



## Black Panther Is a Jewish Creation

### Description

**Before I get accused of being an anti-Semite for the title of this article, I have to make it clear that it came directly from Gabe Friedman of the Jewish Telegraphic Agency. Friedman wrote of the first Black Panther movie:**

“Some fans might not realize that the original Black Panther character was actually created by two white Jews. The superhero was the brainchild of writer Stan Lee (born Stanley Lieber) and artist Jack Kirby (born Jacob Kurtzberg), both of whom already were veterans of the comic book industry when they started working together at Marvel at the dawn of the 1960s...

“Besides being a pop culture milestone, the Black Panther’s debut came at a crucial juncture in black-Jewish relations. The years after WW II and up to about 1966 have been referred to as a ‘golden age’ in the relationship between the two groups...

“The aftermath of Israel’s victory in the 1967 Six Day War subtly added to the groups’ separation. Israel repelled attacks from many of its Middle Eastern neighbors, which left Israel in control of the Arabs living in the Gaza Strip, the Sinai Peninsula and territory known as the West Bank.

“It was a turning point in the way that many groups — including blacks, who sympathized with other groups they considered oppressed — viewed Israel, and in turn some American Jews.

“Perhaps ‘Black Panther’ represents an opportunity for healing. The film’s creators and a number of black writers have been praising Lee and Kirby for reaching out to non-white audiences and imagining an empowered African culture free from colonialism.”

**From a scholarly and historical point of view, the comic book industry in America was almost exclusively a Jewish creation.[\[1\]](#) Will Eisner, Jack Kirby, Bob Kane, Stan Lee, Joe Simon, Marvin A. Wolfman, and a host of other comic book writers and artists were all Jews.**

More importantly, superhero characters like Superman have a “WASP-ish persona” but are fundamentally Jewish. This is coming from the *Jerusalem Post*.[\[2\]](#) Superman, as the *Post* declared, is

a “Super Jew,”<sup>[3]</sup> which is to say he is a military leader and messianic figure who attempts to bring about *tikkum olam*, the healing of the world.

The superhero characters aspire to do good, but they subtly do so in ways that put them in conflict with Logos incarnate. In fact, the superhero characters were supposed to replace Logos incarnate. Jewish writers Christopher Knowles and Joseph Michael Linsner have noted that some superheroes were conceived as a form of messiah, in essence, “the new Christ.”<sup>[4]</sup> Director Zack Snyder indirectly confirmed this view when he said:

**“I think the relationship between Jesus and Superman is not a thing we invented in this film [ *Man of Steel* ], it is a thing that has been talked about since the creation of Superman...”<sup>[5]</sup>**

In a similar vein, Australian writer Anton Karl Kozlovic declared:

**“Superman was the fictional, secular equivalent of [Christ]...The title-cum-name ‘Superman’ was also equivalent to Jesus’s title-cum-name ‘Christ.’”<sup>[6]</sup>**

Part of Superman’s job is to indirectly fight anti-Semitism and to create a culture of philo-Semitism. Larry Tye of the *Jewish Daily Forward* argues that “Superman’s creator, Jerry Siegel, acknowledges in an unpublished memoir that he was strongly influenced by anti-Semitism he saw and felt, and that Samson was a role model for Superman.”<sup>[7]</sup>

Tye continued:

“The explosion of Krypton conjures up images from the mystical Kabbalah where the divine vessel was shattered and Jews were called on to perform *tikkun olam*, repairing the vessel and the world. No one did more of that than the Man from Metropolis.”<sup>[8]</sup>

Then Tye drops the political bomb: Superman is “as indestructible as The Golem — and an inspiration to every Jewish schlump who knew there was a super being inside him.”<sup>[9]</sup>

In Jewish folklore, a golem is a Jewish monster brought to life to strike out at all perceived enemies of the Jewish people. The *New Jewish Encyclopedia* declares that this inanimate character can be

“given artificial life with the aid of magic or the use of a Divine name...The concept of the Golem as an artificially created human being by supernatural means was widely accepted during the Middle Ages.

“According to the legend, the most famous Golem was created in the 16th century by Judah Low of Prague, one of the great rabbis. The express purpose of these living automatons was to protect the Jews from menacing dangers...

