly penetrated literary circles. His criticism of the Salon of 1883 created a sensation with its text "I believe in the Ideal, Tradition, and Hierarchy." His aesthetic ideas, though akin to those of the pre-Raphaelites in England, were attuned to their own time and place. He declared that "all artistic masterpieces are religious, even among unbelievers" and "for nineteen centuries artistic masterpieces have always been Catholic, even among Protestants." Both in the aesthetic and in the occult worlds he stood squarely at the extreme of Catholic reaction. His first book, *Le Vice suprême* (1884), prefaced by Barbey d'Aureville, prophesied the fall of the Idea into materialism. The hero, Mero-dack—a name culled from Assyrian mythology—is a magician whose vocation compels him to conquer all natural vices.

Péladan further developed his mystical and anti-materialist philosophy in a vast "éthopée" of nineteen volumes called *La Décadence latine* (1885–1907), of which the eighth and ninth volumes (1891) were entitled *L'Androgyne* and *La Gynandre*. In the occult circles where Péladan reigned as *sâr* (king), the figure of the *Androgyne* possessed a recondite significance. Part of the seventh treatise in Péladan's *Amphithéâtre des sciences mortes* expounds the theory of the *Androgyne* under the heading *Erotologie de Platon*; the *Androgyne* is the artistic sex par excellence, realized in the creations of Leonardo da Vinci, "it confounds the two

principles, the masculine and the feminine, and balances one against the other. Every exclusively masculine figure is lacking in grace, every exclusively feminine one is lacking in strength." The women in Péladan's novels are generally of the androgynous type; he asserted that "the number of women who feel themselves to be men grows by the day, and the masculine instinct leads them to violent actions." Péladan never wearied of androgynous and lesbian themes in his monumental "éthopée," and in *Typhonia* (1892), the *Journal d'une vierge protestante* is a tale of lesbian love. His own marriage, in 1895, was a failure, and he gained the homophobic nickname of "La Sâr pédalant," but there is no evidence that he ever had an active sexual life.

In 1885 Péladan had declared himself Grand-Master of the Rose+Croix on the death of his brother Adrien, who had been initiated into a branch of freemasonry, by that time moribund, that claimed succession from the legendary Rosicrucians. In 1888 he and Stanislas de Guaita revived the *Ordre Kabbalistique de la Rose+Croix*, in whose occult carryings-on there was a great deal of foolishness and self-importance. Péladan himself fused a real sense of mission with an exhibitionism and a flair for the dramatic—with transvestite overtones—worthy of an Oscar Wilde. His dress ranged from the medieval to oriental robes with a nuance of the androgynous and from ecclesiastical vestments to the traditional raffish garb of bohemia. His hair and beard were luxuriant and remarkable. Péladan's work is a veritable encyclopedia of Decadent taste permeated by his obsession with the Androgyne. The novel of this name he resumed as "a restitution of Grecian ephobic impressions by way of Catholic mysticism," and wrote: "Intangible Eros, uranian Eros, for the coarse men of moral epochs you are but an infamous sin, you are named Sodom, the celestial despiser of all beauty. This is the need of hypocritical

ages to accuse Beauty, that living light, of the darkness contained in vile hearts."

The work of Péladan, blending the occult and the homoerotic, is a curious reaction to the prevailing naturalism of the late nineteenth century. Péladan himself is a striking example of the flamboyant, eccentric leader of a cult strongly tinged with evocations of a legendary past and claiming to possess a unique mystical tradition, in contrast with the mundane religion of the conventional believer. He is the prototype of later homosexual figures in the religious life of the twentieth century, and even of certain leaders on the mystical fringe of the gay churches of today.

BIBLIOGRAPHY. Robert Pincus-Witten, *Occult Symbolism in France: Joséphin Péladan and the Salons de la Rose+Croix*, New York: Garland, 1976; Mario Praz, *The Romantic Agony*, London: Oxford University Press, 1951; James Webb, *The Occult Underground*, La Salle, IL: Open Court Publishing Company, 1974.

Warren Johansson

PENITENTIALS

The penitentials are Western Christian confessional manuals whose origins can be traced as far back as the sixth century, and which were used until the twelfth century. The purpose of the penitentials was to aid the priest or spiritual guide of the lay Christian by providing descriptions of various sins and prescribing appropriate penances. Many of the manuals go far beyond mere lists of sins and penances, containing introductions and conclusions for the instruction of the confessor that remind him of his role as spiritual healer and urge him to appreciate the subjective mentality of the patient. Modern scholars do not know exactly how these manuals were used in practice, but in all likelihood they served as works of reference, informing the priest of the different kinds of sin, of aggravating and mitigating circumstances, and of the ap-