

MARIA VALTORTA READERS GROUP

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BULLETIN No.115 – SEPTEMBER 2024

'Lord, I do not ask You for the glory of Your visions, but for the grace to love You more and more.' (*Notebooks 1944*, p. 439)

'Publish this work as it is... whoever reads it will understand...' – Pope Pius XII



PRAYING WITH MARIA VALTORTA

'Mary, You took us as your children at the foot of the Cross. We turn towards You so that we may have life, salvation and the peace that we lost because of the spirit of rebellion that we have allowed to enter our lives, and because of the denial with which we have opposed your Son's doctrine. O Mother most merciful, treat us with mercy.'

(*Maria Valtorta Prayers*, p. 24)

MARIA VALTORTA'S MISSION

Jesus says: 'Do you know what you are doing by writing? My Will. The will for the mission I want you to perform. *Even if a single soul, one alone, were to find the way through this effort of yours willed by Me, the exertion, which to human sight seems inhuman, would be justified.*'

(*Notebooks 1943*, p. 229)

EDITORIAL

Bulletin: Due to those who would like factual reassurance when choosing to read or defend Valtorta to others, the Church's current position will be included in each bulletin for your convenience.

In the recent Italian newsletter from the *Maria Valtorta Heritage Foundation*, Daniel Fiorletti has posted an article about the initial 'printing press' at the Valtorta Publishing House, how many volumes they first printed, and two important people never before mentioned who worked tirelessly behind the scenes. An interesting read.

A Reader from the USA has also recently been to Italy and visited Maria's Valtorta's parish church, her home, and her crypt at the Church in Florence. He shared this with such joy and enthusiasm at our most recent Maria Valtorta Zoom meeting, so please click on the links and enjoy Kitrael's images and videos, which really capture those places.

Supplement #86 included extracts from a book called *Life with Maria Valtorta* written by her carer of 26 years - Marta Diciotti (not yet translated into English). In this edition, I have also included an excerpt from this book. **Supplement:** In a Special Edition Supplement #104, there were many contributions from Readers worldwide on what their favourite

passage in the Work was and why. The theme for this edition, initiated by Marian from Canada, consists of a compilation of passages from Readers showing why people continued to read the numerous volumes of the Work - in other words - what got Readers **more hooked** on Maria Valtorta's writings. For some people, getting more hooked meant wanting to read all of Maria's Work. For others, it meant reading the complete Work multiple times. This edition is double our usual number of pages for a supplement (8 pages instead of 4) so thank you to all contributors, and may all Readers enjoy the recounts of what got people **more hooked** on Valtorta's Work.

Growing in Faith,
Catherine

THE CURRENT POSITION OF THE CHURCH ON MARIA VALTORTA'S WORK

In a letter dated 6 May 1992, Bishop Dionigi Tettamanzi from the Congregation for the Doctrine of the Faith (CDF) explicitly gave permission to Dr. Emilio Pisani at the Centro Editoriale Valtortiano (CEV) to continue publishing Maria Valtorta's Work for the "**true good of readers and in the spirit of the genuine service to the faith of the Church.**" Although the first edition, which did not carry Maria Valtorta's name on the cover, had been unduly placed on the *Index of Forbidden Books*, this was effectively nullified by those who approved the second and subsequent editions. Therefore, Valtorta's writings cannot be considered condemned or forbidden for contemporary Catholics. Even though private revelations do not need an Imprimatur, this action and permission also implicitly acknowledges that the Work is free from error in faith and morals (*nihil obstat*), and may be safely read by the faithful. This is the latest and currently judicially binding position of the Church.

FROM THE MARIA VALTORTA HERITAGE FOUNDATION NEWSLETTER

Memories by Daniel Fiorletti – 18 July 2024.

Isola del Liri is a charming small town in the region of **Lazio** framed by two branches of the Liri River.

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The paper and wool industries have had a tradition in its history, but the name of Isola del Liri is known today for another reason. Readers from all over the world who pick up Maria Valtorta's Work, now translated into about thirty languages, see the name of **Centro Editoriale Valtortiano**, the Italian publishing house based in Isola del Liri, which produces them or allows others to publish them.

At the beginning of the 20th century, a printing house was founded in Isola del Liri by the initiative of **Arturo Macioce**, who, after a few years, welcomed as a partner his young brother-in-law **Michele Pisani**, his wife's brother. The "Società Tipografica A. Macioce & Pisani," abbreviated as **STAMP**, became renowned for the precision of its printing and bookbinding, mainly commissioned by Roman Catholic institutions.