“Jewish folklore has numerous Golem stories, and several modern literary works have been written on that theme.”<sup>[10]</sup>

This is arguably one reason why Superman is worshipped as a god in *Batman vs. Superman*. As E. Michael Jones points out back in 2008:

“‘Superman’ is a comic book figure created in America during the Depression by Jerry Siegel and Joe Schuster, Jews of eastern European extraction who couldn’t expunge the idea of a Messiah from their

consciousness.”[\[11\]](#)

Moreover, since Logos incarnate is essentially missing in the superhero genre, and since the superhero chronicle itself is “the new Christ,” then what is up is down and what is down is up. In fact, if it was up to Frank Miller, Batman could be gay. Some have argued that “Batman and the Joker have a history of homo-social/sexual affection towards each other.”[\[12\]](#)

Comic book writer Grant Morrison, who is an [occultist and a follower of Satanist Aleister Crowley](#), takes the same position. Morrison told the *LA Times* back in 2010:

**“Batman can take anything. You can do comedy Batman, you can do gay Batman...it all works. It is something intrinsic to the character. It’s so strange and amazing.”[\[13\]](#)**

Morrison elaborated elsewhere:

**“He’s very plutonian in the sense that he’s wealthy and also in the sense that he’s sexually deviant. Gayness is built into Batman. I’m not using gay in the pejorative sense, but Batman is very, very gay. There’s just no denying it. Obviously as a fictional character he’s intended to be heterosexual, but the basis of the whole concept is utterly gay.”[\[14\]](#)**

Put simply, the superhero genre is heralding a messianic epoch—an epoch in which the Golem will destroy “anti-Semitism” and “racism.” But in order to actualize this worldview, the superhero characters have to subtly or indirectly expunge the idea of Logos from the minds of the masses.

Remember the Pharisees and the Jewish masses wanted an insurrectionary by the name of Barabbas instead of a crucified messiah in the first century?[\[15\]](#) Remember they clung to Simon bar Kokhba instead of submitting themselves to the Roman Empire? Remember the Roman Empire crushed bar Kokhba and eventually delivered a fatal blow to subsequent Jewish military messiahs?[\[16\]](#)

The creators of the comic books had to invent a powerful leader they never had in centuries. Therefore fictional figures like Batman, Superman, Spiderman, Iron Man, Thor, Captain America, Hulk, Ant-Man, Green Lantern, The Flash, Dr. Strange, Daredevil, Deadpool, and now Black Panther fit the bill. What do they all have in common?

The superhero genre was invented by people who *categorically* and *metaphysically* rejected Logos in the comprehensible universe. This *worldview* has invariably affected the work of people like Stan Lee and others in one way or another. As E. Michael Jones puts it,

“The Jewish Messiah is, in other words, Superman, which is to say a caricature of the real Messiah that they rejected. The superhero is the Jewish Messiah who brings about *tikkun olam*, the healing of the world, at a time of economic crisis, but in a non-communist way that did not jeopardize his standing as a good American.”[\[17\]](#)

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**This brings us back to the thesis of this article.** Black Panther, which has been highly praised,[\[18\]](#) seeks to advance messianic politics, particularly in the culture war. Like all other fictional figures that try to mimic Christ's death and resurrection, Black Panther in various ways tries to do the same.

The main character, T'Challa, has to drink the nectar of a mystical flower in order to inhabit the spirit of his ancestors. This mystical drink, also known as the Heart-Shaped Herb, gives him incredible strengths, reflexes and endurance, which allow him to effortlessly combat enemies. The character also has to go through "the ancestral plane" to meet his father, which is part of the process to become the Black Panther.

The character has to be buried right after he drank the nectar in order to have spiritual vision. One can argue that this "ancestral plane" is another way of communicating with the dead, which is a form of occultism and dark magic.[\[19\]](#)

We are told that this is shamanistically "[connected with the Wakandan Panther God Bast.](#)" Black Panther also "forged" another "shamanistic connection" with "another unknown Panther deity, granting him augmented physical attributes as well as a resistance to magic." As the Black Panther story itself progresses, T'Challa

["later gains possession](#) of the mystical time-shifting artifacts known as King Solomon's Frogs. These produce an alternate version of T'Challa from a future 10 years hence, a merry, telepathic Panther with a terminal brain aneurysm, whom T'Challa places in cryogenic stasis...



“Following his war with Doom, T’Challa loses his enhanced abilities only to once again establish a connection with the Panther God. In addition to the resurgence of his now superhuman abilities, he is anointed ‘King of the Dead,’ granting him the power and knowledge of all the past Black Panthers as well as the ability to control the undead. T’Challa worked with his sorcerer, Zawavari, to endow T’Challa with immunity to mystical attacks and detection in order to defeat Dr. Doom.

