

# Counterfeit Israel: How Satanism is Running Rampant in the Holy Land

Israel has more Satanists, occultists, and Luciferian initiates per square foot than any nation on earth



JD HALL

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In the Negev desert, beneath the black sky of Israel's southern frontier, there is a

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destruction—idols shaped like serpents, beasts, distorted gods, or geometric thrc  
Women writhe to the rhythm of drums, their naked bodies smeared with ash and  
symbolism.

Men scream invocations while flames roar upward, consuming temples erected f  
sole purpose of their own annihilation. This is not art. This is not cultural expres  
This is not a secular celebration of creativity. This is Midburn, Israel's official of  
of Burning Man, and it is the literal resurrection of the fertility cults of Canaan,  
revived not in secret but with pride, ritual, and ceremony.

Midburn takes place in the very wilderness where Yahweh once thundered His  
commandments from Sinai. It is hosted on the same soil where Israel once trembl  
the presence of divine fire. Only now the fire has changed hands. Instead of bloo  
the doorposts, there is neon paint and synthetic ecstasy. Instead of covenant, the  
carnality. Instead of worship, there is mass fornication under a sky of shooting st  
and acid hallucinations. The “temples” are built and burned as acts of liberation,  
the liberation is from Yahweh—not from bondage. These are altars, not art  
installations. The festival's climax is not entertainment. It is a ritual. The fires ar  
metaphors. They are offerings.



A MIDBURN OCCULTIC FOLLOWER , DRESSED AS AN ANCIENT  
CANAANITE WORSHIPER OF MOLECH, PREPARES FOR NIGHTLY WORSHIP

## IN ISRAEL, THE OCCULT IS EVERYWHERE

But to think Midburn is the end of it would be to misunderstand the scale. Midburn is not the exception. It is the public face of a deeper spiritual disease that has infected modern Israel from its politics to its parks, from its synagogues to its schools. If the fires of Midburn are the new high places, they are merely the visible tip of the Ashteroth pole. Beneath the surface—and increasingly, above it—Israel is being ritually rededicated not to the God of Abraham, but to the very deities He once condemned by that name. The gods of the Amorites, the spirits of Babylon, the demons of the wilderness—they have returned.

And the evidence is not spiritual metaphor. It is criminal and literal. In the 1990s Israeli authorities uncovered a Satanic cult operating in Rishon LeZion, one of the nation's most populous cities. It wasn't a fringe group of deranged teenagers in heavy makeup. It was an organized ritual ring. The police found evidence of animal sacrifice, ritual sex acts, blood pacts, and invocations of dark spirits chanted in both Hebrew and Latin. Teenagers were recruited and branded. Cemeteries were desecrated. Local rabbis warned that Satanism was spreading, particularly among the youth. But even as law enforcement tried to contain the headlines, the fire kept spreading.

Throughout the 2000s and 2010s, reports of occult vandalism and ritual activity increased. Forests near Haifa, Safed, and the Judean hills became hotspots for Satanic activity. Hikers stumbled across altars made of bones, inverted Hebrew scripture spray-painted on rocks, and animal corpses mutilated in patterns known to be linked with ceremonial magic. In one particularly disturbing case, a goat was found disemboweled near a kibbutz, its organs arranged into a pentagram. These aren't internet rumors. These are police reports, some of which made national papers, including Haaretz, whose own journalists admitted there were at least two dozen occult groups operating in Israel with ties to both Western Satanism and Jewish mysticism.

The symbols they use are not foreign imports. They are everywhere in Israeli culture.



sold in gift shops, painted on murals, and worn around the necks of tourists who they've bought something biblical. The Hamsa, for instance, appears in nearly every Israeli home, often hung by the door as a supposed ward against the evil eye. To Christians, it looks like an exotic Israeli hand—something ancient and perhaps blessed. In truth, it is the amulet of a goddess. The Hamsa originates from Phoenician and Carthaginian religion, where it symbolized the hand of Tanit, a fertility deity associated with child sacrifice. The eye in its center is not God's protection—it is a symbol of magical surveillance, of a cosmos ruled by forces that must be appeased or obeyed. In modern usage, the Hamsa has been absorbed into Kabbalah and used as a charm, not a confession of faith. It is a superstitious talisman, not a theological symbol. It is the hand of a witch, not the hand of Miriam.