In 1946, Macioce, fifteen years older than his brother-in-law and partner, retired, dissolving the company whose activity continued with the individual business called "Tipografia Editrice M. Pisani," (**Michele Pisani Publishing House**) which resumed printing books on behalf of pontifical publishers, general curias of religious orders, Catholic cultural institutes, and Catholic associations.

In 1952, Maria Valtorta entrusted the publication of her Work to Michele Pisani's Publishing House. **Emilio Pisani***, Michele's son, took care of it, and in 1956, the first volume was printed.

The typographic composition of a book was done with the mechanical linotype system. The linotype operator would read the text from the sheet placed on the lectern, and type it on the machine's keyboard. The raw material for the linotype was lead, melted in a crucible, continuously fed by the lead lines from books that had previously been printed and assembled. After printing a book for a predefined number of copies, the lead pages were stored for a possible reprint; but sooner or later, they had to be melted down to ensure the raw material necessary for the linotype did not run out.

Valtorta's Work was in its first edition. It was thought that it could be compiled and printed in only three volumes, but there was no precise idea of its size. When 1200 pages had been amassed, it was realized that much was still missing to complete the material intended for the first volume. Thus, the volume had to end at that point and the edition was reconfigured in four volumes instead of three (volumes 2-4 had 900 pages each).

Dr. Emilio Pisani recounts that the first volume of the Work, published in 1956, was the size of a 'brick' of approximately 17x24 cm, with a thickness of nearly 7 cm. On the grey cardboard cover, the title stood out without any graphic decoration or the author's name. The text pages were printed in tight characters. The volume had all the characteristics of a literary product destined to fail, and yet it was followed by the second volume in 1957 and the third in 1958. The fourth and final volume was in the process of

being composed (to be released in 1959) when the one thousand printed copies of the first volume were sold out! Reprinting the volume was not possible as the lead pages had been dismantled not only to feed the linotype but also because it was already decided to recompose the entire Work in a new and carefully revised edition, and divided into a more manageable number of volumes.

Within Michele Pisani's Publishing House, Emilio was primarily dedicated to editorial work, while his younger brother, **Ettore Pisani***, handled the technical and production aspects. Concerned about the growing difficulties, the young and enterprising Ettore hurried to propose new printing systems to improve the management of the entire production system.

This led to the installation of the first offset printing machine. But first, the old lead matrices had to be converted into new photosensitive films and plates.

Following the advice of their maternal uncle, Fr. Raffaele, the Pisani brothers hired a young deaf-mute from Monte San Giovanni Campano, a town not far from Isola del Liri. **Antonio Bottoni*** was entrusted with the task of photographically reproducing all the pages of the Work, to start printing with the new equipment, and to devote himself to preparing the photosensitive plates.

In the printing house, a small darkroom was set up (these films and plates could not be exposed to daylight) and, always accompanied and supported by Ettore Pisani, Antonio spent entire days in the dark, going through the various phases to produce the negatives, develop them, and then fix the positive image.

The days turned into weeks, then months, and finally years. Always in search of the highest quality, the entire Work was then reset a second time.

***Antonio Bottoni** remained in service at Michele Pisani Publishing House until his retirement. He recently passed away 11 July 2024, at the age of 77. He was a sensitive person who always made himself available to others; he was a remarkable artist in woodworking; and he was also a mentor for the new generations who joined the Pisani Publishing House in the 1980s.

***Dr. Emilio Pisani** and his wife Claudia renamed the company and established the **Centro Editoriale Valtortiano** on 14 January 1985 with the aim of continuing to take care of the publication of all of Maria Valtorta's Work and to develop, document and spread the knowledge of her person, her writings and her ideals. Dr Emilio Pisani died 29 September 2023.

***Ettore Pisani** still lives in Italy but has retired and no longer works for the company.

TRAVELS TO VISIT MARIA VALTORTA

We just returned to the USA from Rome. It was very hot over there but we had a blessed time nonetheless! I got to visit Maria Valtorta's house. Mrs Anna Matteoni, the current caretaker of Maria's

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home was very gracious and kind. I also went to the church of San Paolino where Maria used to attend Mass which was about a 10-minute walk from her house. And finally, I visited her tomb in the **Basilica della Santissima Annunziata** (the Basilica of the Most Holy Annunciation). Below are the links to the albums I made. There is also a 3:43 minute video and 15 images of San Paolino. Then there is a 2:03 minute video of Maria's home and 23 images (taken with the consent of Mrs Matteoni). [Ed: Control Click on the link and then click on the first image to activate the arrows to scroll through].