“When T’Challa’s alchemical upgrade was tested by means of Wakanda’s most powerful acolytes attacking T’Challa in unison, each mystical attack was absorbed and only served to strengthen T’Challa.”

If Black Panther is “king of the dead,” then who are the dead?

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**Just as Superman is intended to fight “anti-Semitism,”** Black Panther ideologically intends to fight “racism.” According to the 1976 issue of the Black Panther, once the villain Erik Killmonger was dead, Black Panther [“ventures to the American South to battle the Ku Klux Klan.”](#)

We are also told that the current movie [“aims to empower black youth.”](#) Some are expecting that the blockbuster movie itself will create “an ode to black culture for the ages.”<sup>[20]</sup>

“At just 17 years old, Austin Massiah, a millennial who said he’s never come face to face with racial injustice, said he could feel the historic power of the most high-profile black superhero movie ever.”<sup>[21]</sup>

In an article entitled, “The Revolutionary Power Of Black Panther,” Jamil Smith of *Time* magazinewrites,

“In the midst of a regressive cultural and political moment fueled in part by the white-nativist movement, the very existence of Black Panther feels like resistance. Its themes challenge institutional bias, its characters take unsubtle digs at oppressors, and its narrative includes prismatic perspectives on black life and tradition. The fact that Black Panther is excellent only helps.”[\[22\]](#)

Similarly, Richard Brody of the *New Yorker* declares that Black Panther cannot be separated from “contemporary politics, and specifically the experience of black people in the United States... this film's confrontations with the agonies of the day are unusually complex and resonant.”[\[23\]](#)

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**In the movie**, a Wakanda prince by the name of N'Jobu “decides to distribute his country's vibranium and weaponry worldwide, in an effort to aid a revolution against white-dominated powers.”[\[24\]](#) His mission was thwarted by his own brother, T'Chaka, who killed N'Jobu and concealed the act.

To make a long story short, N'Jobu had a son by the name of Erik Stevens and eventually challenged T'Chaka's son, T'Challa (Black Panther), to the throne. Stevens won and intended to complete his father's dream. Stevens, also known as Killmonger,

“plans to distribute vibranium to Wakandan ‘war dogs’ embedded in countries around the globe. With their help, Wakanda would overthrow the world's existing governments, correct the historical error and injustice of white domination, redress the oppression of the world's black people, and create a Wakandan empire on which ‘the sun will never set.’”[\[25\]](#)

What we are seeing here is that Black Panther is a recent manifestation of the existential struggle which Jewish revolutionaries have used to implicitly and explicitly attack or subvert the West for centuries. In that sense, fighting anti-Semitism is synonymous with fighting “white-dominated powers.”

This is the only offer Jewish subversive movements have given black writers and intellectuals and even the masses. In early part of the twentieth century, a number of black writers and intellectuals quickly fell into the trap of Communism, which was a Jewish ideological movement.[\[26\]](#)

People like Richard Wright and W. E. B. Dubois were flaming Communists. Dubois himself wrote an essay praising Joseph Stalin as “a great man” whose “judgement of men was profound.”[\[27\]](#) Keep in mind that Stalin was the man responsible for the deaths of millions upon millions of innocent people.[\[28\]](#)

Similarly, people like Harry Haywood, one of the leading figures in the Communist Party of the United States and Communist Party of the Soviet Union, wrote books like *Black Bolshevik: Autobiography of an Afro-American Communist*.[\[29\]](#) Martin Luther King's closest ally, Stanley Livingston, was a flaming Communist.[\[30\]](#)

We must emphasize again that Jewish subversive movements like Communism, Bolshevism and even feminism always lead to a rejection of the moral and political order. Those movements are also metaphysically bereft of Logos or any meaningful purpose in the universe. If you want proof of that, then look at the life of Lorraine Hansberry. And if you want to be more specific, then read Hansberry's *The Sign in Sidney Brustein's Window*.

Harold Cruse quickly realized that Jewish subversive movements always create monsters. Cruse, himself a communist, wrote *The Crisis of Negro Intellectual* in 1967, in which he argued that Jewish revolutionaries are using blacks like remote control. This is indeed a historical point, and even Jewish scholars and writers have implicitly admitted this.[\[31\]](#)

But in order to use people like remote control, you have to use manipulation and political techniques, and in order to use political techniques, you have to make things attractive and appealing to the masses.

Once the masses have been seduced, then revolution can happen. And one of the main and successful vehicles which has been used to captivate the minds and hearts of the masses is none other than Hollywood—and more specifically the recent movie *Black Panther*. The movie didn't fail to deliver a political message at all.

