

MARIA VALTORTA READERS GROUP

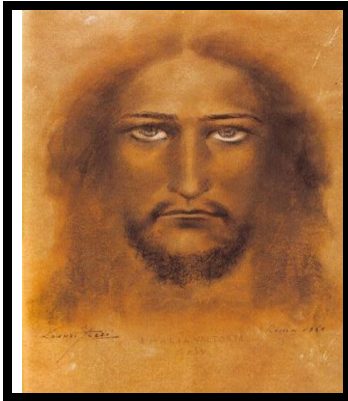
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MARIA VALTORTA READERS' GROUP

BULLETIN No.120 – DECEMBER 2025

'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



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: In December 2023, our newsletter featured a brief history and then several passages from Maria Valtorta's Work on the topic of **Mary Co-Redemptrix**. Exactly two years later, the debate has now resurfaced with the Vatican's statement stating that this title should not be used. Rather than enter into this discussion again, click on this link <https://www.valtorta.com.au/mary-as-co-redemptrix-in-the-revelations-to-maria-valtorta.pdf> in order to revisit the **article Mary as Co-Redemptrix in the Revelations of Maria Valtorta**. I also wish to draw your attention in particular to the two **Reader's Choice** columns, one of which asks for your artistic assistance and the other, your spiritual reflection. Also in this issue, the article on the book **Valtorta and Ferri** ends with a video link which will absolutely delight Readers. And please check **Stephen's Updates** column for new and interesting material.

Supplement: A Reader's love for the martyr, Castulus, and my priest's recent and very interesting homily given on the Feast of St. John Lateran, inspired this quarter's theme on **THE HOLY MASS IN THE EARLY CHURCH**.

Finally, we would like to wish you all a very happy, holy and peaceful Christmas and prosperous New Year. Sending blessings to you and to all yours.

Growing in Faith,

Catherine catherine@valtorta.com.au

MVRG MONTHLY ANNIVERSARY RELEASES UPDATE

On the 12th day of each month, a new Anniversary item is released.

OCTOBER: *The Pilgrim's Guide to The Poem of the Man-God* <https://www.valtorta.com.au/maria-valtorta-poem-of-the-man-god-guide-and-index.pdf>

NOVEMBER: *Where is it? A Guide to Maria Valtorta's The Gospel As Revealed To Me*.

<https://www.valtorta.com.au/maria-valtorta-gospel-as-revealed-to-me-guide-and-index.pdf>

DECEMBER – coming very soon!

FR. GEROLD MBAMBA - TANZANIAN UPDATE

Fr. Gerold writes:

'Dear Catherine and other friends, Christ is our Hope. Many thanks from the bottom of my heart for your help to two of our Catechists. They were going on foot to their outstations but now will use a motorcycle. They thank you all very much. However, we are still praying for success for 11 more motorcycles. We have nothing to pay you but we promise my prayers. Please don't be tired of helping us. Once again, thanks a million. God bless you all. Fr. Mbamba.'

In the last three months, donations have been received from Australia, South Korea and New Zealand. The amount raised so far is USD \$2,700 which covers the purchase of **two** motorbikes (at USD \$1,350 each) but they do need 11 more. If you can possibly donate any amount whatsoever, please refer to these details. FYI: the **WISE** App has been highly recommended.

Account Name: GEROLD MAURUS MBAMBA.

Account Number: 0152754309600.

Bank Name: CRDB.

Bank Address: P.O. Box 168 Mafia

Branch: MAFIA.

Country: TANZANIA.

Swift code: CORUTZTZ.

Name of the region/city: DAR ES SALAAM .

Phone number: +255 787 085 272.

Email address: geroldmbamba4@gmail.com

THE VIDEO THAT BRINGS THE IMAGES IN THE VALTORTA & FERRI BOOK TO LIFE

It is no secret that when the **Valtorta & Ferri** book was released, I was reluctant for quite a while before I even allowed myself to look at the sketches. After all, I had read Valtorta and already had all mental images of the characters I needed... and I was also concerned with what I would see in comparison.

However, I was receiving many enquiries about this book so firstly, I read Marta Diciotti's account on the working relationship between Maria Valtorta and Lorenzo Ferri which was very informative and quite comical in parts. This led me to write an article for Supplement No # 85 December 2016.