<https://www.icloud.com/sharedalbum/#B125GH8MqI1I2Z>

Here is the link to the album of images/videos of the **Basilica della Santissima Annunziata** where Maria Valtorta's remains are kept. The crypt and chapel she is in, is actually pretty well hidden, and one of the priests was kind to let me in:

<https://www.icloud.com/sharedalbum/#B125ejO17RAVOv>

It was a tremendous blessing to be in her house, at her tomb, and see the church she attended! Very highly recommended to all devotees. I am more than happy to help anyone who wishes to make a similar visit as much as possible. Blessings,

Kitrael Chin, USA

[Ed: If anyone is planning a trip, please email me and I will put you in contact with Kitrael]

HOW OLD WAS MARY WHEN SHE DIED?

In the Work, Mary's age at her death is never spelt out. However, here is an excerpt from Fr. Roschini's book: ***The Virgin Mary in the Writings of Maria Valtorta*** where he calculates her age. (pp. 332-3).

b) When Did The Assumption Occur?

'This is a difficult question to answer precisely. Various hints allow the deduction that Mary's Assumption did not occur before A.D. 50 nor after A.D. 57. Valtorta's writings tell us that the Assumption occurred in Jerusalem, that John was present, and that Peter had already left Jerusalem. When did Peter leave? It is historically certain that John and Peter lived and ministered in Jerusalem after Christ's Ascension and after Pentecost (Acts 3:1ff), and evangelised Samaria together (Acts 4:1ff). Both were present at the Council of Jerusalem (A.D. 49). At this time, John, Peter and James were called the three pillars of the Church (Gal. 2:9). [Ed: This is James of Alphaeus because James of Zebedee died in A.D. 44 and was the first apostle to be martyred]. This is the last time, however, that the Scriptures mention either Peter or John being in Jerusalem. At least we can deduce that since Peter was still in Jerusalem in A.D. 49, the Assumption did not occur until after A.D. 49. [Ed: Mary conceived at 15 but gave birth at 16 so she would have been 65-years-old at the time].

When did John leave? When St. Paul returned to Jerusalem in A.D. 57, he met James and the elders, but neither John nor any of the other apostle (Acts

21:18). Therefore, we are entitled to think that St. John had already left Jerusalem by A.D. 57. Since John was present at the Assumption, the Assumption also must have occurred before A.D. 57. [Ed: making Mary 73-years-old at the most].

We do not know the exact month but it must have been between April and September. This can be deduced from Valtorta's writings. When Mary passed away, St. John picked "olive boughs with olives already formed" [Poem, Vol. 5, p. 933; Gospel Vol. 10, Chapter 649.19]. Now olives "develop between spring and summer, and mature; that is, produce their oil between autumn and winter. If olives were formed already, the Assumption must have taken place between April and September. We may even venture to say that it was in August, though without any definite certainty.

Furthermore, according to Maria Valtorta, Mary fell into an ecstatic sleep late on Friday afternoon as the Sabbath began [Poem 5, p. 930; Gospel, Ch. 649.13]. Her Assumption - body and soul to heavenly glory occurred when the fourth day dawned. [Poem 5, pp. 936-7; Gospel, Ch. 650.5-6]

So from Valtorta's writings, Fr. Roschini estimates that Mary was between 65-73 years of age when she died. In ***the Diary of Jesus***, based on Ancient Calendars and from the writings of Valtorta, Mr. Jean Aulagnier dates Our Lady's Assumption in August of A.D. 51 at the **age of 67 years**.

MARTA DICIOTTI - A LIFE WITH MARIA

In the book, *Una vita con Maria Valtorta (A Life with Maria Valtorta)* by Albo Centoni, he records Marta Diciotti's testimony on aspects of Maria's life. Supplement #86 contains interesting information from this book too. The passage below is the dream Marta had of Maria Valtorta and about Marta's forthcoming death.

A Dream That I Would Like To Come True

(From the moment Maria Valtorta died in 1961, Marta continued to live in this house which was left to her, till her death in 2001.)

Marta says: 'Many times in the morning, I wake up and continue to think about the past, even having the impression that Maria is still sleeping in the same room. Heaven forbid - I am not suggesting that extraordinary things happen in this house but I take comfort being under this roof where I feel a sense of happiness, friendship and reassurance which I love. I simply want to point out that I strongly feel Maria's spiritual presence in these rooms: protecting me both night and day.

On numerous occasions, I have dreamt about Maria, and here is one time recently where I had the most beautiful dream which ended with a happy promise that I hope comes true very soon.

Even if I think that the measure of time from the beyond does not equate to our sense of time; that is, "soon" from heaven is different to our earthly understanding of it, it is still a dream and in the end, may God's will be done on earth.

