

*Blavatsky on the  
Author of Phallicism*



From *Blavatsky Collected Writings*, (TRACES OF THE MYSTERIES) XIV pp. 292-93.

Says Sir William Drummond in *The Oedipus Judaicus*:

The truths of science were the arcana of the Priests [because these truths were the foundations of religion.]<sup>1</sup>

But why should the missionaries so cruelly twit the Vaishnavas and Krishna worshippers for the supposed grossly indecent meaning of their symbols, since it is made clear beyond the slightest doubt, and by the most unprejudiced writers, that Chrēstos in the pit — whether the pit be taken as meaning the grave or hell — had likewise a sexual element in it, from the very origin of the symbol.

This fact is no longer denied today. The “Brothers of the Rosy Cross” of the Middle Ages were as good Christians as any to be found in Europe, nevertheless, all their rites were based on symbols whose meaning was pre-eminently phallic and sexual. Their biographer, Hargrave Jennings, the best modern authority on Rosicrucianism, speaking of this mystic Brotherhood, describes how

The tortures and the sacrifice of Calvary, the Passion of the Cross, were, in their [the Rose-Croix’s] glorious blessed magic and triumph, the protest and appeal.

Protest — by whom? The answer is, the protest of the crucified Rose, the greatest and the most unveiled of all sexual symbols — the Yoni and Linga, the “victim” and the “murderer,” the female and male principles in Nature. Open the last work of that author, *Phallicism*, and see in what glowing terms he describes the sexual symbolism in that which is most sacred to the Christian:

The flowing blood streamed from the crown, or the piercing circlet of the thorns of Hell. The Rose is feminine. Its lustrous carmine petals are guarded with thorns. The Rose is the most beautiful of flowers. The Rose is the Queen of God’s Garden (Mary, the Virgin). It is not the Rose alone which is the magical idea, or truth. But it is the “crucified rose,” or the “martyred rose” (by the grand mystic apocalyptic figure) which is the talisman, the standard, the object of adoration of all the “Sons of Wisdom” or the true Rosicrucians.<sup>2</sup>

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<sup>1</sup> [See p. 124 in the new revised edition of 1866; London, Reeves & Turner.]

<sup>2</sup> *op. cit.*, p. 141

Not of *all* the “Sons of Wisdom,” by any means, not even of the *true* Rosicrucian. For the latter would never put in such sickening *relievo*, in such a purely sensual and terrestrial, not to say animal light, the grandest, the noblest of Nature’s symbols. To the Rosicrucian, the “Rose” was the symbol of Nature, of the ever prolific and virgin Earth, or Isis, the mother and nourisher of man, considered as feminine and represented as a virgin woman by the Egyptian Initiates. Like every other personification of Nature and the Earth she is the sister and wife of Osiris, as the two characters answer to the personified symbol of the Earth, both she and the Sun being the progeny of the same mysterious Father, because the Earth is fecundated by the Sun — according to the earliest Mysticism — by divine insufflation. It was the pure ideal of mystic Nature that was personified in the “World Virgins,” the “Celestial Maidens,” and later on by the human Virgin, Mary, the Mother of the Saviour, the *Salvator Mundi* now chosen by the Christian World. And it was the character of the Jewish maiden that was adapted by Theology to archaic Symbolism,<sup>1</sup> and not the Pagan symbol that was modelled for the new occasion.



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<sup>1</sup> In Ragon’s *Orthodoxie Maçonnique*, p. 105, note, we find the following statement — borrowed from Albumazar [Virgin Constellation] the Arabian, probably:

“*The Virgin of the Magi and Chaldaeans.* The Chaldaean sphere [globe] showed in its heavens a newly-born babe, called *Christ* and *Jesus*, it was placed in the arms of the Celestial Virgin. It was to this Virgin that Eratosthenes, the Alexandrian Librarian, born 276 years before our era, gave the name of Isis, mother of Horus.”

This is only what Kircher gives [in *Oedipus Aegyptiacus*, Vol. II (1653), Pt. II, p. 203], quoting Albumazar:

“In the first decan of the Virgin rises a maid, called *Aderenosa* [Ardhanārī?], that is, pure, immaculate virgin . . . sitting upon an embroidered throne nursing a boy . . . a boy . . . named *Iessus* . . . which signifies *Issa*, whom they also call *Christ* in Greek.”

[See *Isis Unveiled*, Vol. II, p. 491]