Below are excerpts taken from Marta Diciotti's book called **Una Vita con Maria Valtorta** (*Life with Maria Valtorta*) (pp.288-96). Marta's simple language and style of narration is certainly vastly different to Maria Valtorta

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eloquent writing style so this has been deliberately translated and paraphrased in a way that is in keeping with Marta Diciotti's character.

Marta Diciotti says:

'Professor Lorenzo Ferri met Maria Valtorta when she had completely finished her mission as a sacred writer. He was led into this house by Fr. Corrado Berti OSM who had first met him in Rome and they got along well.

As an enthusiastic artist, Ferri's desire was to know the face of Christ in his human-earthly reality, and he told this to Maria. Ferri knew her from her writings but he was very sceptical of Maria; he didn't believe her and he had no desire to meet her. He used to say: "But Father, she's a woman. She's one of those visionaries. Who knows...?"

Fr. Berti would reply: "No. no. Look, Professor. This is an educated woman. A very intelligent person." Fr. Berti finally convinced him and brought him here to Viareggio on Palm Sunday in 1950 by car.

With Maria, who has always been very prudent with her highly critical and observant nature, and the Professor, who did not come across as one who believed and trusted easily, there was a rapid, intense and immediate clash. Ferri, who had brought his artistic materials with him, quickly and easily drew a profile image of Jesus. Maria watched him. You could say that she directed his hand. "No professor, not like that, but like this...and this..." Or she would say: "This is good but that isn't right. It is like this" or "It's longer" or "He's taller." or "Wider". But both of them had the same intention of creating an image very quickly.

This experience at their first meeting immediately became the norm till the end. The sketching got faster under the guidance of Maria, which looked like it was flying onto the canvas.

In the summer of 1950, Ferri returned to Viareggio and painted the face of Christ that he previously did, which now hangs on the wall over my bedhead but this time, front on. (Refer to the image at the top of page 1). He couldn't look at it without feeling a true sense of shame that it was, in fact, something sacred, moving him to think that it was really Jesus. Ferri had conceded that Jesus was actually "posing" for him, in the present moment, and that He was not just being described from a memory of an image that Maria had.

This time, the painter did not produce it so rapidly. It took more effort, more observation, and Maria's direction: "No. Look, professor, his nose is like this whereas his mouth is...and his chin has a beard like this...no, shorter...but this part is a bit longer..." and so forth. What's more, the colour of Jesus' eyes and hair presented a huge problem. The artist had to return so many more times, and the work was so much harder.

However, I remember the blood-red paint colour he used and how it was made from that powdery red-maroon brick that spread everywhere. We even found it on the sheets, on the blankets, and it even penetrated through to the bed! Oh, the dust was on the floor, on the furniture, even after having vacuumed properly. Even up our nose, which then stained the handkerchiefs! It was also in our food, which I could tell from the red stain that was left around the saucepan. In fact, the dust floated up in the air before floating down.

Ferri, however, had a lot to do on that portrait. It was really hard work and he tried to adopt the strict guidance given by Maria because for her, it was something very precious. After this portrait was finished, she said to me: "That man

was very kind to allow me to see him again. even though I had to guide him for most of the painting with such precision. But that man really has succeeded in capturing the image of Jesus – the divine within the human. I know that at a certain point, Maria said: "That's enough...it's okay like this...don't touch it anymore...Professor, don't touch it up anymore because it couldn't have turned out better than this."

If I remember correctly, Ferri continued to come to Viareggio every so often, but it was in 1952 that he started to work with Maria again, which was an intense time because Ferri spent so many hours a day beside Maria's bed, working extremely rapidly on the twelve apostles. This work took two to three years.

Once I remember Maria decisively said: "Professor, follow my instructions because I'm the one who can actually see Him here. You can't." Maria could actually see Jesus who was present there in the room. That's why she spoke with such certainty. Maria would say: "And you, Marta. And you, Victoria (Ferri's wife who followed him everywhere), please go back to the kitchen so that you don't burn something on the stove." Maria would then continue: "Professor don't waste time. Follow what I say because things are the way I am describing them to you and how I see Him." Ferri had a folio with sketches of the characteristics of people of different races. He would often consult them when Maria described a person from a different place. He was always stumped by her accuracy of the characteristics of Jewish people.