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Anyway, I seemed to be in Florence where I go twice a month to meet others who read Valtorta's writings, during which we also celebrate Mass for their spiritual wellbeing and for all those who are faithful to Maria Valtorta.

So after having entered the large central door of the Basilica of the Most Holy Annunciation (where Maria is buried), I headed towards her most beautiful Crypt. It must have been a nice time of the year because I was wearing a light dress, a blue and white one that I have. As I was walking, I found myself in front of a door that was ajar through which I saw a splendid room all decorated as if for a party. Out of curiosity, I approached it and while I was trying to look inside, the door opened wide as if to invite me to enter. So I went in but found myself beyond it, immersed in a splendour that made me feel such happiness: there were magnificent flowers, a superhuman light, and so many other things that human words cannot describe.

As I looked around in ecstasy, with happiness never before felt, and which my whole being was experiencing intensely, I turned and saw Maria beside me. She was dressed in her usual manner whenever I dream about her – a long brilliant white dress with blue reflections, and tied at the waist with a silk cord. She had her beautiful fair hair lightly pinned back which was lit and bright. She was looking at me smiling, splendid in the flower of her youth and said: "Come, come!"

"Noooo!", I replied. "You want me to come in there in the state that I'm in?" I thought there would also be other people there who would make me feel in awe of them even if they did not pay attention to us. Everything felt so beautiful and so high class in there that I felt confused, so lowly, so inferior and even badly dressed.

But Maria asked: "Why not? Come in, come in! I like what you are wearing. It looks nice on you. You know that I always told you when I didn't like something. This is a lovely outfit."

Meanwhile, I was looking around full of wonder.

"Do you like it here?"

"Oh! How can I not like it? But I am headed over there to the Chapel where your tomb is."

But Maria, with an air of disregard, as though what was said was irrelevant and annoying, made a gesture with her hand as if to say: "Don't worry about it. Let it go!" Then it seemed that she reached for my hand but she was not touching me, and side by side, no longer in this sumptuously decorated room, we were in a splendid garden, full of things... undefined shapes...marvelous...impossible to describe. And those flowers! They were so beautiful! They were all splendid ...all from one light that was not monotonous and could be tolerated easily. It warmed my heart and brought joy to the spirit. I could taste the happiness that came from it, that reached my soul. Then Maria said: "Then why don't you come here sometime?"

I replied: "How can I? I don't travel much these days because of everything that is happening in the world. And I don't like travelling on my own."

"But you should not be afraid because when you travel for me or for the Work, you won't run into any risks."

"I don't like travelling alone. And if weren't for the fact that I go there..." and I indicated her tomb over in the Chapel...

And Maria using the same hand gesture as before said again: "Don't worry about it! Let it go! Stay here with me. Stay here! Don't you like it here?"

"Of course I like it! What are you talking about?!" And I was never satisfied while looking around in ecstasy, with a light heart, and filled with a sense of happiness I have never known before. But after a while, I made a hand gesture indicating a sense of duty that was calling me from her tomb.

"Don't worry about it. Let it go!" she said for the third time. "Go home. Go home and be at peace. **Besides...I will come to get you soon.**"

And with that beautiful promise, I woke up. It was 7:10 a.m. my usual waking time. And if I am not mistaken, it was precisely at dawn on 29 December 1974. Oh yes!...to go to this beautiful place, or better still, to find myself in such a happy state, I would have been very content to die now, precisely for this promise that Maria made to me, which resonated sweetly in my heart. I only desire that it was real and not the words from a dream...However, as I said before: God's will be done.' [Ed: Marta was right. Maria's heavenly timing of "soon" was 26 years later]

LETTERS

Thanks for that compilation on the different aspects regarding Temptation in Supplement #114. It's like having an intensive Course about the subject matter. In my case, after reading the *Poem* for the first time in 1999, for years I had used St. Matthew's version of the Lord's Prayer; '... lead us not into the test...' May God continue to bless this Readers' Group.

A READER, AUSTRALIA

Back in 1993, a group of nuns from Canada were holding a simple book sale on a few folding tables outside a Catholic Church East of Atlanta, Georgia. After perusing the books, I was ready to leave when I heard one of the nuns say in response to a question about Maria's books, "They make the gospels come alive for me." I bought one of the books and have been reading them all, over and over again, ever since.

BARRY, USA

Maria Valtorta Readers' Group

This group is an online non-profit organisation, which retails publications of Maria Valtorta's writings and offers other supporting materials to its members and to other interested persons. Newsletters are sent every three months. [The material in this publication is not intended to represent the opinion of the Church. The editor affirms submission to the official judgment of the Church regarding the information contained herein.]