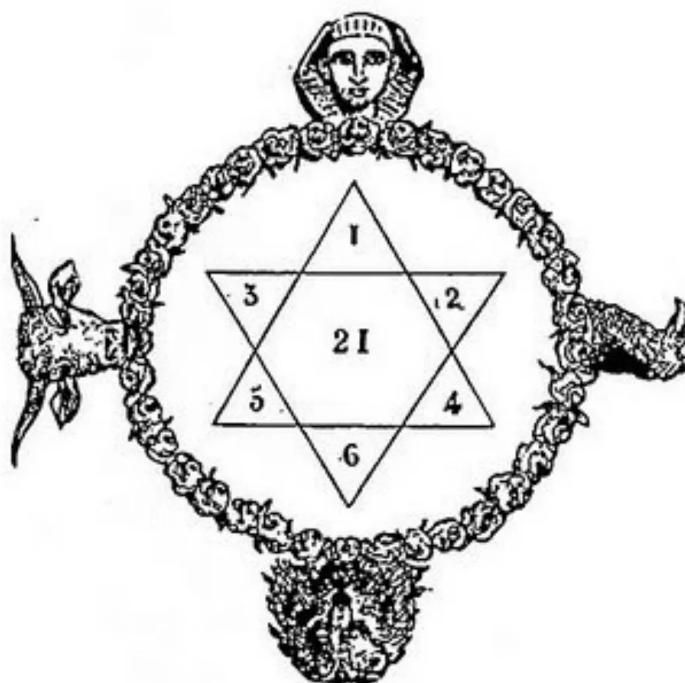


The Hamsa is overtly Occultic amulet of Phoenician origin, dating back to ancient Satanic practices. It hangs in almost every Israeli home, and is sold nearly everywhere in Israeli shops.

Then there is the so-called Star of David, which adorns Israel's national flag, synagogues, IDF uniforms, and even the national menorah. But what Christians c



the Star of David is not Davidic at all. It has no presence in the biblical record—in Kings, not in Chronicles, not in the Psalms. It emerges centuries later in Kabbali writings and Islamic sorcery as the Seal of Solomon, a hexagram used to command spirits, bind jinn, and perform magical operations. In grimoires such as *The Key of Solomon* and *The Lesser Key of Solomon*, the hexagram is drawn into circles, filled with names of angels and demons, and used in ceremonial invocation. When the prophet Amos rebuked Israel for lifting up the star of their god Remphan, it was metaphor. That star—six-pointed, geometric, and idolized—was an abomination. Today, that same star waves over the State of Israel, carried by tanks, stitched into uniforms, and engraved into national monuments.



And if you think this symbolism is ancient history or misapplied coincidence, look at the art being produced by modern Israeli musicians and cultural icons. Narkis, a celebrated Israeli singer, performs songs that glorify the Shekinah as a divine feminine force, invoking not the God of Israel but the mystical goddess hidden in Kabbalistic tradition. Her concerts are spiritual events, featuring trance music, incense, meditation, chanting, and what she calls “the awakening of the sacred feminine.” These aren’t concerts. They are goddess rituals in Hebrew, performed to crowds of thousands.

In the metal scene, the rot is even more overt. Bands like Salem and Arallu open

desecrate Torah, sing praises to Satan, and celebrate Israel's military victories as of demonic vengeance. Their lyrics are soaked in anti-biblical blasphemy. Their album covers display inverted menorahs, goat-headed figures, and ritualistic bloodletting. These artists aren't on the fringe. They're invited to festivals, played on national radio, and followed by soldiers and university students alike. Lucifer has gone pop in Israel and nobody blinks.

So what are we looking at? We're looking at a nation that claims divine inheritance and dances in the ashes of everything holy. We're looking at a state that waves a magical seal and calls it divine, that wears the amulets of fertility demons and calls it heritage, that holds fire-orgies in the wilderness and calls it art, that spills goat blood in the hills and calls it myth, that writes songs to devils and calls it culture. We are looking at a people who have not just forgotten the Law—they have exhumed the gods that the Law was sent to destroy.