The work continued intensely at a lively rhythm but the black powder was worse than the red which floated in the air and landed in places you wouldn't even think! Ferri was rather small, rotund, nice and open, and even though he wasn't Roman, after spending time in Rome, he adopted their way of speaking.

Professor Ferri understood without a doubt, the greatness of the work he was doing. He was easy to get on with but very familiar. He spoke informally to me, to Mr. Michele Pisani, and even to Fr. Berti. However, to Maria, he always spoke formally (he used the polite form) because he had a real sense of admiration for her. Many times, he declared that it was a great honour for him to be able to join his name to hers – Valtorta & Ferri. When he wanted to capture a scene described in *The Poem*, he would first read it with Maria. The resurrection of Lazarus turned out beautifully because he had followed Maria's instructions faithfully. I think that poor Professor Ferri must have been breathless so many times while he worked beside her because Maria worked him at such a rapid pace.

He wanted to make a clay bust bronze of her. What a shame that he never did it, that he never accomplished that project. He did a beautiful portrait of Fr. Migliorini and it really looked like him.

When she died, Ferri didn't come to the funeral and he didn't even send a telegram. However he felt an affection for Maria, and he was devoted and grateful to this creature who had given him the opportunity of having such a unique experience.'

It was only after reading this chapter in Marta Diciotti's book that I finally ventured into examining the book **Valtorta and Ferri**. I would visit the relevant image when that character was first introduced and described in the Work. However, in my heart of hearts, I still did not have a full appreciation of the images...until recently. On Robert Nugent's channel **Decrevi Determined to be Catholic**, he had produced a video which technically and artistically

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brought the sketches within this book to life like no other. The stillness and soft colours suddenly developed more depth, and the characters came to life wearing expressions on their faces that were true to their nature. I was so amazed. Finally, Ferri's sketches had morphed into what was in my mind's eye. I have to congratulate Robert Nugent (from Ireland) on this wonderfully creative endeavour, and Scott Buckley, the composer (from Brisbane, Australia) for the background music. Here is the link to the video which I have no doubt you will enjoy, regardless of whether or not you have seen the book. **The Visual World of Maria Valtorta** (8 min) <https://www.youtube.com/watch?v=FWcMOYUwLWk>

READER'S CHOICE 1 – THE SIGN REVEALED BY MARY & A REQUEST FOR YOUR ARTISTIC ASSISTANCE

In this passage, Mary reveals a sign/symbol to Maria Valtorta which **Ed Chavez from the USA** found very intriguing. Using his artistic skills, he sketched a hand-drawn image by closely following the description given by Mary, which he presented at a recent Zoom meeting. We are hoping that as you read this passage, there will be a Maria Valtorta Reader with skills who will be able to 'translate' this description into an artistic or technical drawing which will help us visualise more clearly this **important** sign Mary asks us to venerate. Here is the passage:

(*Maria Valtorta says:*) 'On the evening of the 26 May, the Most Holy Mary of Fatima appeared to me again. A large rainbow, but not very curved, was suspended between heaven and earth. At its centre, on a very small silvery cloud, was the Most Holy Mary. A long Rosary hung from her clasped hands, and She was sweet and smiling. Her bare feet were standing on, I would say keeping under control, many lightning bolts.

I said to myself, "Thank goodness! This time there will be peace! The lightning bolts of God's punishment are under Mary's feet..." and I thanked our Mother.

However, separating her hands, She showed me with Her left hand - to the east - a sort of fire, or star, or jewel: it was similar to all three.

Shape: The luminous object was like this in shape and appearance: (*a square with a triangle attached at the top and an upside-down triangle attached at the bottom.*

Colour: The light of the most brilliant and clear flame that any fire could generate. Or also, Topaz with golden highlights, or glowing gold. Absolutely beautiful.

Content: In the upper and lower triangles, there were designs of flames or jewels, and palest gold within the marvellous (not on but in the jewel). In the central space, there was a star of a very intense colour (colour on colour). Its splendor was soft yet strong. Almost all the light of the upper and lower triangles focused their flames on the star, making it even more brilliant.

In the upper triangle, the designs were interwoven, while in the lower there were three smaller designs. I thought they might be letters of the alphabet but I don't remember ever seeing them before.