Even director Ryan Coogler has admitted that *Black Panther* is fraught with political injections. "When people say, 'This film is a political movie,' well, yeah," the young and passionate director and writer said. "Black Panther is a politician. It's the first MCU film about a politician, so it should be the most political one."

Even the music which was adopted for the trailers were filled with moral and political implications. Rapper Vince Staples, who wrote *Bagbak*, left his listeners with no imagination when he sang, "Fornication is a sin, we can fuck all night regardless." And then this: "Tell the government to suck a dick, because we on now."

This is indeed the spirit of rebellion, which is as wicked as dabbling with witchcraft. But it gets even more interesting in the lyrics of the song "Legend Has It," which also was featured in one of the trailers:

We are the murderous pair

That went to jail and we murdered the murderers there

Then went to Hell and discovered the devil

Delivered some hurt and despair

Sounds like I'm reading Karl Marx's "Oulanen" and his other poems, which are filled with suicide pacts, hatred, pacts with the devil and "howling gigantic curses" at mankind.[\[32\]](#) Marx, who was indeed "fond of quoting Mephistopheles' line from Goethe's *Faust*, 'Everything that exists deserves to perish,'" [\[33\]](#) would almost certainly have recognized the rebellious or revolutionary spirit in the *Black Panther*.

If Paul Johnson is right, that Marx “is an eschatological writer from start to finish,” then one can also say that Marx probably would have applauded that rebellious spirit in the Black Panther movies as well.

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- [1] See Arie Kaplan, *From Krakow to Krypton: Jews and Comic Books* (Philadelphia: The Jewish Publication Society, 2008); Simcha Weinstein, *Up, Up, and Oy Vey: How Jewish History, Culture, and Values Shaped The Comic Book Superhero* (Baltimore: Leviathan Press, 2006); Paul Buhle, *Jews and American Comics: An Illustrated History of an American Art Form* (New York: The New Press, 2008); Danny Fingeroth, *Disguised as Clark Kent: Jews, Comics, and the Creation of the Superhero* (New York: The Continuum International Publishing, 2007); Stephen Harlan and Eunice G. Pollack, ed., *Encyclopedia of American Jewish History* (Santa Barbara: ABC-CLIO, Inc., 2008), 1:469-473; Gerard Jones, *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book* (New York: Basic Books, 2004); Harry Brod, *Superman Is Jewish?: How Comic Book Superheroes Came to Serve Truth, Justice, and the Jewish-American Way* (New York: Free Press, 2012).
- [2] See for example Abe Novick, “Super Jew,” *Jerusalem Post*, June 16, 2013; Larry Tye, “10 Reasons Superman Is Really Jewish,” *The Jewish Daily Forward*, June 12, 2013.
- [3] Abe Novick, “Super Jew,” *Jerusalem Post*, June 16, 2013.
- [4] Christopher Knowles and Joseph Michael Linsner, *Our Gods Wear Spandex: The Secret History of Comic Book Heroes* (San Francisco: Red Wheel/Weiser, 2007), 10.
- [5] Quoted in Abe Novick, “Super Jew,” *Jerusalem Post*, June 16, 2013.
- [6] Anton Karl Kozlovic, “Superman as Christ-Figure: The American Pop Culture Movie Messiah,” *Journal of Religion and Film*, Vol. 6, No. 1, April 2002.
- [7] Larry Tye, “10 Reasons Superman Is Really Jewish,” *The Jewish Daily Forward*, June 12, 2013.
- [8] Ibid.
- [9] Tye, “10 Reasons Superman Is Really Jewish,” *The Jewish Daily Forward*, June 12, 2013.
- [10] David Bridger, *The New Jewish Encyclopedia* (Springfield, NJ: Behrman House, 1976), 170.
- [11] E. Michael Jones, *The Jewish Revolutionary Spirit and Its Impact on World History* (South Bend: Fidelity Press, 2008), 30.
- [12] For an expansion on this, see Todd A. Comer and Joseph Michael Sommers, ed., *Sexual Ideology in the Works of Alan Moore: Critical Essays on the Graphic Novels* (London: McFarland & Company, Inc., 2012).
- [13] “‘Batman Inc.’ gets busy as Grant Morrison takes the hero beyond ‘blue-collar’ rage,” *LA Times*, August 10, 2010.
- [14] “Batman Is Gay: Comic Writer Grant Morrison Says Concept Of Superhero Character Is ‘Sexually Deviant,’” *Huffington Post*, February 2, 2016.
- [15] Barabbas, we are told, “was in prison with the rebels who had committed murder during the insurrection.” Craig A. Evans, *Matthew* (Cambridge: Cambridge University Press, 2012), 453.
- [16] See for example Yigael Yadin, *Bar-Kokhba: The Rediscovery of the Legendary Hero of the Last Jewish Revolt Against Imperial Rome* (New York: Littlehampton Book Services, 1971); Menahem Mor, *The Second Jewish Revolt: The Bar Kokhba, 132-136 CE* (Leiden and Boston: Brill, 2016); E. Michael Jones, *The Jewish Revolutionary Spirit and Its Impact on World History* (South Bend: Fidelity Press, 2008).