## THE GROVES HAVE COME AGAIN

The groves are rebuilt. The high places are replanted. The altars are relit. The children are dancing around the golden calf again, only now they're livestreaming it on Instagram and selling tickets to the ceremony. And through it all, American Christians are still sending money, still waving flags, still singing songs about blessing Israel. They are financing ritual witchcraft under the banner of prophecy.

American evangelicals have been trained—no, programmed—to see the modern state of Israel as a kind of spiritual Disneyland: a covenantal nation, divinely reborn in walking in the footsteps of Abraham and upholding the laws of Moses. They speak of “standing with Israel” as though the nation itself still trembles before Sinai, keeps kosher, keeping Sabbath, keeping Torah, and keeping covenant. It's a lovely illusion, so lovely, in fact, that to break it feels almost cruel.

But break it we must. Because the truth is not just that Israel is secular—the truth is that Israel is a hotbed of occultism, mysticism, and open Luciferian symbology. / While Tel Aviv's Pride parades and Israel's obsession with Kabbalah might be written off as leftist excesses, the real shock comes when you realize these spiritual pollu-

are not fringe—they're foundational. They're chiseled in stone, cast in bronze, and built into the very architecture of the state.

In fact, mile for mile, Israel has more Satanists, occultists, and Luciferian initiates per square foot than any nation on earth. That may sound insane. But wait until you see what's hiding in plain sight.

## THE MENORAH THAT MOCKED GOD

Just outside the Knesset—the seat of Israel's parliament—stands a towering bronze menorah, over 15 feet high. It's presented to the world as a proud replica of the holy lampstand from the Tabernacle. Pilgrims take photos with it. Birthright kids marvel at it. Christian tour guides point to it as a “symbol of God's light.” But they don't tell you what's carved into it. They don't tell you what stories this idol tells.



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The menorah's base is surrounded with 29 bas-relief panels—each depicting scenes from Jewish history, but with a disturbing twist. While you might expect depictions of Moses receiving the Law, or Elijah calling down fire from heaven, what you actually get is a bizarre grab-bag of Talmudic sages, Babylonian exile nostalgia, mystical esoterica, and political Zionist imagery.

## THE SUPREME COURT: ISRAEL'S LUCIFERIAN SANCTUARY



If you walk a few blocks from the Knesset, you'll find another architectural wonder: the Israeli Supreme Court Building, constructed with donations from the Rothschild Foundation. If the menorah outside parliament is a symbol of spiritual confusion, the Supreme Court is a full-blown Luciferian temple—designed according to Masonic principles, pagan geometry, and occult spiritual philosophy.



Let's begin at the top. On the roof, in a secluded garden, sits a pyramid with an all-seeing eye—the same icon found on the U.S. dollar bill, the Great Seal, and inside nearly every Masonic lodge on earth. What is that symbol doing atop the highest court of a supposed Jewish state?

The building itself is a temple of “ascent.” The internal staircases are ziggurat-like, spiraling upward as a symbol of man's self-deification. The layout is said to represent “the journey from darkness to enlightenment”—a clear Gnostic inversion of the biblical journey from sin to obedience. In Luciferian doctrine, man doesn't humble himself before God—he climbs up to replace Him.

There are obelisks, solar motifs, and sacred geometry everywhere. Rooms are aligned to astrological patterns. The building's shape obeys the golden ratio, a formula popularized by occultists who believe that divine power is accessed through math and geometry.

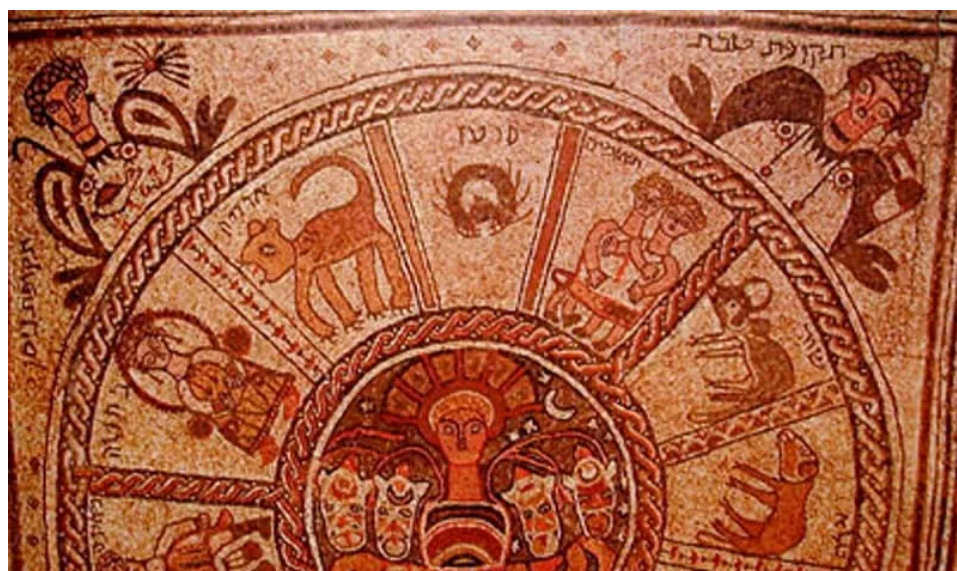
not through covenant.