I understood the Most Holy Mary wanted me to venerate this sign, but I didn't understand what it could be. I don't remember seeing anything like it in Christian symbolism.

I was unsure about it until this morning, because only this morning, the last day of May, the Most Holy Mary **explained** the symbol to me.'

Mary says: 'You don't have to thank Me alone, but all the sources of mercy, the Most Holy Trinity, and the earthly trinity, as it once was but which is now glorious in Heaven, and which loves and protects you, member of the Mystical Body.

The Sign means this: the **upper** part is the Most Holy Trinity and its name is written in letters of fire on fire in old Hebrew. **Below**, the minor trinity —the Holy Family —with ancient Hebrew initials for Jesus the Messiah, intertwined with those for the Handmaid of God and the Protector of Christ, a Man on Earth, and in the Church, His Mystical Body. **Between** the two triangles (in the square) is the sign of He Who comes from the Most Holy Trinity and who grew in wisdom, age, and grace between Me and Joseph. It is the sign of He who, Son of God, conceived through the power of the Holy Spirit, who became flesh and was born of the Virgin. In this way, two Natures were joined in one Being, known up to now by the name Jesus, the Saviour, but whose real Name is "known only to Him," and will be revealed to you in the triumphal light of the completed heavenly Jerusalem.

That real Name which for now is unknown, is hidden by the luminous star in the flaming sign. It has been given the name of the Star of Jacob, and of the Morning, of the East, and the Light.

His Father bends to His will, and My every prayer is heard by Him because I am His Mother. Without Him, I would not be able to hold back the punishment of divine wrath. Every mercy is obtained because He is merciful Love, and the sum of all love both divine and human.

However adoring Him who with limitless sacrifice has obtained for you in advance every good thing, every mercy, you adore the Most Holy Unity and the Trinity from which the Word came to be Redeemer. And you pray not only to Me, but always to the Father, Son, Holy Spirit, Jesus, Joseph, and Mary, your God, and your merciful friends.'

(*Little Notebooks, May 31, 1948, pp 122-4*)

Please email me your image so that we can share them in the next newsletter. catherine@valtorta.com.au

READER'S CHOICE 2 MARY'S DORMITION PRAYERS BUT WHY THIS SELECTION OF PRAYERS?

John Sliogeris from Australia read the chapter on the **Blissful Passage of the Blessed Virgin Mary** where she speaks to John about important moments in her life and requests certain prayers be said, and that "The Spirit of Wisdom will point them out to you." Maria Valtorta lists the specific prayers that the apostle John recites from the Old and the New Testaments (as we know them). Our Reader, John, invites you to read them, reflect on them and requests a comment on the reason for any of this selection of prayers in particular. Below is the passage from the writings where this discussion took place.

(*Maria Valtorta writes:*) 'Folding Her arms across Her breast, closing Her eyelids on Her kind eyes, bright with love, She says to John who is bent over Her: "I am in God. And God is in Me. While I contemplate Him and feel His embrace, say the psalms, and any other pages of the Scriptures becoming Me, particularly in this hour. The Spirit of Wisdom will point them out to you. Then say the prayer of My Son, repeat the words of the announcing Archangel and of Elizabeth to Me, and My hymn of praise... I will follow you with what I still have of Myself on the Earth..."'

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John is struggling against the tears that rise from his heart, striving to control the emotion that upsets him. His beautiful voice, which, as years have gone by, has become very like Jesus', which Mary notices with a smile saying: "I seem to have My Jesus beside Me!" John intones psalm 118 which he says almost entirely, then the first three verses of psalm 41, the first eight of psalm 38, psalm 22 and psalm one. He then says the "Our Father", the words of Gabriel and Elizabeth, the canticle of Tobias, the twenty-fourth chapter of Ecclesiasticus from verse eleven to forty-six. Lastly, he intones the "Magnificat". But when he arrives at verse nine, he notices that Mary does not breathe any more, although She is still natural in Her posture and appearance, smiling, peaceful, as if She had not noticed that life had stopped.'

(P 5, p. 932; G10, Ch. 649.19)

[Ed: This scene took place 21 years after the Ascension of Jesus (circa A.D. 55). Therefore, Mary's words make it evident that some of the gospels had already been written. Also to note is that the bible references to the psalms are exactly same as the Douay Rheims bible but one number different to other editions such as the RSV which has been attached IN FULL for your convenience.]