- [\[17\]](#) E. Michael Jones, “Wall Street Rises,” *Culture Wars*, October 2012.
- [\[18\]](#) Ryan Gilbey, “Black Panther’s Chadwick Boseman: ‘Everybody’s minds are opening up,’” *Guardian*, February 15, 2018.
- [\[19\]](#) Jill Galvan, *The Sympathetic Medium: Feminine Channeling, the Occult, and Communication Technologies, 1859–1919* (New Haven: Cornell University Press, 2010); for similar studies, see Henrik Bogdan and Martin P. Starr, *Aleister Crowley and Western Esotericism* (New York: Oxford University Press, 2012); Nevill Drury, *Stealing Fire from Heaven: The Rise of Modern Western Magic* (New York: Oxford University Press, 2011); Edward Bever, *The Realities of Witchcraft and Popular Magic in Early Modern Europe: Culture, Cognition and Everyday Life* (New York: Palgrave, 2008); Emma Wilby, *Cunning-Folk and Familiar Spirits: Shamanistic Visionary Traditions in Early Modern British Witchcraft and Magic* (Brighton and Chicago: Sussex Academic Press, 2005 and 2013).
- [\[20\]](#) Ira Madison, “How ‘Black Panther’ Director Ryan Coogler Created an Ode to Black Culture for the Ages,” *Daily Beast*, February 16, 2018.
- [\[21\]](#) Michelle Krupa, Sonia Moghe and Kristina Sgueglia, “An African-American teen and his mom explain why ‘Black Panther’ means so much,” *CNN*, February 16, 2018.
- [\[22\]](#) Jamil Smith, “The Revolutionary Power Of Black Panther,” *Time*, February 10, 2018.
- [\[23\]](#) Richard Brody, “The Passionate Politics of ‘Black Panther,’” *New Yorker*, February 16, 2018.
- [\[24\]](#) Ibid.
- [\[25\]](#) Ibid.
- [\[26\]](#) See for example Yuri Slezkine, *The Jewish Century* (Princeton: Princeton University Press, 2004); E. Michael Jones, *The Jewish Revolutionary Spirit and Its Impact on World History* (South Bend: Fidelity Press, 2008).
- [\[27\]](#) W. E. B. Dubois, “On Stalin,” *National Guardian*, March 1, 1953.
- [\[28\]](#) Robert Conquest, *The Harvest of Sorrow: Soviet Collectivization and the Terror-Famine* (New York: Oxford University Press, 1987); Jean-Louis Panné and Andrzej Paczkowski, *The Black Book of Communism: Crimes, Terror, Repression* (Cambridge: Harvard University Press, 1999); Steven Rosefielde, *Red Holocaust* (New York: Routledge, 2010).
- [\[29\]](#) Harry Haywood, *Black Bolshevik: Autobiography of an Afro-American Communist* (Chicago: Lakeview Press, 1978).
- [\[30\]](#) I have discussed this fully in *Christianity & Rabbinic Judaism*, Vol. I (Bloomington: WestBow Press, 2010).
- [\[31\]](#) See for example Benjamin Ginsberg, *The Fatal Embrace: Jews and the State* (Chicago: University of Chicago Press, 1993); Murray Friedman, *What Went Wrong?: The Creation & Collapse of the Black-Jewish Alliance* (New York: Free Press, 1994); I also addressed these issues in *Christianity & Rabbinic Judaism*, Vol. I.
- [\[32\]](#) For studies on this, see Paul Johnson, *Intellectuals* (New York: Harper Row, 1987), chapter 3; Robert Payne, *Marx* (New York: Simon & Schuster, 1968).
- [\[33\]](#) Johnson, *Intellectuals*, chapter 3.

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## Category

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2. Media-Soc. media-Internet
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