

Author's Notes on *Apokalypsis Teleiosis*: A Vision of Fulfillment

Donald S. Yarab | March 19, 2025

This poem is a prophetic meditation, not on the end of God, but on an ineffable transformation—one that occurs on divine terms, beyond human comprehension. It is neither a dissolution nor an abandonment, nor can it be framed in the language of loss, cessation, or sovereignty, which are frail human constructs inadequate to describe the divine. Rather, this vision contemplates a state in which the consummation of divine will and the fulfillment of divine purpose lead not to an absence, but to a passage beyond Being itself. It is not an apocalypse of destruction, nor a triumphalist renewal, but a revelation of what follows when all divine purpose is realized.

Structure and Thematic Progression

Each section follows a deliberate movement toward divine fulfillment and transcendence:

- *Logos Tetelestai* (The Word Fulfilled): This phrase invokes John 1:1 and Revelation 21:6, signaling that the divine Word, through which all was made, has reached its ultimate fulfillment. This is not a mere conclusion, but a state in which the divine breath, having spoken all things into being, now settles into ordained stillness.
- *Epistrophe* (The Return): The Divine Name, the force that called forth existence, now recedes—not in negation, but in the natural culmination of its will. It is a return, not a retreat, akin to the ocean withdrawing from the shore once it has met the land.
- *Gnosis* (Divine Knowledge): Here, the Divine speaks to itself—not as a declaration of dominion, but as the final knowing, the recognition of Alpha and Omega as one. It is the moment in which all distinction collapses into unity, and the Die returns unto the Forge—not to be undone, but to be reabsorbed into the Source.
- *Eschaton Kairos* (The Fulfillment of Time): The finality of divine speech, where all has been spoken, all has been revealed, and nothing remains to be declared. The collapse of ritual and temple does not indicate destruction, but the dissolution of necessity—for there is nothing left to be commanded or answered.
- *Epekeina* (Beyond): A term that hints at that which is beyond Being itself, not in the strict Platonic or Neoplatonic sense, but as a gesture toward the unspeakable state that follows

the consummation and fulfillment of divine purpose. The final transformation is not negation, but transcendence into a reality beyond presence and absence alike.

Note on Capitalization as Theological Device

Throughout the poem, capitalization serves as a deliberate theological device, not merely a stylistic choice. Words capitalized within the text—such as “Word,” “Breath,” “Fire,” “Hand,” “Voice,” and “Light”—signify divine attributes, manifestations, or actions. This visual theology creates a distinction between the mundane and the divine, allowing readers to recognize when ordinary language takes on sacred significance.

The capitalization pattern is particularly evident in divine self-references (“I AM,” “Me,” “His”) and in the transformation of common elements into expressions of divine essence (“the Dust that walks, the Flame that thinks”). This textual approach draws on the tradition of sacred writing where capitalization elevates language to reflect transcendent realities, while also creating a visual hierarchy that guides the reader’s theological understanding.

In the final sections, as divine fulfillment approaches, these capitalized references intensify—signaling the gathering of all divine attributes toward their ultimate consummation in “Perfect Light.” This typographical choice embodies the poem’s central theme: the movement from differentiation toward divine unity and transcendence.

Clarifications on Theological and Philosophical Influences

Though gestures toward Platonic and Neoplatonic thought are present, the poem does not seek to adopt these frameworks, as philosophic categories remain insufficient to encapsulate the divine. Likewise, sovereignty is not the culmination of the divine arc, for to conceive of God in terms of rule and dominion is to impose upon Him the limitations of human governance and the inadequate human lexicon.

This poem does not anticipate a restoration in the form of a renewed kingdom, nor does it dwell on final judgment or the permanence of divine presence among creation. Instead, it considers what follows when the divine act has reached completion—not as withdrawal, but as the transformation of divine being beyond the necessity of manifestation. The poem does not present a kingdom renewed or an eternal throne, but a passage beyond all such frames of reference.

Final Reflection

The closing line, “*In Light beyond light, all is whole,*” is meant to leave the reader in contemplation, not with a final answer, but with the unspeakable mystery of what follows when all divine purpose is realized. It is not a pronouncement, but a *hushed* recognition of the unknowable.

This moment does not suggest cessation, nor does it imply a void, but the passage into a reality where divine presence, having achieved all it willed, no longer requires articulation. What remains is neither absence nor mere silence but the resonance of fulfillment, the presence of what no longer needs to be spoken.

This is not the apocalypse of wrath, nor the restoration of a kingdom, nor the silence of a world forsaken—but the last prophecy, the ineffable moment when even the voice of God reaches its own conclusion and steps beyond what can be spoken. This final prophecy is not one of foretelling, judgment, or renewal, but of resolution. It is the last prophecy because no further words are needed, no new revelations required. The divine act has reached its fulfillment, and in that fulfillment, even prophecy itself meets its ordained silence.