STEPHEN'S UPDATES

Dear Readers of the Maria Valtorta Readers' Group,
We have several exciting updates to share with you!

1. **The End Times as Revealed to Maria Valtorta** —

Free PDF Download: Thanks to the generosity of the Centro Editoriale Valtortiano (copyright holder), we are able to host this rare, out-of-print book for free on our website. This professional, high-quality book scan features a clickable Table of Contents, sidebar navigation, and OCR search for easy reading. Professor Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote, "In the entire history of the Catholic Church there is nothing that can compare with these revelations that come from the very mouth of Jesus Christ. Prophets prophesied about the end times vaguely. But the Prophet of prophets, Jesus Christ, in the mid-20th century, prophesied about the end times with astonishing precision and unimaginable descriptions, as well as with most profound and clear explanations of the cause of so much horror to be witnessed by humanity from 1943 until the Last Judgment." Explore profound revelations about the Antichrist, the Two Beasts, Babylon the Great, and many other end-times events and mysteries. Download it here:

<https://www.valtorta.com.au/maria-valtorta-end-times>

2. New Refutations: We have updated our refutations section with responses to Sandra Miesel's article in *The Catholic World Report*, Fr. Guillaume Chevalier (referenced in the March 14, 2025 SSPX press release regarding the Vatican statement on Valtorta), and a second refutation of Alexis Maillard's *The Vatican File* book. Read here: [Refutations of All the Top Anti-Valtorta Articles](#)

3. Reminder: Share Your Testimony: The Maria Valtorta Foundation continues to collect testimonies about the impact of Valtorta's writings. We currently have 201 testimonies (up from 148 in our last newsletter), but we especially need more from English-speaking readers. If Maria Valtorta's writings have touched your life, please consider sharing your story:

<https://testimonies.valtortamaria.org/en/submit>

4. Website Updates: We've made many improvements to modernize and enhance our website: The left-hand navigation menu now features landing pages for each section (e.g., click on "Testimonies" to see the new landing page). Numerous new articles and PDFs have been added. Check out some of our latest updates here:

<https://www.valtorta.com.au/Valtorta-free-ebooks>

<https://www.valtorta.com.au/valtorta-resources>

<https://www.valtorta.com.au/valtorta-editorial-articles>

God bless you,

Stephen stephen@valtorta.com.au

LAUDING STEPHEN AUSTIN

In recent months, Stephen has been collaborating extensively with Valtorta scholars worldwide. Through this work, he has become acquainted with numerous international scholarly responses to the 2025 DDF statement on Maria Valtorta. Building on these insights, he has revised his original article on the Vatican Press Release, incorporating extensive quotations from these scholars and providing accurate English translations to make their responses accessible to the English-speaking world. One of the world's leading Valtorta scholars reviewed his article and commented: "You have a beautiful writing style that makes it easy to read. The content is well-documented. It's a truly authoritative work. I thoroughly enjoyed reading your work and learned several things I hadn't known." Another Valtorta scholar noted, "What an extraordinary work of synthesis! You go through the various scholars and bring together the most relevant elements of their theses, making connections, leaving no stone unturned in addressing every aspect that needed to be covered. I can hardly imagine how much work it must have taken to produce such a thorough summary. I truly hope it will help many souls gain greater clarity in the months and years to come." To read the article, *Maria Valtorta And The 2025 Vatican Statement: Clarifying Myths, Facts & Supernatural Status*, follow this link: <https://www.valtorta.com.au/maria-valtorta-2025-vatican-statement-clarifying-myths-facts>

MARIA VALTORTA CONFERENCE IN IRELAND 2026

Preparations are underway for the very first Maria Valtorta Conference in Ireland organised by Robert Nugent from the **Decrevi Determined To Be Catholic** channel. <https://www.youtube.com/@thecatholicman/featured> Robert is a staunch Maria Valtorta devotee and has presented numerous videos on Maria Valtorta on his channel. This Conference will be taking place on 16 May 2026. I will notify all MVRG readers as soon as the program is finalised. Or follow Robert's channel for any updates.

† REST IN PEACE †

Please pray for the soul of

BARRY "GUS" STAUNTON

An avid Reader of Maria Valtorta's Work

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 on its website 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.]