This isn't an accident. This is a temple to man's sovereignty, built by the elites of a nation that claims divine favor while rejecting divine authority. Justice, in this building, is decided by those who sit in the seat of Moses but will not do as Moses said.

Step outside the court and you will find that the entire nation has become a canvas of occult architecture, each site designed with the same unclean grammar of sacred geometry. Public squares are filled with spiral labyrinths, always coiled to draw one inward—used in esoteric circles for meditation, grounding, and demonic communion. In Haifa and Tel Aviv, municipal buildings are decorated with giant circular porticos and stone rings that serve no structural purpose but mirror the rings used in pagan standing stones, calling on thresholds between realms.

## SERPENTS, STARS, AND SOLAR GODS

Perhaps you think all this symbolism is confined to elite spaces. It's not. Paganism is everywhere in Israel—on the ground, in the parks, and **in the synagogues**. Take for example, the Beth Alpha Synagogue, restored and celebrated by the Israeli government as a national treasure. Inside, on the floor of the sanctuary, is a massive zodiac mosaic. In the center is Helios, the Greek sun god, riding a four-horse chariot. Around him are the twelve signs of the zodiac. What is a Greek god doing in a synagogue? And why does the state preserve and promote this as sacred Jewish heritage?





THE ZODIAC OF THE "ISRAELI NATIONAL TREASURE" SYNAGOGUE

In public parks across Tel Aviv, Haifa, and Jerusalem, you'll find serpent statues, poles, and fertility goddess idols. Statues of women with exaggerated breasts and wombs dot cultural centers and university gardens. Abstract "art" pieces depict towers, spirals, eyes, and geometric portals—all symbols with deep roots in Hermetic magic, Kabbalah, and ancient Canaanite fertility cults.

Even children's parks are not exempt. Some are lined with installations of "mythical creatures" and "sacred shapes" that resemble nothing so much as Asherah poles, Baal altars, sanitized for modern consumption.

This is not accidental urban planning. It's a deliberate re-enshrining of the old gods now dressed in "culture" and "art." The high places are back—and this time, they're taxpayer-funded.

Parks and gardens across Israel are populated with phallic monuments, poles, and obelisks—symbols of sun worship, fertility, and Nimrodic power. They are presented as "modern sculpture," but their form and function are ancient. Some are paired with crater-like bowls at their base, meant to receive offerings or flames. Visitors toss coins into them, unaware that they are reenacting offerings at the foot of Baal. Many of these sites are geographically aligned to match sunrise or sunset points on the solstices—classic occult calendrical markers, used not for agriculture, but for ritual sacrifice.





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Most synagogues are being built to reflect this spiritual shift. In secular cities, ne temples are being constructed with cube-shaped sanctuaries, sunroof zodiacs, and labyrinthine floor tiles. Some include spiral staircases that descend rather than ascend, and others are marked with Hebrew letters designed to function as sigils, not prayers. These are no longer houses of worship. They are ritual chambers for a new religion, one that uses Jewish aesthetics to house a Kabbalistic inversion of biblical faith.

And all of this—every cube, every triangle, every golden-ratio hall—is paid for by the same hands that funded the state's founding: the Rothschilds, the technocrats, the globalist elite, who imported not only capital but religion. Not Judaism. Not even Talmudism. But an esoteric, Luciferian ideology that speaks Hebrew only as a costume, its real allegiance resting with the ancient gods of Egypt, Babylon, and

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